

VARIETY

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64 PAGES

MINISTER STRANDS 27 BOYS

MINISTER'S ROVING HAND CAUSES RUMPUS AND HIS ARREST

It Happened in St. John, N. B., Theatre—Church Deacons Aghast and Give Rev. Bolster Lots of Air

St. John, N. B., Nov. 2. A quiet theatre, adjoining seats, dim lights and a hidden garter got the Rev. G. F. Bolster right into the jug.

And a Baptist minister, too, of the Main Street Baptist Church, but even with that, the skirt gossamer had to deposit 50 berries for bail, and his own money. The lady who owned the garter was Miss Sophronia Bower. She

COAST DIVORCES CRITICIZED FOR SPEED

L. A. "Express" Delves Into "Preference"—11 Days Time Record

Los Angeles, Nov. 2. The Los Angeles "Express" seems to be greatly perturbed about the expediency with which picture actors and actresses can get divorces in the Superior Court, while the general public, in the same predicament, must await their regular turn.

The Express points out that in looking over the records in the County Clerk's office, divorce actions filed at the present time and not contested will come up for trial date set late in April or early in May, 1926. However, the story continues a picture star can find it a much easier matter to file suit and secure an interlocutory decree anywhere from 11 to 60 days. The story states this latter procedure is not a matter of preference according to the statements of the Superior Court Judges but the cases are advanced because the stars make a statement that their work has called them out of the city and every action is necessary. The records it is said show that each and every star wants a quick action divorce. With most picture people in seven cases out of nine

(Continued on page 8)

MORRIS GEST IS HAILED IN HIS HOME TOWN

Newsboy and Starving Years Ago—Cried on Stage of Boston O. H.

Boston, Nov. 2.

Morris Gest cried on the stage of the Boston Opera House at the premiere of "The Miracle." No one blamed him. Many cried with him. The scene of his boyhood privations, had flooded him with memories.

His home town welcoming him as a hero of the theatre; telling it him to his face, printing it in the papers, hailing Maury Gest as their own—it was something that comes to but a few in their pasture of youthful years, and it is unequalled for any Russian immigrant, poor and ignorant as Maury Gest was when he had to make his precarious livelihood peddling papers in his bare feet in torn clothes on the streets of Boston many years ago. There could have been no finer acknowledgement to the people of Boston for their cheers and appreciation than Gest's tears. He had

(Continued on page 6)

May Robson as "Ma"

George Tyler has selected May Robson to head the cast of "Ma Pettinelli," the dramatized version by Owen Davis of the novel of the same name. Tyler will open the play in Pacific Coast territory and play it for runs in Los Angeles, San Francisco and occupy the remainder of the time until next season with other bookings. Early next season it is scheduled for Broadway. The play was tried out last year with encouraging success with Edna May Oliver in the lead. She is currently playing in "Cradle Snatchers."

PITIFUL PLIGHT OF L. A. CHOIR IN EAST

Youngsters, 9 to 17 Years Old, in Dire Want in Pittsburgh—Abused and Neglected—H. E. K. Whitney, Former Los Angeles Church Pastor, Responsible—Obtained Funds from Parents for Concert Tour.

YOUTHS "FARMED OUT"

Pittsburgh, Nov. 2. Twenty-seven members of the Whitney Boys' Chorus of Los Angeles, abused and neglected children, were picked up last week by the Children's Service Bureau when it was learned their director did not have without funds.

The children arrived in Pittsburgh a week ago Friday. They were to have given several concerts here but were unable to keep the engagements because their director did not even have enough money to pay

(Continued on page 57)

PADEREWSKI'S REBUKE

Why Polish Pianist is Skipping Washington

Washington, Nov. 2.

Ignace Paderewski will not play Washington during his present concert tour although his route will include Baltimore.

Behind this refusal by the pianist to appear here lies his opposition to the present Government of Poland, according to the belief of several officials.

"It is the musician's method of expressing his disapproval of the present regime by refusing to appear in a national capital where representatives of that Government are stationed" is the manner in which one official recounted his conclusion.

The representatives here of the first Republic to be established in Russia were accorded the same treatment by the Russian nobility in this country at the time.

Paderewski's role as Premier of Poland was described as of great benefit to his nation. His Government was a conservative one while the present regime is said to have gained his animosity because of its reported radical tendencies.

CANNED "NAMES" OF STAGE IN PHONOFILM'S ROAD SHOWS

Talking Movies for Smaller Towns Where "Names" Never Go—Bill of Personalities and Variety—De Forest Co. Selling Stock

Liquor "Population"

To procure the percentage of American people engaged in defying the Prohibition Act and therefore moral if not criminal law breakers, estimate, to gain the total, those:

- Who Make Liquor.
- Who Sell Liquor.
- Who Buy Liquor.
- Who Import Liquor.
- Who Transport Liquor.
- Who Cut Liquor.
- Who Beg Liquor.
- Who Borrow Liquor.
- Who Steal Liquor.
- Who Poison Liquor.
- Who Drink Liquor.

ORDINARY SAMPLE

Omaha, Nov. 2.

Thirty-five thousand persons attend the 36 theatres of Omaha every day, according to statisticians of theatre row. Some come from a radius of more than 100 miles. To provide room for these theatre-goers, three large theatre projects are now under way for A. H. Blank and the World Realty Company, and a new Orpheum Circuit house.

Present population of Omaha around 210,000—drawing population not estimated.

Billy Sunday Not Through Though Picking Is Less

San Francisco, Nov. 2.

Billy Sunday is not through as an evangelist, although the pickings are not as voluminous as in the days when the ex-athlete was a roaring gospel shouter.

Other days and other exhorters have made Billy's path less easy. Still he netted \$5,500 in seven weeks in Portland, Ore., just ending the engagement.

Billy's carnival of devil chasing is somewhat stale now. According to reports he hasn't chased the devil to cover in any one community, but even with plenty of opposition and long jumps, Billy will keep going if he can clean up \$1,200 average weekly, and let the devil keep on devil.

If the DeForest Phonofilm develops in the manner anticipated and touted by the stock salesmen of the DeForest Phonofilm Corp., the "talking movies" may become competition to some of the biggest attractions in the show business. Without ado or hula-balo, the DeForest people have been "canning" stellar "names" like Eddie Cantor, Weber and Fields, Sissie Blake, Balford and his "Chauve-

(Continued on page 6)

'ENEMY' CHOSEN BY CARNEGIE FOUNDATION

Channing Pollock's Play Signally Honored for World Peace Appeal

One of the most distinguished honors ever conferred on the American theatre comes as the result of Channing Pollock's "The Enemy," the Times Square, New York. The drama is said to have received the recognition of the Andrew Carnegie Peace Foundation, the trustees of which have agreed not only to endorse the play, but to expend a

(Continued on page 53)

Bernard-Collier Act

Sam Bernard and Willie Collier may open on the big time within two weeks as a two act. The "twin" names booking is regarded as one of the most important of the current season. Charles Morrison is credited with suggesting the partnership and arranging the booking.

COSTUMES
GOWNS—UNIFORMS
FOR EVERYBODY WHO IS ANYBODY
ON THE STAGE OR SCREEN. EXCLUSIVE
DESIGNS BY LEADING STYLE CREATORS
BROOKS 1437 B'way
NEW YORK
ALSO 18000 COSTUMES TO RENT

POPULATION OF CITIES IN U. S. FROM 25,000 TO OVER 1,000,000

Variety Bureau, Washington, Nov. 2. Setting its estimates down as "approximately correct for the majority of places," the Bureau of the Census has issued additional figures on the population of the United States. The present estimates are as of July 1, 1925, and include all cities of 10,000 inhabitants or more. This in contrast to the estimates published last June in Variety when only those cities with 100,000 or more were listed.

The following list, grouped in its divisions, is arranged alphabetically by state under each group. If under any one division a state is omitted that state has no cities coming within that particular classification. Some of the figures below are state census figures. In many instances returns have not been received by the bureau. For comparative purposes the estimates of 1924 are used.

In issuing the estimates the bureau supplied no comparative data. To furnish this data the Federal Census of 1920 has been used to estimate the increase in the five-year period is clearly shown.

Unless otherwise noted where a large city is omitted the bureau is making its estimate. In the outline above, found that the result obtained was far from correct. This applies to Los Angeles, Bridgeport, Waterbury, Atlanta, Elizabeth, N. J., Akron, Oklahoma City, Erie, Norfolk and Seattle. These several cities, however, are shown as of the Federal Census of 1920. All cities under 25,000 have been omitted.

25,000 TO 50,000

Estimated Federal Population Census 1925 1920

ALABAMA
Montgomery 46,481 42,464

ARIZONA
Phoenix 35,669 29,063
Tucson 25,733

ARKANSAS
Fort Smith 31,643 28,870

CALIFORNIA
Alhambra 31,876 28,806
San Jose 45,551 39,442
Stockton 47,287 40,286
Vallejo 26,641

COLORADO
Colorado Springs 30,105
Pueblo 45,787 43,550

CONNECTICUT
Greenwich 35,229
Meriden 36,292 29,807
New London 29,103 25,458
Norwalk 25,745
Stamford 40,737 40,067

FLORIDA
Pensacola 25,305 31,035
St. Petersburg 26,847
(Complete State Census 1925)

GEORGIA
Columbus 44,244 31,125

ILLINOIS
Alton 26,797
Aurora 40,254 36,397
Bellevue 26,965
Bloomington 30,421 28,725
Danville 37,021 33,776
Evanston 28,275
Joliet 45,883 37,239
Moline 33,910 30,771
Quincy 35,978 32,778
Rock Island 40,073 35,177

INDIANA
Anderson 33,854 29,767
East Chicago 45,580
Elkhart 27,104
Kokomo 36,855 30,967
Morton 26,274
Nashville 42,491 36,521
Richmond 30,495 26,765

IOWA
Cedar Rapids 51,477 45,566
Council Bluffs 39,344 36,162
Dubuque 29,430 26,148
Waterloo 40,649 36,230

* Estimates of 1921—state census now in progress.

KANSAS
Hutchinson 25,970
State census now in progress—only partially reported.

KENTUCKY
Lexington 46,895 41,531
Newport 29,317
Paducah 25,852

LOUISIANA
Eaton Rouge 27,832

MAINE
Bangor 24,944 25,978
Lewiston 34,942 31,791

MARYLAND
Cumberland 33,741 29,837
Hagerstown 31,357 29,064

FLORIDA
Miami 69,574 29,571
Jacksonville 95,450 51,558
Tampa 94,743 61,608

GEORGIA
Augusta 55,245 52,548
Macon 58,237 52,995
Savannah 93,134 83,252

ILLINOIS
Cicero 62,328 44,995
Decatur 53,859 42,818
G. St. Louis 71,422 66,767
Oak Park 51,233 39,858
Peoria 81,564 76,121
Rockford 76,462 65,653
Springfield 63,923 59,121

INDIANA
Evansville 50,501 56,264
Fort Wayne 97,846 86,549
Gary 76,870 55,378
Hammond 50,385 36,004
South Bend 50,091 70,883
Terre Haute 71,071 68,083

IOWA
Davenport 62,558* 56,727
Sioux City 62,879 71,229
(*Estimate of 1924. State census in progress)

KANSAS
Topeka 55,411 50,022
Wichita 85,405 72,217
(*Estimate of 1924. State census in progress. Partial returns received)

KENTUCKY
Covington 58,309 57,121

LOUISIANA
Shreveport 67,557 43,874

MAINE
Portland 75,333 69,272

MASSACHUSETTS
Brookline 65,731 66,254
Holyoke 60,832 40,203
Lawrence 36,136 40,103
Malden 51,789 49,103
Newton 53,364 45,054
Quincy 60,131 47,876
Somerville 39,206 43,091
(Complete State Census 1925)

MICHIGAN
Hamtramck 81,731 48,615
Jagland Park 72,129 46,499
Jackson 57,972 48,374
Kalamazoo 53,813 48,497
Kalamazoo 75,753 48,497
Saginaw 72,100 61,903

MISSOURI
St. Joseph 78,342 77,359

NEBRASKA
Lincoln 60,941 54,948

NEW HAMPSHIRE
Manchester 83,097 78,354

NEW JERSEY
Atlantic City 53,287 50,707
Bayonne 88,767 76,754
East Orange 59,967 50,710
Hoboken 65,166 50,710
Passaic 65,979 63,841
Elizabeth 57,583

NEW YORK
Binghamton 71,315 64,800
Mont Vernon 50,382 42,726
Niagara Falls 57,063 50,760
Troy 72,013 64,800
Schenectady 92,786 85,723
(State census in progress. Partial returns received)

NORTH CAROLINA
Charlotte 65,318 46,338
Winston-Salem 63,031 46,335

OHIO
Lakewood 56,774 41,732
Springfield 67,725 60,940

OKLAHOMA
Oklahoma City 91,715

PENNSYLVANIA
Allentown 66,148 60,331
Allentown 92,151 75,502
Bethlehem 62,828 60,335
Chester 65,028 56,570
Harrisburg 83,422 75,917
Lancaster 56,505 53,150
Johnstown 71,475 73,833
Wilkes-Barre 77,644 83,373
Erie 83,373

RHODE ISLAND
Pawtucket 69,740 64,249
(Complete State Census 1925)

SOUTH CAROLINA
Charleston 73,125 67,957

TENNESSEE
Chattanooga 65,575 57,895
Knoxville 95,464 77,818

TEXAS
Beaumont 50,615 40,472
Whittier Falls 50,028 40,472

VIRGINIA
Portsmouth 59,029 54,837
Roanoke 65,208 60,842

WEST VIRGINIA
Huntington 63,495 56,177
Wheeling 50,208



ALBERT WHELAN
NEXT WEEK (Nov. 9)
B. F. KEITH'S PALACE
NEW YORK

100,000 TO 250,000

ALABAMA
Birmingham 205,670 178,806

CALIFORNIA
San Diego 106,047 74,683

CONNECTICUT
Hartford 160,197 138,036
New Britain 103,147 84,455
Bridgeport 134,555

DELAWARE
Wilmington 128,049 110,168

GEORGIA
Atlanta 200,616

IOWA
Des Moines 145,053* 126,495
(*Estimate of 1924. State census in progress)

KANSAS
Kansas City 121,762* 101,177
(*Estimate of 1924. State census in progress. Partial returns received)

MASSACHUSETTS
Cambridge 120,053 109,694
Fall River 129,662 120,485
Lowell 110,542 112,759
Lynn 103,147 89,145
New Bedford 120,494 121,217
Worcester 129,242 119,754
Springfield 142,254 129,614
(Complete State Census 1925)

MICHIGAN
Flint 130,516 91,599
Grand Rapids 155,438 137,634

MINNESOTA
Duluth 110,502 98,917
St. Paul 246,001 234,698

NEBRASKA
Omaha 211,768 191,601

NEW JERSEY
Camden 128,842 116,309
Paterson 141,695 135,875
Trenton 132,020 119,289

NEW YORK
Yonkers 128,842 116,309
Albany 117,820 112,844
Syracuse 132,003 121,717
Utica 101,604 94,156

MASSACHUSETTS
Urington 25,155
Brookline 42,503 37,745
Chelsea 45,638 43,194
Boston 68,214
Everett 41,688 38,214
Fitchburg 40,074 41,029
Haverhill 49,084 33,884
Medford 42,508 39,038
Pittsfield 47,241 41,763
Revere 33,261 28,823
Taunton 39,286 37,137
Waltham 34,226 30,915
Watertown 25,480

NEW JERSEY
Battle Creek 42,336 36,184
Bay City 48,907 47,554
Muskegon 41,085 36,570
Pontiac 47,455 34,273
Port Huron 39,954 25,944

MISSOURI
Joplin 29,902
Springfield 39,631

MONTANA
Butte 42,887 41,611
Great Falls 29,853 28,129
Hampden 28,129
Naahua 25,723 24,327

NEW JERSEY
Bloomfield 25,955
Clifton 84,742 26,470
Irvington 25,184 24,490
Kearney 31,291 26,724
Montclair 32,922 28,810
New Brunswick 42,776 35,917
Orange 35,379 33,468
Perth Amboy 47,136 41,707
Plainfield 31,748 27,700
West New York 30,157 29,926

NEW YORK
Amsterdam 35,260 33,524
Auburn 36,192 33,524
Elmira 45,359 43,393
Jamestown 35,917 33,524
New Rochelle 44,222 36,213
Newburgh 30,419 30,366
Poughkeepsie 37,670 35,000
Watertown 32,336 31,255
White Plains 27,428
State Census in Progress. Returns partially received.

NORTH CAROLINA
Asheville 31,474 28,504
Durham 42,558
Greensboro 47,332 39,675
Raleigh 30,371
Wilmington 77,061 33,372
*Special Census, September 14, 1925.

NORTH DAKOTA
Fargo 26,403

OHIO
Ashabula 25,066
E. Cleveland 37,562 27,292
Hamilton 42,466 39,675
Lima 46,717 41,326
Lorain 42,364 39,675
Mansfield 31,820 27,824
Massillon 32,611 27,891
Middletown 30,823
Newark 30,461 26,718
Norwood 29,328
Portsmouth 39,087 38,011
Steubenville 31,973 28,508
Warren 34,679 27,050
Zanesville 30,442 25,649

OKLAHOMA
Muskogee 32,175 30,277
Omulgee 25,569

PENNSYLVANIA
Butler 26,230
Erie 62,310 33,813
Hazelton 36,143 32,277
Lebanon 25,207
McKeesport 47,481
New Castle 49,842 44,938
Norristown 34,336 32,319
Wilkesburg 27,832
Williamsport 36,198
York 49,074 47,512

RHODE ISLAND
Central Falls 25,403
Cranston 34,471 29,407
Providence 28,088
Newport 27,757 30,255
Woonsocket 49,681 43,496
(Complete State Census 1925)

SOUTH CAROLINA
Columbia 41,225 37,524
Greenville 27,311
Spartanburg 26,537

SOUTH DAKOTA
Sioux Falls 30,127

TEXAS
Austin 37,717 34,876
Galveston 45,376 44,255
Laredo 27,159
Port Arthur 31,513
Waco 45,912 35,000

UTAH
Ogden 36,689 32,804

VIRGINIA
Lynchburg 30,395 30,070
Newport News 47,083 35,896
Petersburg 35,812 31,012

WASHINGTON
Bellingham 26,299 25,585
Everett 29,303 27,444

WEST VIRGINIA
Charleston 40,619 39,608
Clarksburg 35,002 37,569

WISCONSIN
Fond Du Lac 26,049
Green Bay 34,290 31,017
La Crosse 30,421
Madison 46,385 38,278
Oshkosh 33,217 31,162
Sheboygan 33,535 30,955
Superior 33,471

WYOMING
(State census in progress. Returns not yet received. No estimate for 1924.)

50,000 TO 100,000

ALABAMA
Mobile 65,955 60,777

ARKANSAS
Little Rock 74,215 65,142

CALIFORNIA
Berkeley 66,209 56,036
Fresno 60,421 45,086
Long Beach 91,182 55,593
Sacramento 66,732 45,534
Pascadena 56,908

CONNECTICUT
New Britain 68,039 59,316
Waterbury 91,715
(State census in progress. Partial returns received.)

OHIO
Canton 106,260 87,091
Dayton 172,942 162,559
Youngstown 159,970 132,358
Akron 208,432

OKLAHOMA
Tulsa 124,473 72,075

PENNSYLVANIA
Reading 112,707 107,784
Scranton 142,266 137,783

TENNESSEE
Memphis 174,533 162,351
Nashville 132,320 115,342

TEXAS
El Paso 104,929 77,560
Dallas 194,450 168,976
Fort Worth 187,445 168,976
Houston 218,184 138,825
San Antonio 198,069 161,379

UTAH
Salt Lake City 130,948 118,110

VIRGINIA
Richmond 156,403 171,767
Norfolk 116,777

WASHINGTON
Spokane 108,897 104,437
Tacoma 101,455 96,965

250,000 TO 500,000

Oakland 263,700 216,261
Denver 290,911 266,491
Washington 497,906 437,571
Indianapolis 255,819 214,155
Louisville 259,259 234,891
New Orleans 414,993 387,219
Milwaukee 426,435 380,682

500,000 TO 1,000,000

Milwaukee 509,192 487,147
Los Angeles 519,250 478,071
San Francisco 557,530 478,071
Baltimore 796,296 708,376
Boston 781,529 648,460
(Complete State census)

St. Louis 821,543 712,991
Buffalo 538,016 604,715
(State census in progress)

Cleveland 336,485 294,541
Pittsburgh 683,840 604,630
Seattle 115,112

1,000,000 or Above

Chicago 2,955,229 2,701,076
Philadelphia 2,921,771
Detroit 1,245,044 920,718
(*Special census, May 31, 1925)

NEW YORK CITY 5,820,000

Manhattan 2,284,100
Brooklyn 1,732,016
Queens 469,642
Richmond 116,831
(State census in progress. Partial returns received.)

SAILINGS

Nov-23 (Vancouver to Sydney)
Manville's Manikins (Aorangi).
Nov. 7 (New York to London)
Mrs. Pantagos, Lloyd and Carmen
Pittsburg (S. A. R.).
Nov. 4 (London to New York) Fay
Compton (Majestic).
Oct. 31 (London to New York)
Nattova and Myrio, Norah Blaney
and G. Farrar, Daniel Mayer
(Austrian).
Oct. 28 (London to New York)
Ernest Edelstein, Bert Feldman.

"PRINCE CONSORT" REVIVED
Paris, Oct. 24.
The popular comedy of Leon Xa-
roff and Jules Chancel first created
at the Athenaeum by Abel Deval about
1904 and then adopted as an opera,
"S. A. R.", for the Bouffes
by the late J. Carroll of London, has
been revived at the Mathurins with
Regina Camier as "The Charming
Little Queen" and Pierre Stephan
as her "Prince Consort."

The Mathurins also com-
prises Charles Lamy, Felix Hugue-
net, Theres Peirly, Germaine
Grainval, Yvonne Lyantia.

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Est. WILLIAM MORRIS
AGENCY, Inc.

WM. MORRIS WM. MORRIS, JR.
1560 Broadway, New York

THE TILLER SHOWS
OF DANCING

PLAGIARISM CHARGE UPHELD FOR INJUNCTION ON "FEET OF CLAY"

English Court Restrains Famous Players' Picture Pending Trial of Action—Sutton Vane's Successful Application

London, Nov. 2. An injunction applied for by Sutton Vane restraining Famous Players' exhibiting its picture, "Feet of Clay," over here, has been granted, pending the trial of the action.

Vane alleges an infringement of his play's copyright, in that the fourth and fifth reels of the picture contain matter which bears directly upon "Outward Bound," the stage play.

A somewhat similar action although not through injunction proceeding is pending against Famous Players over here, brought by J. Bickerton, Jr., an attorney for William Harris, Jr., producer of "Outward Bound." Mr. Bickerton recently left New York for the other side.

It is evident the English court must have had satisfactory affidavits before it to have restrained a film company, though foreign, from exhibiting its picture, a procedure seldom followed over here, where a bond is sometimes required in injunction matters.

Beulah Marie Dix was one of the adapters of "Feet of Clay," from a novel by Margaretta Tuttle. Miss Dix had previously written a play, "Beyond the Border" presented about six months before "Outward Bound" was played in New York. In Variety's review of the film by Fred Schader in 1924, reference is made to a sequence from "Beyond the Border" in the picture, that portion called "Heaven or Hell," where a man and a woman attempting to commit suicide by gas inhalation, are deemed fit for neither and as they float through air are saved just before entering either.

Double Linder Suicide

Paris, Nov. 2. Gabriel Luvville, 45, professionally known as Max Linder, and his young wife of 20, committed suicide in a local hotel Saturday by taking poison and severing arteries in their wrists.

The couple were removed to a hospital where the girl succumbed, followed by Linder, who survived her by but six hours.

The dual tragedy recalled the romantic elopement of Linder and Madeleine Peters, then 17, after the girl's parents had refused to consent to the marriage. They were married in August, 1923.

The couple leave a daughter.

Neurosthenia is given as the cause for the double suicide.

Linder, one of the screen's earliest comedians, began his picture career over here 20 years ago.

NEGRO REVUE HELD OVER

Champs Elysees Co. Moving to Another House

Paris, Nov. 2. When the negro revue, with Josephine Baker, finishes its six weeks at the Champs Elysees Music Hall, it is being arranged that this company shall continue at the Theatre de l'Alhambra, where Dolloff's Russian troupe Coq d'Or is now appearing.

The negro show has proved the biggest draw the Champs Elysees Music Hall has offered since Holf de Marce opened the theatre as a high-low vaudeville house.

"Sams-Gene" Withdrawn

London, Nov. 2. "Madame Sans-Gene" closed Oct. 31 at the Empire. It will not be released for another six months.

'Conference' Equivalent

An Englishman in New York, who said he wanted to wager that there are 100,000 conferences daily in Times square, was asked what is the English equivalent.

"Over there," he said, "we never say, 'He's in a conference,' we only say: 'He's at a meeting with the directors.'"

PESSIMISTIC FUTURES

"Desire for Change" Made a Farce After Initial Performance

London, Nov. 2. "The Desire for Change," current at the Playhouse, was revised after the first performance into a farce. This materially improved the presentation, although it remains an unlikely prospect for lasting success.

The Oscar Ashe-Lilly Brayton production of "The Good Old Days," at the Gaiety, is a semi-spectacular musical show, old-fashioned in treatment, of familiar texture and weak on comedy.

This, too, presents pessimistic possibilities. Oscar Ashe's romantic musical was set to music by Percy Fletcher.

Dollys' Show Due 10th

Paris, Nov. 2. Rehearsals for the Mlle. Mistinguett show, due at the Moulin Rouge, Nov. 10, are being held at the theatre. The house closed Sunday to permit it.

The Dolly Sisters are in this show, heavily starred along with Mistinguett, who will have Earl Leslie for her support.

At the Casino de Paris Maurice Chevalier is rehearsing Leon Volterra's new revue, also due this month.

GUTTRY COMEDY WITHDRAWN

Paris, Nov. 2. Owing to the indisposition of Yvonne Printemps, following that of Sacha Guitry, the management of the Theatre Edouard VII has withdrawn the Guitry comedy. The operetta "Qu'en dit l'Abbe," by E. Bataille Henri, music by Mme. Louis Urgel, has migrated to the house from the Avenue, with Robert Burrier, Abel Tarride, Paul Ville and Nina Myral.

J. D. WILLIAMS PROMOTING

London, Nov. 1. J. D. Williams is here, promoting a British film company on patriotic lines to curb the American screen monopoly.

Williamson has called a meeting tomorrow (Wednesday) at the Metropolitan Hotel for discussion of the project.

"17" Closed

London, Nov. 2. Booth Tarkington's "Seventeen," retitled "Growing Pains" for English consumption, failed to meet West End requirements, closing at the Ambassador following a very brief stay.

Sigs England's Leading Jockey

London, Nov. 2. Jeffery Bernard, late managing director of the Stoll Film Co., has signed Steve Donohue, famed jockey, for a series of British racing pictures.

Walter West will direct.



ED LOWRY

Ed is on his way west playing for the Orpheum Circuit. Orpheum, Omaha, this week. Minneapolis next week. Palace, Chicago, Nov. 15th. Milwaukee, Nov. 22nd. State Lake, Chicago, Nov. 29th. With the balance Orpheum route to follow.

Will be back in New York in June.

Direction

RALPH G. FARNUM

(EDW. S. KELLER, Office)

TAKE IT OFF IS YELLED AT PLAY IN LONDON

Bairnsfather's "Old Bill" Boomed and Decried at Oxford

London, Nov. 2.

London finally procured for itself a touch of baseball atmosphere although the well known war cry of "Take him off!" changed to "Take it off." These walls of a suffering audience were heard upon the opening of "Carry on Sergeant," a revue by Bruce Bairnsfather, the originator of "Old Bill" and with that character the central figure of the piece at the Oxford.

The verbal performances came at the close of the initial performance and could be heard above the boogie. Obviously, the show hasn't got a chance.

The causes for the disastrous premiering may be listed as crude and old fashioned material, presented by a weak cast, unfamiliar with its sides, that had been amateurishly rehearsed.

LEHAR'S NATIONALITY

Vienna, Oct. 24. Franz Lehar has become a naturalized Hungarian citizen, but is making his headquarters in this city.

The composer was formerly a subject of Czechoslovakia, but his publishers appear to have insisted on him changing to Hungarian or Austrian in order that he may benefit by the copyright facilities in vogue between the United States and those countries.

He has a brother, a general in the Hungarian army.

GERRARD'S \$1,500 OFFER

London, Nov. 2. C. B. Dillingham has offered Gene Gerrard \$1,500 weekly for the States, but the actor is under contract to James White for two more shows.

A year ago Gerrard was an obscure revue comedian who could have been signed at a nominal salary.

"CRISTILINDA'S" FAST MOVE

London, Nov. 2. "Cristilinda" proved another in and out, departing from the Garrick after 10 days.

Seeking Singer's Midgets

Paris, Oct. 24. Negotiations are in hand for Singer's Midgets for the Champs Elysees music hall early in the new year.

BIG MONEY CLASSIFICATION FOR 10 OF LONDON'S 37 SHOWS

Musicals in Lead—"Katja" Has Longest Musical Run—"Tell Me More," "Rose-Marie" and "Mercenary Mary," Big American Successes

London, Oct. 20.

Following is the list of current attractions in the West End with a cursory report of the state of business at each theatre.

Adelphi: "The Green Hat" is no longer benefiting from the popularity of the novel. Partly owing to a 'poor' production, but mainly because of the ridicule heaped on the play, the box office is rather idle.

Apollo: "By the Way" shows a slackening of interest after a long run. Production is getting ready for a New York season at Christmas.

Comedy: "Lavender Ladies" has moderate public support, though changes of leading lady are discouraging.

Court: "The Farmer's Wife" continues to draw the suburbs into the cheaper seats. Very little money is needed to keep the piece in the bill. Attraction paying about £100 a week, rent, with cheap cast, and thus able to maintain position of London's longest run.

Criterion: "Hay Fever" proves that Marie Tempest in a suitable role is still a draw. Business fairly good.

Daly's: "Katja the Dancer" is the musical comedy with the longest run in London. Will probably stay over the Christmas holidays.

Drury Lane: Owing to the success of "Rose-Marie," the Theatre Royal has set in for a long run.

Dukes of Yorks: "The Monkey Talks" now has the aid of Sophie Tucker dressed as a clown in the circus scene to attract a couple of numbers. No business has been done up to now.

Empire: "Madame Sans-Gene"

PAUL MURRAY OVER FOR 9 "O'CLOCK REVUE"

English Producer Arranging All-English Show on B'way in December

Paul Murray is in New York, arranging for the presentation of the original "Nine O'Clock Revue" from the Apollo Theatre, for presentation on Broadway during December. It will play an Erlanger house.

"The Nine O'Clock Revue" has been running for about a year abroad. Its stars are Jack Hulbert and Cicely Courtneidge, both of whom ever has appeared in New York. Miss Courtneidge is the daughter of Robert Courtneidge, known on both sides of the water. Hulbert ranks among the leading juvenile-comedians of England and by many is giving even a stronger rating. Mr. Hulbert is also co-producer with Murray of the show.

The English company of 32 will sail from Liverpool December 8, opening over here for a week out of town before coming into New York. It is some years since Mr. Murray visited this side. Well known abroad, he has always been an executive in theatres.

Paramount's "7000 Feet House"

Paris, Oct. 24. What will be the finest picture palace in Europe, according to the Paramount officials here, is being constructed on the site of the Vaudeville theatre, in famous comedy house now being razed.

The new Vaudeville Cinema will be completed November, 1926, with seating capacity of 2,000 and only one balcony.

The reported legitimate theatre in the basement is not yet certain.

Plaza Opening Postponed

London, Nov. 2. The opening of Paramount's new Plaza has been postponed until some time in January. The houses will have a capacity of 1,900.

film has indifferent reception. Picture liked, but the role is not regarded as a felicitous one for Gloria Swanson.

Fortune: Zangwill's "We Moderns" still requires artificial respiration.

Gaiety: Closed since six weeks but due to open shortly with "The Good Old Days."

Garrick: "Christilinda" opens this week.

Globe: "Beginners Luck," in spite of optimistic anticipation has proved a little too fine for the public. Margaret Banerman liked better in this than any role she has held since the lead in "Our Betters."

Haymarket: Success of "The Man with a Load of Nischie" begins to slacken.

Hippodrome: "Mercenary Mary," in spite of a mixed press, is doing well. Playing only three matinees weekly instead of usual policy of twice daily.

His Majesty's: "The Co-Optimists" sell seats at record prices.

Kingsway: "Hamlet" in modern dress gets all the highbrow support there, which is never profitable without lowbrow support. Finishing shortly.

Little: "The Sea-Gull" benefits from a spot of interest in Russian plays, but is not likely to make profits of any size.

London Pavilion: "On with the Dance" has steady support. Cochran making ready a new edition about a month hence.

Lyceum: "The London Revue" sells only the cheapest seats. Closes this week.

Lyric: "Sun-Up" is a stop-gap and never has made money in London.

New: "The Moon and Sixpence" is too gloomy for Henry Ainley's following, but is doing well at present.

New Oxford: "The Gorilla" is coming off, having enjoyed a profitable run.

Palace: "No, No, Nanette" still a phenomenal hit, but expenses out of all proportion.

Palladium: "Folies Bergere Revue" stays out its limited season in fair comfort.

Price of Wales: "Charles's Revue" arouses only a moderate amount of interest.

Princess: "White Cargo" at popular prices is a draw. Has had a new life with the entry to the cast of Godfrey Tearle, replacing Franklin Dyal, who went to Australia.

Queen's: "Just Married" does a steady business after a long inning at several theatres.

Royalty: "The Playboys of the Western World" is satisfactory as a stop-gap.

St. James: "The Last of Mrs. Cheyne" has bookings for months ahead. Any play would go well with a star cast headed by Sir Gerald du Maurier and Gladys Cooper.

St. Martin's: "Easy Money" is well booked with little result.

Savoy: "The Unfair Sex" has won the enthusiasm of the libraries and plays to packed houses.

Shaftesbury: "Dear Little Billie" staying power is very uncertain.

Strand: "La Chauve Souris," here for a month, as popular as ever.

Vaudeville: "The Punch Bowl" keeps its tall wagging.

Winter Garden: "Tell Me More" shines in the musical comedy boom.

Wyndham's: "No. 17" is one of the certain successes.

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ORPHEUM'S TWO-WEEK WEST TO 25 WEEKS

Preliminary Test Now Being Tried—Made More Extensive at Next Season's Opening and Generally Adopted if Approved—Expected to Benefit Senior and Junior Orpheums—One Year's "Protection" Given Big Timers—Orpheum's "Class Act" Monopoly

The Orpheum Circuit will inaugurate a new policy for their two-a-day shows, playing shows intact for two weeks in each town, with special reference to cities in which junior and senior Orpheum houses are located.

The plan will receive a complete tryout next season in the Palace, Chicago; Orpheum, St. Louis; Orpheum, Kansas City, San Francisco and Los Angeles. It is now being given a preliminary trial in Kansas City, where the circuit, consisting of Eddie Leonard, Whitting and Burt, Roy Cummings, Lilly Morris, Ward and Van, Johnny Burke, Moran and Wiser, "Tuning In" and another act are playing over.

The experiment is believed to be a far-sighted policy by the heads of the circuit to rehabilitate the senior Orpheum houses. They have suffered from the encroachments of their own small time or "junior Orpheum" houses.

Under the new plan it is believed patrons will witness the big time shows and the following week go to the small time or "junior Orpheum" houses.

The exclusiveness of the big time is to be protected as acts playing the senior houses will not be booked into the juniors for one year.

It is believed the artists will welcome the innovation. It will entail less traveling and one benefit to the circuit at least will require half as many headliners as formerly to be required.

Under the new plan Minneapolis, Milwaukee and Denver will only play one week.

Parental Bookings
The policy if successful is expected to increase the two-a-day

stan's on the sum next season to a possible two weeks with the big time. The living preference that will regard to "names" and no re-acts.

The Orpheum comes much closer to having a "class act" monopoly in the west than its K-A. Circuit ally in the east, due to the attitude of the eastern producers, agents and acts toward the Orpheum's quick booking system and non-gubbling over salaries. The number of "out salary weeks" in the east has also worked to the advantage of the Orpheum during the past three seasons. Hundreds of acts that formerly would not consider a booking west of Chicago have been routed by the Orpheum circuit, many for repeat engagements.

This condition was responsible for Van and Schenck walking out of the eastern bookers and playing independent vaudeville and picture houses. The Orpheum paid the team \$2,500 last season, but the K-A. bookers refused to meet the terms, offering them \$3,000, the act's former eastern salary.

There is some talk that the Keith-Albee Circuit is taking over the unit show bill system for their larger big-time theatres of the east.

Kansas City, Nov. 2.
For the first time in its history of 27 years, the Orpheum held last week's bill over for the second week. The bill consists of Eddie Leonard and Co., Roy Cummings, Moran and Wiser, Johnnie Burke, Whitting and Burt, Lily Morris and Ward and Van.

It is claimed to be the most expensive bill ever offered.

ED QUILLAN AT 18 WITH 5-YEAR FILM CONTRACT

Selected by Mack Sennett for Comic Two-Reelers—\$150 Start, \$1,000 at Finish

Los Angeles, Nov. 2.
Ed Quillan, 18, formerly of the Quillan Trio and Buster Quillan and Company, on the Pantages and Independent vaudeville circuits is the latest addition by Mack Sennett, who anticipates developing him into stardom. Quillan with his father and brothers until recently appeared in an act. Mack Sennett saw the youngster work. He figured that the youth could be developed along the lines of Harry Lauder, and immediately placed him under contract.

Quillan has just finished his first picture on the Coast, a two-reeler, "A Love Sunday," made by Eddie Quillan with Alice Day playing the lead. It is said that the youngster registered strongly and it increased Sennett's hopes.

The boy started at a salary of \$150 per week in pictures with a five-year contract. At its termination he will net \$1,000 weekly. The father and brothers, it is understood, are not resuming their vaudeville tour but will also endeavor to utilize their time and talents in picture work.

CARILLO'S REAL ESTATE

Leo Carillo is associated with Carl Fisher, Florida real estate promoter, in the development of 10,000 acres near Miami Beach, Fla., and also in Fisher's proposed development of Montauk Point, Long Island.

In addition to the Montauk Point improvements it is reported a \$200,000 theatre will be erected there.

Announcer for "Satiricon" Gets "Air" in Cleveland

Cleveland, Nov. 2.
The announcer sent here by the production act, "Satiricon," a copy in miniature of the "Chaue Souris," "got air" shortly after opening. It is said that John F. Royal, manager of Keith's Palace, concluded the announcer could not be the original since he was so bad. Confirming there had been a substitution, the speller was dismissed as far as the theatre was concerned. The remainder of the tour was retained, however, with Olsen and Johnson, also on the bill, doing the act's announcements for the rest of the week.

BETTY BLYTHE FOR K-A.

Betty Blythe, screen actress, now appearing at the Coliseum, London, will sail for the United States Jan. 15 to appear in Keith-Albee vaudeville.

Miss Blythe opened a tour of the English halls at Manchester. She is in her third week at the Coliseum, being held over.

LAUDER NEXT OCTOBER

William Morris will again present Sir Harry Lauder to an American audience before October, 1926. Through Mr. Morris' recent visit to London an impression gained of the actor's tour of Lauder over here by January, next.

EDDIE DOWLING AS A SINGLE

Eddie Dowling may do a single turn in vaudeville, if the managers will agree to his terms. Mr. Dowling wants \$2,000 weekly, but the managers so far have not appreciated him as so costly.

Stantons Reinstated

Val and Ernie Stanton cancelled by the Keith-Albee circuit for gubbling from the Riverside, New York, into the Club City, have been reinstated and will resume their K-A. bookings next week.

CHALLENGES COME AT LONG PERIODS

Vaudeville has seen but few challenges within the past 20 years. The last one was some years ago between dancers with a decision given in Tammany Hall, during the days of Tony Pastor's theatre in the same building on 14th street.

Previously the only challenge securing publicity was between sharp shooters, John DeLoria of America and Col. Bordervy of Europe. That contest excited much interest and amusement during its running, with Variety directing both contestants. Challenges were proposed and accepted in Variety's office with a crowd present each time to listen to the excited contestants.

Upon the day of the contest Col. Bordervy alleged his rifle had gone on strike and wouldn't shoot. Chevalier DeLoria (who strangely disappeared from view around 1917 and never has been heard from) claimed the contest but his claim was disallowed. During the preliminaries to that contest all the inside of the sharp-shooting was exposed by one or the other of the contestants, each disputing the alleged priority of the other in trick shots.

Tap Dancing
Now comes another challenge, published in the form of an advertisement in this issue of Variety and addressed by Hazel Shelly, English to Ida May Chadwick, American.

Miss Chadwick a few weeks ago made a very brief and complete exponent of tap dancing among women for the trio of star dancers in respective classes at the New York Hippodrome. Miss Chadwick announced her engagement at the Hipp in Variety, calling herself the "World's greatest tap dancer." Miss Shelly enters a contradiction of Miss Chadwick's title, making the claim for herself and asking Miss Chadwick to have her answer in Variety's office. The English girl arrives in this country. The English girl sails tomorrow (Wednesday) from the other side.

Dancing contests always have an immediate interest for professional and lay people. With the flood of bunk Russian and other dance dancing and gets and more lately the "Charleston" (more legitimate) craze, tap or step dancing once again has come into its own. With the step dancer at present receiving recognition for a dancer as is.

Miss Chadwick, recently in productions, is reopening vaudeville next week with a new single act, employing a "specially written sketch entitled "The Foolish Virgin."

Miss Shelly arrives from the other side with something of a reputation over there although making her American debut.

Pantages Coming East

Los Angeles, Nov. 2.

Alexander Pantages left this week for New York, his first trip to the metropolis in four years. The reason for the trip is that Mrs. Pantages and their two children, Lloyd and Carmen, are sailing for Europe on the Berengaria, Nov. 7. Pantages will remain in the east for about four weeks, looking over his office as well as establishing the status of agents who will be qualified to book on his circuit.

ORPHEUM ROUTES

The Orpheum Circuit has issued routes for Florence Reed, Gus Edwards' "School Days," Alice Lloyd and Carl Randall.

The Reed sketch opens in San Francisco Nov. 22; Miss Lloyd opens at the Palace, New York, Nov. 16, and Carl Randall is there currently at the beginning of his tour.



ALWAYS STOPPING AT THE BEST
"A somewhat violent love-making scene of the Apache order, supplied by
LEON KIMBERLY and HELEN PAGE
brought down the house."
—Glasgow "BULLETIN."

\$19,500 FOR 3 WEEKS OF FULLER'S DANCERS

Vaudeville Producers Interested in Imported Ballet Act at N. Y. Hip

American vaudeville producers are watching the Loie Fuller Ballet production at the New York Hippodrome with interest due to the expense of the booking, reported to have set the Keith-Albee Circuit back \$9,000 for transportation in addition to the salary of \$3,500 weekly.

The Fuller Ballet booking was arranged between the Keith people and Miss Fuller on her way back from the San Francisco Centennial, where she staged her "Mighty Sea" program for one performance during the summer. She received \$10,000 for that work. She had three weeks open for her ballet before the opening of the Paris Opera season. The dancers return immediately following the Hippodrome engagement. Miss Fuller did not accompany them over here.

Weber & Fields Get \$5,000 From Buffalo Film House

Buffalo, Nov. 2.
Weber and Fields will appear next week at the Lafayette (pictures) receiving a flat salary of \$5,000 for the engagement.

The following week the team will play at Johnstown, Pa., receiving a guarantee of \$3,750 for the week and a percentage of \$2,000 on receipts over an agreed upon amount.

Vaudevillians Retired in Favor of Fl. R. E. Selling

Charles Howard is retiring as a vaudevillian. He intends taking part in the land selling business of Florida.

Associated with Howard will be Jay Herman, formerly of Kane and Herman, a vaudeville team.

William Hollman has joined the continent of former actors now selling real estate in Florida. Hollman went south as an agent for Felix Iman, who is handling a realty promotion with Mr. Apfel, also a New York realty expert. The former property consists of 100 miles of water front, on the east coast.

Mrs. Tinney's Route

Mrs. Frank Tinney and Harry Stoddard's Orchestra have been booked for a tour of the Eastern Keith-Albee houses.

AN AGREED PARTING

Owen and Kelly are dissolving their vaude partnership in two weeks by mutual consent. This is to permit Gary Owen to return to the Paul Gerard Smith tabloid drama, "Compliments of the Season," a role he created three seasons ago.

Edie Buzzell recently appeared in the skit at the Palace, New York.

"Spangles," Circus Turn
Alan Foster is presenting Theo. Noel, "World's champion lady tumbler," in "Spangles," a circus turn.

LABOR DEPT. LOOKING FOR "CAPTAIN BILLY"

16 Actors Assert Wm. Middleton Skipped with \$600—Alleged Promises Not Fulfilled

Los Angeles, Nov. 2.
Both the Los Angeles and San Diego offices of the Labor Department are seeking Wm. Middleton, also known as "Captain Billy," who conducted a so-called booking agency in the Pantages Building here.

Deputy Commissioner of Labor R. M. Gue, at San Diego, was called upon by 16 actors working in the Liberty theatre there, who complained that Middleton departed with several days' box-office receipts and left them owing \$600 in wages. All of these actors were hired under a written contract, promising them steady employment for a week's notice. Mable Jenot stated that Middleton had failed to maintain regular pay days. Most of the other members of the company are reported to have been stranded, and took up a collection to buy food.

Middleton got into difficulties with the local labor department when it insisted he take out a license to operate a booking agency. In his office he made numerous promises to actors who were desirous of going to work. It depended altogether on the actors if the performers sought, if they were musicians Middleton, it is said, got them to pay down a small membership fee of around \$25 as an intention of good faith to join the club. If they wanted to work, they were to be paid. Middleton, it is stated that Middleton required them to pay a stipulated amount depending on him as their manager. He also told performers, it is alleged, that he had an agreement with the Pantages circuit whereby they would book his acts exclusively providing the people who owned the material Middleton himself wrote.

Middleton has been missing for the past 10 days, and it is understood that warrants will be issued for his arrest in both Los Angeles and San Diego charges.

Conn. Mgrs. Dropping Acts to Meet Film Tax

Connecticut managers of the small time vaude and picture houses are balancing the ledger on the increased taxes of film, permissible under the new state taxation law, by cutting down the vaude bills to meet the additional expense tacked on to the photograph.

One or two acts are being dropped from six act bills through an understanding with the bookers that whenever a long feature such as "Ten Commandments" is booked in the vaude can be dropped on 45 hours' notice.

Despite the shaving of bills, none of the houses have taken a noticeable drop in business. The arrangement, however, has obviously hurt the bookers.

Act Withdraws Complaint Against Vaude Agent

The complaint filed by Guilly and Johnny against Dick Henry, independent vaudeville agent, claiming the act alleged they had paid Henry \$500 in excess of five per cent commission for the obtaining of a Pantages route at \$250 weekly, has been withdrawn by the managers.

The Vaudeville Managers' Protective Association investigation of the complaint is automatically dropped as a result and Henry's suspension from the Pantages Circuit pending investigation of the complaint, is also withdrawn. Henry is restored to his former standing in the Pantages local office.

The act asked the V. M. P. A. to drop the matter with no explanation offered for the abrupt dropping of the charges.

LEONARD-MAYO SEPARATE

Benny Leonard and George Mayo separated following an engagement at Keith's, Jersey City, last week. According to report the duo fought a champion and his fellow player had words after which Mayo landed in his notice. Mayo is to do an act written by Benny Rubin. A cast of eight people is included.

NIGHT LIFE OF THE WORLD

(This is the eleventh in a series about Night Life in the principal cities of the world.)

SAN FRANCISCO

By FRANK WHITBECK

"San Francisco—her fault is that she is so hard to leave!" pronounced no less a cosmopolitan than Kipling three decades ago. Age—she is 75 years old—has not stayed her, nor has time taken away from the spirit that is peculiarly her own. Of the trinity of New York, Chicago and New Orleans—beloved of poets, Bohemians and lovers of life—she has changed the least.

It is when the sun has gone down in the Pacific, when the soft curtain mist has descended, and the lights beckon the pleasure seeker to the heady, electric gaiety of the Rialto—Geary street—the Rue de la Paix promenade of Grant avenue—the strident charms of Powell and with its vivacious and mirthful femininity, and the Latin region of North Beach, with its restaurants, quaint haunts and joyousness—that she enfold her essential self.

More than elsewhere—save New York—the theatre is the nucleus of the social life. Tradition begets the custom, and temperament continued. Belmont, Januschevsky, Modjeska, Caluso, Isadora Duncan, La Lole, Lotta Crabtree, Lola Montez—the picturesque names of the theatre are entwined in the annals of the town.

Old Days Blotted Out
The San Francisco of other days—of the days before the fire, the great conflagration that swept away the material San Francisco blotted out for all time the romance that had been made possible by the fighting men and rollicking women of the days of '49, the men and women who had left behind them a legacy of picturesque history equaled by no other city in these United States. Night life in San Francisco! It is (Continued on page 8)

MAY LEININGER TAKES FRANK HART TO COURT

Claims Stage Partner Struck Her—He Says Hand Slipped—Suspended Sentence

At an hour when otherwise they should have been at an orchestra concert, at a party, the theatre, Leininger and Hart, vaudeville team were making an impromptu appearance in the Adams Street Court, Brooklyn, with the former as complainant and the latter as defendant.

May Leininger and Frank Hart had been stage partners for five years. According to the complaint, Miss Leininger was remonstrating with her partner for overindulgence in the cup that cheers, which she has claimed caused many cancellations. During the talk she claims struck her abusive and finally struck her after which she had him arrested.

Hart corroborated most of his partner's charges with the exception of the assault claim, which he explained by saying that he had been drinking and shot out his hand to balance himself. It struck his partner. He claimed the blow was unintentional and not a hard one. The case was suspended after Miss Leininger told the magistrate that she did not want Hart sent to jail but merely wanted him bound over to keep the peace.

Benson and Bassimo Fight Act Cancelled and Split

Los Angeles, Nov. 2. Benson and Bassimo, who concluded their engagement at Bard's Pasadena, had an argument among themselves after the final show. The men commenced fighting, the result it was necessary to call in the police to quell them. The act has been broken up following the cancellation of the balance of their Pantages route.

Gus Kahn Gives Royalty To Pay Poker Losses

Gus Kahn was coming into New York on the 20th Century. So were his wife and mother. That was last week.

Gus is a song writer, said to have written more hits, etc. Gus is also a poker player, or thinks so.

Good self-opinion at poker had cost him \$300 by the time the train reached Cleveland. The game was in the same car with his family, the family having adjoining compartments.

"Boys, this is tough. I'm in for three hundred and I haven't but one fifty."

"It's all right, Gus," they answered. "You don't need money now."

"No," he said, "that's all right and I am much obliged, but I've got a punch."

"Did you hear anything about 'Holka-Polka' at the Lyric?" he said to a newspaper man in the game. (Mr. Kahn was in the word and music writing team for an adjoining production.)

"Hear it's cold," said the newspaper man.

"Sure?" asked Gus. "Pretty certain," was the reply.

"Wait a minute," said Gus, "and listen."

Going into the next compartment, Gus said:

"Grace, dear, how would you like to buy the royalty on 'Holka-Polka'?"

"Oh, Gus, that's lovely. Do you mean it, darling?"

"I certainly do," answered Gus, and Gus' mother murmured, "What a boy."

"I hope you get a lot," said Gus. "How much cash have you got with you? \$300?"

"Just about," replied Mrs. Kahn.

"Well, give me the three," said Gus, "and we will call it a sale."

As Gus counted up the \$300 and paid off next door, the poker players held the mother further exclaim:

"What a boy. He should have luck. So good to his folks."

"Holka-Polka," closed at the Lyric, New York, last Saturday.

Show People Victims of Milwaukee Hotel Fire

Milwaukee, Wis., Nov. 2.

Fire, which started in the rooms of carnival people who were guests at the Davidson hotel, theatrical house, caused \$35 show people to seek other accommodations for the night and caused losses estimated at \$20,000.

The blaze, which was discovered shortly before 8 p. m., last Thursday, gained headway in a strong breeze and climbed through the walls of the place, literally wiping out the entire upper floor. Personal belongings of actors were lost, the stage people being at theatres preparing for their night performances.

The performance of "Tony and Lucie" at the Davidson theatre, next to the hotel, was held up 15 minutes to permit the sold out house to be seated. Fire lines prevented patrons from getting to their seats. All who entered the theatre were assured they were in no danger from the hotel fire due to the strong fire walls protecting the house.

TINNEY-WILSON ECHO

An echo of the Imogene Wilson-Frank Tinney scandal was Carrie Secord's appearance in the City Court last week to contest her \$2,000 claim for assault against Tinney. Kendrick & Goldstein, for the comedy was now in England but promised to produce him in court in December to answer the colored maid's complaint.

Miss Sheard was Miss Wilson's maid and encountered trouble with Tinney.

Lyman Repeating in Chi

Abe Lyman and his orchestra have been booked for a return engagement at the Palace, Chicago, this week (Nov. 1).



CHARLES ALTHOFF

OMAHA "WORLD HERALD"—"It is doubtful whether ANY entertainer at the World Theatre EVER scored such an applause hit as Althoff's riddling old man."

MEMPHIS "COMMERCIAL APPEAL"—"..... will provoke laughter from the MOST SOUR individual."

SOUTH BEND "TRIBUNE"—"FEW ACTS win the favor of an audience as Charles Althoff did at yesterday's performance."

Dir., ALEXANDER PANTAGES

A. & H. Return to Spokane

Spokane, Nov. 2. Ackerman & Harris have added the local American to their booking list and the first A.-H. booked show opens Nov. 12. This announcement has been made by Edward J. Fisher, northwest booker.

It has been five years since Ackerman-Harris vaudeville has been in Spokane.

COMMON-LAW MARRIAGE SET UP BY C. E. WHITEHURST'S WIDOW

Claire Ulrich Seeks "Widow's Rights" in Estate of Baltimore's Showman—Read Marriage Passage in Presence of Girl Friend in New York

Baltimore, Nov. 2.

The name of Whitehurst, much in the local prints recently due to offers for the Whitehurst string of theatres, got into top of the page headlines again when Claire Ulrich of New York filed suit through local attorneys for a "widow's rights" in the estate of the late Charles E. Whitehurst.

This was new to the public. "C. E." the guiding genius of the big Whitehurst theatre string having died, presumably, a bachelor, Miss Ulrich—or Mrs. Whitehurst—exhibits a prayer manual signed "Charles and Claire," written on the night of April 9, 1923. According to Miss Ulrich—or Mrs. Whitehurst—they read the "mixed marriage" passage from the manual in the presence of a "girl friend" in an apartment leased and furnished for her by Mr. Whitehurst at 301 West 57th street, New York.

The reason for this procedure, according to Miss Ulrich—or Mrs. Whitehurst—was the difference of religious faiths and the maternal objections of the elder Mrs. Whitehurst. She admits that she accepted a payment of \$11,000 tendered by "Smith, Jones and Brown" for the estate and signed a paper that would compel the world to recognize her as Mrs. Charles E. Whitehurst. She also says that "Brown" informed her that "the Ku Klux Klan would never let her testify," and promises startling information as to the identity of "Smith, Jones and Brown."

SMALL POX IN BLOOMINGTON

Bloomington, Ill., Nov. 2. All Amusement places here have been ordered closed because of an epidemic of smallpox.

The closing order was issued Sunday by the Health Department and will obtain until further notice.

Quartets and Beer

The singing quartet thing in the vaudeville houses looked like a flop before it started. At the outset entrants were hard to secure, according to reports, and not much interest manifested, there being more street "Charleston" dancers nowadays than corner harmonizers.

In the quest for "quartet" to take part in the contest, one of the acrobats approached the leader of an amateur group. Asking him if his singing companions would enter a contest, the leader, without wanting to know what, where or when, replied:

"You're sure we will get beer."

Russell and Hilton Part; Disagree Over Billing

Russell and Hilton have split as a team, the contributing cause being reported as a disagreement over billing matter. The couple had been together for three years, billed as Arthur Russell and company, despite Mabel Hilton's eccentric comedy being as equally important to the turn as Russell's genteel straight, according to Miss Hilton.

Last season there was some controversy between the two over the manner in which the act was then being billed. According to Miss Hilton it was leaked out by Russell promising to give her equal prominence this season and later "stalling" her, she says, by claiming that a change of billing would place the turn in the category of a new act while the former billed as a familiar through past three years' usage.

Russell charged his partner's walkout on an outburst of temperance but refused to discuss the billing angle, claiming that that was his business.

Calculating Colored Act

A colored act in vaudeville, known as No. 2 act, receives a salary of \$275 weekly.

The act received notice of its next week's booking with the information that its position on the bill would be No. 4.

A wire was sent by the turn to the management, saying: "We don't want to play No. 4, we want to play No. 2."

A reassuring message was returned to the act, explaining how much more advantageous the No. 4 spot would be, etc.

The act replied: "We are a No. 2 at \$275 and while \$275 we remain No. 2. For No. 4, \$400."

DARLING AT ROYAL

Al Darling, former manager of Keith's Royal, is back at the house temporarily assisting J. Elder, recently installed as manager. The house is also under the supervision of L. H. Samuels, former booker of the house in its big time days.

Dave Beeher, who installed the continuous vaudeville and pictures policy at the Alhambra, Harlem, was the last manager of the Royal, handling both houses for several weeks.

MACK REVIVING "KICK IN"

Willard Mack will re-enter vaudeville in the original version of the late Paul Armstrong's "Kick In." Mack played it as a vaudeville sketch before it was elaborated into a full length legit attraction.

YOU CAN'T TELL IN CHICAGO

Which Mate Reaches Divorce Court First

Chicago, Nov. 2.

Theatrical couples living apart and contemplating divorce actions in this Mecca of liberty-gainers, might before ill-will, sue. Investigate the record to see if, perchance, their mate has been heard. Last week a much-worried actor interviewed an attorney regarding a divorce. Before or after separating from his wife the Chicago actor fell in love with another lady whom he wished to marry. He came to Chicago expecting much trouble, red tape and expense to free himself.

The lawyer with foresight inquired in the County Building and discovered the wife had sued and won a divorce some months ago and the actor had been freed, unaware, of a divorce. A divorce granted to Mary Fox, professionally May McKay (vaudeville) from Thomas Edward Fox. The wife does a Scotch act. She charged desolation, a 10-year-old child, James Bush, Cavell Fox, is at school in Scotland. Judge Lewis granted Margie Pennitt a decree from Rocco Colonna. Miss Pennitt is a principal wife of a well-known (burlesque). The husband is a violinist. Description charged.

JAY GOULD'S WIFE SHARES IN ESTATE

Thomas F. Manville, Father, Names Mrs. Gould and Brother as Beneficiaries

Under the provisions of the will of Thomas Franklin Manville, known as the "Asbestos King," Lorraine Manville-Gould, wife of Jay Gould, actor, inherits about half of the residue of the \$30,000,000 estate. The will has been filed for probate. Gould met Miss Manville while both were members of "Plain Jane." A romance developed with the couple marrying soon after. They were married secretly in New Jersey, the first week of last March and spent a two months' honeymoon in Europe, following the closing of the musical comedy.

Miss Manville is Gould's second wife. His first having been Flo Lewis, now appearing in "Big Boy." Gould secured a divorce several years before he met Miss Manville. He was awarded the custody of their two children, now 12 and 8, both of whom are living with Gould's mother.

It was reported about the time of Gould's marriage that his father-in-law was angry for Gould to leave the stage and enter business life. As a result of this when abroad Gould made arrangement to represent the Foreign Press Advertising Co. in the United States. Jay Gould's real name is Clara Frank Gould, the Jay being taken for stage purposes. He met Miss Lewis in 1915 when both were doing a two-act, "Holding the Fort," in vaudeville. Following the dissolution of this stage and domestic partnership Gould appeared in several vaudeville turns and in musical comedy.

Under the provision of the will Thomas Franklin Manville, Jr., who was disinherited following his elopement with a "Follies" girl in 1911, receives the remaining half of the estate.

One million was bequeathed to the Fifth Avenue Hospital; Sophia McGinnis, a maid, \$10,000; \$25,000 each to the deceased secretary and assistant secretary; an annuity and home to his father; 49.999 share of the capital stock of the Johns-Manville Co. to be purchased at half price by employees, and to each director, who has been in office 10 years, \$10,000 each.

Mrs. Clara C. Manville, former wife, who obtained a divorce in Idaho in 1909, and who filed a petition in bankruptcy in 1917, is not mentioned in the will. Mr. Manville died of heart disease Oct. 19 in his apartment at the Hotel Plaza, New York.

Reciprocal of Service Is Kindness

October 22, 1925.

Dear Mr. Downing:

Yours of October 15th received. These incidents of fine consideration on the managers' side are constantly being brought to my notice, and not only to my notice, but to the notice of the whole world, for the trades papers that these letters are published in circulate to every part of the world, and they are a lesson in human consideration for each other, particularly for the unfortunate.

I have often advised the artists to reciprocate these kindnesses by giving the managers the best service they can render. When an artist receives consideration under circumstances such as you set forth, he has no idea of the unfortunate conditions that the manager is sometimes placed in. He, too, has his trials and tribulations. He has many sicknesses at home and business troubles, which the artists know nothing of. They do not appear on the surface, the same as are artists' troubles do under such conditions as you refer to.

I advise the artists to endeavor to lessen the burden of the managers. Anticipate in your own mind when you go into a theatre that everything cannot be going right for the manager. Say to yourself, "I am going to do everything to please his audience, and him, and nothing to displease either." If we all work together on this basis, the majority of our troubles will be cared for, for they mostly come by the disinterest shown by those employed by the theatre, or those who play upon the stage. Let's all try to be as nearly human as possible in our dealings with each other.

I am writing to Mr. Karsteter commending him for his liberal treatment of your wife and you.

Sincerely yours,

E. F. ALBEE

Mr. Wingfield Downing,
Wingfield and Jean,
Grand Theatre,
Alton, Ill.

Columbia, Mo., October 15, 1925.

Mr. E. F. Albee,
Keith-Albee Vaudeville Exchange,
Palace Theatre Building,
New York City, N. Y.

Dear Albee:

I feel it my duty to tell you of a little incident of kindness which has just happened to me while playing the Columbia Theatre, this city, which is booked by the Western Vaudeville Managers' Association.

The day before we opened here my wife was taken ill and was unable to work for the whole engagement.

I at once went to the front of the house and saw the Manager, Mr. Wm. R. Karsteter and informed him of my wife's illness and I can assure you that he was a perfect gentleman and a real friend of the performer, as I know is your wish of all managers, no matter how large or small.

I told him that if he didn't mind I would try to do a single, which I did, and on the last night of our engagement, when he paid me our salary, it was in full.

I know that you appreciate these little things. I say little things, but they are really big things.

Yours very truly,

WINGFIELD DOWNING
(Wingfield and Jean).

INCORPORATIONS

Flanders Holding Corporation, hotels and theatres, capital \$10,000; directors, William E. Woodman, J. C. Lavin, David Hecht; Attorney, William H. Chorosh, 1451 Broadway.

Sonia Productions, dramatic plays, 50 shares common stock no par value. Directors, Dixie Hines, Edward Klenner, Louis Randall; Attorneys, Goldsmith, Goldblatt & Handover, 1540 Broadway.

Culver Export Corporation, motion pictures, 1,000 shares common stock, no par value. Directors, David D. Decker, Andrew Bellanca; Attorney, S. S. Bramberg, 1540 Broadway.

Broadway Masqueraders, theatrical, motion pictures, capital \$4,000. Directors, William Austin, I. Weissman and H. Pomerance; Attorney, S. L. Wallerstein, 220 Broadway.

Golden Love, motion pictures, theatrical, 150 shares common stock no par value. Directors, Meyer Machlis, Dessie Gershel; Attorney, J. Rubien, 1410 Broadway.

Brooklyn Boulevard Theatre Corp., motion pictures, capital \$10,000. Directors, Elias Mayer, Louis Schneider, Maxwell Mayer; Attorney, H. S. Bird, Woolworth building.

Colony Theatre, theatrical, motion pictures; capital \$10,000. Directors, Frank Rusalem, Max Amsterdam, Isidor Weiss; Attorneys, Selev & Levine, 215 Montague street, Brooklyn.

Conely Island Enterprises, amusement park, 50 shares common stock no par value. Directors, S. E. Mecca, Sarah Schiff, J. Isaacs, 1450 Broadway; Attorney, Solomon Goodman, 1550 Broadway.

Regent Holding Corporation, theatres, capital, \$15,000. Directors, Thomas J. Darcy, Edward and Peter Harton; Attorneys, Hackenberg & Schwartz, 61 Chambers street.

International Film Arts Guild, motion pictures, capital \$5,000. Directors, Symon Gould, 550 5th avenue; Irving Caesar, 355 Clifton place, Brooklyn; A. Menin, 217 Broadway; Attorney, I. M. Sackin, 1440 Broadway.

Capital Increase of capital was filed by the Manhattan Opera Company, of Elmira, which increased its capital from \$10,000 to \$50,000.

Dispositions

Certificates of voluntary dissolution were filed by the following corporations:

Boston United Booking Offices, Manhattan.

Auto Moving Picture Corporation, Manhattan.

Forest Producing Corporation, Manhattan.

Major Theatre Company, Manhattan.

Elizabeth Terrell; restaurant; \$5,000. Directors, W. B. Delacy, E. Reid, M. E. Parrell. Attorney, B. L. Kraus, 19 W. 44th st., New York.

M. Valent Co.; restaurant; \$10,000. Directors, M. Valent, A. Nunes. Attorney, E. Dickman, 650 Broadway, New York.

Nashel Restaurant Corp.; \$5,000. Directors, E. Dickman, A. W. Groff, 214 W. 42d st., New York.

Pandora Theatres Corp., Brooklyn; motion pictures; 100 common, no par. Directors, S. L. Gruber, S. Seelenfreund, A. Friedlander. Attorney, H. Herzbrun, 220 W. 42d st., New York.

Charmant Theatre Guild; photography; \$10,000. Directors, A. W. Fauci, B. Gagliano, N. F. Restucci. Attorney, M. J. Gaimo, 236 Lafayette st., New York.

Preferred Publications; \$10,000. Directors, C. Bendes, E. W. Peselnik, H. Schlatus. Attorney, H. Herman, 51 Chambers st., New York.

Florida Exposition; exhibit production; 50 common, no par. Directors, W. J. Rau, H. O. Bolton, D. McCarthy. Attorney, E. A. Pollock, 11 E. 45th st., New York.

Winkler Pictures; motion pictures; 200 common, no par; directors, W. E. Slater, C. Shakin. Attorney, M. James, 1650 Broadway, New York.

ILL AND INJURED

Sammy Watson, 82, known as "Barnard Sammy" in vaudeville, was removed Oct. 28 from the French Hospital to the Home for Incurables, 15th street and Third avenue, sensibly being his ascribed condition.

At the N. V. A. the following members are reported as sick at the French Hospital: Eddie Sullivan, Billy Golden, Waldo Whipple and Roland Daly; Bellevue, John Cody; St. Francis Hospital, Charles Wilson; at 407 E. 86th street, Jack Walsh.

Sammy Hughes, the agent, is at the French Hospital on West 44th street, New York.

Eddie Sullivan, former manager of Beck's theatre, New York, is sitting up in the French Hospital, New York, marking a distinct advance in his slow recovery.

Florence Darley (Mrs. Harry Kel-

son) is at the Warrell Hospital, Rochester, Minnesota. Her husband requests that friends write his wife.

John Conners, 65, former song and dance man, now a bank guard, was injured when caught between a street car and automobile on Van Buren street, Chicago. He was removed to the Iroquois Hospital where it was found he had suffered lacerations of the scalp.

Charles Barney, old-time Irish comedian, confined to the American Hospital, Chicago, for some time, has recovered.

Jack Bradley, stock actor, injured in an automobile accident during the summer, is able to walk again. He is at the Hotel Bradley, Chicago.

Milt Schuster, casting agent, is confined to his Chicago home and may have to be operated upon.

Write to the ill and injured.

GEST HAILED

(Continued from page 1)

were cheered before. Greeted by the greatest in America, but never before in the city that maintained him when he needed it.

"Miracle" Sensation

"The Miracle" is a five-week sensation and a miracle in fact for this city. The press raved before and after the premiere, the town is raving and will rave, and "The Miracle" is the biggest thing theatrically that Boston ever thought could happen. Mr. Gent has staged the piece here even superior to the production at the Century, in New York, and the town is his.

Remains of publicity has been given the gorgeous spectacle, while the highest in business and social circles are after Gent for his stage prowess. Sunday 21 local firms of every grade and classification mentioned "The Miracle" in their Sunday advertising.

A Banquet

For the first time since the oldest Bostonian can recall the Boston & Maine Railroad is running special excursions for "The Miracle," also the N. Y. N. H. & H.

Apexing everything in connection with the presentation other than the first performance, was the banquet tendered Wednesday evening

"CANNED NAMES"

(Continued from page 1)

Souris, Raymond Hitchcock, Puck and White, the Ben Bernie, Ray Miller and Paul Specht bands, Huston Ray, Roy Smek, Monroe Silver, Harry Hirschfeld, Mme. Bernice Di Pasquale (the late Metropolitan Opera), Frank McEllynn, Mme. Marie Rappold (of the Met), Anna Pavlova, Max Rosen, Roger Wolfe Kahn's Band, Leon Rothier (Metropolitan opera baritone), not to mention national figures like Chauncey M. Depew, Theodore Roosevelt, Jr., Senator LaFollette, Governor Smith, John W. Davis, Dr. Frank Crane.

Some of the latter may even be affected in their chautauque and picture appearances, where they may find themselves opposed by the Phonofilm reels at pop prices.

The Phonofilm sales people stress the fact that the small towns are a big source for revenue because they generally can't get the "canned names." It also stresses the source of revenue will not be limited to the lesser towns, mentioning the already many big subjects in big cities have played Phonofilm reels.

The DeForest people have been playing fancy figures for "name" attractions on the talking screen. Some have even done it for practically nothing, paralleling the old phonograph situation, where they were attracted by the novelty only or publicity.

Unlike the phonograph, with the appearance of nationally known artists in audible, life-like renditions, almost on a par with the real thing in the flesh, the possibility is easily imagined. With the country flooded with prints of Cantor or Weber and Fields or Al Jolson, these stars may soon find themselves opposed at the gate by a popular priced admission.

last at the Copley Plaza with the committee in charge headed by the Governor and Mrs. Alvan T. Fuller. The guests of honor were Lady Diana Manners, Iris Tree, Elinor Patterson, Otto H. Kahn and Morris Gest.

Jolson is slated as the latest addition to the Phonofilm ranks at a record figure of over \$10,000 for his services in a few minutes of talking movies. This is in excess of his \$7,500 per "slide" of a phonograph record, Jolson receiving \$15,000 for two "slides" on the Brunswick label.

The new Case patents which have been absorbed by the Phonofilm Corp. are said to be an additional improvement on the process. The T. W. Case "Talladite" Photo-Electric Cell is the basis of the Case patents and used in the screening process.

First Photo Road Show

Up to Monday the DeForest Phonofilm Corp. had been selling its common stock of no par value at \$50 a share. Of the \$220,000 capital, over \$60,000 shares were yet to be disposed of Thursday of last week. Daily exhibitions, at 2:30 and 7:45 nightly, were arranged in the corporation's headquarters at 45 West 45th street for interested prospective investors. The Weber and Fields, Cantor and other reels were exhibited with introductory spiel by an effective announcer who stressed the possibilities of vast incomes from bookings of these subjects.

A Phonofilm road show, the first sent out, is at present touring the small Vermont territory. According to telegrams to the DeForest Phonofilm Corp., which are on display in the home office, the receptions have been most flattering.

Phonofilm's plans are pretentious and will in time call for an exchange system in key cities to handle bookings of prints akin to the regular picture distributing channels.

Phonofilm's road show will be made up akin to a vaudeville program, shaded similarly and billed for "headlining" the "names" to appear upon the screen. It will be diversified by ensemble numbers and orchestras. The show will travel with the only cost of transportation the handling of the films in cans. There is the possibility that even a house orchestra will not be called for since music is supplied whenever required in the canned "acts" on the "talking" sides of the films. Its heaviest expense in traveling will be the advance men, men back and the advertising.

LAUGHTER

By J. C. NUGENT

Any breath may be your next.

Also it may be your last.

I get a queer clutch like that every time I pause to dictate one of these.

"This may be my last one," I say, involuntarily.

"I hope so," says you.

"Oh, very well," murmurs the clairvoyant, I, sensing you.

But I beg to breathe the hope that whichever article of mine, and whichever breath of mine, subsequently proves to be the last, it will promote, propel, promulgate or enunciate a laugh.

Laughter is the uncharted sea, the untabulated good, the free-for-all blessing of disappointed and disillusioned humanity.

Each human tragedy yields to it. Earth's manifold horrors are confounded by it. It is the nemesis of the Gods to the fools that mortals be in their mad struggle for the things that matter not a continental damn.

"At thirty, with the callow wisdom of thirty, I said:

"Life has two things worth while: youth and love. And you are young as long as you can love."

At fifty I edit it and say:

"Life has one thing worth while: laughter. And you are young and can love as long as you can laugh."

Work and Laughter

It is not necessary to love a woman or a child. Just to love something—the sunshine and the sky. Just to have sense enough to know that work is the only medicine without a come-back. And, if you notice, old men work more joyfully than young men. Many managers work harder than any of their actors. Why? Because they laugh while they work.

They get a lot of joy out of cashing-in on the wealth of experience and humanity that life has given them. Also, they exploit laugh-getters for the good of the public. I often wonder if they know how few laughs the laugh-getters themselves get out of life.

The laugh-getter is always regarded as a merry person himself, but he isn't necessarily. He is merely a scientific fellow who has discovered that by making others laugh he may get enough money to enable him to do the things he wants to do—and those are things usually far removed from the humorous.

Now, he discovers, if he is a successful laugh-getter, that man is the only created organic being who has the power to laugh. The only living thing with kidneys in it that makes a funny noise when anything tickles.

A horse does not laugh, the "horse laugh" to the contrary notwithstanding.

Two Kinds of Laughter

Of course, a horse cannot always see who's driving. He discovers also that there are two kinds of laughter: involuntary and involuntary.

Involuntary laughter, such as sneering, arduous and sarcastic, coupled with a wise look and silence, holds the job of many a dignified official who, if he opened his mouth to speak articulately, would be out of work.

It is involuntary laughter that earns more money than the salary of an prime minister of any old nation.

Scientifically, the combination of "kicks" which cause a human to laugh is beyond us. Of course, when suspense, surprise and relief co-ordinate in the human nut, the lungs explode, the mouth blows open, and a quantity of the loose noise called laughter falls into the human lap.

If the laughter is bowlegged, it falls on the floor, but that is a detail.

This undignified demonstration seems to give acute delight to the human fish, so much so that they dress up and go to theatres and pay money and sit down to wait for some other even less human fish to come out and make them do it.

Those Who Laugh

There are several theories about it. One claims that only silly people laugh easily and that the wise and grave laugh seldom. But my experience is that unless savages are wiser and graver than civilized men, the reverse is the case. For, assuredly, New York laughs more easily than Skinkville; Paris, the top of culture, laughs and cries more easily than New York; farmers laugh less than townspeople, and Indians and agents do not laugh at all.

Let the laugh-getter gives out all his laughs and has mostly gloom left for himself.

Looking it all over, he finds that there are as many degrees of laughter as of tears. He finds that the laughter caused by hitting someone in the "map" with a custard pie sits no such intellectual delight as the laughter caused by kern wit which has to do with deeper forces, such as the laugh you get when the instant the comedian pretends to be a legitimate producer and pretend to mistake him for a business man.

He finds that the whole gamut of laughs is dampened somewhat by the realization that at the end of each career, whether its pathway be through tears or laughter, a guy with a shovel stands to look in both laughter and laugh-getter—and he hard to see the laugh on him.

Thomas G. Seabrooke used to play "The Isle of Champagne." In it he was a fake king. He came on from the wrong side of the stage. The court was awaiting his entrance on the other side. He sneaked in by telling them said: "Here I am! Over here!" He got it on them.

So the trouper who lives to make them laugh so that, incidentally, he can live himself, can only cheat the Death Angel by dying, as some of them do, between breaths, in some dark hotel room, alone.

He can get himself quite a laugh, as he arrives at the other shore, by yelling from the left to the expectant St. Peter, as Peter looks off right for him: "Hey! Here I am! The train's in! What the hell are you rubbering off out there for? Give me a room'n'a bath!"

VAUDE. PLAGIARISM SUIT

Billy House and Harry Rogers

Queried By Margaret Eckhart

Chicago, Nov. 2.

Billy House, actor, and Harry Rogers, agent, were arrested last week and compelled to post bond on a charge of plagiarizing from a copyright owned by Margaret Eckhart.

The plaintiff alleges that the act, "Just for Tonight," is a plagiarism on her "Jerry's Honeymoon."

It is expected Miss Eckhart will have some difficulty when the case comes for trial as the idea, which she claims is original with herself, and is that of having to get married before a certain time in order to inherit a fortune, is the basic idea of a long succession of acts and moving pictures.

Conley Remains in Vaude

Harry Conley, reported as signed with Earl Carroll's "Vanities," has decided to remain in vaudeville.

According to report, Conley and Carroll couldn't agree upon salary.

Palace and Albee Drop

"Our Gang" Comedies

The Palace, New York, and Albee, Brooklyn, have dropped the "Our Gang Comedies" from their vaudeville programs. The deletion is said to be temporary and due to the length of the programs when the two reels were added to the regular eight or nine vaudeville acts the houses play in addition to the other short picture subjects.

The neighborhood houses continue with the "Our Gangs" and other Hal Roach comedies.

The Hippodrome, New York, the other big time stand, to book the "Faith comedies, continues to play them.

Fitzgerald Booking Jutta Valey

Correcting a misprint in a recent advertisement of Variety, it is stated that J. J. Fitzgerald, who is representing Jutta Valey and Co. in "Sky-High," at the Palace, New York, last week.



HAL JEROME

Hal of Gloria JEROME and GRAY

in "HOOS HOOR"

SEATTLE "STAR": "Hal Jerome in his exceptionally humorous act with Gloria Gray." Jerome is no less than an artist. . . . you begin to pay attention to the music of his violin or the piano and then comes a joke . . . that never gives "crack" sends them into GALT OF LAUGHTER. THE HEADLINE ACT is so exceptional that it OVERSHADOWS THE OTHERS."

MINSTRELSY'S COME-BACK

Ind. Houses Smitten with Idea—Grosses Boom

Minstrelsy, in abbreviated form, is enjoying a revived vogue in the independently booked small-time vaude houses. Bookers are arranging for any available offering of this type since several, recently routed over the independent time, chalked up new high grosses.

The combination touring on independent time are offering the old fashioned regulation minstrel first part and specialties in the olio and afterpiece. The shows are booked in for full week stands despite most of the houses working a split week routine. The troupes do different shows on each end.

Prefacing the minstrel is a street parade. This generally is enlarged by the induction of local youngsters who don cork and line up in the march in exchange for passes to the show. Most of the outfits carry a jazz band which comes in handy in the parade and also for lobby dancing preceding and following the performances.

Aside from the number already on independent time, several have been added to the Keith-Albee family time.

SURRENDERS PROSPECT

Jack Linder Turns House Over to Markus After Dispute

Bookings of the Prospect, New York, switched from the Jack Linder Agency to Fally Markus when Linder, despite continuing offers for 30 days notice either way, waived the required notice and relinquished the house.

A decision of the management to cut to two acts of English vaudeville as a combination with Yiddish vaudeville is also said to have prompted the handing back of bookings by Linder, the latter figuring the policy change a subterfuge to annoy him.

The original clash between Linder and the house arose when the theatre attempted to cancel an act which Linder had booked on a play or play contract. Linder explained the act could not be taken out and, when the house insisted, took his grievances to the V. M. P. A. which ruled the act would either have to be played or paid. Linder paid the act and held the claim against the house for the amount.

EDDINGER RESUMES VAUDE

Wallace Eddinger, who recently closed with the short-lived "Tale of the Red-enters" vaudeville next week in Washington.

He will again begin a route with his old sketch, "Things Might Be Worse."

BAGGAGE CANCELLED 2-ACT IN CLEVELAND

Trado Twins Dropped from Palace Bill as Example—Trunks After Mat.

The Keith-Albee Circuit cancelled the week's booking of the Trado Twins when the act arrived at the Palace, Cleveland, without baggage.

The brothers had been laying off for three days prior to the Cleveland booking. The baggage arrived before the night show, but the management noticed the act it had been cancelled.

\$25,000 TO POSTPONE

Florence Mills Finished Week at Hip to Big Evance for Cabaret

The Keith-Albee Circuit followed up its cancellation of Val and Ernie Stanton for doubling from the Riverside to Club Ciro by notifying Florence Mills she could not double from the Hippodrome to Salvin's Plantation last Friday night, with the result the opening of Plantation was postponed until Monday.

The Mills booking at the Hippodrome, originally scheduled for two weeks, terminated suddenly as a result of the sudden decision of the big time to discontinue the doubling of artists into clubs.

The postponement of the opening of the Salvin club is said to have cost \$25,000, due to the advance reservations, newspaper advertising, etc. Sam Salvin and Ned Leslie were notified of the K-A stand.

In the bookings to date where some have doubled from clubs into K-A houses, such as the Yvette Rugel and Harry Richman act doubling into the Palace, New York, the "exclusive services" clause in the K-A contracts have been stricken out.

Nothing has been reported as to the future policy of the K-A office regarding booking acts playing in cabarets into vaudeville theatres.

There is a distinction claimed to be made from cabaret to theatre through scratching out the "exclusive services" clause in the K-A contract. The cabaret act remains a cabaret act and returns to the cabaret after the vaudeville engagement, meanwhile playing in both.

Independent Producers

Who Don't Pay Salaries

Numerous complaints have been reaching casting agencies against vaudeville producers who have been engaging people out of these offices and continually stalling them on the K-A contracts.

The most recent instance was one where an agent had booked three principals with a flash act and by way of accommodation secured bookings for the producers.

The latter were merely sent over with no commission expected, since this agent does not make a business of placing chorists only as a convenience and never asks a commission.

The act played around independent time for four weeks. It finally "blew up" last week when the cast refused to go further unless they got their money and with most of the cast claiming that in the four weeks out the amounts received would not have totaled a full week's salary.

The caster is not only out his commissions from the principals, but has had the unpaid chorists haunting his office in hopes that the denying agency should be the Hippodrome, Los Angeles, has arranged to put his troupe into a cabaret in that city for two weeks.

Tucker carries an array of principals, a six-piece band and a chorus of eight girls. Among the company are Christine Anderson, Dolores Tucker, Ivie Anderson, Clotilde Woodson and Lawrence Ford.

COLORED COAST TROUPE

"Bagtime" Billy Tucker and his gang, "Darktown Folies," now filling an engaging show at the Hippodrome, Los Angeles, has arranged to put his troupe into a cabaret in that city for two weeks.

Tucker carries an array of principals, a six-piece band and a chorus of eight girls. Among the company are Christine Anderson, Dolores Tucker, Ivie Anderson, Clotilde Woodson and Lawrence Ford.

VAUDE HOUSES MUST PAY A.S.C.A.P.

Music Men Issue Ultimatum for Copyright Scores Used with Films

The vaudeville theatres in the United States, and that takes in those affiliated with the Vaudeville Managers' Protective Association, must pay license fees to the American Society of Composers, Authors and Publishers after Jan. 1. The music men have issued an ultimatum to that effect as regards the use of copyrighted music.

The music taxes are not for the use of music through the vaudeville performances, that comes under the heading of dramatic presentation, but when used for feature film accompaniment. With practically 85 per cent of the vaudeville houses in the country playing feature pictures, the use of the music is an important part of the performance.

The income will not be much, between \$30,000 and \$40,000 annually, according to estimates, as there are only about 355 vaudeville theatres, and most of them are closed down each year over the summer. There are 16,000 film theatres operating the year around.

The V. M. P. A. takes in the Keith-Albee, Hippodrome, Low, Panagoras, Fox, Poll and other large circuits. Heretofore they have had free use of all music without any license payments.

The proposition is not being opposed by the vaudeville interests. The only hitch is the question of rates. Houses like the Palace, New York, use little music in film accompaniment, the score for a new reel being negligible and not counted.

SELF BOOKED

BILLS FLOP

Ind. House Mgrs. Give Up Ghost—Bookers Win

Self-booked bills arrangements, which several bookers experimented with this season, when the Panagoras, Fox, Poll and other large circuits, have proven a "hust." Most of the managers become weary of the idea after a few weeks and have turned back the bookings to the usual routine.

The self-booked bills were adopted for the double purpose of giving the managers an idea of the work entailed in assembling shows and also to reveal they were not such good showmen as they believed themselves to be.

The return to the normal procedure has also minimized the number of weekly "awkwaks."

"Gyp Rackets" Still Undermining Ind. Vaude

A "gyp" racket, which may not be entirely new but has recently attracted attention through frequent practice, is that of some independent bookers who discourage direct bookings but turn over "walk ins" to favored agents. The latter, of course, kick back a split on commission.

The favored agent angle in the independent field has been a thorn in the side of legitimate act representatives who claim the only time they can place an act with this class of booker is when their favored ones cannot bridge a "flop."

The illegitimate angles which are running rampant in some of the independent offices are largely responsible for the lack of development in the independent vaudeville field which has practically been at a standstill for the past decade and is less stable now than it was then.

THEATRES UNDER CONSTRUCTION

...TION in a hot house bouquet of garish poppies and mildewed weeds."



SHUBERT, NEW YORK

Enthusiastically commended by the press, MR. JACK LAIT of VARIETY saying—"ALICE BOLDEN, a blonde confection...is the cream-PRETTY as a lollipop, formed like a WHOLESOME YOUNG GODDESS, with a SURE-FIRE smile and MELODIOUS MELOW pipes, Alice put over several numbers with startling success. She was costumed to splendid advantage. She showed supreme confidence without verging on impudence and STOOD OUT like a STALWART YOUNG PINK CAVALRYMAN in a hot house bouquet of garish noddies and mildewed weeds."

24 POINTS AND GRANGE

To football fans who migrated to Philadelphia for the purpose of viewing the Illinois-Pennsylvania game the terrifically heralded Grange was a revelation and a football miracle came true. To the Penn team he must have been a hero from whom there was no escape and no capture. The wave of publicity which this boy has been riding, which reached an apex at its crest when the Illinois game of a year ago, was found to be based upon fact within three minutes after the kickoff. The man is well known inhuman on a football field.

There will be millions of words in the eastern press this week on Grange and his work on a muddy Franklin Field, but there isn't anyone who can authentically describe Grange in action. He does not resemble Zuppke, the Illinois coach, who has seen Grange in every variety game he has played for three years, and who must be credited with having developed this supernatural ability in the country who could adequately depict to the lay and football mind just what goes on to make up this gridiron symphony.

Others have tried and will continue to do so as long as football is played, but after seeing him you are as much in the dark as to the manner in which he races through and around opposition as when reading about it.

Grange is everything that has been said about him. There never has been a back who could change direction as fast as he does. He has a marvelous change of pace, he can run, twist, turn, and change ways at the hips, runs in long, loping strides with knees high, and all without apparent effort. His ability to get by tacklers in an open field is uncanny. One of the things it seems logical to think that he sees a tackler the least bit off balance he runs straight at him to either side of the opponent at the last minute or to rely on a pair of Herculean legs to carry him through the contact of bowling such obstacles over.

The Greatest Back

There is no question that Grange is not only the greatest back who ever stepped on a gridiron but also the fastest thinker who ever outguessed a secondary defense. He proves it by the desperate and futile tacklers who fling themselves in vain to meet nothing but air and turf. His gaining yardage through this game establishes his ability to keep his feet in the mud, but what was otherwise remarkable about his performance in this respect was the fact that upon numerous occasions tacklers failed to touch him. Grange, being brought to a dead stop but still standing erect. Another point, and as an instance as to how hard he runs, is that he was never seen to tire. When brought down he consistently fell forward in the direction of the goal line.

Just how fast Grange is as regards actual speed is simply another of the mysteries surrounding him. He was twice felled from behind on Saturday, once when he was in a clear field with no one to impede his progress, and would seem simply a matter of speed. It is not that this particular occurrence was on his long run-back of the kickoff following his first touchdown, and he had been gotten by the last defender when overtaken, so that doesn't prove anything as to the speed question.

To see Grange is to wonder how he can be stopped. It has been done, but it's impossible. The only explanation is the combination of weak interference and the knowledge the mid-west teams have gained in defining Zuppke's method of paving the way for his star. The Illinois eleven gave their leader splendid interference on Saturday.

The same itself was a rump for the greatest runner. Without detracting from Illinois' playing, it must be said that Penn appeared to be over-foolballed. The absence of Sieracki, who eventually got into the game, and the lack of a difference. It is beyond physics or the laws of nature to take on the schedule that Penn assumed and remain at top form for such consecutive hard games. That it was a foregone conclusion before the season opened, and that Illinois hit Pennsylvania when the former was having what will probably prove the greatest

day of its season while Penn was a bit off color made the catastrophe complete.

Illinois tore the highly rated Penn line to shreds, through which Britton (a prominent star of Grange) were not on the team and a few back, anyway) and Green played for five years after. Four times out of five Penn's secondary defense immediately tackled and kept him on all day long. Offensively Penn could do nothing, and accomplished as much. The Illinois line clearly outplayed the easterners in all departments of the game. The blocked kick which gave the Red and Blue a safety and its two points was partially caused by a faulty pass.

The game opened with Penn kicking to Illinois. The ball went to Grange, but he got back only as far as his own 35-yard line. Illinois immediately tackled him, and he came out and two plays followed through the line. Grange never put a hand on the ball either time, probably sticking up his opponent's defense in the interim. Britton kicked and after one futile attempt to gain around an Illinois end, Penn booted back a ball already overweighed with mud. With the ball on its own 45-yard line Illinois lined up, and Grange started off right tackle. Crossing the scrimmage line the great red head abruptly cut to the left, sidestepped, and swung through Penn's secondary defense and was gone, a matter of 55 yards and six points.

Following this Penn elected to kick, and foolishly lifted the ball directly into Grange's hands. Harold, if memory serves, started up the middle of the field. Ten yards after that the fireworks started with Grange changing direction in all directions, almost completely at random, and immediately dart out on the wings of a new spirit until he had swayed and threaded his way through the entire Penn team. He was taking those long effortless strides towards his net catch mark with two companions as bodyguards, each on a flank and about five yards behind, when into "the din and glare" came galloping a Penn stalwart who was figuratively flying. Both of the Illinois linemen, their captain, could have taken out this lone pursuer by turning towards him but either he was too fast or they didn't think quick enough as whoever his number was overtook and prevented Grange from accomplishing his feat, for which he has become famous, running back a kickoff for a touchdown.

This 60-yard run apparently bewildered Penn (it dumfounded the home cheering section) and the 45-yard mark Grange began to divide the responsibility among his backs until Britton crashed over from the one-yard line for the second touchdown of the first quarter. Both of the Illinois linemen, his scoring position Grange's contribution here was a startling jaunt around right end for 10 yards.

That Triple Pass

The fourth touchdown, which came in the third period, was the most spectacular of its kind seen on an eastern field in years. The only happening comparable to it is the 45-yard run of Don Lourie of Princeton against Yale on the last play of the first half of the season. Stanley Keck dropped back to try a place kick and Lourie, instead of holding the ball on the ground, stood up and ran for a touchdown.

In this instance it was "Illinois" ball on Penn's 30-yard line, fourth down and two to go when Britton dropped back to apparently try for a field goal from a difficult angle to the left of the goalposts. It is not recalled whether Grange was in position to hold the ball or not, he may have been. The ball went directly to Britton, shoulder high, who lined a short pass to a back on the line of scrimmage who took it and started around right end, but when about to be tackled the latter put two hands on the ball and tossed it underhanded high in the air and, literally into the hands of Grange who in turn ran up his right sideline for a touchdown without anyone putting a hand on him. A daring piece of strategy, a great scoring play, performed with such miraculously achievement, with a slippery ball. It not only paralyzed the Penn team but also everybody in the stands.

Illinois' third touchdown came in

WESTERN FOOTBALL

Chicago, Nov. 2. Western football was partially, if not wholly, vindicated last Saturday by the spectacular victory of "Red" Grange and the fighting Illinois over Penn, conqueror of Yale and generally the East's crushing best team, and Michigan's crushing triumph over the Navy. Notre Dame also remained one of the Navy's last prestige by trouncing Georgetown.

Previous to Saturday's contests the East held a top-heavy advantage over the West in intercollegiate games. One solitary victory, that of Ohio State over Columbia, was all that the West had to offer against Navy's triumph over Marquette. Syracuse's victory over Indiana, the defeat of Notre Dame by the Army, Chicago's thorough upset by Penn and the Michigan-Augsburg clashment by Penn State.

The East still holds a five to three advantage over the West in the year's western football history, but the returns of the Dartmouth-Chicago, Notre Dame-Penn State and the Notre Dame-Cornell games are expected to be highly figured.

Zuppke

Bob Zuppke, the Illinois coach, has achieved much success in pulling the unexpected. When "Doc" Williams was coaching the team, it was a wonder team as Minnesota this season Zuppke came along with a mediocre aggregation and knocked the best laid plans of Boston et al. into a cocked hat. Williams had been kicked all around the conference by teams that Minnesota had crushed easily previous to the Illinois victory over the Gophers. Earl Staley, an American half back, captained the Illinois team. Later, when Chick Harley was running them dizzy at Ohio State, Zuppke came up for air with the aid of a cunning strategy which had swept all before it previous to

(Continued on Page 12)

the second quarter and at the end of a repeated long march. Following the blocked kick and the one which gave Illinois the ball on its own 20 yard line, the westerners put on an offensive which carried them to Penn's one yard line where the Red and Blue made a supreme effort and took the ball on downs. Rogers immediately kicked to his 36 yard line where the westerners again took up the advance with Grange, Green and Britton alternating until the ball was only 12 yards away from its destination. It was here that Grange went tearing around left end, straight-faced two men, came to a complete stop to let Penn men across in front of him and they went on to register his second touchdown.

Grange utterly ignored every punt but one during the afternoon a system which Zuppke is said to follow, no matter whether the field is wet or dry, in favor of Grange being his charging end. Other than his running game, Grange displayed his adeptness at both throwing and receiving passes and played a splendid defensive game. It was noticeable that Grange never carried the ball. Grange never got into the interference and that every time he was downed at least three of his teammates would help him back on his feet.

Illinois Band

In addition to Grange and a football team that played an excellent game, Illinois brought along its 150 piece band, which is the biggest and best student musical combination in the country. Both Zuppke and the managers it met through were inspiring. At one point during the game the band played its team into action, toning down while singing and cheering and then playing forth as the play started.

A throwback to the bagpipes played the Scots into action. When all is said and done, however, was Grange's day. It marked his debut in the east with a terrific reputation to substantiate, and he made good twice over. Those who didn't see him will, perhaps, remain skeptical that he is a back on the line of scrimmage, a cleat on a gridiron and the old timers will undoubtedly harken back to the '90s and the adjacent years for their parallels. But to those who have seen him in no doubt is that he is the greatest football player of all time, a rhapsody in mole skins, a gridiron genius, a credit to the game and the university which he represents. It is not a job for a foreigner, and for those reasons it is a shame that, of necessity, he must professionalize the ability which stamps him as the outstanding figure of America's amateur sports.

EASTERN FOOTBALL

The east was in pretty much of a demoralized condition by five defeats last Saturday. Between Pennsylvania's mighty cross and Illinois, the brutal swamping of the Navy by Michigan and the highly touted West Point eleven's humiliation in the Yale bowl it was a riotous afternoon walk but such a more surprising as the hours lengthened and other tall scores became cold facts.

Going further north Notre Dame's 13-0 defeat of Georgia Tech was a bombshell from the south while the Minnesota-Wisconsin no decision 12-12 was an unexpected outcome from the west. In the far west low score triumph over William and Mary and the ability of Brown to make Dartmouth be satisfied with two touchdowns also rate a scoring when the outstanding events of the day are considered.

The last Saturday of October marking the turn of the football season into the new year, as this season is approaching, the football policy and another year of double defeat will, in all likelihood, mark the hours of "fisher as head coach at Cambridge." Princeton's "Fight" Princeton is reported to have looked good in its tie game with Navy while the showing against Yale at last the Tiger is known to be coming in lieu of the fact that the little upstate state of learning was a "hot" hand of mole skin warriors defending its gridiron honor. At last the Tiger is known to be another "fighting" team and with two backfields, one as good as the other, to divide responsibility it is enough to make the Princetonians the local favorites this Saturday. In Single, Princeton has a back who is coming along fast and may definitely "arrive" in either of the two games he has yet to play this fall. New years and he has a right, should see him blossom into a full

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PROBABLE FOOTBALL WINNERS AND PROPER ODDS SATURDAY (NOV. 7)

By SID SILVERMAN

GAME	WINNER	ODDS
Princeton-Harvard	Princeton	5/4
Cornell-Dartmouth	Dartmouth	10/7
Penn State-Notre Dame	Penn State	10/9
Pittsburgh-W. J.	Pittsburgh	8/5

PROBABLE WESTERN WINNERS

By HARRY MACNAMARA

GAME	WINNER	ODDS
Chicago-Illinois	Illinois	Even
Michigan-Northwestern	Michigan	3/1
Indiana-Ohio	Ohio	8/5
Wisconsin-Iowa	Iowa	8/5
Butler-Minnesota	Minnesota	Even

Predictions based on fair weather.

one writing a running account of the game and the other dwelling upon the "colorful crowd" for a descriptive sonata. In addition to this the New Yorker carries a syndicated play-by-play account of these battles, thereby actually making three distinct stories appearing in a single paper on the one game. It is not the province of this thing, other than that it burns the other institutions up, for they can't get it. The only other known account for which special writers are being sent to the game is the Army-Navy classic, especially when it is held at the Polo Grounds.

Harvard's Situation To date Harvard has bowed before Holy Cross and Dartmouth and is just about as stepped on as William and Mary to the tune of 14 to 1 last week. The latter result would seem to bear out the way who, previous

fledged eastern luminary. Notre Dame's respective triumphs over Minnesota and Georgia Tech will give Rockne's exponents an edge over Penn State which lost to Tech in the previous year. The reading matter supplied on Tech's efforts against the Catholics doesn't particularly enhance the chances of the Notre Dame 13-0 achievement, but it does fail to get in for the southerners, and it was stated Tech's second team played most of the contest. The reason for such procedure is a mystery to these parts. But Rockne has apparently brought his green yeomen along to the point where State will be unable to cope with the offensive that the South Bend boys will stage.

Pitt Over W. & J. Pittsburgh is favored above W. & J. because the coal town aggregation have a supply of power which must break loose sooner or later. W. & J. beat Lafayette, after the latter had trimmed Pitt, but W. & J. did it with four of "fanfanyte" variety men out of the game.

Josipie Cornell's apparently improved showing against Columbia, Dartmouth must be the choice. Columbia was not believed to be as strong as touted, it seldom has been, and for that reason it appears that there is some doubt as to its ability and slow to cope with the versatile Hanover outfit. Besides which there is always Oberlander to be considered.

VESTOR'S PARTY HAD BATTLE AND BOOZE

Artists and Models
Jammed Up Halloween
—'Hardboiled' Ser-
geant There

It was five in the morning and the tired out actors wanted to sleep. In Vestor's apartment the "canned" music was being played. Having no audience, Vestor decided to return to the apartment and insist that his poem be heard. Again they refused.

They were having great fun "duking" for apples and "Sacramental" wine was being freely dispensed. Miss Sherman told Vestor who was wearing a "Statue" cap to try his verse on the actors again. He refused. She said he struck her. Swiftly she went to Vestor's door and got the "Big Ben." With true aim she hit his left eye. Bleeding he hurried to the hospital and got four cops and Sergeant George (Hardboiled) Smith. They returned to the apartment. Actors and others in the house were pleading with the bluecoats to quell the party. They did.

It was then that (Hardboiled) Smith, the same sergeant who seized the nine kegs of near-beer being unheeded into the Elk's Club last week, appeared. Sergeant Smith saw some "wine" in a glass jar. He directed the "wine" be seized and the two arrested. The merry-makers had fled with their Halloween costumes and the battle was over.

(Continued on Page 12)

Actor Without Fare

Adolpho Boesch, 45, 639 Riverside drive, who told Magistrate overwager in West Side Court he was an actor, received a suspended sentence when arraigned on a charge of disorderly conduct.

Boesch, who admitted his right name was Busch, was accused by Isidore Bessman taxi chauffeur, 45 Elliott place, Bronx, with having failed to pay a \$3 fare. Bessman said the actor entered his taxi in front of the Monte Carlo and asked to be driven to 519 West 155th street.

When they arrived there Boesch asked to be driven downtown. On the way Boesch began to kick against the door and when the chauffeur stopped and demanded his fare Boesch said he had no money. The party then adjourned to the West 100th Street Station where Boesch was locked up.

In court he promised Magistrate overwager that he would get the money within a short time and the chauffeur agreed to take a chance and he was released under a suspended sentence.

Judge Levine Scores Mail Order Revolver Selling

Just off the fringe of Times square Detectives Tommie and Patrick Flood of the West 47th street station arrested six youths attempting to hold up a restaurant. The sextet were taken to West Side Court and held without bail by Magistrate Levine on the charge of robbery, for examination tomorrow (Wednesday).

In searching one of the prisoners the detectives found a letter from a Chicago mail order house addressed to one of the thugs, Bernard Heaney, 19, of 791 9th avenue, asking the latter to pardon them for failing to appear to a deposit on a revolver.

Hamilton stated that Heaney received the gun. One of the other bandits had the gun on him when arrested. When Magistrate Levine heard the facts and read the letter he said the same would be true.

He said that he has advocated for years the abolition of mail order houses from supplying guns to thugs and bandits. He stated that crime would be greatly on the decrease. He added that "gun-toters" visit the supper clubs and restaurants and declared that is the reason for so many patrons being held up.

"TOUCHED" FOR \$50

Frank Kamro's Accommodating Umbrella Attracted Mary Molano.

Charged with the theft of \$50 from the trouser pockets of Frank Kamro, auto renting agent, 118 West 56th street, Mary Molano, 32, 73 West 51st street, was discharged in West Side Court by Magistrate Max S. Levine. She was freed when Kamro told the Court he wanted to withdraw the charge.

According to Kamro he was walking along 6th avenue three weeks ago, near 56th street, when accosted by Miss Molano. It was raining. She had no umbrella and he did. She asked for shelter under the umbrella which he gave her.

They had gone only a few paces when she stopped at a stoop and stated that it was her home. She "petted" him a few times around the pockets and laid him good night. When he reached a block away he wanted to buy a paper and found his "bankroll" gone.

He searched for her but she had fled. Playing "doublet," he found her in company with another man and had her arrested by Patrolman Tom Blonson of the West 47th street station. She denied the charge.

ANNETTA'S THOUGHT OF MOTHER TOO LATE

Former Dancer Called at Chinese Restaurant—Arrested for Disorderly Conduct

Annetta Richmond, 18, 867 Hornaday place, Bronx, who said she formerly was a specialty dancer on the Strand Roof, received a suspended sentence when arraigned before Magistrate Levine in West Side Court on a charge of disorderly conduct preferred by William Hong, manager of the Palais D'Or, 45th Street and Broadway.

Hong said the young woman entered the restaurant and announced she was going to wait for Charlie Wong. He was an official of the Chinese restaurant. After waiting for some time Hong said she became disorderly and started to shout. She was asked to leave and when refusing Policeman Hoarty, Traffic B, was called and Annetta was arrested.

In court Annetta said she had been treated courteously until Wing arrived. He called her vile names and threatened to throw her out, she claimed. Miss Richmond began to cry when brought before Judge Levine and said the publicity would kill her mother.

"You should have thought of your mother when you were going into places like that," declared the magistrate.

On her promise to behave herself in the future Annetta was released on a suspended sentence.

Police Squads Disbanded Convenience for New Com.

For some unexplained reason Commissioner Enright had abolished the "Broadway Squad," which consisted of 15 detectives and Lieut. Patrick Fitzgibbons. Members of the squad have been assigned to various precincts to duty in uniform. Another incident affecting the Italian district was the abolition of the "Gun Squad," headed by Lieut. Fred Kruse. This squad had 20 men and they also have been assigned to uniform.

About three weeks ago Enright summoned Lieut. Fitzgibbons and announced his intention of reorganizing the "Broadway Squad," directing Fitzgibbons to select the men he wanted. The 15 selected were personally acquainted with various lawbreakers in the mid-section and their return to special duty was welcomed by merchants.

The "Gun Squad" made a large number of arrests of outlaws and thieves and seized quite an arsenal. Both squads were quite effective in keeping the undesirable element on the move.

While no reason was forthcoming from Police Headquarters it was said that Enright, contemplates abolishing all special squads because the first of the year so that crime will be better met by the police. He will be free to select any new squads without having to go through the trouble of disbanding and organizing.



BUDDY DOYLE

at his
PALM BEACH HOME
Orpheum, Los Angeles week (Oct. 19).

Los Angeles—"TIMES": "Buddy Doyle headed right for first honors—a voice that going to be a howl—hold word on every phonograph factory—mellow, teasing, coaxing—puts over a line of nickles like a bunch of firecrackers."

Los Angeles—"EXPRESS": "His dry comedy manner wins the house."

Los Angeles—"HERALD": "Headed for premiere blackboard songster honoree."

Mr. and Mrs. Doyle (Peggy Hoover) will appear soon in a production.

Morris & Feil, Representatives

SPEAK-EASY MURDER

West Side Politician Killed While Playing Solitaire

The latest speak-easy murder in the "Roaring Forties" just west of the "white light district," and there is hardly a week when they haven't at least a murder or half a dozen stick-ups there, occurred late Sunday night at 518 West 47th street, a block from the police station.

The victim was Joseph V. Sheridan, known politically on the west side of the town, and also to the baseball fans some years ago when he played with the Washington American League, mostly as an outfielder.

Since his baseball days Sheridan has been a Deputy United States Marshal. Several years ago he ran for Alderman on the Republican ticket and last year was on the ticket for the Assembly. He wasn't elected. Having a wife and four children he decided to open a west place in 45th street near 11th avenue.

The neighborhood is a tough one and he had his own troubles. A week ago he was visited by some of the "neighbors' children," some with police records and they shot up the place. No one was hit and they got away with it.

Sunday night he decided to close up and after doing so went to a place frequently, principally by gamblers and located at 518 West 47th street. He had some drinks, took a deck of cards to the back room and was engaged in a game of solitaire when someone, whom the police have as yet failed to locate, emptied a revolver into his left breast.

When the police reached the scene Sheridan was dead on the floor and the place was deserted.

Half a dozen men were brought to the station house later for questioning, but the crime could not be fastened on any of them and they were turned loose.

A "snaphaul" on the west side doesn't live long. The chances are that he who shot Sheridan had get away with it unless some night there will be another shooting and a death-bed confession will lead the police to his capture.

B'KLYN BOY AND B'WAY

Lost 12-Year-Old Looking for "Movie Magnate"

If Martin Abrahamson, 167-pound, 12-year-old school boy of 2322 27th street, Brooklyn, never appears in the movies it won't be his fault. Martin was found at 43d street and Broadway early one morning when he should have been at school. The only reason Martin offered was that he was seeking a "movie magnate" to star him.

Martin was found by Patrolman Martin Gillen of the West, 47th street station. The patrolman saw that the boy appeared to be "at sea." He said he had boarded a train and found himself on the "Big Stem." His first thought when on Broadway was to seek a "movie magnate" to place him in the pictures.

After feited by the bluecoats at the station house a relative came to the station house and "claimed" him.

RAID ON MUSEUM IN L. A. BRINGS ARRESTS

Charged with Showing Nude Dancers, Also Admitting Minors

Los Angeles, Nov. 2.

The World Museum on Main street was raided at the instigation of local school authorities who charged the management with presenting an obscene performance in the way of nude dancers and also admitting minors.

Annie Williams, 16, one of the choristers, was taken in the raid, and being charged with the same. John Wilson, ventriloquist, who said he is the girl's husband. A check up on the alleged marriage certificate by the police resulted in Wilson being held without bail. The girl was committed to the juvenile detention home.

It is said the raiders will seek a revocation of license upon the grounds that the place has violated the morals code.

10 COST 20

Louis S. Scherper, 32, wealthy haberdasher of Harlem, and living at 51 East 97th street, will never again ask a bystander at a poker game to hold his "kale." He did at the Narragansett Hotel. When the game was over the money—as returned to him. He chuckled there was a "sawbuck" and was then struck by the other fellow in the eye. For this he was fined \$20 in West Side Court by Magistrate Max S. Levine.

Charles Jacobs, well-to-do baker, 1581 Madison avenue, spectator at the poker game, was asked by Scherper to hold the money. Scherper stated that he gave Jacobs \$165. When it was returned to him, he said there was \$19 missing.

Scherper told the court he struck Jacobs after the latter had attempted to strike him. Jacobs denied the allegation. He said he had only received \$165 and was struck without any provocation.

'ROUND THE SQUARE

The Meanest Cop

One of the most efficient and at the same time "meanest" cops in stationed in a Times Square street in the cabaret belt. The cop gets plenty of "cravy" from the cafe people for overlooking wet goods deliveries and at the same time is not averse to handing out a ticket on slightest provocation for parking, etc.

Newsboy Covering Territory

"Tis claimed that William Ollendorf, 311 Tiffany street, Bronx, covers more territory than any of the local newsies. He is all over the Bronx, Harlem and downtown. He sees that the cabarets and theatres catering to colored folk get the Variety the same day it hits the street. Everybody in Harlem knows Ollendorf, and each week hits as regular as clockwork with his papers.

Whole Building Fronts for Shows

Two entire building fronts are being utilized in Times Square for billboards to advertise a current or incoming theatre attraction. Each building is boarded up above the street floor, with the result of occupying the entire upper portion of the front on 20-foot front buildings.

JUANITA HANSEN'S BILL LANDS COAT IN COURT

Claridge Hotel's Bill \$135—
Friends Helping Juanita to
"Move" Discloses Fur

Magistrate Max S. Levine, known as the "Solomon of the Bench," acknowledged his wisdom in settling a knotty problem. The Magistrate was confronted with the problem of "who owned a muskrat fur coat." The coat valued at \$150 together with the other fur coats were displayed on a table in court, and through the idea of the court, the owner was quickly known.

Maude Richards, of 45 Hull street, Newark, N. J., friend of Juanita Hansen, had the coat "taken" from Harry Kaufman, 1525 52nd street, Brooklyn, N. Y., furrier. She took the coat to Miss Hansen—who was then stopping at the Hotel Claridge to sell it to the actress. Screen star, Miss Hansen, according to the hotel official, owed a bill of \$135 for lodging. When she failed to pay it a stop was put on her room.

Soon after the "embargo" Miss Hansen moved from the hotel with most of her belongings. She left behind a trunk but believes it may contain bric-a-brac, telephone books or possibly contracts for feature pictures.

According to Attorney Emil M. Hines, 392 Broadway, for the hotel, Miss Richards assisted in carrying some of Miss Hansen's belongings from the latter's room. When questioned, she was leaving about the stuff she was taking out, the attorney told newspapermen that she said she was taking it from some other room.

Hase said that Lopar Laidlaw, friend of Miss Hansen, was leaving the lobby with the coat in question, over his arm. When he was stopped he said he was taking it from the hotel. Miss Hansen, was then seized by the hotel authorities.

Miss Hansen did not appear in court after she accompanied Miss Richards to obtain the summons. She refused to appear and like to discuss the bill with her, they said.

Judge Levine told assistant district attorney John Flood to place a secret mark on the coat in question. He said, Both Miss Richards and Kaufman were excluded until the identification. Without any hesitation, Kaufman identified the coat.

Venison Under Suspicion At Lieut. Griffith's Dinner

Police Lieutenant John Griffith, commander of detectives of the West 47th street station, was the chairman of a venison dinner. More than a score of detectives and actor friends were present.

Griffith with "Tubby" Flood, Jimmy Leach and Patty Murphy, sleuths, returned from a long trip up-State. They vowed when they left they would bring back a deer. They did it was "Young" Patrick Murphy who "dropped" the deer.

Anecdotes were related at the table. Flood told how he "stalked" the animal and Murphy wailed him. It was Leach's job to drag the animal back to their tent.

Somewhat accused Leach of buying the venison from "Tom" Cummings, a butcher well known on the West Side. At this point Cummings arose from the table and disappeared for a few minutes. When he returned he remarked, "I am not allying anybody."

AMONG THE WOMEN

By THE SKIRT

The best dressed woman of the month
ESTHER HOWARD
"Sunny"
(New Amsterdam Theatre)

The early comers at the Palace this week are given a treat by Benny Roberts and his 15 men. For an overture, a selection of the popular numbers from grand opera was given in a manner creditable to our larger hands.

The Ballrooms, on first, has a young woman of very good figure doing a stately posing in white dresses. Stephen Shelnukin, the leader of the Kuban Cossack Chorus, would be a delight to a Von Stroheim, with his dandy fitting white outfit. The large chorus of men were in red Russian suits.

Frankie Heath wore a smart frock of blue velvet. It was oddly made inasmuch as the skirt of the coat only went half way round. It was bordered with imitation chinchilla. The fur also edged the sleeves. A huge pink chrysanthemum was on one shoulder and a turned-up hat matched the frock.

Florence O'Denham was dressed as when a few weeks back at the Hippodrome. This miss could improve her dressing by wearing stockings. It is time to call a halt on the stockless thing. It is anything but neat. Another stockless girl on the bill was Charlotte Burton dancing with Hal Burton in the "Gus the Bus" act. Jack Lall has put down a real laugh act in "Gus the Bus" act. It will carry them far. The Monday matinee audience fairly shrieked with laughter. Flo Bert (Brendel and Bert) isn't dressed exactly right. Her dresses are too long. But she does wear stockings.

Marie Dressler was in cerise velvet made straight with three gold bands running from neck to hem.

General Sportsmanship

"The Sporting Chance" is about human sportsmanship. Lou Tellegen is the sportsmanlike sportsman. Eric Ritz is the "gentleman from Kentucky" who wants about honor and such like, but his ideas serve him well for Dorothy Phillips listens. Miss Phillips is the only woman in the picture whose name is programmed. Her clothes are pretty but not distinctive. The one exception is a broadened negligee with a long train and long black gloves. Wide bands of maitre d'au edge both the train and the sleeves. The horse race is the film's best attraction.

Painful Voices

Billy Arlington's "Golden Crook" doesn't seem to be up to the standard of other seasons on the Columbia Pictures Circuit. There isn't a voice among the women that could be called a voice. Some of the efforts of the female principals at vocalizing looked painful. The chorus

The best dressed woman of the week
GRETA NISSEN
"The King of Main Street"
(Picture)

were unusually well garbed. As artists in the opening number the girls looked nice in the full black velvet trousers and white satin blouses. Short soubrette costumes worn by the girls were in different shades. Very old and new were mantles of squares of gold bordered in black. Another mantle effect was done in crystals on lace.

Jean Bodine, Ede Mae, Mile. Cleora and Florence Colline wear some pretty frocks.

"Charleston" in Colored Show

If it weren't for Billy Higgins and Joe Byrd, the "Lucy Sambo" burlesque show at the Columbia last week would be a sorry affair. Messrs. Higgins and Byrd do two colored turns in a style all their own. All the merriment in the show is due to those two comedians.

Also credit is due to the Sambo Strutters, six young boys, who sure can step. Julia Moody, also in big type, as a dresser, has the idea with perhaps not the means. Nina Hunter, leading a "Charleston" number, was surprisingly bad. Several of the girls stepped out of the line and showed Miss Hunter how a real "Charleston" should be done.

Also here is where the six boys are shown. As is the usual in all-colored shows the chorus were dressed mostly in gingham. Wearing black stockings is a grave error, the girls looking so much better when wearing hose of lighter hue. Three numbers were better done in silks and satins.

Especially picturesque were the girls in red and white satin overalls.

The "Easiest Pace" in Pictures

Sunday at the Strand Circuit Griffith or Vincent Lopez drew the people in to such an extent that the ushers were seating the overflow in the aisles of the loges for the 5 o'clock show. The picture featuring Miss Griffith, called "Classified," is but ordinary. As a worker in the advertising department of a newspaper the star has little opportunity for clothes. Miss Griffith has the easiest face in picture business to look upon and is beautiful in the simple working girl's garb. She couldn't look otherwise. But to show that this miss can wear clothes to advantage, a scene is cast in a night club. The dress worn for this occasion is of white heron embroidered crystal, made long and plain, the bottom of the skirt is cut in petals. An elaborately chinchilla trimmed wrap is also worn.

WESTERN FOOTBALL

(Continued from page 9)

The Illinois game, Illinois again been beaten by every front making team in the conference. This state of affairs did not prevent Zippke from rising to the occasion. He, too, and Illinois worked Ohio. Zippke found himself in about the same predicament this year previous to the Penn game. All of which leads one to believe that history does repeat every now and then. Great credit is due Grange for the manner in which he dispensed himself at Philadelphia but not overlook at it is on Robert C. Zippke of Illinois.

According to Farm

The test of last Saturday's Western game ran as near form as could be expected. Chicago had difficulty in beating Purdue, but delivered the proper power at the proper moment in win. Illinois was expected to beat Indiana and did. Minnesota's lack of power, tipped off by Notre Dame, was confirmed by Wisconsin, Iowa did what

was looked for by crushing Wabash and Ohio showed that it is still capable of causing considerable trouble by vanquishing Wooster in impressive style.

Iowa, still undefeated, and with Minnesota and Wisconsin all that remains on its conference schedule should at least tie for Big Ten honors. Michigan and Chicago are still under the weather, but both have some stiff games ahead.

Illinois and Chicago will meet in the most important Western game of this week. Illinois, with the confidence of a Penn victory, should win. The game will be close.

Wisconsin does not appear to have the power to stop the march of Iowa. Michigan's point-a-minute offense appears far superior to any thing that Northwestern will have to offer, although the return of "Moon" Baker to the Purple line-up will help.

Minnesota, while none too powerful, should be able to trip Butler. Franklin is no match for Purdue and Notre Dame. Improving with every start, certainly looks like an easy victor over Penn State.

FOR WOMEN ONLY

By DOROTHY PADDACK

Classy Tears

One of the three women in "Accused," at the Belasco, is an essential part of the plot. This is Ann Davis, who Miss Louise Du Coudrais, accused of murdering her husband. The role, to be artistically done, could not tolerate maudlin sympathy. Miss Davis is a girl in a sympathetic, fulfilling her perquisites is destined to make friends with her audience. Skill is an odd word to apply to emotionalism, but when an actress has divided her tears between their usual frenzied plea, and has used them, in association with her frail gestures, to paint a picture of a young woman's bitter resentment. She generally—hence, that actress has employed skill.

Tears usually bore intelligent audiences but Miss Davis' tears are in a class by themselves. Mabel Bert, as the mother of the lawyer who is pleading Mme. Du Coudrais' cause, makes her a firm and gentle character. Octavia Kenmore, as the maid, pulls a laugh and adds her tears. She promises the lawyer to "swear to anything."

Give Her a Spunking

The title to the picture, "What Fools Men," is an effort to get over the idea that men and women are too easily fooled by life's relative values. It is just that banal with Little B. R. as the mother of the lawyer who is pleading Mme. Du Coudrais' cause, makes her a firm and gentle character. Octavia Kenmore, as the maid, pulls a laugh and adds her tears. She promises the lawyer to "swear to anything."

Form Separate Personalities

Each of the four women in "The Vortex" has a personality all her own. This distinction provides unusual contrast. Of course, Lillian Bralhart, in the ugly role of the disgustingly vain and shallow upper-class English woman, is the great luminary; but the other girls are from being too different. A marked quality of "The Vortex" is that there are no bad performances.

Aurori Lee, as the clear-thinking and life-long friend of the heroine, has the role that can most easily gush of tears. In addition, she has pose and she speaks the Anglo-Saxon language in a manner that will cause rejoicing among the dictators. Andy Kerr has the part of the only young woman of the cast. Jeannette Sherwin, as the temperamental singer of this clique, painted nerves and ennui as being too different. A marked quality of "The Vortex" is that there are no bad performances.

At the end of the second act, where the mother's verbal indiscretions completely disillusioned her son, Miss Bralhart, as the mother, that is ugly in woman. By the end of the third act, she has performed the almost impossible feat of making her auditors pity her.

"Hardboiled" Heroine

Be it said to the credit of the "hard-boiled" (and maybe you think so) heroine of "The Vortex" who she at least differs from the usual run of stately girls whose husbands, in the drama, neglect or misunderstand them. This new heroine is understood finally, much to her annoyance. The coldly calculated wife of Mrs. Craig, as Chrystal Herne portrays her, is an free of humdrum neuroses as she is free of affect. Her selfish is her part, from beginning to end, that the final curtain rings down on the women in the audience not giving a hang about her distresses.

The psychology of a woman who marries a house to obtain her independence and who accepts a husband along with it as being more or less ultimate to the condition is not new. Under the name of Mrs. Craig, as Chrystal Herne portrays her, is an free of humdrum neuroses as she is free of affect. Her selfish is her part, from beginning to end, that the final curtain rings down on the women in the audience not giving a hang about her distresses.

Eleanor Miah, as Mrs. Craig's identical niece, has a quiet and rather withering quality. When she calls her aunt dishonest. If Miss Miah would smile twice, or even once, it would help a heap. Josephine Hull, as the gabbling neighbor, knows her comedy. Mary Gildea, a maid in this theatrical household; and Josephine Williams, as the housekeeper, adds comedy as well as realism, for a woman is known by the servants she keeps.

THE DRESSY SIDE

By SALLIE

A Coking "King"

"The King of Main Street" is coking and Adolphe Menjou seems to be perfectly cast. There is much atmosphere in Greta Nissen's living room. Hangings, lights and furniture are arranged in the usual chic French fashion. Greta's velvet nearly-minus black and full flare skirt worn with girle is good and her negligee of brocade very flimsy is becoming, but by no means new.

Carlotta Monterey is an unusual type. Her clothes are in excellent taste with the most attractive house gown, of beautiful soft chiffon brocade velvet draped in front long and worn with a sleeveless coat edged in feather and an under dress of silk cloth. Her low neck dinner gown worn in a luxurious living room is a beauty.

Bessie Love is pretty in her simple frocks, usually low neck with little Peter Pan collar and cuffs and her small turbans set off her blonde waves.

In tweed clothes and full evening dress Menjou is one of the best groomed men of the screen.

A Little Change for Irene Rich

A terrific tornado interrupts a crucial moment and reconciles a frightened hysterical wife, Irene Rich, to her husband. The young scheming sister, Pauline Garon, fresh from the city and fresh all ways decides to take the young husband away from her sister. Miss Rich is again the unhappy wife, too talented, much too good looking to always have this role. She needs variation.

As a bride she is nice in the usual white fluff train and veil and the bridesmaids with simple full chiffons worn with large tuxedo chiton and hats made a pretty picture on the stairway. The rustic atmosphere within the lodge of the Adirondack camp made the party hum with the girls dressed in pretty dinner frocks cut one very low round neck, sleeveless and extremely short. Miss Rich in a one-piece draped to one side and held in place with a pretty flower looked charming.

Miss Garon in a Parisian frock embroidered in crystals in straight lines with fair slides looked well, as did her bob. A pretty scene is the living room in Joan's home, both Natalie and Joan wearing white embroidered dresses, each with a different detail. Lillian Bralhart, as the other girls, wears a bathing suit of satin with long lights. The riding habits of two-button coats, pretty waistcoats and Peter Pan collars checked in plain breeches with rolled felt hats, are very smart.

Here's hoping Miss Rich weeps less in her next picture, but she has a pippin in "Compromise."

Latest and Smartest From Paris

The ladies of "Vortex" bring the latest and smartest direct from Paris and an English drawing room with a correctly dressed butler adds flavor to the scene. Lillian Bralhart, as the mother, is a perfect copy of a burgher with long tassels decorating skirt flounce is perfect in detail, even to the tassels of the same shade dangling from her vanity.

Few girls look as Molly Kerr in her delicious cloth of gold, light toilet bodice to knee and flounce of gold lace finished in band of sable. Her swan-like hair is perfect. A perfect copy of a burgher with long tassels decorating skirt flounce is perfect in detail, even to the tassels of the same shade dangling from her vanity.

Each of the four women in "The Vortex" has a personality all her own. This distinction provides unusual contrast. Of course, Lillian Bralhart, in the ugly role of the disgustingly vain and shallow upper-class English woman, is the great luminary; but the other girls are from being too different. A marked quality of "The Vortex" is that there are no bad performances.

At the end of the second act, where the mother's verbal indiscretions completely disillusioned her son, Miss Bralhart, as the mother, that is ugly in woman. By the end of the third act, she has performed the almost impossible feat of making her auditors pity her.

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COSTLY COAL AND FURS

Make New York Need Laugh—They Are in "Easy Come, Easy Go"

Between the worries of the high cost of coal and new fur coats, poor New Yorkers are in a bad way. There are plenty of them in "Easy Come, Easy Go," at the George M. Cohan theatre.

Mary Halliday and Nan Sunderland, the two leading ladies, are, by far, the five feminine roles are all of secondary importance. Too, Betty Garde injects a bit of comedy here and there, with her asinine role in the "poker" game. Vaughn DeLoach is amusing as an overstuffed patient, but it is a pity the management was unable to use her at her piano, to which she and her funny little tunes are peculiarly adapted. Mary Halliday, as the Sweet Young Thing, breaks out twice into lovely tempests of anger, and Nan Sunderland, as the nurse, is efficient, amusing and considerably pretty.

Not the least of the unusual twists in this sheer piece of nonsense is the love theme. Lacking the molten lava of which the psychoanalysts so fretfully boast, it keeps the audience interested, anyway. The love theme of this farce is swift and clear. He met her one day, and he married her the next.

gave their names as William E. Vestor, commercial artist, 43, 211 West 58th street, and Mary Sherman, actress, 228 West 52nd street. At that address the wife was known.

Additional Charge

Both were locked up in the West 47th street station for several hours on the charge of disorderly conduct. In West Side Court before Magistrate Max S. Levine they withdrew their complaints and the woman was freed. But Vestor was out of luck because an additional charge of violating the Volstead Act had been lodged against him. He will be examined in the Federal building on the latter charge.

Vestor had invited about a dozen friends to his apartment. Men and women. Some artists, models, show girls and others were having a merry time. They had their hair combed, their caps and shoes polished. They had a pleasant farcical verse. He tried but the guests advised him to go to the hallway and have the coats of the arrested building, mostly actors' coats.

VESTOR'S PARTY

(Continued from page 11)

"The Battle of Artist and Model" took Villars to a party. The model won. She escaped up the stairs. The artist's left "Tart" was badly damaged as a result of being struck with a "Big Ben" alarm clock. Both when arrested the building, mostly actors' coats.

LOWE SENT AWAY FOR 30 DAYS

CENSOR CASEY COVERS UP PEARSON'S NUDES

Providence Also Warns Producer That Nudity Will Not Go There

Burlesque Soubret Taken from Milwaukee Hotel by Police—Narcotics

Milwaukee, Nov. 2. Flo Owen, burlesque soubret, who claims her home to be in New York where she said to work in a new stock house was taken from the Davidson hotel by city police officials last week and confined in the Emergency hospital suffering from an alleged overdose of narcotics and stomach poisoning. The police were called in by the hotel management.

Miss Owen came to Milwaukee from Minneapolis where she had closed with Ed Ryan's "Round the Town" to enter the Empress, burlesque stock. She suddenly ended her engagement in the middle of her second week. No explanation was made either by Miss Owen, who was heavily billed, or the house management.

Later, according to the police, she was taken to headquarters several times suffering from narcotic and liquor over-doses, and on recovering was released. Being held at the hospital followed her being asked to leave the St. Charles, the management feeling that she was their might cause influence in a huge damage suit which the management is now fighting. She was later also checked out of the Hotel Bismarck and her last resort was checking in at the Davidson. Efforts are being made to get word to the girl's relatives, she claiming to have a brother in New York.

Who arranged before Municipal Judge George Page, on complaint of hospital and police authorities that she was a vagrant and too ill to be permitted to be at large, Miss Owen was sentenced to 30 days in the house of correction, with orders that she be placed in the prison hospital.

HOBOKEN'S SUNDAY

Deal on With Columbia for Rialto, Hoboken

A deal is pending between H. M. Leventhal, owner and manager of the Rialto, Hoboken, N. J., and the Columbia circuit whereby Hoboken may become a one-day show at the Columbia shows. The shows would play the house on Sundays, jumping from the Columbia, New York. If closed the new policy will be inaugurated by the Stone and Pillard show Nov. 8.

The burlesque policy will undoubtedly place Leventhal in the peculiar position of housing opposition burlesque in two houses controlled by him. His other houses the Hudson, Union City, N. J., plays Mutual shows as a regular policy and draws from Hoboken. The house is now under lease to Monroe Goldstein, New York attorney. Arthur Pearson was jointly interested with Goldstein in its conduct last season but dropped out when he returned to Columbia as a producer this season.

When Mutual officials got wind of the proposed policy at the Hoboken house they conferred with Leventhal but could not talk him out of the idea despite the fact that he had promised to take over the Hudson next season when Goldstein's lease expires.

AL WALTER DARE and WAHL

The Original Team of Sap Hand Balancers "ZIEGLER FOLLIES"

"One of the funniest bits is a burlesque on that anomaly of the vaudeville stage, the acrobats. In a subtle satire on the strong lugs of the boards, Dare and Wahl put over an acrobatic stunt that is about as funny as an audience could be expected to survive. Many sides were aching before this skit got fairly under way."

Boston "TRAVELER," Sept. 22, 1925.

WIDE CLEAN-UP IN STOCK SHOW

Empress, Milwaukee, Makes Changes

Milwaukee, Nov. 2.

A wholesale clean-up and shake-up at the Empress was applied by Henry Goldenberg, owner of the house, and Paul Horwitz, manager, when announcement was made the entire stock company, with two exceptions, had been replaced.

The clean-up was not unexpected as the Empress has not been going as well as was expected. Goldenberg and Horwitz admitted they were not satisfied. First premonition that some switch was contemplated came when Blossom LaVelle, featured dancer and soubret, dropped out in the middle of the show and was supplanted by a chorus girl, Marian PaYers. Miss LaVelle, together with Jewel Marlowe, chorus girl, were sent to Cleveland by Goldenberg to appear in a stock house there.

The most important happening was when Horwitz announced that Leon DeVoe, producer-straight, the house organist, and Tillie Ward, soubret and chorus producer, would leave. The production job goes to George "Chick" Barkham, who is generally delivered from Providence, where he left the Peck and Jarboe "Models and Thrills" Co. and the chorus job to Violet Wagner. Barkham will be lead comedian and Miss Wagner soubret. Morris Perry, Jew comedian, leaves to give way to Barkham.

Replacing Dottie Leighton, prim, who goes to Rockford, Ill., Clara Bonwell has been engaged. In place of the generally derided wheel straight man, or Frank O'Rourke, of the Jack LaMont Mutual troupe, would succeed DeVoe. The only two remaining members of the old cast are Harry Feldman, tramp comic, and Avis Geary, ingenue. Buck Fellows replaces Bud Hushman, juvenile.

WALK-OUT AVERTED

A near walkout of the Lander Brothers and several other principals of Sam Sidman's "Peck and Jarboe" threatened last week while the show was playing Hurtig and Seamon's, New York.

The trouble said to have arisen some time ago was due to friction between the company and Lew Sidman, brother of the producer and manager of the show.

Following the wholesale handing in of notices Sam Seifner, president of the circuit, is said to have intervened and arbitrated the matter to the satisfaction of all concerned.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Week Nov. 9

Bathing Beauties—Gayety, Wash. In. Best Show in Town—Empire, Newark.

Flappers Carnival—Gayety, Buffalo.

Chickies—Gayety, St. Louis.

Fashion Parade—Gayety, Boston.

Flashes of 1925—Empire, Brooklyn.

Follies of Day—Gayety, Kansas City.

Golden Crook—Empire, Providence.

Happy Hooligan—Miner's Bronx, New York.

Happy Moments—Casino, Brooklyn.

La Revue Parisian—Columbia, Cleveland.

Let's Go—Gayety, Rochester.

Look Us Over—Gayety, Montreal.

Lucky Sambo—Orpheum, Fatsion.

Miss Tabasco—Gayety, Detroit.

Models and Thrills—Casino, Philadelphia.

Monkey Shines—9-11 Lyric, Dayton.

Mutt and Jeff—Hypocrite, New Haven.

Peck-a-Boo—L. O.

Peck-a-Boo—L. O.

Peck-a-Boo—L. O.

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CARTOON SHOW ORDERED IN

"Bringing Up Father" Not Up to Columbia Stand

"Bringing Up Father," the Hurtig & Seamon-Gus Hill burlesque attraction, has been taken off and ordered "fixed." The show played Richmond and Norfolk last week on an independent booking, filling in an open week on the circuit and was to have played Baltimore this week.

Sam Seifner ordered the show "off and fixed" after seeing it two weeks ago in Philadelphia. Changes ordered in the cast and equipment were not made up to the Norfolk and Richmond booking.

The route as a result of the cancellation have been switched, each show moving up, with the new John Jermon production opening at the Columbia, New York, the week of Nov. 2, in place of Mollie Williams. The latter attraction plays the Casino, Boston, that week.

Hurtig and Seamon and Hill have

(Continued on page 57)

MUTUAL'S MIXED SHOW TOPS "7-11" IN CLEVELAND

"Night Hawks" and "Runnin' Wild" Merged for Week to Offset Opposition Show

Cleveland, Nov. 2.

The Columbia and Mutual circuits hooked up in a booking duel of colored attractions here last week when George Young, manager of the Empire (Mutual) added "Runnin' Wild" to the regular Mutual attraction "Night Hawks" and also a roach dancer billed as "T. N. T."

The spurge was to offset Hurtig and Seamon's all-colored "Seven Eleven" which was booked and was strictly a local booking. The Mutual having recently gone on record as against playing colored attractions in their houses.

"Runnin' Wild" a 'tab survival of the former Miller and Lyle musical comedy under the management of Irvin Miller is a group of colored performers who have been playing the midweek week-end circuit.

The added attraction was reported to have cost the Empire \$1,800 but the facts are the tab was booked on percentage, the terms being 75 percent on the gross over \$5,000 for the week.

The "three-in-one" booking met the money all week with "Seven Eleven," one of the "draws" on the Columbia circuit, playing to moderate houses.

The "three-in-one" booking will be continued this week in Cincinnati. The Mutual's "Night Hawks" and the colored tab will play the Empire with the nude woman attraction to be changed to the "Black and White Sensation" for the week.

At the Orpheum, Cincinnati, the Columbia's attraction this week is "Monkey Shines." No added attraction was installed to offset the Mutual.

Manager Makes Good On "Clean" Advertising

Providence, Nov. 2.

Sam Rice, manager of the Empires, has vetoed the nude woman who appeared in Pearson's Powder Puff Revue (Columbia Burlesque) at the Bronx.

"That stuff might be all right where there is really some appreciation of art, but for a manager advertising to his people a clean show, I consider it a breach of the public's confidence to give them something shockingly artistic."

Sam Rice is the only house manager in town to consistently advertise "a good clean show."

SINGER'S MUTUAL UPENS

"Jack Singer's Broadway Belles" opened at the Mutual on Friday night. The cast includes Jim Leonard, Harry Hensley, Caroline Ross and Gertrude Allen.

BURLESQUE REVIEWS

MUTT AND JEFF

(COLUMBIA)

Musical burlesque in two acts and seven scenes, based upon the famous cartoon. Book by Frank Tannehill and Bud Johnson. Lyrics by Seymour Furth. Music by Howard Webster and Harry Elbert. Staged by Warren B. Frank. Staged by Lily Rose. Reviewed at Casino, Brooklyn, Oct. 30.

This one looks like a composite of two former Mutt and Jeff shows, "Al the Races" and "In Mexico." Chorused for by the two stars and roughed up in spots, perhaps, to give it the burlesque flavor and road muscle. But even these changes have not accomplished the desired transformation.

From anywhere you sit this one is a freak for burlesque houses. In the lot of owners it can undoubtedly be for and get juvenile and feminine trade that the title roles wheel shows cannot. It also can prove regular burlesque trade to force the next two or even show it as a slap-back for sandwiching a freak musical between regulation burlesque and disgruntled patrons refusing to give credit to the title roles "wolf cry" more than once in a season.

It's an open secret that such a condition has presented itself this season on the Columbia burlesque circuit. These cartoon shows have drawn heavily possibly through the new business interested but shows following them in suffered in more spots than one.

"Mutt and Jeff" is likeable entertainment in its proper category, that is, a road musical, but the odds are not burlesque. Neither are its interpreters with possible exception of Robert Capron and Jerry Sullivan, who handle the title roles and whose individual efforts are far superior to the material at hand. Both work hard and get merited results. Upon their rest the burden and they carry it as well as could be expected.

The sex appeal requisite of the feminine division is woefully lacking as to the women principals. Not a red hot man in the lot, nor one that would prompt a second look anywhere, this probably due to the cast having been assembled from road musical comedy ranks.

who modified their dance tempos to routine stepping such as would not create blood pressure out front.

The chorus of 13 girls rated half way as to looks and ability. These, to be sure, are generally spotted. Its best comedy in the first half and kept its brace of comies working so much in that section that both they and the lead couple winded in the second stanza. An attempted sequence of plot echoes the adventures of the cartoon comes from a notable beach resort to Havana for the races and then to Mexico where Mutt is finally made heir to the Mexican throne by an abdicating monarch fleeing the inevitable revolution.

The seven scenes and as many changes of wardrobe held its own as a flash, all having an appearance of freshness but whatever comedy was lost was generally delivered from the misty part of comies with the underlined Jerry Sullivan tickling them with a slight turn of head and backslap with Capron giving its playmate great support and unearthing some good legmanly stuff out of his trousers.

As for the comedy scenes they were the familiarst of the familiars. Most were handled by Capron and Sullivan, the latter, generally, did an eccentric commediante, also included in a few. Miss O'Connor portrayed a goofy, dim-witted girl who was generally delivered from the misty part of comies with the underlined Jerry Sullivan tickling them with a slight turn of head and backslap with Capron giving its playmate great support and unearthing some good legmanly stuff out of his trousers.

Dallas Daly, a prima donna, handled several of the numbers fairly well but let down later when she attempted a couplet specialty trousers for "New York Aint New York Any More." Her dancing was O.K. but she had a tendency to wobble. The number, sung by Florene Bowers made an attractive looking soubret and was livelier than the other.

(Continued on page 23)

WESLEY BARRY (5)
 Comedy Sketch
 18 Mins.; Three
 Pantages, Los Angeles

Essaying the three-a-day Wesley Barry has chosen a vehicle containing little substance and his supporting cast is below the standard for Jerry of this kind.

Jerry Barry has saved \$200 that his sickly mother may journey to California in search of health. Previous to her departure it occurs that "The Weasel," an escaped murderer, is in the neighborhood. He enters the home of Jerry and his mother and is recognized by the latter as her husband who deserted her when Jerry was a baby. The husband attempts to steal the \$200 after Jerry makes mention of same but in the scuffle that follows the boy succeeds in wresting the money from his father. For sentimental reasons Jerry decides to permit "The Weasel" to escape but the town sheriff enters and the arrest is made.

Comedy prevails throughout, since Jerry and his boy chum exhibit nervousness while in the presence of "The Weasel." Barry's voice is high-pitched and weak. The few dramatic moments allowed him have little warmth.

Whatever value this act has at the boxoffice will principally be because of the Barry name and his movie prestige.

BOLAND AND HOPKINS
 Harmony Duo
 15 Mins.; One
 American Roof

This twosome duo seems capable of better things than the material they are at present trying with. Both have looks, personality and pleasing singing voices that should send them better than the small time, but are with the present list of numbers, nor the material they have elected to sell them.

The "mother bit," used for an old-boy ballad, with one of the girls in a powdered wig welcoming the straying lamb back, was Chautauquish to a faretheewell, yet was the panic applause gotten on the roof. Even this was grossly overdone, but it reached the mob.

The other songs had the brunette belting solos and the blonde harp-moaning in doubles and handling piano accompaniment. Most of these were handled neither otherwise than the penchant of the brunette to attempt injecting melodrama in a song, nor pitifully out of audience to any but a roof audience.

If the girls are concentrating upon satisfying this type of audience they have the stuff. But if aiming for better things, they are better advised to be guided by the advice contained in the title of Victor Moore's vaude vehicle. *Edna.*

"SOCIETY SCANDALS" (6)
 Revue
 18 Mins.; One and Full Stage
 American Roof

This latest production effort of Alex Gerber's can hold its own as a fast dancing flash on the small time. It enlists the Gauthier Sisters, Lew Oberman, Mack Potts, Jimmy Rose and Buddy Williams. This youthful sextet lives up to things from curtain to curtain to a lively dancing feature in the houses. The act is mounted with special sets which were not shown on the roof.

Opening in "one" the four boys come on for an ensemble, explanatory that they are reporters doing an interview with two society debs. Going to full stage it reveals the Gauthier Sisters as the debs with all six warbling, topped off by a fast dance ensemble. Two of the boys followed with a rube eccentric that was both a hooing and comedy classic, while the sisters returned for a comedy number and danced equally acceptable. One of the boys strummed and sang a torrid number that tied 'em up. A fast ensemble with everybody stopping live, closed neatly.

Get over well in No. 4 here and should duplicate in the troy on any of the mediums. *Edna.*

TOM, DICK AND HARRY (4)
 Flash Act
 13 Mins.; One and Full Stage
 (Special)
 Clat Ct.

Featuring Julie Claire, this neatly dressed episode tells a scanty tale of three boys, all authors. Ronald Hallie, Ben Macomber and Fred Hallee are the youths. Individually they sing, dance and one plays the piano. He who sings wins the girl. Opening in "one" before a special drop the action swings into full stage which permits the male trio to offer their particular talent as a means of gaining recognition from the belle. This carries the sequence along at a certain pace with each given a solo trailed by a creditable snatch of adagio work in working up to the finale.

There is an amount of deficiency in Miss Claire's dancing while off her toes but she seems more at ease when routing on those 10 members. However, the punch is in the adagio item wherein each of the boys handle Miss Claire and do it capably. Edith Mae, Capes reeds, and the producer credit for having written the act.

Many skits of the type have gone before it and it is this which classifies the turn as a yes-and-no confidence. To sell, it being neither above nor below those innumerable predecessors. *Skig.*

JEROME AND GRAY
 Comedy, Piano, Violin
 15 Mins.; One
 Pantages, Los Angeles

Los Angeles, Oct. 27. Hal Jerome (formerly Sid Johnson, with Jack Clifford) has teamed with Gloria Gray and the combination looks like the real thing.

Home, at the piano, "va-va," a classical number while Miss Gray takes the spot with a violin, presumably to offer a solo. The high-brow effect is carried out until Jerome off-keys and then an argument ensues. A switch takes place with Miss Gray at the piano and Jerome using the violin for a "Ben Bernie." He then disturbs the ivories and Miss Gray returns for some more chatter, doing straight for Jerome's comicities.

Jerome, besides being an exceptionally clever comic is also a musician, in that he is equally an artist with the violin. He is not off-keeing at the keys. Miss Gray is a beautiful blonde and a capable "feeder."

The pair were a decided hit here and should prove an asset to any big time bill.

KATHERINE IRWIN AND CO. (1)
 Piano and Songs
 12 Mins.; One
 City.

Katherine Irwin proves to be a rather pretty appearing woman who has a very likable soprano voice. Her repertoire of numbers seemed pitched a little over the heads of the City audience. She opened with "I'm a Little Fish," followed it with "Mighty Lak a Rose," then, while her accompanist offered a piano solo, she made a change of costume, returning to sing a ballad and then the choruses of three pop numbers. The latter helped her to get over.

For small time she will suffice. *Fred.*

RENARD AND WEST
 Comedy and Singing
 17 Mins. One (Special)
 Chateau, Chicago

The comedian of this turn formerly portrayed "Hebrew" characters exclusively. An operation on his nose gave him a juvenile appearance, this being responsible for the current vehicle. It surpasses any of the team's previous efforts from an entertainment standpoint. The act, disclosing the upper section of Broadway is used for a background. The man announces he had a date, but has been "stood up." The girl finds herself in the same predicament. Later, confronted by continuous laughs. The man, in his new character, handles himself nicely, with the woman making an attempt to appear and also contributing good straight.

A good variety turn which should have no trouble in finding time in the two-a-day houses. *Loop.*

ROKOMA AND LORETTA
 Balancers
 3 Mins.; One
 Fifth Ave.

Man and woman, the former one of the best body balancers ever to hit vaudeville. The act makes the usual effort to disguise the acrobatics by opening as a talking turn, the man being wheeled on in an invalid's chair by a nurse. The crossfire which follows the man swallowing the thermometer is as old as the Egyptian dialect and delivery are funny.

Then he goes to work, getting into recognition with body balancing in which he uses the chair for a prop. One trick is a build-up of blocks on high on each side of the while he supports his body in the air. A bit of contortion work also looked amiable.

The opening idea would be all right if pantomimed. The man cannot handle dialog. The woman does nothing except act as an assistant. They liked the acrobatics muchly here where they scored strongly in the opener. *Cow.*

"SAMPLES OF 1926" (8)
 Girl Revue
 19 Mins.; One, Two and Full Stage
 City.

Just another of those flash revues that are so plentiful on the small time. This one, however, could be whipped into shape so that it would go in the better houses if a couple of slow songs intended for comedy are snipped up.

Four girls and four men. The lineup might be stated to hold two chorus girls, who really do specialize work, a prima donna, and the female quartet as a member of a classical dancing team. Of the men there are a couple of comics and a dancer, as well as the man of the dancing team.

This lineup is okay, for there is no act in the act. The revue and it is just a succession of numbers. The opening is a novelty bit with two fellows and two girls supposedly sitting in the parlor in the dark with the girls relettering "won't." That was a laugh to the City crowd. Finally it turns out that the girls won't do that Charleston step so the boys cut loose on it and how. The prima donna next appears in Oriental costume, a number that leads into a Harlem scene in full stage. This scene is one of the weak spots in the act.

In "one" a little girl of the so-called type makes a number, which is a particular style to it. In full stage again the prima donna appears behind a scrim drop and sings a number that leads into the introduction of a number. The girls. For the final scene there is a college bit that is worked up a la pick act as far as the dancing is concerned, with each member contributing to the stepping. This sends the act over in great shape. *Fred.*

JACK AND CLARA McMAHON
 Actrice
 10 Mins. Full
 American Roof

This team features bag punching, adhering to routine stunts and with the girl doing some rope jumping and incorporating it into the scheme of things as announcing same as a leading exercise for the ladies and later a dance. The man manipulates the bags as well as many that have preceded with this type of offering, but shows nothing new or sensational.

At best a routine small time opener that got a mild reception in the pacemaker spot here. *Edna.*

PHIL PETERS AND CO. (3)
 Comedy Talking Skit
 17 Mins.; One (Special Drop).
 City.

This is a comedy talking act that appears as though it might have at one time served as a bit in a burlesque show. The scene is laid in "one" with a Dutch comedian working as a holdup man and then inserting a "loob" friend into service to handle the street. There is an idea behind this if it were properly worked out and placed in a revue, but as it stands now it is a crude attempt to pull laughs with a burlesque of crime conditions in the City. As that it does not get very far.

With four people in the act it looks as though it were a little too expensively hooked up for the small time and that is the only type of house that it is suited for. *Fred.*

COUNT BERNIVICI (9)
 Orchestra Revue
 22 Mins.; One and Full Stage
 (Special)
 Fifth Ave.

Formerly one of the Bernivici Bros., this member has acquired a title for stage purposes. The title may be used to match his first entrance. Bernivici has set his act novelty and tastefully. Two girl heralds are standing before a special drop when the curtain rises in "one." One blows a trumpet call when the act goes to full stage disclosing a balcony effect with a pair of descending stairs.

Eight girls in uniforms descend the stairs in pairs, building up Bernivici's entrance which occurs a moment later. After he descends, the stairs are given the roll away to disclose the girls seated up-stage as an orchestra.

A routine of operatic and pop numbers follows, led by Bernivici. He inserts a violin solo and another violin solo, with a girl, a specialty dancer delivers a fair toe routine in the elevated alone and later down on the stage a la "Charleston."

His song is a melody of Victor Herbert his followed by a George Cohan hurrah. For this the specialty girl in "one" sings about Broadway and George. The drop act is a novelty, showing the entire company on a slight scissor bus, the stairs being again utilized. A Times Square-at night scene helps the illusion.

The act is cleverly lighted and exudes showmanship from every angle. The girls are a fair musical ensemble, and Bernivici makes a neat "Count" in evening dress. He owes a perpetual smile, and he clicks otherwise. Judged on its merits as a musical organization the act would not measure above small time calibre, but in the setting and with the sure-fire intermediate house attraction.

Con.

FRANCES ARMS

14 Mins.; One

When last reviewed in 1922 Miss Arms was given credit for handling character songs but it was suggested she acquire more pose and direction. Miss Arms appears to have done that. She displays decided confidence, is more at ease and has changed her routine so that she is now getting definite results.

Her act is an attractive looker, wears her clothes becomingly and knows the knack of kidding her audience, especially in one number that is made to order for the "boys" in appreciation of themselves. Her character stuff is still there.

At the Hamilton Miss Arms was one of the biggest hits on the bill. *Mark.*

"PERSONALITIES" (7)

Music, Song and Dancing

16 Mins.; Full (Special)

Englewood, Chicago

A corking flash for any time cleverly routine, costumed and presented. Six girls and a boy are involved in a number that is a conglomeration of fast stepping and splendid singing.

The opening number is introduced by the entire aggregation who saunter through an introductory melody. This is followed by a soft shoe dance which is introduced by the boy and four girls with the two other female members officiating at piano and violin.

Unworked some graceful dancing that connected, followed by the prima donna, who vocalized an old fashioned number to good returns.

Two girls who had been acting as a background for the preceding number discarded the hoof skirts for a routine of high kicks that were executed in unison. The male dancer, through his caper by two preceding turns who offered practically the same line of work, had no trouble in extracting his share of the applause, with the aid of some terrific foot work. Another high kicker also registered. The prima donna came back for a more speedier number which paved the way for a "Charleston," first introduced by three girls and followed by a mixed trio.

Plenty of action despite being composed of singles and doubles. The settings and costumes are attractive. The violinist remains on stage playing continuously, giving the orchestra the tempo for the various numbers. Closing the show at this house the act held full attention. *Hal.*

"HARRY HOLMAN and Co. (3)"
 "Bull Dog Samson" (Comedy Drama).
 18 Mins.; Full Stage
 Fifth Ave.

Harry Holman's successor to "Hard Billed Humpty" is not a vehicle which fits. Mr. Holman is not convincing as a hard-headed business king, which the script calls for. *Fred.*

He is supported by Edith Manson as the girl who wants to marry his son, Florence Crowley as his stupid steno, and Anthony Stanford as the girl who is in love with the daughter of her worst enemy.

Holman has scored in the past through homely dialogue and mannerisms. This script gives him little or no opportunity. At times the dialogue is so bad, mostly dull, Stanford, as the son who fails miserably to create sympathy and the rest of the support is wretched.

Holman gets a few laughs but is hampered with too many serious speeches in the passages between him and the son. His former telephone bits are entirely deleted. The act is a wet blanket for him at best and should be rewritten or shelved. *Con.*

HATTIE ALTHOFF and ENTER-TAINERS (5)
 Musical, Singing and Dancing
 16 Mins.; Full (Special)
 City.

Hattie Althoff, who formerly offered a turn with her sister act, and the sister accompanist, has now added four boys to the band. The boys are banjoists, one doubling on the violin for one number. The sister is still at the piano.

The turn opens with the four boys and the sister offering a good one, and an artist would not forget the number that brought a hand. Then Miss Althoff showed for "Sweet Man," which she sold 100 percent. Her next number was handled in a dramatic manner and delivered with an artist's touch. Then Miss Althoff showed for "Sweet Man," which she sold 100 percent.

Sister with a single hand piano solo filled the gap while Hattie made a change, after which she returned to the stage for a number with the boys and then finally a pop lullaby, finishing with a hot Charleston number that sent the act away with a bang.

This offering is strong enough to stand up in the bigger houses on the strength of this girl's salesmanship in putting her numbers over. *Fred.*

DOUGLAS CHARLES and CO. (2)
 Aerobatics, Singing and Dancing
 12 Mins.; Two and One
 Jefferson

Probably the Charles of Franklin and Charles, as the new act is very similar to that one. A youthful Hercules billed as Peter Reil assists in the act. While he is not the all-around finished artist that Franklin was, he seems to be just as strong. The feature remains the astounding chair bend, with Reil as understudy showing prodigious muscular strength.

Also retained is the burlesque adagio dance, and Charles as a "dame" gets many laughs from the low comedy intermingled in this bit with the serious feats of strength. The third member of the company is Marion Douglas, who plays the piano and vocalizes a number acceptably while the men are changing and resting.

Charles' opening speech should be replaced or rewritten. Otherwise it's a big time act that will hold them in many houses and needs only slight toning down to score in the best. *Herb.*

DUNIO AND GEGNA
 Violin and Cello
 11 Mins.; One
 Jefferson

Two men dressed as rugged street musicians. Some sort of comedy is expected from them after their entrance, but they stick solely to musical work. One is a violinist of merit, while the other wields a cello rather unconventionally. After playing it responds for one number he holds it like a mandolin, and discarding the bow picks it with his finger. The effect is very gratifying, and the tone sounds as a deep guitar would.

The cello is also a talented whistler and works in some splendid harmony with the fiddle and his own "uke" cello this way. The numbers include several standard semi-classical and one pop melody.

These men have necessary personalities and the act can stand on musical merit alone. That, however, is enough to give it an early spot on the intermediate bill. *Herb.*

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ADVERTISING CURTAINS—DROPS—SCENERY

JHONG and ROSIE MOEY
Jongs and Dances
11 Mins.; Three (Special)
1st St.
Chinese mixed pair in native costume providing a couple of popular songs and a Mongolian idea of ballroom dancing.

The novelty of the Far East subject became Americanized in the ballroom with the vocalizing and dance floor figures but average. Pretty dressed the act is attractive in the respect but definitely not restricted to the opening spot on practically all bills. At this house the couple were lightly received. Two lyrics are first order when follows a waits, first order and cakewalk for finish.

STONE and LEEVER
Comedy
10 Mins.; One
10th St.

Two men doing an eccentric style of comedy with costumes of similar tone. They used four coats at the start and warbled the "Caretaker's Duties" with vocal variety. Caps and gowns of exaggerated kind accompanied a "hoke" topical song number. Another nutty costume idea was used for the finish, a melodious parody that took them off to fair retreat, strictly for the finish.

RUBY TRIO
Musical
10 Mins.; One
10th St.

The well appearing girls with a musical bent. The body of the routine had the taller one at the piano, with the other pair playing xylophone. The girls worked back of a split drop for the musical recitation. The girls worked back of a split drop for the musical recitation. The girls worked back of a split drop for the musical recitation.

GOODE and LEIGHTON
Talk and Dancing
14 Mins.; One
American Road

This combination comprises Jack Goode and "Rags" Leighton, both in "cork." The act is a combination of cross-fire and eccentric dancing with most of the talk just so, redeemed later by the dancing.

At present nothing better than a deucer for the mediums. **Edna.**

KLARK and JACOBS
Songs from "Moon"
18 Mins.; One
Keith's, Washington, D. C.

Here is a two-man act that could be classed as having strayed from the "deville" fold. The boys, when playing the same house here as aping, were caught by Meyer Davis who put them under a long term contract for the Chateau La Paradis. The current week, however, they decided to make a "stand" planting themselves very firmly as entertainers and at the same time plugging Davis' business along.

Several new numbers put across in a quiet manner the boys landed solidly in the No. 2 spot. One plays a guitar, the other a ukulele. The latter later doubles on a guitar. The southern accent elicited here is due to the guitar melody. This was not the usual South Sea Island stuff. They did three less earned encores.

When their act is completed with Davis, neither the show nor come the boys back. They are a sure bet for the No. 2 assignment on any bill. **Meekin.**

ROSE and BUNNY BRILL
Sister Act.
16 Mins.; One

The Misses Brill have been around for several seasons. One is a comedienne, the other working as a singer. The comic Miss Brill singled well with "Flowers that Bloom on the Wall" but was best when idling. A bride and bridesmaid number was into a finale dance number. On second the Misses Brill scored distinctly. They have played some big time houses and probably made good there, too. **Boes.**

81st St.
Last week's show at this house was dedicated to Jim Corbett. "Jim Corbett Week" was the exterior walling off the "old response" is currently favoring with a partner, Bobby Barry, his former partner, Jack Smith, having departed to join a musical.

Next to closing the former ring champ bowed on to a reception and walked off to a wild response. Barry, a diminutive edition anyway and particularly so against his partner, who is a solid response. Barry of comedy and is a capable playmate for Corbett. The act has changed and the Barry and Corbett acclimated the material should gain a smoother sequence. There is no dire threat to be fought with the act as it stands although it is understood that Corbett and Barry but in their fourth week together when playing this house.

As a whole the show played and passed to an indifferent degree of distinction. The evening having become a "special night," this one saw the two added starters actually lift the lid for show stop. Both were women and were announced as Ida May Chind and Hester Miller. The girls, going on previous to hopping down town to the Hipp, Miss Chind and Hester Miller were placed in daises to thunderous acclaim while Miss Miller sang one of her old numbers and begged off with an excuse.

Phong and Rosie Moey (New Acts) put the vaudeville portion under way being succeeded by Hector, the dog act in "one" which invariably catches a No. 2 spot and takes it repeated on those specifications here.

Harry Webb and his eight men, hand act, allotted the closing night were curtailed as to running time due to Miss Miller's insertion as a musical number. Webb and his men, the conventional orchestra in that his men are versatile besides which they carry a number of instruments. Outside the instrumentalizing the boys sing and dance. Webb personally donating an act, the boys were placed in daises to thunderous acclaim while Webb sang one of her old numbers and begged off with an excuse.

5TH AVE.
Ninety-nine per cent small time would sum up the last half bill at the Fifth Ave., and this included the feature picture. The exception was the "Bull Dog Samson" (New Act). It is doubtful if anyone here has seen it. It is a comedy sketch of a milk and water skit. Holman is using his former big time standard vehicle.

GEORGE HUNTER
Blackface Comie
13 Mins.; One
Star, Chicago

George Hunter has a sufficiency of talent, po, material and general entertaining qualities to rank him okay for next to last on the small time bill. Some of his gags are bright and he has routined them well making one gag dovetail with the next. His solo efforts are infrequently principally because his songs are. He got over well here and with better audiences should do much better. **Had.**

NACY and MADELINE
Singing, Talking
12 Mins.; one (street)
Star, Chicago

This is not only a case of breaking "Edward" but also obviously a case of breaking into show business. Neither have speaking voices and the girl's French accent is terrible. The material is not actually as bad as it seems, but they are so inexperienced to sell it.

The girl is good-looking and the boy contributes an acrobatic dance that shows he has possibilities in this direction.

If they stick to the two-act idea. It means the daily change houses exclusively for a long while. **Had.**

NEW ACTS
King (Comfort and King) and Gena
Jay Vette Co., musical act.
Franklin Ardell, Tommy Dugan and a cast of ten are rehearsing a new act based upon the "Milk Man from Miami."

Fred Eckhardt and Co. Sketch, 4 people (Chicago).

Don Tomkins, Dorothy Diley and Eddie Plinger.

for a first half act in the split week houses, switching to the new one the last half. It may work into a satisfactory one. He was third.

Rule and Tenny, a two-man piano and dance act, danced to a routine with a routine of songs that can be improved upon. Their best number was a double touch idea with a solo Dutch song as an unfunny as an open window, and the others will be a double touch idea.

After Holman, Perry and Wagner grabbed one of the hits of the bill with a routine of songs that can be improved upon. Their best number was a double touch idea with a solo Dutch song as an unfunny as an open window, and the others will be a double touch idea.

AMERICAN ROOF
Just a passable small time show at this house. The last half bill was divided between new turns and familiarities, the former holding Jack Zelda Santley, mimic, in fifth place and Oliver and Olsen in next to last.

The first-act layout was equally divided between new turns and familiarities, the former holding Jack Zelda Santley, mimic, in fifth place and Oliver and Olsen in next to last. The act was divided between new turns and familiarities, the former holding Jack Zelda Santley, mimic, in fifth place and Oliver and Olsen in next to last.

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58TH ST.
Last Thursday night Proctor's cast at this house was jammed to the limit. The national quartette contest was one feature but hardly a feature.

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and stay out of jail!"—"you can't feel me, I used to be a heretic." The Huby Trio (New Acts) opened the show.

There were two fours in the "males" of the quartette contest but the Huby Trio (New Acts) opened the show. There were two fours in the "males" of the quartette contest but the Huby Trio (New Acts) opened the show.

JEFFERSON
The Jefferson last night boasted one of those "Keltch Comedy Karnival" affairs that sometimes prove to be a bad fizzle. Not so this time, however, as it was a bill that was top-heavy with laughs and particularly the comedy.

Business, as usual, was tremendous. Thursday night, with even standing room at a premium. Considering the huge capacity of the house, it was a definite crowd. They were well repaid, because there was more to the show than the comedy.

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mine Lwin and Co. (New Acts), with a singing and piano offering, held down the second spot rather than the first. The Huby Trio (New Acts) opened the show.

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BILLS NEXT WEEK (NOV. 9)

(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.

An asterisk (*) before name denotes act is doing new turn, or reappearing after
absence from vaudeville, or appearing in city where listed for the first time.

GERMANY

(For November)

(All bills listed below in Germany
are for the entire month of November.)

BERLIN

SCALA
John Sims
Joe & Pailon
Joe Duggan Co
Kingsdon
Flying Poters
Roland

Proctor's 8th Ave.
2d half (5-8)
Wilson 3
Willis Solor
Fredder & Klains
Lonsa (Others to fill)
2d half (9-11)
Murray & Charlotte
(Others to fill)
3d half (12-15)
Platow & Natalie
Salor (Others to fill)
Bill Robinson
Sylvia Clark
B-way Opera Bd
(One to fill)

BRESLAU

LIEBKICH
Single Elephant
Barbette
Right-to Bros
Browns
Andrew & Theo
Alie Stam
Karl Eder
A Klein Fam
Werner Amoros
Willi Cummin
Bitter Biss

WINTERGARTEN
Ida Troupe
Lockford Orch
"Broken Mirror"
Ling Sing
James & F. Harris
6 Gallen
Janine Jacobs
Lo Cantini
H. Nislowicz
Aberly Amoros
Charles Gladstator
Nicol & Martin

MUNICH

DEUTSCHES
Chas Poppy & Part
Loie Fuller Ballet
(Others to fill)

Proctor's 8th Ave.
2d half (5-8)
Wilson 3
Willis Solor
Fredder & Klains
Lonsa (Others to fill)
2d half (9-11)
Murray & Charlotte
(Others to fill)
3d half (12-15)
Platow & Natalie
Salor (Others to fill)
Bill Robinson
Sylvia Clark
B-way Opera Bd
(One to fill)

NUREMBERG

APOLLO
Kingstone
Eders
Sena Dorn
John & Alex

Proctor's 8th Ave.
2d half (5-8)
Wilson 3
Willis Solor
Fredder & Klains
Lonsa (Others to fill)
2d half (9-11)
Murray & Charlotte
(Others to fill)
3d half (12-15)
Platow & Natalie
Salor (Others to fill)
Bill Robinson
Sylvia Clark
B-way Opera Bd
(One to fill)

COLOGNE

CAVALU
Melkow Ballet
Browns Family
Victory Waldemar
Fidelity Troupe
Einer Syrt

Proctor's 8th Ave.
2d half (5-8)
Wilson 3
Willis Solor
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3d half (12-15)
Platow & Natalie
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Bill Robinson
Sylvia Clark
B-way Opera Bd
(One to fill)

HAMBURG

HANSA
Schwestern Capari
Original Sedas
Edifero Hundo
Redd Famille
Turely

Proctor's 8th Ave.
2d half (5-8)
Wilson 3
Willis Solor
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Bill Robinson
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B-way Opera Bd
(One to fill)

STAN VERN

HUGHES and BURKE
Independent-Riley Bros.
Keith-Albee-Lloyd H. Harrison

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B-way Opera Bd
(One to fill)

KEITH CIRCUIT

NEW YORK CITY
Hippodrome
Columbia
Expositt's Jubilee
Joyce Horne
Wells Wrennery
Alice Grant
Cleveland Bronner
Alonsona Bellini
Oriental Cmbina's
Vela V & West
Loie Fuller

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(One to fill)

Keith's Palomar
Irene Ricardo
Golden Violin
(Others to fill)
2d half
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(One to fill)

BIRMINGHAM, ALA.
Lyrie
Sultan
Swor & Lee
Hays Thruway Co
Dwyer & Lester
Gen Piano Co
BOSTON, MASS.
H. B. Kallman
George Price
Adele Rowland
Hoy & Hays Rev
Rory Rev
Allen & Canfield
T & A Waldman
Kraft & LaMont
Harry Ames Co
(Two to fill)

M'rone & L Rev
CLARKING, W. VA.
Robinson Grand
Armand & Pares
Hoy & Hays Rev
Swor & Lee
Richard Keane
Hathaway Co
(Two to fill)
GRAND, MASS.
Victoria
Wright & Dale
Radio Robot
(Two to fill)

THOS J Ryan
(Two to fill)
Blue Bird Rev
(Others to fill)
Blue Bird Rev
(Others to fill)
The Waco
(Others to fill)
JOHNSTOWN, PA.
Majestic
Minetti & June
Hornum Lind Rev
Whitfield & Jral'd
Broadway Girls
(One to fill)
2d half
The Grandville
E J Moore
Oxford 4
Bertie & Wilton
Twists & Twirls
LANCASTER, PA.
Colonial
Sawyer & Eddy
West & Burns
Eugene Emmett Co
Johnny Murphy
Visions
(Two to fill)
O'Brien Bros
Low Bridge
St Stebbins
Milestones
(One to fill)
GENSBURG, PA.
Strand
Empire
Jackson & Shelley
Duckett & Madison
5 Leland
Roxey LaRocca
4 Flashes
2d half
Genaro Girls
Daisy & Gaudier
Joe Browning
Chas Abner Co
(Others to fill)
LOCKPORT, N. Y.
Palace
2d half
Ladette & Beckman
2 Shells
Norton Harvey
Korby's Dora Rev
(Others to fill)
LOUISVILLE, KY.
National
Sargent & Lewis
Philbrick & Devo
C Chambers
Healy & Cross
(Two to fill)
Steward & Olive
Tom Kelly
Morris & Shaw
Joe Delphine Co
Homespun
The Volunteers
2d half
Harris & Halley
Katie & Verdell
Bob & L. Olette
Loren Baker Co
Mae May
Grace Bradt
(Others to fill)
MANCHESTER, N.H.
Palace
Genaro Girls
Dora & King
(Two to fill)

THOSE WITH WHOM WE DEAL, PERFORMERS AND THEATRE MANAGERS, KNOW THAT WE DO NOT MAKE A PROMISE UNLESS IT IS THE KIND OF A PROMISE WE CAN KEEP

THE FALLY MARKUS VAUDEVILLE AGENCY

1579 Broadway LACKAWANNA 7876 NEW YORK CITY

Boston
Emmett & Llad
Olingham Girl
Bryant & Fant
Kannan Japs
Chicago's Olympia
(Scotty Square)
The Dora & Swann
Jim Thornton
Dennel & Vali Co
4 Dances
Chicago's Olympia
(Washington St.)
Dorcas Wilts & C
Hays & Hays Rev
Rory Rev
Allen & Canfield
T & A Waldman
Kraft & LaMont
Harry Ames Co
(Two to fill)

CLEVELAND, O.
Keith's Palace
Zelda Bros
Mortie & Paul
Spirit of 76
Royal Welch Choir
Alice Lloyd
Pio Reed Co
Marie Dressler
Mijars
10th Street
Rector & Gamble
Rice & Newton
Princeton & Watf
Crafts & Sheehan
Nitta Vernie Co
BUFFALO, N. Y.
Shea's
The Andersons
Murdoch & Mayo
The Brains
Cleaver & Marion
Margaret Romane
York & King
Demi Tase Revue
BUTLER, PA.
Majestic
Reader & Armstrong's
Lodya Barry
The Parliaments
CANTON, O.
Lyrons
Cadieux
Kennedy & P'ted
Blight & M'rs
Jack George
Stacey & James
Buckridge & Co
Guy Harlick Co
Jack Powell 6
DETROIT, MICH.
Temple
Achilles & Newm
Cavanaugh & C'per
Walters & Walters
Margaret Padua
Frances Starr
Lahr & Mercedes
Ed Janis Rev
ELMHURST, N. Y.
Majestic
Willie Bros
Neppalton 2
Perman & Bell
Francis Kelly Co
(One to fill)
Dorcas & Brenon
Irmanette
HIGH POINT, N.C.
Temple
(Raleigh split)
1st half
Jimmy Fox Co
Ted Leslie
Crawling
F & T Sabini
Wheeler 3
HOLYOKE, MASS.
Hetero
Ellen Hetero
George & Joyce
Burns & Kane
Dorcas & Brenon
3 Little Maud
(Two to fill)

MT. VERNON, N.Y.
Proctor's
2d half (5-8)
Clark Morrell
Baltor Hoy
Fressler & Klains
The Waco
(Others to fill)
NANTICOK, PA.
State
2d half
Dotson
Bertie & Wilton
Poppyland Rev
(Others to fill)
NASHVILLE, TENN.
Princes
Laurie & Hayne
Bertie & Wilton
Raymond Bond Co
Honey Boys
NEWARK, N. J.
Proctor's
Hollaway & Austin
Ruth Koscares
Bertie & Wilton
(Three to fill)
NEW BRITAIN, CT.
Capitol
Wright & Wilton
Rhodes & Brochell
(One to fill)
2d half
Smiley & Co
Cahill & Wille
Melody Revue
(Others to fill)
PHILIA, PA.
B. F. Keith's
Chasino
Gold & Edwards
(Others to fill)
Portland, Me.
Shelton Hensley
Clair & Gals
Moria Sls
2d half
Irving & Elwood
Jinks & Ann
M & Samuel
OTTAWA, CAN.
B. F. Keith's
Minaret Memories
Hans & Holey
Howard Girls
Furness & Evans
Irene Travette
The Grand
PANAMA, N. J.
New Montez
Rosendo Gonzales
(Others to fill)

JACK JORDAN
Artist's Representative
Still Doing Business at the Same Address
Strand Bldg., N. Y. Lk. 2768-2761

LEVITAN BAND
(One to fill)
Steward & Olive
Tom Kelly
Morris & Shaw
Joe Delphine Co
Homespun
The Volunteers
2d half
Harris & Halley
Katie & Verdell
Bob & L. Olette
Loren Baker Co
Mae May
Grace Bradt
(Others to fill)
MANCHESTER, N.H.
Palace
Genaro Girls
Dora & King
(Two to fill)

THE NEWTON T WINS
Maud
Mabelle T WINS
ALLEGHEE
Rector
Lodya Barry
American Ballet
(Three to fill)
2d half
Ed & Lee Travis
McKormack & Co
Anger & Fair
Sun Flower Girls
ATLANTA
Katie Barry
American Ballet
(Three to fill)
2d half
Ed & Lee Travis
McKormack & Co
Anger & Fair
Sun Flower Girls
BALTIMORE, MD.
Majestic
Frank Whitman
Winchler & Rose
(Two to fill)
2d half
Ed & Lee Travis
McKormack & Co
Anger & Fair
Sun Flower Girls
BIRMINGHAM, ALA.
Lyrie
Sultan
Swor & Lee
Hays Thruway Co
Dwyer & Lester
Gen Piano Co
BOSTON, MASS.
H. B. Kallman
George Price
Adele Rowland
Hoy & Hays Rev
Rory Rev
Allen & Canfield
T & A Waldman
Kraft & LaMont
Harry Ames Co
(Two to fill)

ALF T. WILSON
REPRESENTATIVE
CHAS C. CROWL
CHICAGO

DETROIT, MICH.
Temple
Achilles & Newm
Cavanaugh & C'per
Walters & Walters
Margaret Padua
Frances Starr
Lahr & Mercedes
Ed Janis Rev
ELMHURST, N. Y.
Majestic
Willie Bros
Neppalton 2
Perman & Bell
Francis Kelly Co
(One to fill)
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Majestic
Willie Bros
Neppalton 2
Perman & Bell
Francis Kelly Co
(One to fill)
Dorcas & Brenon
Irmanette
HIGH POINT, N.C.
Temple
(Raleigh split)
1st half
Jimmy Fox Co
Ted Leslie
Crawling
F & T Sabini
Wheeler 3
HOLYOKE, MASS.
Hetero
Ellen Hetero
George & Joyce
Burns & Kane
Dorcas & Brenon
3 Little Maud
(Two to fill)

ALLEGHEE
Rector
Lodya Barry
American Ballet
(Three to fill)
2d half
Ed & Lee Travis
McKormack & Co
Anger & Fair
Sun Flower Girls
ATLANTA
Katie Barry
American Ballet
(Three to fill)
2d half
Ed & Lee Travis
McKormack & Co
Anger & Fair
Sun Flower Girls
BALTIMORE, MD.
Majestic
Frank Whitman
Winchler & Rose
(Two to fill)
2d half
Ed & Lee Travis
McKormack & Co
Anger & Fair
Sun Flower Girls
BIRMINGHAM, ALA.
Lyrie
Sultan
Swor & Lee
Hays Thruway Co
Dwyer & Lester
Gen Piano Co
BOSTON, MASS.
H. B. Kallman
George Price
Adele Rowland
Hoy & Hays Rev
Rory Rev
Allen & Canfield
T & A Waldman
Kraft & LaMont
Harry Ames Co
(Two to fill)

ALF T. WILSON
REPRESENTATIVE
CHAS C. CROWL
CHICAGO

DETROIT, MICH.
Temple
Achilles & Newm
Cavanaugh & C'per
Walters & Walters
Margaret Padua
Frances Starr
Lahr & Mercedes
Ed Janis Rev
ELMHURST, N. Y.
Majestic
Willie Bros
Neppalton 2
Perman & Bell
Francis Kelly Co
(One to fill)
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15 YEARS AGO

(From "Variety" and "Clippings")

In 1910 a vaudeville act, working under the name of Reiner and Gore was playing around Eastern time. The "Reiner" of the act was Chuck Reiner, movie director now on the coast, having done the most recent Syd Chaplin release, "Man on the Box." Before that Reiner was a noted "gag" man. Among the acts advertising in Variety 15 years ago were Ina Claire, Chip and Marie, Dave Ferguson, George Hillman (now a club agent in Chicago), the Longworths (no relation to Congressman Nick), Dr. Pauline, Sydney Shields, now featured with Walker Whitehead in his company, Alfredda Symonds (featured burlesque prima donna now), Lillian Shaw (then with Ina Claire in "Jumping Jupiter" and last week at Loew's State, New York), and the Hickey Brothers.

Harry Langdon, now a First National comedy star and getting what is generally reported as a fabulous salary, was working with a noted female partner in "A Night on the Boulevard." Doing well, too.

Gordon and North were reported at the time as having secured several theatres, particularly up-town sites in New York, as the basis of a third vaudeville wheel.

Max Spiegel's burlesque show, "Queen of Bohemia," hung up a house record at the Columbia, New York, getting \$6,200 on the week.

Nora Bayes and Jack Norworth were giving Gus McCune, manager of the Fifth avenue, an argument over Jack Wilson's burlesque on their act. Miss Bayes was reported as having objected strenuously until McCune referred the matter to the U. B. O., from which the answer came that if Bayes and Norworth left the bill, there would be no salary paid for the week. Wilson continued with the burlesque.

The deal between Marcus Loew and the Shuberts, whereby Loew was to take over several equity Shubert houses in the west for vaudeville purposes, was still hanging fire with the Shuberts anxious to have the vaudeville man take them over under a rental plan.

George M. Cohan's sketch, "Running for Office," had been taken over by Arthur Klein and Jack Welch and was to be presented Nov. 28 at the Palace, Chicago. The same firm of Klein and Welch was preparing to put forth "Little Johnny Jones" in sketch form.

Alf Reeves and Amy Minister, both of the Karno Comedy Co., were engaged to be married. It was with this troupe, which several years before had presented "A Night in an English Music Hall" here, that Charlie Chaplin appeared. (Alf Reeves is now Chaplin's personal representative on the Coast.)

JUDGMENTS

Anna Held Corp.; Roycester Realty Corp.; \$571.20.

Anna Held, also known as Kate Carrara; same; same.

Butler; Davenport; M. Gold; \$449.35.

Phila. Pack O'Brien Health System, Inc.; J. Maisel; \$272.91.

Same; N. J. Wire Cloth Co.; \$37,662.05.

Walter C. Jordan; I. E. Brannon; \$3,037.19.

INSIDE STUFF ON LEGIT

Will Rogers has contracted with the "Saturday Evening Post" for his biography. It is said a record price will be paid by the "Post," with the reason probably that Rogers' witticisms and comments are expected to be written through the story to run as a serial in the magazine. What makes the Rogers' proposition seem like an ideal thing all around is that he is currently on a concert tour over the country, and the side circulation of the "Post" will make it great publicity.

The Rogers concert tour is proving successful. Rogers is being guaranteed \$1,500 a performance by Charles L. Wagner, and at the usual six performances weekly that means \$9,000 for the comedian. One week Rogers played eight performances, inserting two matinees, to a gross of \$27,000, of which he received \$12,000.

The Macfadden Newspaper Publishing Co., publisher of the New York "Evening Graphic," scored twice in litigation. The Appellate Division of the New York Supreme Court Friday, in the \$100,000 damage suit for libel brought by Doris Keane (Sydney), the higher court upheld the daily publication in dismissing the complaint of the actress, ruling that the material complained of was not libelous per se and not actionable unless specific damages were alleged. Miss Keane (Mrs. Basil Sydney) was granted leave to file an amended complaint in 20 days if alleging specific damages and contesting on that cause. The other suit was a breach of contract action by Joseph H. Applegate, erstwhile editor of the Saturday edition of the "Graphic," who claimed \$12,000 in damages on a breach of contract. The Macfadden Corporation's first defense was stricken out but on appeal it was ordered re-litigated, the opinion being that an employer is privileged to discharge a not satisfied with the employee's services which involve personal taste, fancy and judgment. Applegate's contract was for two years at \$125 a week.

Miss Keane complains of the published report in the "Graphic" on Dec. 15, 1924, to the effect "Doris Keane is, according to rumor, 'Fatty' Arbuckle's latest love. Doris is pretty and 'Fatty' is cross, or was when of the prying newspapermen attempted to interview him about the reported match. 'Fatty' dislikes publicity."

Arthur Hopkins, who produced two plays this year by Maxwell Anderson and Laurence Stallings, both quick flops, was given first call on Anderson's "Outside Looking In," which has moved uptown from the Greenwich Village Anderson and Stallings in collaboration wrote "What Price Glory?" while "Outside Looking In" was written by Anderson alone but based on Jim Tully's "Beggars of Life."

After Hopkins had refused the play, it is understood Anderson called for his script one morning before Hopkins was in the office and it was given him by the secretary. He opened negotiations with the Provincetown group, consisting of Kenneth MacGowan, Robert Edmond Jones and Eugene O'Neill. The piece was accepted and put on as their first production of the season at the Greenwich Village, where at \$275 it started off with capacity and since then has averaged \$6,000 weekly, top for the small house at the scale.

Jones & Green, heretofore interested in the Greenwich Village group when their plays have moved uptown, are not concerned with this production.

It is authoritatively reported that the net profits accruing at present to Harry Frazee from the six companies of "No, No, Nanette" are reaching a total beyond \$50,000 weekly.

Jimmy Cagney, the "Little Red" of "Outside Looking In," is a former New York scholastic swimming champion.

Cagney was a hooper doing small speaking parts, this being his first straight talking part.

Earl Carroll is presenting "Laff That Off" at Wallace's, which house he has under lease, the show being originally controlled by James Barton, Roy Walling and Don Muller, the latter the author.

Carroll now owns a one-third interest, he having been declared "in" under stipulation that he guarantee the attraction against all losses.

W. R. Hearst has started the "Morning Times" at Oakland, Cal. It really replaces the Oakland supplement carried in the San Francisco "Examiner." "The Times" is being distributed along with "The Examiner," the latter printing it until Hearst erects an Oakland plant. Frank Franciscoans admit Oakland is coming along mighty fast. It is more of a residential adjunct to San Francisco than Brooklyn is to New York, and in addition Oakland is a hustling business town on its own. That is the combination worrying the native sons across the bay.

Alex Woolcott's first lecture of a series was held in the Guild Theatre last Sunday afternoon. Its title was "Pot Shots at the Theatre." Woolcott, contrary to general impression, was not lecturing under Guild auspices, but strictly on his own. The critic having made arrangements with Lee Keedick, head of the lecture bureau which bears his name, to exploit the show.

The Pond Bureau shortly starts Arthur Hornblow, Jr., on a lecture tour before various clubs and organizations, the tour taking him over a large part of the country east of the Mississippi.

One of the greatest tricks of showmanship in connection with advertising went floppy at Providence last week when the eight-ton 30-passenger airplane "Miss Essex," carrying her pilot, designer and five newspapermen as passengers, took a forced landing in Seekonk, Mass., crumpling her left undercarriage, and damaging her landing chassis.

She had a fully equipped baggage coach on board. This was not damaged, but plans for the visit of the "Miss Essex" to 59 American cities with the car aboard have been disturbed by postponement.

The plane was flying from Hartford to Boston Airport when her engines went dead 2,000 feet up. Her gasoline airpumps became clogged, disconnected or leaky. She landed in a farm.

The Sunday dramatic sections carried a cleverly devised adv of the three current A. H. Woods attractions, the "boxes" being along the lines of an election ballot, crosses being carried before the names of featured plays, carried over the copy for each show. Each show was box stepped, providing white space, in which was printed: "Vote for James J. Walker."

A nearby stock impresario, overwhelmed at the high royalties exacted for Broadway releases, has made up his mind to get his money's worth when nuked for \$250 per bill.

He held the script at one of the stock rehearsals and found several of the actors doing chipping or going speeches entirely. This burned him out and prompted the admonition that since he was paying full royalty, he was not going to have any cheating on the words.

From Sept. 24 to Oct. 26 not one new play was staged in London. The scarcity of the drama is the more remarkable by the fact that the four weeks that follow the first rush of autumn productions are usually among the busiest of the year.

Although it has been reported at various times that the Robert Milton, Inc. production firm would resume this year, it now appears the activities of this group, composed of Robert Milton, Messmore Kendall and Arthur Hornblow, Jr., will not begin until after Nov. 1. At that time the firm will probably start with a new work by Somerset Maugham called "The Letter."

RIGHT OFF THE DESK

By NELLIE REVELL

One of the few men in the world who could properly understand the feelings of some poverty-stricken woman who has given her daughter for adoption and in later years has seen the girl ride by in a limousine without a glance at the mother, stood in the crowd last week at the cornerstone laying of the new Fox Film Exchange. The man was Jess LeRoy, who 30 years ago invented the motion picture projector which made possible today's huge film industry, paying millions of dollars annually to actors, directors, producers and exhibitors. But in 1894 "canned drama" was only a plaything. LeRoy did not think his invention important enough to patent it, and the money he made out of it could be counted in three figures.

So, at the Fox celebration, he stood on the fringe of the crowd, unrecognized and unhonored, though four strips of film run through his first machine were interred in the cornerstone. Finally an old-timer did notice him and brought him forward to pose for newsworthy photographers as the forgotten father of that world-renowned giant, the movie.

Joe Van Ralte, this reporter's favorite columnist, had been reading to his helenate a very long and—to him—very interesting article on "Sex Inhibits" by Ben de Casseres.

"To be fair in the sight of the Lord of the Puritan," declaimed Joe, "is to be a snitch. The slimy word of modesty is spiritual greed. Piss-cake with her kitchen-iron brazen A on the divine bosom of Aphrodite. The flute of Pan, symbol of the eternal love call—"

His wife started up.

"What's the matter?" said Joe.

"That reminds me," she gasped. "You speaking of Pan—I wanted to give you to Macy's this afternoon and get one of those aluminum stew pans they have sale."

Mr. Van Ralte read on—and in silence.

The province of Ponce de Leon has captured two more real estates in the persons of Cordelia Hager and George Austin Moore, former vaudevillians. They recently dropped up from Miami for a visit in their old haunts, with the news that they were going to winter in Florida.

It was to be a surprise, they claimed, since the Carl Fisher organization is going to build them a \$75,000 supper club at Miami Beach.

They came in to see the writer while here and we must confess that if anyone could sell us anything it would be Cordelia Hager. However, this scribbler is not in the market to trade the lot she has in Sarasota, even if all Florida were offered in exchange. It was a gift from George Austin, and the idea that I cuff both own this dirt and stand on top of it instead of having it on top of me, makes the lot particularly dear to my heart.

And, by the way, George claims that Florida land is so fertile that if you plant a walking stick in the morning you have an evening dinner suit by night.

A different version of it comes from another friend who has just returned from the Belmont State, where he went to investigate a piece of property he bought 10 years ago and forgot about it.

"How does it look?" I asked.

"It will set me up in the perfume business," he replied.

"What do you mean?"

"It's got a great harvest of Florida water on it."

"Telephone Operator Arrested for Having Three Husbands," the headline writer at the Palm Beach Post, where he went to investigate a piece of property he bought 10 years ago and forgot about it.

Every newly-married couple expects—and gets—a certain amount of good-humored "kidding," but Irene Franklin, who recently was wed to her accompanist, Jerry Jarnigan, thinks that when even the booking agents in things are nearly the limit. Last week Miss Franklin and Mr. Jarnigan were playing at the Mount Vernon, N. Y., Keith house, which runs pictures with its vaudeville. A three-sheet, advertising the current picture, was posted so that it seemed to form a part of the bill announcing Miss Franklin and her husband. And the name of the picture was "All For Love."

While we were having our ups and downs in the elevator at the Somerset Hotel I met Sam Morton, Joe Laurie, Joe Verill and Richard (Sticks) Gallagher. All of them were on their way up to see Gene Hughes, who was ill in his room at the hotel. Since then he has been moved to the French Hospital, where he is improving.

Cheering news came over the phone from that same French Hospital Monday. It was that Eddie Sullivan, formerly manager of the Martin Beck theatre, who suffered a stroke of paralysis early this summer, is well enough to get up to the infirmary roof in a wheel chair. And he is going to use the same chair that was one of my vehicles that took me to the World's.

From bed to chair to cane to unassisted feet! It is a great and infallible road.

It doesn't seem so long ago that this column was carrying an appeal to the profession of show and then to write an encouraging letter to Betty Rutland in a Boston hospital who was a minor star, whose looks pretty blue to her then, but the above request can now be canceled. Instead, we applaud her when "Weeds" opens her next week. She has entirely recovered from that illness and is playing in that comedy and as strong as she ever was. Her battle with sickness and her recovery should be an inspiration to anyone else who has a fight to make.

This column is also mighty glad to report that Arthur Houghton, manager for Fred Stone, is about ready to leave the sanitarium in which he has been resting in Washington and expects to return to his show in another week. In the meantime Arthur Miller is pinch hitting for him.

A letter from Sophie Tucker discloses that she is having the maddest merriest time in all England. Not only has she the public got the habit of jamming the theatre where she is playing, but the social realms have been opened wide to her. She is attending so many teas and receptions and dinners that she wonders how she finds time to do any acting or write as many letters as she does. And several times a week at her hotel she holds a salon at which titles and distinguished people of every sort tread on each other's toes.

London players, according to the same note, are voting solidly for American offerings. A New Yorker friend of Sophie's complained that the heavy plays recommended to him by the ticket broker at the Savoy were "Just Married," "Lightnin'," "The Great Gatsby," "Rice, Rice" and "No, No, Nanette." He had seen all of them in New York and the only consolation he got was that the ticket agent would reserve him seats for some English production next year—if there are any.

The story this week of the "Follies" beauty who is suing a beauty specialist because of an advertisement that she cured the pimples girl of a double chin, inspired a headline writer to the following con crack: "Beauty Is Only Chin Deep." In other words, her chins have found her out.

POLL'S GOV'T'S "\$5,000 GET" THEATRE MAY HAVE 20-YEAR LEASE REVOKED

Smart Bill Aft. to Pass Congress—Contemplan Housing Government Employees in Government-Owned Buildings—Poll's Best Site at Capital—Nets U. S. Treasury \$5,000 as Theatre with Government Paying Millions in Local Office Rentals—Fixing President Theatre for Future?

Washington, Nov. 2. A combination of circumstances, apparently reaching out to close in on Poll's, the government-owned theatre which nets that owner but \$5,000 annually in rent paid by S. Z. Poll and the Shuberts, has caused the local theatre men and several members of Congress, familiar with the conditions of the Poll lease and the government's developments, to believe the producers are seeing this \$5,000 theatre "prize" slip through their fingers.

The theatre house manager, L. J. Leavitt, speaking "officially" for the Shuberts and Poll, states nothing has occurred that would indicate the government had the slightest intention of abrogating its agreement. Leavitt also said Poll but waits such action, should it ever occur to build the "handsomest and costliest theatre in the nation's capital."

President Coolidge has given his approval to the Senate, authorizing the government to erect innumerable government edifices here to house the hundreds of office employees now scattered about Washington in rented buildings, the aggregate rent of which is said to now exceed many millions of dollars annually in contrast to the "income" from the Poll property. In addition to the President's approval, practically every member of his cabinet has also declared themselves in favor of the Smoot measure.

The approval of the measure of Smoot's \$500,000 plan, which is to be expended in the building of a new theatre throughout the country, is looked upon to virtually mean its enactment. This means the probable appointment of a committee to select local sites. The natural source of procedure through Senator Smoot is able to get through his bill without sites being specified within its text, as the Utah senator informs Variety they will not be, but as Senator T. H. Caraway (D) of Arkansas and a large group of other members of the upper body including many Republicans as well as Democrats, say it will.

Senator Caraway has referred to Poll's lease as a "present" on the part of the government to the theatre interests, adding, when the conditions under which the theatre is operated were first outlined in Variety that the "condition under which the government permits the theatrical interest to control Poll's theatre is an outrage." The senator has oft reiterated that statement and in the closing days of the last Congress made reference to it upon the floor of the Senate which reference is said to clearly indicate the fight ahead.

Really Men for Improvement
Granting that the senator from Arkansas is unsuccessful in his attempts to amend the Smoot measure, there is yet that expected committee to be reckoned with—and there is now in readiness for presentation to Congress the recommendation of the local real estate men urging the improvement of the block upon which Poll's stands.

Still another development is the predicament the Department of Justice faces in a recent building upon which the landlord is demanding more rent—or his building. Some temporary arrangement has been made for the continuance of this department in its present rented quarters, but only for such a period as necessary for the passage of the Smoot bill.

The Poll location has been described as ideal for the department by one of its highly paid legal advisers who is close to the attorney-general.

At the corner of Pennsylvania Avenue and 11th street stands the Freshie theatre, owned by the Columbia Amusement Co., an admittedly white elephant on the burlesque circuits hands for many (Continued on page 21)

Guarantee Eats Profit

"Weak Sisters" presented by Jed Harris and associates at the Booth, New York, will close Saturday after four weeks, despite having made money each week also during the out-of-town showing, including two weeks at Atlantic City.

There was virtually no production "outlay." "Sisters" should give exhibitors \$1,000 net earnings this last week because of extra business on Election Day.

The attraction was offered another theatre, starting next Monday, but its sponsors refused to accept the booking because of a guarantee of \$1,000 weekly demanded. "Weak Sisters" average gross has been \$7,500. It is a strong cut-rate ticket buy but its sponsors calmly figured out that under the suggested guarantee arrangement, there would be no profits and the show's continuation would be merely for the benefit of the theatre.

JANIS SHOW CLOSING?

Boston, Nov. 2. It is expected today that notice will go up for Janis's "Fussies" and the show's closing ordered for this or next week. It's at the Colonial (Brainerd), playing to losing business. According to report, the show "Fussies" has not shown much since opening in Chicago in August. If a decision to close is reached the show will go to the storehouse and Miss Janis probably will return to vaudeville.

Gyps in Chicago Are Making 'Em Like It

Chicago, Nov. 2. Street specs here are fast educating the theatre going public to pay what is considered exorbitant prices for theatre tickets. Heretofore a \$1 premium was rated as being high save for a big opening. "Kid Boots" is bringing \$7.70 and \$3.50 are paid with \$4.00 at the box office. "Rain" is another demand, getting \$5.50 and \$6.50, with "What Price Glory" demanding a similar figure.

Agent Will Produce Critic-Picked Show

Arthur Kober, press agent, is to enter the producing field as head of a firm that is soon to present "Me," a new play by Henry Myers, who is also a P. A. Myers is the author of "The First Fifty Years," which was presented at the Princess four years ago.

"Me," formerly called "The Stolen Man," is the play selected by Arthur Kober of the Brooklyn "Eagle," a producer who requested him to find a manuscript suitable for presentation. Kober, it is said, was called upon to make this selection because he was leading Variety's box office at the time.

Kober is now general press representative for Booth, Gleason and Truett. He previously had been with Myers in the Shubert press office.

7-YEAR OLD BILL

A seven year old debt incurred by Renato Bonicelli, daughter of Renato Bonicelli, and granddaughter of Dion Bonicelli, famous actors, popped up when a judgment for \$1,326.50 was entered against her.

Andrew Gillies, a decorator, was the plaintiff.

MARLOWE PLAYERS' MANAGER PINCHED

O' center, Mass., Nov. 2. The Marlowe Players, a stock organization which opened at the Union Hill theatre last week, closed after one day after Richard Mantell, the manager, was arrested on the charge of disturbing bad checks.

The Marlowe players were brought back to New York by Equity. There it was stated the stock manager was known as J. F. Lyons but it is alleged check swindling transportation was depicted with Equity by Myron "Arsons" who reported to be Lyons. Equity officials advised the players that the check was uncertified and there was a risk in accepting the engagement. The check given Equity was returned because of insufficient funds.

It is alleged Richard Mantell is an alias used by Lyons. A \$500 check was signed by Malcolm Mantell and deposited in Boston, was drawn against by the stock manager. Checks issued against the deposit started the trouble for "Mantell."

Pauline Boyle, an agent for stock players, was nicked for \$100, she having o.k.'ed a check for that amount as a favor to Parsons. The check came back marked insufficient funds. Parsons is said to have conducted a stock company in Gloucester last season.

Catherine Calvert Weds Wealthy Canadian Colonel

Atlantic City, Nov. 2. Catherine Calvert, well known widow of Paul Armstrong, the playwright, became the bride of Colonel George A. Carruthers, of Toronto, sportsman and soldier, at the Ritz-Carlton. Immediately following the wedding Mr. and Mrs. Carruthers departed for New York, intending to sail for a two years' tour of the world.

The ceremony was performed in the apartment of Miss Calvert's maid, Mrs. Robert Cassidy, of Baltimore.

Miss Calvert's latest appearance was in "Blood and Sand," in which she played opposite Otis Skinner. Her only son, Paul Armstrong, Jr., is attending school at Attleboro, Mass.

Colonel Carruthers served in the war from 1914, when he raised the 1st Battery of the First Canadian Field Artillery Brigade. He is a son of the late Samuel Carruthers, of Montreal. Before the war he amassed a fortune in the grain business and is extremely wealthy.

Shaw's B'way Foursome

George Bernard Shaw, in two weeks, will be the most popular of the playwrights represented in New York. At that time he will have four of his plays going at one time, a record surpassed only by the simultaneous five Avery Hopwood had several years back.

When Shaw's stride begins, he will have "Candida" at the Comedy; "Arms and the Man" at the 49th Street, and "Androcles and the Lion" and "The Man of Destiny" on a double bill at the Klav.

BLUM CLOSING "CAUGHT"

Gustav Blum has decided to close his "Caught" instead of moving it from the 39th Street into the Bleecker street. The present lease of the Bleecker, Maurice Schwartz, with a Yiddish stock policy, held up negotiations for Blum to take over the lease by demanding the prospective lessee assume certain losses.

Blum, in, has another play in readiness for production.

Population of Cities

On page 2 of this issue is a list of all cities in the United States of over 25,000 population.

The cities are divided into classes, according to their present population.

Poor "Vanities" Girls

Broadway regulars are commencing to grieve for the show girls employed by Carroll's "Vanities" as table sitters during the performance.

It is said the girls have trained themselves to remain awake during the performance by taking lessons in will control.

Whereas chorus girls on the stage are seldom there long and musicians in the pit at least can look at their instruments whether playing or not, the "Vanities" girls at the front tables have naught to do but watch the performance, night after night.

According to report even the principals feel sorry for them, but as an Englishman remarked, who first observed this sad condition:

"Perhaps it's their punishment for being show girls."

WELLS HAWKS BOOMING BIG FLA. LAND DEAL

Col. Lindsley's \$30,000,000 Purchase of Kelsey City—Paid Five Millions in Cash

Palm Beach, Nov. 2. Wells Hawks is press agenting the huge land deal under promotion by Col. Henry D. Lindsley, former Mayor of Dallas.

Col. Lindsley, in association with a New York syndicate, is said to have paid \$30,000,000 for the entire town of Kelsey City, buying it from H. S. Kelsey, who formerly operated the Waldorf system of restaurants. A cash payment on the purchase price is reported as \$5,000,000.

It looks like a strain for city editors this winter. Headline Hawk is firing his press matter for the Lindsley sub-divisions, Harry Reichenbach is at the other end of the highway shooting stuff through the Misener interests, also really.

BABY AS PRIZE?

Mohawk, N. Y., Nov. 2. Can the Playhouse offer a baby as a prize?

It wants to, and claims it is the best way to find a home for a waif. County authorities retort they will see about that. The county welfare board deferred investigators to probe into the child's birth antecedents, etc., and after that ascertain whether the proceeding is legal.

In any other town than Mohawk they might ascertain first whether it's legal.

In Costumes for \$600

San Francisco, Nov. 2. Barbette Mammel, local dramatic actress, is returning to the Theatre 1111 Players after an experience in commercial life that wound up with a sheriff's plaster on her modest Salon. That was followed by the blow-out when an auction of \$15,000 worth of gowns got \$600 gross.

A horde of creditors chased Barbetto back to the legit, which she deserted for her Salon days. There appears to be a doubt whether her previous status on the stage was that of an actress or show girl. In any event her return debut will be in "The Red Knight."

Prefers Film to Stage

Brenda Bond, in the new Johnny Hines' picture, "Rainbow Riley," a screen adaptation of "The Cub," gave up an engagement with the new Marx' Brothers show to fulfill the picture contract. It was Miss Bond's work in "The Pool" in an ingenue role that brought her into film prominence.

Duncans' Unpaid Taxes

Long Beach, Nov. 2. Vivian and Rosetta Duncan were made defendants in the U. S. District Court by the Government, for unpaid income taxes. Vivian owes the government \$1,224.46 and Rosetta \$1,330.88.

ASKS SUPPORT OF CHRISTIAN SCIENTISTS

Colored Author Giving "Testimonials" on Play at Science Churches

Garand Anderson, Negro author of "Appearances," is making a drive among Christian Scientists of New York to support his play. He bases his plea on the fact that it was his embracement of Christian Science that made it possible for him to elevate himself from a San Francisco bellboy to a playwright. He further contends that Science made possible his contact with Al Jolson, reported as having paid Anderson's fare to New York and otherwise to have helped the play reach production.

During the past fortnight Anderson has been attending mid-week services of the various Christian Science churches. During that portion of the service where those present are asked to give testimonials as to the benefits they have received since becoming converted to Science, the playwright has been taking the floor, making an impassioned plea that will give him further encouragement in attempting other plays. "Appearances" closed last Saturday at the Frolic, but may try again if required financial support is given by interested Scientists.

Court Calendar Overboard With Commission Suits

Municipal Court calendars are reported too heavy with suits instituted by casting agents attempting to collect commissions from actors. According to the casters, managers afford them no redress when an actor fails to come through with the weekly remittance and when appealed to reply that it is not their problem.

On the other hand, many of the commission jumpers claim the casters have not a leg to stand upon legally, asserting that some are charging beyond the legal five percent fee and that others who claim a contractual tie-up have worthless paper since attorneys have advised that these contracts are not equitable.

Guild-Shaw Season

The Theatre Guild's Shaw season, interrupted by the success of "Garlick Galettes" which makes the Garrick unavailable for the new production will resume Nov. 23 at the Klav. At that time a double bill, consisting of "The Man of Destiny" (Napoleon) and "Androcles and the Lion" will be presented. "Arms and the Man," first of the Shaw cycle, will continue at the 49th St. "Androcles and the Lion" has been presented here but once before, and then by H. Granville Barker as a part of his repertoire at the old Waldorf's. O. P. Heggie played the lead. "The Man of Destiny" was revived here briefly last season at the Brannhall Playhouse by Butler Davenport.

REVISING "WOLF"

"The Wolf at the Door" closed last Saturday after a two weeks' run at the Garrick, Phila., the company being returned to New York and disbanded. The piece, the combined effort of Milton Gropper and Raymond C. Hill, was sponsored by Sam H. Harris. The piece will be heavily revised before going out again.

"Miracle" at St. Louis Xmas Eve
St. Louis, Mo., Nov. 2. The "Miracle" is scheduled to be staged here starting Christmas eve and running until Jan. 20.

KATHRYN
Arlington, Inc.
233 West 52nd St.
NEW YORK CITY
Phone COlumbus 4415-1556
COSTUMES

SEXTET OF SHOWS LEAVE

All Fall Openings and Only One Had Chance

A sextet of attractions will have passed on by the end of the week. In fact, three of that group disappeared from Broadway last Saturday. All the withdrawals are new productions and only one had any chance for success.

The Grand Duchess and the Waiter, produced by Charles Frohman, Inc., goes to the road from the Lyceum this Saturday. For a star attraction the pace was moderate the first three weeks, the gross not bettering the stop limit of \$10,000. The final week will probably exceed that mark.

GRAND DUCHESS AND THE WAITER

Opened Oct. 13. Anderson ("Post"), Mantle ("News"), Dale, ("American") and Woolcott ("World") thought it charming, amusing and well-acted but the others were not nearly as enthusiastic. Variety (Con) looked for a moderate run due to the following of the star (Elsie Ferguson).

"Weak Sisters" will close after playing four weeks at the Booth where the average pace was \$7,500. Though profitable business was not sufficient for the house. Another berth was offered the show but the management declined, figuring the piece was not destined for big money.

WEAK SISTERS

Opened Oct. 13. Reviewed chiefly by second-string critics, some of whom thought it amusing. Winchell ("Graphic") took a savor at it. Variety (Con) thought it had a chance for a respectable stay.

"Arabeque," first production by Richard Herndon-Norman-Bel Geddes, will be taken off at the National Saturday at the conclusion of a three weeks engagement. A spectacular drama with an admission scale of \$5.50 top but takings last week of about \$5,000 indicated no chance. A big extensive production with a large company. Closing means considerable loss.

ARABESQUE

Opened Oct. 20. Gabriel (Sun) thought it worth seeing because of its music. Woolcott (World) called it "excruciatingly unimportant." The others were divided in their opinions. Variety (Lat) said the run loomed as limited.

"Holka Polka," produced by Carl Reed at the Lyric, closed suddenly last Saturday after playing three weeks. This operetta was well received but was expensive to operate and though business went to \$14,000, its sponsors decided not to go further in "the box."

HOLKA POLKA

Opened Oct. 14. Dale (American) called it "good entertainment," but opposed to its opinion were Winchell (Graphic) and Coleman (Mirror), who wrote "mild success" and "limited stay," respectively. The others were second-string critics.

Variety (Sick) anticipated a mild run at best.

"Caught," produced by Gustav Blum at the 34th street box, disappeared off of sight last Saturday after playing four weeks to mediocre business. Takings were between \$4,000 to \$5,000 weekly with the

CAUGHT

Opened Oct. 5. All second-string notices except that given by Rathbun (Sun), who "could find no reason for recommending it." The others were hardly less severe.

Variety (Fred) believed that the third act killed its chances.

Shows in Rehearsal

(AND WHERE)

"Magma" (L. Anhalt), Johnson's, Playhouse.
"Chivalry" (Joseph Shea, Hallett Playhouse).
"One of the Family" (John Turk), Playhouse.
"Last Night of Don Juan" (Provincetown Productions, Inc.), Greenwich Village.
"Greenwich Village Follies" (Laurie Productions), Cherry Lane Playhouse.
"At the Curtains" (Wagenehals and Kemper), Belmont.
"Greenwich Village Follies" (Jones & Green), 43rd St.
"Easy Virtue" (Frohman, Bickerton and Dean), Empire.
"The Balcony Walkers" (H. W. Davis), Ellinger.
"The Happy Man" (Arthur Hopkins), Plymouth.

Fields Back in "Follies"

W. C. Fields rejoined the "Follies" last week in Philadelphia, and it is understood he will remain with the show through the winter. Picture offers, which are said to have lured the comedian away from the Ziegfeld show when it was playing Boston, have been so arranged that Fields will begin camera work sometime in the spring. When Fields withdrew, Johnny Dooley replaced him, Dooley receiving a run of the play contract. The Dooley contract stipulates that he assume the Fields' roles in the "Follies." Through Fields having rejoined the show, Dooley at present is not appearing in the show but will continue to draw salary. Ziegfeld is expectant that Dooley will come to play other roles than those stipulated.

Ziegfeld started legal action against Fields when the latter left the "Follies," after due notice. Fields contended his contract had expired, calling only for the New York engagement. The comedian claims he made his point and a new contract was entered into, while the Ziegfeld office declares Fields is working under the original agreement.

A suit by Philip Goodman against Fields also pending. Goodman alleges breach of contract and asks \$2 for \$100,000 damages. Goodman planned the production of "The Showman," in which Field was to have been starred. That production is said to have been set back indefinitely. Fields' contract for the "Follies" is understood to provide that he is to remain with the "Follies," unless called for rehearsals of "The Showman."

Stock Co. Strands

The A. J. Edwards Players wound up last Saturday at the Palace, Port Richmond, Staten Island, owing actors and stage hands salaries and also the house owners for past due rent.

The abrupt closing came at the time the evening performance was scheduled. The stage hands demanded their money in full and when it was forthcoming returned to ring up the curtain.

The stock sponsored by Jack Edwards opened two weeks ago.

Russell Continues

St. Louis, Nov. 3. David E. Russell will continue as manager of the Municipal Theatre Association for this season. Russell has held the position since the inception of Municipal Opera in 1919.

latter figure claimed to have been bettered one week.
"Appearances." Independent production of the comic sell-hop (Garland Anderson). Slipped out last week end. Dullied for three

APPEARANCES

Opened Oct. 13. Crush of openings brought understudy reviewers. Some difference of opinion and though not generally voted good play, most thought colored bell-hop who wrote it showed considerable promise.

Variety (Lat) rather caustically declared there was no hope for it.

weeks, business at the Frollo heing under \$2,000 for one week. The roof house location may have been against the show but such low business indicated no chance.

FUTURE OPENINGS

"White Madness"

Comedy-drama by Paul Dickey, with author sponsoring production. Goes into rehearsal in two weeks with Ruth Shepley and James Crane heading cast.

"The Day Lady"

By Samuel Shipman. Is announced as second production of the International Theatre, Inc., due the latter part of next month. Mary Newcomb will be featured.

"The Dark"

New drama by Martin Brown announced as Sain & Harris' next production. Scheduled to go into rehearsal under direction of Sam Forrest the latter part of this month.

"Move On"

Newspaper comedy by Charles Hoyt now being cast. Edward Miller, publisher, figures as producer. To be staged by Willard Mack.

"Chivalry"

Comedy by William Hurlbut now being cast. Goes into rehearsal next week. Joseph E. Shea producing.

"Toss of a Coin"

Had a brief road tour last season. Being cast for another try, with Walter Hast again the producer.

"At the Curtains"

Formerly titled "Beware of Dogs" and Towne and Kemper's next. Out of town opening two weeks. Cast headed by Ralph Morgan and includes Harry Lyons, Gertrude Le Brandt, John O'Mear, Sidney Brandt, Charles Henderson and others.

"The Balcony Walkers"

Comedy by Christine Norman in which Henry W. Savage will star. Flora Le Breton, opens at Stamford, Conn., Nov. 13.

"Romany Rigo"

A drama in three acts by Maurice V. Samuels goes into rehearsal this week, and opening two weeks at the Cherry Lane, Greenwich Village, New York, Nov. 23. Hyman Adler will head the cast.

"The Kick-Off"

College football comedy by Grantland Rice and Frank Craven, to be produced by A. L. Erlanger will have special college plays by Silvio Rendell. The latter's first production work in four years.

"Genevieve"

A new opera will reach production in December. Henry McCormack. Olga Gates has been signed for the title role.

Low Fields 2 New Shows

Both by His Sons

Low Fields will produce two new musical shows this season, making an early start with his first, "My Girl Friend," which will feature Luck and White (Eva Puck and Sammy White).

"My Girl Friend" will have Herbert Fields as the writer of the book, Dick Rogers for the music, and Larry Hart the lyrics.

Another of Mr. Fields' sons, Joe Fields, has written the book of the second production, to be named "The Night Club." Messrs. Rogers and Hart probably will supply the music and lyrics for the story. It is Joe's first production acceptance.

LEGITS AT RIALTO, ST. LOUIS

St. Louis, Nov. 2

The Shubert shows moved from the Shubert-Jefferson to the Rialto, Grand in Olive street, Sunday. Expiration of the lease for the Jefferson necessitated the removal.

It was thought at first that the transfer would be to the Empress, with the Woodward Players moving to the Rialto. The Shuberts are part owners of the Empress, but the Rialto is better suited for large road shows. The Woodward Players wanted to keep the Empress. Forrest P. Traflet, who has the Woodward stock, bought the Rialto Theatre building lease from the Orpheum Circuit for \$100,000 and turned it over to the Shuberts in place of the Empress.

The Shuberts have had the Jefferson for 15 years. The Rialto has approximately 100 more seats than the old house and the capacity is about 1,800. George H. Leighton will continue as resident manager for the Shuberts.

TYLER-DEAN "SCHOOL FOR SCANDAL" OUTSTRIPS "RIVALS" IN PHILADELPHIA

That the taste for better drama is inherent has been pointedly demonstrated in the past two seasons, a several-sided refutation of the charge that American playgoers swing easily to passing vogues in production. John Barrymore's "Hamlet" was a Broadway sensation. Jane Cowell's "Julius" not less so, and last season "The Rivals," with Mrs. Fliske, Tom Wise, Chaucer O'Leary and James T. Powers began an amazingly successful tour that is still continuing.

Only last week, in Philadelphia, "The School for Scandal" opened as an all-star road production, and was accorded a brilliant premiere. The presentation, staged by Basil Dean, was such as to bring rave notices from the same critics who when "The Rivals" appeared there opined that "it never could be repeated," meaning no other attraction could equal the plane of "The Rivals." Yet one Philadelphia notice carried a disclaimer from the review: "Shames Modern Production."

George Tyler got a powerful kick from the Philadelphia reception of "The School for Scandal," at last

some recompense for his courage in staging the classic masterpiece. It is said the running expenses exceeded \$10,000, but the mind that the attraction must continue week to more than \$20,000 weekly. The opening pace for "The School for Scandal" was \$20,000, bettering that of "The Rivals," which opened at \$15,000. This week indications point to a gross of \$25,000, that being made possible by the insertion of an extra matinee Friday. "The Rivals" also played an extra performance the second week in Philadelphia, and reached the \$25,000 mark at the same theatre (Broad Street), a new house record being established at the time.

The "School" cast includes O. P. Heggie, Henrietta Crossman, James Collins, Jeff DeAngelis, James Dale, Julia Hoyt and Ian Hunter, the latter an English actor who has attracted attention. The lineup, together with that in "The Rivals," is an impressive one. Some are stars and most of them are players of reputation who have "made it" in the theatre. They are gathered together for the Sheridan plays implies their confidence in the management.

MISS NAMARA'S REASON

Marguerite Namara's withdrawal from the cast of "Princess Flavia," in which she was co-featured originally with Walter Woolf, was done so that she could play in "Jenny Lind," an operetta based on the life of the famous singer, the book of which is by Miss Namara's husband, Guy Bolton. Miss Namara last year withdrew from the "Love Song" and in that it was replaced by Evelyn Herbert. She starred in a revival of "The Mikado," however, under Shubert direction and her salary was reported at \$2,000 weekly. In "Princess Flavia" Harry Welchman and Evelyn Herbert will now be co-featured. Mr. Welchman insisting upon the Shuberts living up to their contract with him and not substituting Walter Woolf in the leading male role. Welchman is an English tenor brought over for the production and out of town the Shuberts decided upon a replacement, going so far as to replace the line of billing, even including 3 and 24 sheets, with Woolf's name on. They were forced, however, to correct this billing and the press story excuse for the happening is that out of town. Welchman, "following an English custom," held his voice back in order that it might be in good shape for the New York premiere.

Piracy Suit Starts

The action of William Roberts, who alleges piracy in "White Peacocks" by Olga Petrova, is on the calendar for trial before Justice O'Malley in Part 12, Supreme Court, Wednesday.

Roberts is a British admiralty officer attached to the Bermuda station. He wrote "La Rubia" and made a contract with Petrova to produce it, later learning his play was incorporated in "White Peacocks" without his knowledge, he alleges.

Roberts claims royalties amounting to about \$20,000. He is being represented by B. M. L. Ernst.

CHINAMAN'S PLAY

Sam Kim, the Chinaman who attracted attention in "The Dove," has written a play which is being offered for production.

The piece is a drama called "The Chinese." The characters include a number of Chinese roles but the dialogue is entirely in English.

REVENAGING "BABY"

Syracuse, N. Y., Nov. 2. Dewitt Newling announced he was closing "The Baby," first producing effort of Newling and Wilcox, but the piece is not intended for the storehouse.

Newling is replacing Charlotte Walker, the feminine lead, the role going to Carol McComas. Rehearsals will be resumed in New York, with the show waiting for a metropolitan house.

"Poor Nut" and Extras; Patterson McNutt Talking

New York, Oct. 29.

Editor Variety:

In this week's Variety a story stating that I have secured extra players for the production of "The Poor Nut" from clerks working in the New York department stores; that I pay these people one dollar a performance, and that I have other people at the regular salary, according to your story, was receiving fifteen dollars a week.

In justice to me I hope you will retract this statement as it doesn't happen to be a true one. I do have other people at a dollar a performance from various organizations in the city, but having them is only a publicity stunt. Each group appears for only a single performance and each one is paid a dollar for that performance. I may interest you to know that I have a long waiting list of stage-struck kids who want to appear in the grand-stand with no other compensation than the thrill of being back of the footlights. I don't use these people as it happens to be my quaint idea that anybody who works for me should be paid for it.

When I produced "The Poor Nut" last spring I was new as a producer and made the mistake of engaging extra people through an agency at the rate of twenty dollars a week. After we opened I discovered I could get all I needed from the type I wanted for ten dollars a week. Naturally enough, I decided in favor of the ten-dollar band. There were a number of twenty-dollar people who refused to be released with us for two weeks without pay. I informed them that they would receive twenty dollars a week for eight weeks and that they could then return to their regular work. As you know, these people had no contract and could be dismissed without notice of any kind. In view of this fact, I am sorry to say, an eight week notice to have been generous treatment. If this isn't shooting square then Irvin Cobb is a skeleton in somebody's cupboard.

Repaying 25 Percent Cut

It may also interest you to know that "The Poor Nut" has accepted a cut of 25 percent, for ten weeks during the summer months and that I am now repaying that cut with the heavy money I am making out of the regular season's business. I mention this only to add further proof to my statement that I mean to shoot square with actors. I started in this game as an actor and an actor I am again. Through considerable luck and perhaps some judgment and ability, I now happen to be a successful manager. But being a manager has not made me lose sight of the fact that actors are actors.

By the way, I have some Liberty Bonds that are worth \$500. Do you suppose I could sell them somewhere for \$250?

Yours for more and better squawkers, Patterson McNutt.

BILL BRADY APPEARS IN WASH. AS LEGIT, ASKING TAX REMOVAL

Secures Attention of Entire Committee—Rubs It In for "Dirt" Plays and Nude Reviews—Legit as Art Becoming Extinct

Variety Bureau,
Washington, Nov. 2.

Describing the spoken drama as "An American institution that was fast nearing extinction" the legitimate interests before Congress Friday were represented by William D. Brady as spokesman. He made an appeal for the removal of the 10 per cent tax on admissions in its entirety.

Admittedly prodded into action through Variety's account of the previous hearings before the House Ways and Means Committee when every phase of amusements, except the legitimate, was represented, Brady made a fervent appeal for the appeal of this tax "as the one thing that Congress could do to help an art that is sorely in need of support."

The advent of the manager, who described himself "as the oldest living legitimate producer, with the possible exception of David Belasco," had the committee of Senators and Representatives, figuratively speaking, for Brady is well known hereabouts and many of the committee were in Congress when the manager was directing the part in the production of "The Great Gatsby" during the world war. Representative A. T. Treadway, (R) of Massachusetts, referred to Brady "as one of the best producers" following the brief introduction by the witness outlining who and what he was.

Launching into his appeal Brady stated that it was very hard for the legitimate producer to compete with the "bust" of their association which last year was so ably represented by August Thomas, the state legislator making his appeal for the producers who brought out what "is best, not those who degrade the stage with lurid sex plays and naked reviews." The recommendation of Secretary of the Treasury Mellon was passed on by Mr. Brady stating, "Mr. Mellon is an expert on the treasury—put in the theatre."

"I declare this tax," said the witness, "is one of the things that is making the spoken drama extinct. European governments grant subsidies to the theatre while here the legislative body puts innumerable taxes upon our earnings and then tacks on this 'nuisance tax' to keep our patrons away."

Brady's Attacks
The witness then turned to the testimony of those appearing previously. He attacked the state legislator by John H. Farrell for the minor league baseball clubs as well as the testimony of C. C. Pettijohn, who appeared for the Will Hays organization. He characterized their requests for the removal of the tax up to and including the \$1 admission as "furthering their own selfish interests." When the question was put by Minority Leader John N. Garner of Texas, as to whether he prompted his appearance, Brady replied "the public welfare," backing up this statement by repenting his stand as to the "dirt" shows and naked reviews.

He characterized the "woe become" attitude of the vaudeville interests as presented the week before by former State Senator J. Henry Williams, as "a pathetic statement that the vaudeville performer furnished everything, whereas the legitimate producer paid everything, incidentally calling attention to the fact that no longer were party-rate tickets obtainable on the railroads and "when we want to put our people to bed we pay the surcharge," added Mr. Brady.

"Everybody is paying dividends except the legitimate," it was declared while he urged the Members of Congress, who were opposed to the legitimate attractions because some "legitimate" in New York City had made him "the hero for his tickets, to have that 'scandal' arrested and thus help uphold the law."

When asked by Mr. Garner if he would approve the committee if it made some sort of compromise, exempting the legitimate theatres, Brady replied that he asked for no discrimination. "I ask you, gentlemen," said Brady, "to lay your cards

Circular Theatre With Night Club

Ziegfeld will give New York its first circular theatre when the edifice at 54th street and 6th avenue is completed. The house has been designed to make the auditorium almost completely circular, with the side walls and ceiling severely plain, other than a central dome. The theatre will seat around 1,600 and is to have a blue front.

The circular idea is also carried into the basement where it is proposed to establish a "class" night club.

Arbitration Passes on 3 Important Contract Points

A precedent was set by the Boston company brought here to replace Mary Ella. Her contract provided that she appear in "one of the 'Rose-Marie' companies." Equity contended the wording should have been "and" or "one," but the arbitrators ruled otherwise. That he has the right, Hammerstein has no intention of switching Miss Ellinger. At first he planned to hear the prima donnas with his company to select a lead for his new "The Song of the Flame," but while the controversy was on he engaged Tessa Kostka.

Notice Under Rehearsals

Another arbitration ruling definitely set the time when notice must be given during the seven day probationary rehearsal period. The case was that Nell Gray told her she was awarded two week salary because she was not given notice until the eighth day after rehearsals started. While notice was given in the morning of the eighth day, the arbitrators ruled notice must be tendered by the seventh day. The decision was against Joe Hurtig, though the arbitrators agreed Chamberlain was at fault. It was reported the agent reimbursed Hurtig, but the Brown office failed to do so. The manager now has offered to accept half the salary.

Another arbitration, that of Bertin Burby against Crosby Gaige was won by the latter. The actor rehearsed with "The Enemy" and claimed to have a run of the play. The contract was lost in the manager's office. Burby's claim was not upheld because it was shown the other members of the company had not been given run of the play contracts.

upon the table and give us a chance."

Following the completion of the testimony Brady held what could be termed a reception for the various members of the committee, they seeking him out for additional questioning with several openly stating they would assist him in his fight.

The decision to have Brady come to Washington, stated the manager, followed the getting together last week of 15 or so legit producers. Brady reading Variety's account of the previous hearing to them both individually and collectively.

BONI'S BANDBOX

Albert Boni Erecting 299-Seater on Lower 5th Ave.—Is 5th for Village

A new experimental theatre sponsored by Albert Boni, the publisher, is under construction at 66 Fifth avenue, New York. This is scheduled to open the latter part of the month with "The Rained Edge," in which Ben-Ami will return to the legit. A. I. Kaplan will be associated with Boni, while Jack Charish will handle the business and publicity.

The new house seats 299 and will be classified as a theatrical laboratory, the general scheme being to try out new plays for a downtown showing. If they prove sufficiently worthy, they will be moved to an uptown house.

The erection of the new house gives the Greenwich Village section five bandbox theatres, the others being "The Rained Edge," the Village, Cherry Lane and Triangle.

POLI'S GIFT

(Continued from page 19)

years. Fervish activities are now in progress with extensive alterations being made. The work includes a new lobby as well as decorating on the interior of the theatre proper. One of the building's oldest tenants, a restaurant formerly occupying space directly above the lobby has had its portion taken from them to be used to enhance the beauty of the house.

Ira J. La Motte, manager of the Gladys, who the Columbia attractions are housed, has thrown an air of mystery over the remodeling of the President.

"Soft" Rental for Poli's

As first reported in Variety in June, 1924, the records of the Treasury Department disclose that the rental of Poli's theatre, Washington, D. C., for the year 1923, was \$300,000. Following the collapse of the Knickerbocker, an uptown picture house, the District Commissioners considered the legit theatre with B. B. Chase, the owner of the lease, and Poli, coupled with the Shuberts, "selling" the idea to the Government that they (theatre interests) should be paid to meet the building laws, expend the money for it and that the U. S. Treasury reimburse them. This became necessary as an appropriation through the Government under took the work would be required.

The present plan, wherein the Government refunds \$15,000 of the \$300,000 expended by the theatre interests improvements was approved by Senator Reed Smoot, head of the Senate Finance Committee and official of the Poli site. It is the first managerial estimate for the improvements was \$300,000.

Under the terms, which has a 30-day clause of operation with no other chance for redress except an appeal to Congress should all of the \$300,000 expended not have been returned, the Government is morally obligated to the Poli theatre under the existing arrangement for approximately 20 years. An arrangement which nets the Treasury but \$5,000 yearly for the extremely valuable Poli site while it pays out in rentals for buildings to house its employees a staggering sum running up into several millions annually always in violent contrast with the Poli site.

The general understanding is that the Shuberts work on a 50-50 split with Poli with B. B. Chase said to be living on a farm somewhere in Ohio. The house exceeds in its seating capacity many of the Broadway theatres while its average business, the Shuberts playing with Helen MacGowan in the lead, reviews, etc., in the theatre is said to be close to \$18,000 weekly. "For anyone of the Broadway theatres the Shuberts charge \$5,000 weekly rental, most for the Astor on Broadway, \$6,000, for one week more than the Government nets from Poli's in a whole year.

If the arrangement should run the full term of time that the Government has obligated itself for the theatre interests will have had their \$300,000 returned in full, a sum considerably more than the average cost of theatre buildings at the present time, and will have expended in that 20 odd years approximately \$100,000 in rent.

Eagan Takes "Charm" for Coast

Chicago, Nov. 2.
The Pacific Coast rights to "Charm," the comedy currently running at the Playhouse, have been sold to Frank Eagan of Los Angeles

Wm. Fox's Producing Deal Covers 18 Plays

William Fox's arrangement with Sam Harris and Arch Selwyn, individually, concerns the picture making's participation in legitimate production following the lead of Famous Players several years ago. Through it, Fox will not only be interested in the attractions of the Legit managers but will pictureize the plays presented, should they be regarded useful for that purpose.

The next 15 plays done by Harris and the next six produced by Selwyn will have Fox interested. The producers will select, cast, direct and manage the attractions on their own. Fox's participation does not extend further than financing the productions, in return for which he is to receive one-third of the profits. The picture rights are to be agreed on between producers and authors prior to production.

It is understood there are no long winded contracts between Fox and the producers, but merely a memorandum wherein the picture maker's interest is made a matter of record. Under the agreement Harris and Selwyn are to call on Fox for money required for production as needed.

Riled Leeanjake

Atlantic City, Nov. 2.

The Shuberts have an obsession for London hits, it would seem, despite the rough treatment accorded them by Ruth Chatterton and her husband, Ralph Forbes, who riled Leeanjake by staging their own version of "The Man with a Load of Money." This British hit from then pen of Ashley Dukes came here from Montreal, and with it came "Mr. Lee" and the author, each of whom took occasion to tell the six actors who had been in search of an author, what they thought of them.

And now the Shuberts are about to send here for a try-out at the Apollo, "The Offence," the drama which E. A. Meyer is cleaning up at the King's Court, London. An English cast headed by Dennis Neilson Terry, a nephew of Dame Ellen, and Mary Glavin, are scheduled to portray the various roles just as they would in dear old London. The piece will have a night or two in Stamford, then here for a week.

FREDERICKS' WIFE'S SUIT

Los Angeles, Nov. 3.

A suit for divorce against C. C. Fredericks, former producer of St. Paul, has been filed in the Superior Court by Mrs. Hulda Fredericks, former actress. The complaint alleges non-support and a false and misleading relationship with an unknown woman.

The couple were married in 1912 and have a 10-year-old daughter.

TUERK FIXING SHOW

"One of the Family," produced by John Tuerk, was temporarily withdrawn after several weeks on tour.

Several cast changes were announced. New production furnished the show which is slated for a Broadway theatre this month.

PAGE TWENTY-THREE—

"OPEN HOUSE" OPENS

"Open House," the new Erlander show by Samuel Raskin Golding with Helen MacGowan in the lead, opened at Long Branch, N. J., Oct. 22. It is due on Broadway very shortly.

Cast includes Ramsey Wallace, Albert Anderson, Frank Martin, Eugene Woodard, Freddie Stone, Janice Elgin, Guy Hiltner, Mario Kenrich and Robert W. Lawrence.

"Toning" "Glory"

Los Angeles, Nov. 3.

What "Prize Glory" was produced here last week. According to those who have seen it in New York the dialogue was toned considerably. They say that many of the important lines were called "a

barge of curse" words—and have been softened to a very minor form. This was so concerted upon during the interval since the opening performance here.

'CLOSING NOTICE' AND 'ANGEL'S' PAYROLL

Latest Dodge to Keep Going on Short Means—Source of Many Shows

The closing notice subterfuge is being worked overtime this season in connection with legit attractions, according to reports and mostly by the short bank roll producers who are resorting to this angle as a protective measure in case the show does a "bottle" on its opening week. Should this occur, the producer, either through lack of gambling instinct or cash, decide to haul it in, the two weeks' salary posted at Equity is sufficient under the circumstances to clear the indebtedness so that he may promote another venture without interference from Equity.

Several new ones recently opening pulled out daily by posting the technical closing notice before the curtain rang up on the premiere, but that a general understanding with the actors that the posting was merely for "protection."

One of these shows has been closing every week since the opening, but has from time to time succeeded in digging up fresh capital to keep it going.

The "technical closer" idea originated in stock and worked so well there that some of the legit producers embraced it as an out-evidently willing to wager 100 to 1 that the show wasn't there when the piece opened, but strung along merely to keep themselves upon the "angel's" payroll until they could dig up another fresh venture.

This may be partially responsible for some of the bad plays that reach Broadway in a season.

CAST CHANGES

Richard Mansfield has supplanted Richard Hudson in "The Jazz Singer" at the Pulton.

Albert Andrus has withdrawn from "Applesauce" with Jules Harar succeeding.

Slang Poet-Playwright

Jed Harris, who produced "Weak Sisters," has secured the production rights of "Love 'Em and Leave 'Em," a comedy announced some time ago. It was written by George Abbott and John Weaver. The latter is the husband of Peggy Wood.

Weaver drew attention as a poet but not, as generally supposed, along high brow lines. He made his rep with rhymes in slang.

LEGIT HOUSE IN ATLANTA

A new theatre seating 1,900, to be Erlander-booked with legit road attractions, has been announced by W. F. Wincoff, local capitalist. It is to open next season. Lewis Hanes, manager of the Atlanta and responsible for the deal, will direct the new unnamed theatre.

AHEAD AND BACK

Lodewick Vroom, representing Shuberts and Vroom handling company management of "Outside Looking In."

Frederick McKay, publicity and company management of "The Last of Mrs. Cheever."

Dave Werner back and Alex Yokel, publicity on "Easy Come, Easy Go."

Fred Nihil, Jr. back with "American Boy."

Mrs. Julia Chandler, publicity, "Arabesque."

Ruth Benedi L. publicity on "The Glass Slipper."

Will Turner, publicity, "The City Ship."

James Peede, publicity, "School for Scandal."

"White Cargo" Last 4 Weeks

Los Angeles, Nov. 3.
"White Cargo" began its last four weeks at the Orange Grove on Nov. 1. It was produced by Eugene O'Neill's play "Desire Under the Palms."

STOCKS

The Modern Players, Providence, put on a musical show, "Gingham Girl," with a local chorus directed by Billy Lynn. They tried "Irene" a few weeks ago.

No resident stock company ever put on two musical shows in succession in this city before. The Moderns are a versatile gang, and can stop and sing.

Malcolm V. Warrack, formerly with "The Beloved Bandit," will join the Vaughan Glaver stock in Toronto.

Edward Darney, leading man last season with O. D. Woodward Co., Pershing theatre, St. Louis, will play leads for the Lyceum stock, Patterson, N. J.

The Columbia Players, De Witt, Ia., opened their season at the Majestic there Oct. 29.

Burton-Garrett Stock company has opened its second season at the Orpheum, Racine, Wis.

The Hawkins-Ball Stock company after a run at the Orpheum, Gary, Ind., was transferred intact to the Majestic, Fort Wayne. The company has gradually been moving eastward since leaving Iowa about 10 months ago.

The cast for Fred Weber's stock at the Waukegan, Oak Park (Chicago suburb) has been placed by Milo Bennett. It includes Richard Morgan, Frank Gallagher, Albert Lando and wife, Gus Bowhan (brother of Sybil of "Rose-Marie"), Harrison Rankin, Pearl Hazleton and Dixie Dove.

The Forrest Taylor stock has rented the Heilig theatre house, Portland, Ore., for the first half each week. Orpheum vaudeville holds the last half.

Heading the stock are Forrest Taylor and Anne Berryman.

The Blaney stock, headed by Cecil Spooner, has wound up after a season of eight weeks at the Empire, Bridgeport, Conn.

Harry Jordán, former actor at the Wilkes theatre, Salt Lake City, has joined the Wilkos players in Denver, Colo.

"The Bird of Paradise" has been held over for a second week by the Majestic Players, Waukegan, Ill. This is regarded as unprecedented for a stock company in a minor city. Horace Slatore, former Chicago press agent, is managing the Waukegan troupe and has had notable success in his new capacity. He brought in Bell's Hawaiians, vaudeville act, to give the proper atmosphere.

MANSFIELD PLAYERS

New London, Conn., Nov. 2.

A repertory theatre bearing the name of the Richard Mansfield Players has been organized here. There will be no star system nor long runs of any of the plays to be produced.

The Richard Mansfield Players live at Mansfield Grange, the home built by the actor. The company has its rehearsals in the great music hall of the structure. It is planned to present plays throughout the State, later going to New York and other large cities as well as to Europe.

Mrs. Richard Mansfield is lending her talent as an actress and instructor.

NEW STOCK POLICY

Cleveland, Nov. 2.

The Burns and Padden musical stock, current in the Colony since early September, closed.

The reopening has been held under a new dramatic policy.

The Colonial was opened last month after being closed last season.

The Burns and Padden company drew well for the first couple of weeks, but patronage fell off.

STOCK CHANGES HANDS

Detroit, Nov. 2.

Andy Wright, of Chicago, has disposed of his interest in the new Perry Field Theatre Stock Company to Charles H. Miles, theatre owner.

Wright just recently opened the company, going to New York to achieve a cast.

FREE SCHOLARSHIPS

Production Managers and Guild School Graduates

Arthur Hopkins, Winthrop Ames, Sam H. Harris and the Theatre Guild will each award a free scholarship to a worthy student of the Guild School, this month. A committee consisting of each manager and the directors of the school will pass on the scholarship awards. Each scholarship carries with it the manager's option on the professional services of the student for a given period of time following the student's graduation from the Guild School.

McCurdy Leaves Erlanger To Join Duffy's Stock

Seattle, Nov. 2.

William B. McCurdy has left the local Metropolitan and A. L. Erlanger to become associated with the Henry Duffy local stock at the renamed Hellig, the President.

McCurdy has been with the Met for 10 years. His change of base will surprise the entire theatrical coast.

Duffy has added the President to his two San Francisco stock houses. He has leased the house for 10 years and is spending a considerable amount in repairs.

STOCK CO.'S TWICE NIGHTLY

Spokane, Wash., Nov. 2.

Dramatic stock, played twice a night, with three matinees a week, has brought success to the Mayton Players. They played 40 weeks, with 17 shows a week, at the Auditorium. Nine weeks this fall has proved the idea will stick.

With Harry W. Smith, a veteran stock manager, as his partner, Mr. Mayton has put his company in the lead of coast stocks in point of net results.

The Mayton company at present includes Mr. Mayton and Mrs. Mayton (Caroline Edwards), Crawford Eagle and Mrs. Eagle (Grace Van Winkle), Wm. Ruhl and Mrs. Ruhl (Louise Miller), Edith Mote, Leonard Bouford, Jack Whittemore, Lou J. Foote, G. H. Godfrey and Phyllis Garland.

Stocks See Success

In Guarantee Plan

The guarantor idea, successfully worked in the exploitation of so-called art theatres, is doing likewise in several stock stands. Enterprising promoters have worked up a sufficient paid-in-advance subscription clientele to protect against possible losses.

The subscription arrangement in most places has a 30-week season at \$20, and with the promoters playing up the 50 percent saving, and also stipulating that should the company fall before the 30th week refunds will be made pro rata, the management is protected and also the patrons.

Some stocks operating upon this plan are spotted in western cities, and the success experienced has prompted the promoters to branch out elsewhere.

FRENCH TROUPE IN CANADA

Paris, Nov. 2.

Mme. Andree Pascal has left for Montreal, where she will play six weeks in French repertoire. Capellani will form part of the company for five weeks.

McPherson, Kans., Condemned

Topeka, Kans., Nov. 2.

The McPherson theatre has been condemned and is to be torn down. All play dates for that theatre were cancelled under order of the state fire marshal.

The McPherson theatre is at McPherson, Kans., and was erected in 1886.

Willard Mack's Drama

Salt Lake, Nov. 2.

Announcement is made here that Willard Mack has signed for a new drama to be produced this winter entitled "Lionel Be Damned."

\$4,300 at 50c. Top

Appleton, Wis., Nov. 2.

At a 50 cents top \$4,300 is the record recently chalked up here by the John Winniker Repertoire Company.

Winniker plays straight dramatic rep and seldom goes out of Wisconsin from year to year.

The Masque of Troy cancelled its performance at St. Paul's Episcopal Church, Albany, Thursday night because of the death of its founder and director, John M. Francis.

Duffy's Quartet

Los Angeles, Nov. 2.

Henry Duffy has taken the lease of the California, formerly operated by Metro-Goldwyn and West Coast, and will turn it into a legit house. He is now having the auditorium altered to the extent of building a new stage and lowering the balcony. The house is to be renamed the President and is expected to open about Dec. 1. Duffy figures on rotating the company playing here to the various houses which he is now operating, which include San Francisco and Seattle. He anticipates 15 weeks for each company to work in a play at all of the cities.

Duffy plans to bring a number of New York players and guest stars out here when the California reopens under his management.

The taking over of the Hellig in Seattle will give Duffy four companies. He may also acquire houses at Oakland, Cal., and Salt Lake City.

CHI'S UNIQUE THEATRE

Kenneth Sawyer Goodman Memorial Has Two Divisions

Chicago, Nov. 3.

The Kenneth Sawyer Goodman Memorial theatre, located on the outer drive in Grant Park near the Art Institute of which it is a department, has been dedicated.

The theatre is unique in that it is composed of two divisions, one amateur and one professional. The amateur division is in conjunction with a school of drama conducted under the auspices of Thomas Wood Stevens of the Art Institute. Gene Wilder, former loop boxoffice man, is managing the theatre.

Kenneth Sawyer Goodman, after whom the theatre is named, was a young writer and poet and a graduate of Princeton. He was killed in the war, his parents building the theatre in his memory.

West's Idea of Guild

Chicago, Nov. 2.

Overheard in a local theatre last week: "Fearfully well-informed matron: 'Yes, 'Desire Under the Elms' was produced by the Theatre Guild. They do all those suppressed things.'"

AMELIA BINGHAM'S RETURN

That Amelia Bingham is planning a return in a new starring vehicle is gleaned from her appearance as guest star with the National Players at the Cox, Cincinnati, last week. Miss Bingham gave a prospective vehicle a stock trial. The piece was "Just Life, Madame," by John Dowie.

NEW "POTASH-PERLMUTTER"

Jules Goodman is now on the Coast collaborating with Montagu Glass on a new "Potash and Perlmutter" drama for A. H. Woods. Woods will produce it shortly after the complete script is given him.

SURRENDERS CONCERT IDEA

Fleke O'Hara has foregone his contemplated concert tour to return to the legit. He will shortly begin rehearsals in "After the Rain" under his own management.

The piece is scheduled for rehearsal in two weeks, after which it will go out as a road attraction in the middle west.

"SILENCE" QUITTING

"Silence" will be closed at the end of the week. It has been on tour since the opening of the season.

Despite its successful Broadway run, the show is said not to have had a winning week on the road.

Foster Williams, Stock

Leading Man, Sued

Waterbury, Nov. 2.

Agnes Zettertraud, professionally Shirley Gray, has filed a suit for divorce against her husband, Foster Williams, stock leading man, known as Foster Williams. They were married here August 21, 1921.

Mrs. McCarthy alleges her husband deserted her 13 months after their marriage. She says he now is living in Yonkers, N. Y., and that she is a resident of Simford, Mrs. McCarthy also is seeking the custody of her son, three years old.

NADEL'S OLD TIME REVUE

A revue on the order of the old Weber and Fields entertainments, changeable weekly, is now in preparation by Paul Gerard Smith.

It goes into rehearsal shortly with a cast which will hold many vaudevillians in its ranks. E. K. Nadel will produce.

"Man's Man" May Move

William A. Brady is understood to have purchased a large interest in "A Man's Man," current at the 52nd Street, and will move it to the Playhouse shortly.

"A Man's Man" was produced by The Stagers, a group headed by Edward Goodman. Patrick Kearney is author of the play.

Shubert-Jefferson Closes

St. Louis, Nov. 2.

The Shubert-Jefferson closed Saturday night, Oct. 31, after exactly 15 years (to the date) of Shubert occupancy.

"Blossom Time" opened the new Shubert-Rialto last night, Nov. 1.

KAY HAMMOND IN N. O.

New Orleans, Nov. 2.

Kay Hammond succeeds Leneta Lane as leading lady with the Saenger Players (stock) in this city.

PLAYERS IN THE LEGITIMATE

BLANCHE BATES

Management, OUTRIER MCCLINTON
NEW YORK CITY

REX CHERRYMAN

Management, TOM WILKES

HELYN

EBY-ROCK

as MISS SPERRY

"THE CITY CHAM"

Liberty, New York

GAVIN GORDON

LEADS-MOROSCO THEATRE
LOS ANGELES

Mgt. CHAMBERLIN BROWN

WILLIE

HOWARD

"SKY HIGH"

Shubert, Newark

Personal Direction: EUGENE HOWARD

HARRY G. KEENAN

"MY GIRL"—Direction, Lyle D. Andrews
Shubert-Teller, Brooklyn, N. Y.

EDNA

LEEDOM

Tremendous Hit Singing

"Tondelayo"

ZIEGFELD "FOLLIES"

Forrest, Phila.

CLARENCE NORDSTROM

"ZIEGFELD FOLLIES"

Forrest, Phila.

HARRY

PUCK

Leading Man and Producer of Dances

"MERRY-MERRY"

Vanderbilt, New York

BILLY

TAYLOR

JUVENILE

Care EQUITY, New York

JOHN BYAM

"MY GIRL"

Shubert-Teller, Brooklyn, N. Y.

Management LYLE ANDREWS

EDNA COVEY

With Leon Errol in

"LOUIE THE 14TH"

Cosmopolitan, New York

MAX

HOFFMAN, Jr.

Doubling in "CAPTAIN JINKS"

and CRO'S

Considerable flattering offer from

Bunn Bros. Breakfast Show.

EVE KOHL

INGENUE LEAD

Majestic Waukegan, Ill.

FULLER MELLISH, Jr.

Original "Corporal Klier"

"WHAT PRICE GLORY?"

Studebaker, Chicago

GEORGIA NEESE

WOODWARD PLAYERS

ST. LOUIS

MISS (Angie) NORTON

PAULINE, "NO. NO. NANETTE"

THEATRE, BIRMINGHAM

Management E. D. SMITH

PAUL NICHOLSON

"The Wedding Song" C. B. De Mille

HOLLYWOOD ATHLETIC CLUB

HOLLYWOOD, CAL.

MARIANNE RISON

WOODWARD PLAYERS

ST. LOUIS

THOS. W. ROSS

"LAFF THAT OFF"

Permanent Address, Lamis Club,

ALBANY, N. Y.

ALFRED H. WHITE

Leading Comedian

"ABIE'S IRISH ROSE"

Republic, N. Y.

Management, ANNE NICHOLS

DALE WINTER

ALCAZAR, SAN FRANCISCO

BETTY BYRON

AS "LADY JANE"

"ROSE-MARIE"

Shubert, Cincinnati

JAMES A. DEVINE

34 Year Original "Bergant Ferguson"

"WHAT PRICE GLORY?"

Providence, O. H.

Providence, R. I.

Edward Everett Horton

NOW-LIMITED ENGAGEMENT

MAJESTIC, LOS ANGELES

PRES. RELEASE "BEGGAR"

ON HORSEBACK "BEGGAR"

COMING RELEASE "LA"

BOHEME"—M.-G.-M.

DOROTHY

KNAPP

ZIEGFELD "FOLLIES"

Forrest, Phila.

"MERRY MERRY"

WITH

MARIE SAXON

HARRY O'NEAL

"Mr. Mulligan," with

"THE GORILLA"

Oxford Theatre, London, Eng.

GEORGE SWEET

"MY GIRL"

Shubert-Teller, Brooklyn, N. Y.

CHARLOTTE TREADWELL

Leads—Morosco Theatre

LOS ANGELES

NANCY

WELFORD

"NO. NO. NANETTE"

Pacific Coast

Billmore, Los Angeles

INA

WILLIAMS

"THE CITY CHAM"

Liberty, New York

NAME. WALSKA'S PUBLIC SECRET

In Rehearsal as Juliet
with San Carlo

Pittsburgh, Nov. 2.
Ganna Walska, who wants to sing in grand opera and see no good reason why she shouldn't, slipped quietly into Pittsburgh Friday morning. Her presence was to have been kept under cover and it was much of a secret as the world war.

She came here to rehearse with the San Carlo Grand Opera in "Romeo and Juliet." She did, going through her bit with the gentleness and meekness of a kitten.

It was no secret either that Ganna Walska (Mrs. Harold F. McCormick), is going to take the San Carlo company, almost intact, to her Champs Elysees theatre in Paris next April. "Romeo and Juliet" and "Madame Butterfly." 'Tis also said that Ganna will return with her company next fall for a tour of this country.

Bumped in Lobby

Thursday, newspaper scribes thronged on the "line" had it whispered into their ears in the softest of undertones that the great Ganna was going to slip into town on the morrow and that a reservation had been made for her at the Williams Penn Hotel. "Mum's the word" was the parting shout. Each scribe had visions of a peach of a scoop. Nobody knew what to next fellow knew it. Then the newspaper boys trotted down to the hotel, each always looking behind him to see if he wasn't being followed by a rival writer, and in quest of a rumor, while the singer, they bumped in the lobby. The secret wasn't known, to a soul outside of every newspaper in Pittsburgh. There was no interview.

Then more tips to the eager pencil pushers. The wife of the husband who owns millions was to spend the day at the Shubert Alvin theater in rehearsal. There she would be all afternoon. If the newspaper boys promised to be good, keep their pads and pencils out of view and conceal their intentions they might slip into the theatre and get an eye and ear full they saw. But before this great moment rumors flew fast and thick. It was at first whispered that Ganna was to rehearse in "Faust" and sing in it at the Saturday matinee as sort of a surprise to Pittsburgh. There was a rumor, with the place of "Faust." "Romeo and Juliet" would be sung at the Saturday matinee with Mrs. McCormick as Juliet. The orchestra and its director, Carlo Peroni, appeared from under the stage. They hit up Shakespeare-Gounod's "Romeo and Juliet." Then Demetrio Onofrei walked onto the stage. He was Romeo. Ganna wore a green satin skirt with a waist that had a sweater effect, a gray hat shaped like a trench helmet and a coat of the same color, said to be the very latest thing from the Paris modistes.

Wrong in Pit

The rehearsal started, Peroni in charge of the music, and B. Alidori directing the acting. Just as Mme. Walska started her aria in the first act something went wrong in the orchestra pit. Peroni stopped the instruments. The singer finished the phrase she had in her mouth without accompaniment. She was, however, waved off stage by Peroni and told to start it over. Twice again this happened, and every command of Alidori was quickly obeyed by Ganna the same as by the other singers. She wasn't the least bit aloof and there wasn't the slightest indication of a wave of temper.

Neither Franco Taffuro, the tenor, whom Ganna is alleged to have refused to permit near her in the love scene of "Madame Butterfly" during a performance in New York recently, nor Mme. Stella DeMette, who was quoted as saying that Mme. Walska "could not sing and everyone knew it" were in the cast of "Romeo and Juliet." It was announced that the latter was one of the members of the company to go to Paris. Both

TABLET FOR DUSE

Pittsburgh, Nov. 2.
Pittsburgh's memorial to Eleonora Duse, famous Italian tragedienne, who died here in April, 1924, a beautiful tablet with the head of Duse as its centerpiece, though still uncompleted, was viewed last Thursday by members of the San Carlo Grand Opera company playing at the Alvin Theatre. The visit to the studio of Frank Vittor, local sculptor, who is making the tablet, was arranged by John B. Reynolds, manager of the theatre.

The memorial was designed by Mr. Vittor at the request of prominent Pittsburgh Italians, who will place it in the Hotel Schenley where the actress died. After being cast in bronze the tablet is to be placed amid elaborate ceremonies with Italians from all parts of the country taking part. According to tentative arrangements the unveiling will occur in December.

Capt. Adolpho Caruso, assistant manager of the company, brought the sculptor the message of regret from Fortune Gallo, the impresario who brought Duse to America for the first time.

"Duse," Mr. Caruso said, as he stood barched before the tablet, "was one of the greatest artists in the world. To leave uncompleted by some artistic memorial the spot of her death would be less Italian than are the Italians of Pittsburgh and the rest of America, for we shall all join in erecting this beautiful tablet to her memory."

The figure surrounding the head of Duse typify the elevation of Fame. Around the circle that contains the head of Duse, nebulous figures representing the various aspects of the world of the artist, figure of fully developed Fame, who with the symbolic mask of Tragedy in one hand, places the crown of tragedy upon the head of the immortal.

The head of Duse, which the singers who knew her found to be a remarkably true likeness of her, was made from photographs which the sculptor procured in Italy.

WHITEMAN'S NEW WORKS

27-Minute "Monotony" and "135th Street" in Dec.

When Paul Whiteman and his concert orchestra return to New York in late December, three new musical works will be introduced. The first concert will be Dec. 29, most likely at the Lyric, and will feature the new two-act, "Monotony," a 27-minute composition.

Deems Taylor's "Circus Days" will be presented Jan. 1 and for the concert Jan. 27 the new George Gershwin introduction, "Negro Opera," titled "135th Street" will be given with Blossom Seeley and Bennie Fields as extra attractions in the vocal interpretations.

SUIT SETTLED FOR \$2

Boston, Nov. 2.
A suit for \$50,000 against the parents of her husband, George Kaufman, charging alienation of his affections brought by Mrs. Sayde Goldberg Kaufman, concert singer, has been settled for \$2.

Papers filed in Suffolk superior court reveal that Mrs. Kaufman won court judgments against her in-law, Mr. and Mrs. Max Kaufman. Each was ordered to pay her \$1. The small amount indicates that a settlement was made out of court.

The singer's suit for separate maintenance is yet to be heard. She and her husband have not been reconciled.

10,000 Attend Concert

Cleveland, Nov. 2.
Nikolai Sokoloff and the Cleveland Symphony Orchestra were greeted by more than 10,000 persons at the opening concert of the winter season here.

are here with the San Carlo company.

Perhaps at Detroit

At the William Penn hotel the singer left word that she didn't want to be disturbed. As a result her name was said to have been removed from the rack at the information desk. The same night Ganna Walska sat in a box at the Alvin for a part of "La Traviata" and left on an early train for New York.

Another rumor in the conglomeration of whisperings about the singer was to the effect that she will sing in Detroit in two weeks.

Paul Whiteman Concert

Chicago, Oct. 18.

- (Program)
1. Minuet (a tone journey), Ferde Grofe
 2. Father of the Nation
 3. Hickory, Hickory
 4. Old Creole Days
 5. Mardi Gras
 6. Hymn to the Sun.....Rimsky-Korsakoff
 7. Caprice Viennoise.....Fritz Kreisler
 8. Indian Dawn.....Zamenhof
 9. The Blue Bird.....S. S. Ross
 10. Rhythm Rag.....Paul Whiteman
 11. Polka of the Cradle Days.....Walter Williams
 12. Charlestonette.....Montgomery-Plantadour
 13. The Moons.....
 14. Excerpta from "Rhapsody in Blue".....
 15. Four Minutes With Two Great Pianists.....
 16. Harry Persella and Raymond Turner
 17. The Little Bit of Jazz.....
 18. When the One You Love Loves You.....
 19. Spang.....
 20. Linger Awhile.....

High-brows have been complaining for years that there was no native American music, that what music was composed in America by Americans was merely conventional imitations of European models. We have had Indian folk music and Negro spirituals, as the expressions of those races.

The high-brows, of course, have consistently ignored the product of tin pan alley, sneering at "popular" music. Ragtime, jazz and syncopation were hopelessly outside the ken of the super-educated music lover. Thus a great number of those who attend a Paul Whiteman concert come with a decided "Missouri" attitude. They are there primarily out of curiosity to hear what it's all about. Whiteman is the supreme apostle of the new type of music and its chief crumder and upon his shoulders has fallen the task of "selling" jazz to sophisticated concert-goers.

In his first concert at the Auditorium Whiteman introduced "Monotony," a full-length symphony in jazz by Leo Sowerby, one of the modern school composers. There had a rather complicated theme and was way over the heads of most of the regular Whiteman fans, with the music scribes not taking to it either. The second concert today omitted "Monotony" and was confined to request numbers. The first concert drew about \$8,000, the drop in receipts being generally charged against the Sowerby symphony.

The request program opened with "Mississippi" by Ferde Grofe, another of the new school. This was divided into four stanzas, each short and in a different mood. An Indian chant backgrounded the "tone jour-

ney" with the melancholy oboe predominating. "Hymn to the Sun" opened the second group, followed by Fritz Kreisler's "Caprice Viennoise" and Zamenhof's "Indian Dawn." By this time the audience was rapturous. The quick unexpected endings that surprised and delighted the listeners, the strange, arresting harmonies of the clarinets, as oboes and brasses had worked their magic. Here was something native, something akin to the zealous spirit of the American people.

That word jazz has too many mean and lowly connotations to really apply to Whiteman. His music needs a native and better signifier. He has refined and polished jazz almost out of recognition. There is sweep and finesse and variety of mood, a deft touch, a degree of imagination not characteristic of jazz.

"Nadine" and "Rhythm Rag" constituted the third group. Chester Hazlett soloed on the sax for "Nadine," his mechanical proficiency and brilliant artistry being superlative. This, in fact, about describes all of the solo work. Whiteman's men, being individually famous.

A great piece of showmanship, "Meet the Boys," closed the first half of the program. The stage goes dark with Whiteman manipulating a baby spot on each of the men in succession as they contribute brief solos.

"The Rhapsody in Blue" by George Gershwin, introduced in Whiteman's first transcontinental tour, was excerpted to open the second half. Then followed a piano duet by Harry Persella and Raymond Turner that literally roused the audience of "awells." Not one but many encores had to be given before the program could continue.

The old worn-out "Ukulele Lady" was given a break after this. It was the one fine of a beautiful afternoon. A Chicago high-brow composer, Jo n Alder, Carpenter, was also given a break with "A Little Bit of Jazz." Carpenter shows his classical education and his efforts at the lighter stuff are not wholly successful, due to his dignity and restraint.

"Charlestonette," down for the second half, was switched to first with Isham Jones' "Spelling Book" moved down to "next to closing." Wilbur Hall left his horn and came down from just before the final number. Hall is a clever clown whose foolishness lends a pleasant touch to the proceedings.

The lobby of the Auditorium during intermission revealed most of the important musicians in town while large queues from the Coast society colony were noted. The Whiteman concerts always draw a heavy carriage trade. Zak

LITTLE THEATRES

The Stock and Buskin Dramatic Society of Brown University, Providence, is organizing an orchestra, distinct from any other college musical organization, to play at all its future productions.

A recent bill of the Cornell Dramatic Club ran entirely to comedy. The collegians, housed in the campus "Theater of the Holy Innocents," by S. Marshall Haley; "How He Lied to Her Husband," by G. B. Shaw, and "Red in Hand," by Laurence Houma.

The American Laboratory Theatre players opened their season at their new quarters, 107 W. 58th street, New York, with Shakespeare's "Twelfth Night."

Having finished a membership drive that was in real capacity houses almost throughout the season, the Beachwood Players of Scarborough, N. Y., have selected Gertrude Purcell's "Wolf," as their November offering. "All the Way," as the first two of their productions. The season will open Oct. 29 with the Purcell piece.

The "Playhouse" Cleveland's little theatre, received its great impetus since its inception 10 years ago when a group of interested parties announced that two theatres in addition to the present one are to be built at a site donated by Mr. and Mrs. Francis E. Drury of this city.

The main house will seat 500 persons, while the other, a "studio theatre," will be built to provide a laboratory of dramatic art.

The Pasadena Community Players will present for a 10-day period "The Searcher's Daughter," a play which was written by Dr. and Mrs. Allison Gaw of the University of Southern California.

Margaret Anglin has the option on the play to be a New York presentation. Gilmore Brown staged the play.

The cast includes Helen Eddy, Arthur Lubin, Phil Mitchell, Frank McCullister, Guy Ham, Charles Hancock, Cloyd Dalsell, Dorothy Henry, Thelma Hardwick, Frank Dundon, Elizabeth Miller and Leland Anderson.

Gilmore Brown, director of Pasadena Community Players productions, has been appointed to the faculty of the California Institute of Technology, to read the department of dramatics and business speaking. This will be a sideline for Brown as he will continue to function with the Community Players.

Pupils of the Martha Oatman school presented Clyde Fitch's "The Truth," at the Orange Grove, Los Angeles.

Those participating in the performance were Clara Ray, Gail Crawford, Marion Wiley, Dorothy Barnhart, Leah Lonch, India Spear, Fred Scott, Max Hulvar, Glen Cook and Jerome Coray.

The Vagabonders of Baltimore announce "The Beggar's Opera," as the opening bill of their ninth season.

The Play Arts Guild of Baltimore expect to complete their theatre in the uptown Charles street district by the latter part of this month and to produce a revival of "Charles Street Follies" early in November. This will be the first of four subscription productions for the season 1923-24.

The Homewood Playshop on the Johns Hopkins University campus, Baltimore, will offer as their first subscription bill of the new season George Farquhar's "The Beaux' Stratagem." The cast includes Rita Rheinfrank, Mildred Valden, Virginia Berkeley Bowls, Virginia Handy, Anna Hamilton Wood, J. Harry Mahood, Jr., Robert Brown, Taggart Evans, Frederick Horn, Ricardo Roque and J. E. Uhler.

The community art players at Santa Barbara opened Oct. 23 with "Morton of the Movica."

"The Scenic," a new community playhouse in Wiltshire, Cal., has presented its initial play, "On the Hiding Line." Those appearing were Bernard Donohue, Mrs. R. S. Seibel, Mrs. J. G. Graw, Elberta Peace, Raymond Hnaa, Russel Graham and Gerald Arnold.



IDWAL JONES

(Dramatic Critic San Francisco "Examiner")

A soldier of fortune, a world traveler, magazine writer, dramatic critic and a man-about-town who is different, very, very different. In 1919 Jones was book critic on the "Chronicle"—a jaunt around the world kept him busy in 1920, then Little Theatres engaged his attention in 1921.

In '22 he became drama editor on the "News" and remained until he went over to the Hearst paper as special writer in 1924.

July of this year found him the dramatic editor, following the retirement of Thomas Nunan, dean of the dramatic writers in San Francisco.

Besides his page and a half on the "Examiner," Mr. Jones does a daily column for the "Ex" entitled "The City Day by Day," considered one of the best features of the paper.

[This is the 53rd of the series of photographs and sketches of the dramatic critics of the country.]

NEW YORK CITY

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance 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.

"Able's Irish Rose," Republic (181st Ave.). Business out of last week, slump extending from Wednesday on; alibi of approaching colds somewhat discounted already; "Able" held to over \$12,000.

"Accused," Belasco (6th week). Good business, and agency sales reported satisfactory though attraction not rated as exceptional; \$14,000.

"Antonia," Empire (3d week). Bohemian office confident business will develop real strength; some extra advertising used last week; takings second week claimed over \$11,000.

"Appearances," Frolie. Taken off Saturday after three very bad weeks from \$10,000 to \$12,000; roof house again dark.

"American Born," Hudson (3d week). George M. Cohan attraction, drawing business to date, though not capacity. Pace, about \$14,000.

"Applesauce," Ambassadors (6th week). Reported guarantee house \$4,000, starting last week; theatre parties giving aid; over \$10,000 claimed \$9,000, over.

"Arabian," National (3d week). Will be taken off Saturday; gross estimated around \$9,000 or more; meeting business at \$5.50 top; "The Gorilla" will move in from Selwyn.

"Arms and the Man," 40th St. (3d week). Revue surprisingly well; moved here from Guild, where business rated around \$14,000; pace \$10,000 to \$11,000 last week.

"Artists and Models," Winter Garden (20th week). No preparation for another; "The Song of the Flame" (operetta) New Year's Eve; "Big Boy" slightly off with \$12,000.

"Butter and Eggs Man," Longacre (7th week). Scale went to \$3.30 top last week because of agency house; getting business; tendency thereby counterbalanced in gross, which counted up more than \$12,000.

"The Jinks," Martin Beck (8th week). While most of list declined last week, business here improved again; takings estimated advertising attendant to Ada May's entrance into cast helped.

"Caught," Closed at 39th Street Thursday after playing four weeks; might have moved to another house but probably stopped guarantee demand at \$4,000 to \$5,000 indicated mild chance.

"Crads Snatchers," Music Box (9th week). Nothing in town will build solid success; \$14,000 claimed; grossed \$20,200 last week, and that meant capacity; difference in takings from previous week in standard.

"Craig's Wife," Morosco (4th week). Some improvement last week but not what was hoped for; under \$9,500; playing being talked about and may yet climb into real money class.

"The Enemy," Knickerbocker (8th week). Approximate weekly pace between \$13,000 and \$14,000, above stop limit and may mean slight margin for "Indy X" if well liked, it appears lower floor attraction.

"Easy Come, Easy Go," Cohan (2nd week). Looks like only money show among new non-musicals which arrived in month; first week not far from \$12,000; excellent notices; strong demand.

"Florida Girl," Earl Carroll (1st week). One of two Earl Carroll recent musical productions; one "How's the King," closed; this show tried out as "Oh Yuh" and first called "Indy X" and "Hut"; followed "Holka Polka" in Lyric.

"Frickie Gaities," Garrick (12nd week). Junior players of Theatre Guild will continue revue until Thanksgiving or longer; new skirts numbers likely help it going to profitable though moderate gross of \$7,000.

"Faree," Shubert (12th week). Expected to run until holidays or when new "Greenwich Village Follies" ready; "Faree" has made being a Broadway floor draw essentially; \$25,000.

"Grand Duchess and the Waiter," Lyceum (4th week). Final week; Eileen Ferguson's name going to draw quickly though show expected to build; last week's pace around \$10,000;

"Naughty Cinderella" will follow. **"Hamlet,"** Hampden (8th week). Advance ticket sale for night Shakespearean piece which has Ethel Barrymore and Walter Hume as leader; business fair.

"Hay Fever," Maxine Elliott's (5th week). English comedy disappointment here; \$5,000 to \$6,000 may provide small profit but nothing like London showing.

"Isa Zai So?" Chanin's 46th St. (45th week). New York show, comedy appears best appreciated here and attraction has earned big profits; felt slump last week; around \$11,000; set for winter here.

"Holka Polka," Taken off at Lyric after playing three weeks; might have been his was substituted with stronger bankroll; paced around \$14,000, not enough for opera.

"Kashie Kitty Kelly," Daly's 63rd St. (3rd week; 2nd engagement). Cut rates doing well with this repeat attraction estimated around \$12,000 last week; that means profit.

"Laff That Off," Valhalla's (1st week). Produced in Chicago by George M. Cohan; New York showing under auspices of Earl Carroll who controls house.

"Louie the 14th," Cosmopolitan (6th week). Colored cast; story sticking through summer and coming back with advent of new season; business last week \$25,000 weekly. "Going South" named to follow around the holidays.

"Kaiser McCarver," Playhouse (3rd week). Critics divided over merits of this comedy drama; business moderate during second week; takings estimated about \$7,000.

"Made in America," Cort (4th week). Patronage principally from cut rates with gross around \$4,000; author-producer hopes to keep show going. Moves show to Ritz on guarantee; the January switch to Cort from Fulton next Monday.

"Merry Merry," Vanderbilt (7th week). Management encouraged at slowly building business; well liked; intimate musical likely to go through winter; last week \$11,000; profitable but not big.

"No, Nanette," Globe (8th week). Has not missed capacity performance as yet despite number of light "Nanette's" agency sales still good though demand not exceptional; gross of nearly \$25,000 regularly.

"Ondine," Apollo (3rd week). Playing at Greenwich Village where it attracted attention; moved here Monday; claimed over \$5,000, good figure downtown but off last week.

"The Prisoner of the Moon," Apollo (1st week). One of biggest productions yet by Shuberts; musical version of "The Prisoner of the Moon" as played by "The Pretender" out of town business only comparatively moderate.

"Rags and Riches," Century (2nd week). Sensational success of operetta has spurred Arthur Hays Sulzberger to another major effort—"The Song of the Flame" closed at 44th St. Jan. 1; "Rose-Marie" still real—\$27,000.

"Scandal," Apollo (1st week). Another week to go; starts road show in Boston; house goes into "The Enemy" and "Nanette" weeks; "Stella Dallas" announced as feature; "Scandal's" \$23,000.

"Scandal," Apollo (1st week). Mr. Ina's "The Play" Sheridan comedy getting light up at \$3.30 top last week, first full week at \$5,000.

"Student Prince," Jolson's (4th week). Still sending stock company to London; New York stay will end in about five weeks when Moscow Art Musical Studio arrives at house; maybe \$20,000.

"Sunny Side of Amsterdam," (1st week). Stands out over all musical contenders like house affair; first in town; \$11,000 last week; "The Carolinian," Sam H. Harris, Wagner with Sidney Blackmer closed; opened Monday.

"The Enemy," Times Square (3rd week). New York show, under \$2,000 over opening week, taking between \$11,000 and \$12,000; indication was drama will steadily grow.

"The Glass Slipper," Guild (3rd week). Theatre Guild's first production this season attracting attention; business steady; going with big subscription list but not capacity; estimated at \$12,500.

"The Gorilla," Selwyn (28th week). Motion picture mystery; new show has made excellent run and might continue well into winter; "Charlotte's Revue" follows next

'FRISCO KID HOLDING UP

"Nellie Kelly's" \$14,000 Leads
"Glory" \$12,000—Duffy's Houses
Total \$14,000

San Francisco, Nov. 2. With new attractions at the Wilkes and Duffy's Alcazar business was pretty good this week.

Estimates for Last Week
Alcazar—Duffy's new production, "The Green Hangs High," well liked by critics. Date Winter back in the east. Gross \$7,500 (\$5-\$12.50).

President's Palace—Duffy's new production with business at this house. "The Best People" soon to celebrate 200th performance. Drew \$5,500. (25-\$12.50).

Wilkes—Maclean's latest production has all the papers boosting. "Little Nellie Kelly" expected to stay several weeks. Reported \$14,000. (25-\$25.00).

Grand—"What Price Glory?" had another good week. Fourth week got \$12,000. (50-\$25.00).

Columbia—Ralph Spence production, "The Girl in the Red Velvet," "Wildflower." Going nicely in fourth week and filled until Nov. 15. Around \$7,000. (50-\$25.00).

"The Student Prince" will follow "Glory" into the Curran.

Pittsburgh's Big Week

Pittsburgh, Nov. 2. A business landslide at the box office of the three legit theatres here this week. Heading the list was the Nixon, grossing \$44,000 with the "Music Box Revue."

The Alvin with the San Carlo Grand Opera Company did \$30,000 while the City, showing "The Girl in the Red Velvet," did \$25,000 for the second week, selling in \$25,000. The \$39,000 gross will be a peach of a mark for the three houses for some time.

Tuesday (Nov. 10).

"The Green Hat," Broadhurst. (8th week). Non-musical leader not affected by pre-election slump; business steady; \$25,000. (25-\$12.50). "The Girl in the Red Velvet," \$25,000. (25-\$12.50).

"The Jazz Singer," Fulton. (8th week). Governor's next Monday; theatre parties early last week reflected in lessened gross of \$12,700, which however is great business for the week.

"The City Chap," Liberty. (2nd week). Dillingham's second musical; business steady; \$15,000. (25-\$12.50). "The Girl in the Red Velvet," \$15,000. (25-\$12.50).

"The Man with a Load of Mischance," \$15,000. (25-\$12.50). "The Girl in the Red Velvet," \$15,000. (25-\$12.50).

"The Pelican," Plymouth. (7th week). Another week here under "The Girl in the Red Velvet," \$15,000. (25-\$12.50).

"The Poor Nut," 41st Street (28th week). Piling up weekly profit and figures to stick well into winter; business rated around \$11,000 last week. (25-\$12.50).

"The Vagabond King," Casino. (4th week). Ilkly regarded, yet business steady; \$15,000. (25-\$12.50). "The Girl in the Red Velvet," \$15,000. (25-\$12.50).

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DUKE EASY; FOLIES; LIFE SAVER

"Follies" \$30,500 Not Considered Big—"Rose-Marie" Slipping

Philadelphia, Nov. 2. Continued bad weather during the week kept legit grosses way down all along the line. Th. only show which was completely satisfied with its business was George Tyler's "School for Scandal," at the Broad.

Leadership was assumed by the "Follies," at the Forrest, but business at this Ziegfeld revue was not what it should have been at \$4.40 top nor as good as the "Follies" in the habit of doing. The gross was at least \$5,000 under the mark hoped for. W. C. Fields rejoined the show Monday night.

"Rose-Marie" took another tumble. This operetta has not maintained the pace expected, and its continuance to New Year's, predicted by the management, is doubtful. The Walnut management points with pride to the gradual improvement in business at "Aloma of the South Seas." There was plenty of paper out early in the week, but there is no denying that the public became interested and showed that interest at the box office. Reports of nakedness and hula-hula dances probably helped. LeRoy dropped along this line created much talk.

Over Booking
"The Fall Guy," although not receding in favor of "Follies," had a fairly good first week at the Adelphi. Most of the strength was downstairs, with Ernest Truex, not the play, but the cast. The wise boys claim two weeks would hold it better. "Dancing Mothers," which LeRoy and Lyric and is another show which looks to have had too long a booking. Unless a sudden change in the better part of this drama will drop a lot of money in its month's stay.

"Artists and Models" took a tumble, although helped by very big fifth night. This Shubert revue has another week to go at the Chestnut. "At the Door," the Harris melodrama production which opened cold at the Garrick and probably not more than \$10,000, may be for good and all, had the week's loss gross, under \$5,000.

Only one opening this week, and that another try-out, the fifth in a row at the Garrick. It is "The Winner Loses," another Sam Harris production, for two weeks.

This house hasn't had a real winner since "Nanette" left at the opening. "The Girl in the Red Velvet" is the only one.

Next Monday will bring "Sky High" into the Chestnut for a short stay. "The Harem" into the Broad, and probably not more than two weeks, and "Lady Be Good" (return engagement) into the Forrest.

"The Girl in the Red Velvet" is the only one. "The Girl in the Red Velvet" is the only one. "The Girl in the Red Velvet" is the only one.

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ARRISS CLEANING UP; GETS \$18,000 IN BALTO.

"Old English" Continues Philly Pace—"June Days" Low at \$5,000—Snow Hurt

Baltimore, Nov. 2. It was a memorable week in the local legit. Just when everyone had concluded that big dramatic draws were a thing of the past, the Arliss comes into town and rolls up a box-office score that likely sets the record since the days of the elder Booth. As a matter of fact, within recent seasons, only "Rose-Marie" has topped this one. Manager McLaughlin, of the Auditorium, had hoped for an extra matinee to take care of some of the overflow but Arliss is scheduled to go over eight performances a week.

The Academy housed "June Days" but the musical registered only on the dancing and also failed to draw from an indifferent start. An added week of "The Love Song," which had just started, would have meant when it was shipped out, would have been a better proposition.

Ford's was handed another try-out. "Somewhere East of Gotham," the new William Anthony McGuire play. The critics split on Monday. "Somewhere East of Gotham," the other three covering Arliss. The show was still in the dress rehearsal stage, and so went another box-office blunder.

Estimates for Last Week
Academy—"June Days." The only show to draw over \$18,000. Record October snow on Friday added to b. o. bloom. Didn't go over \$5,000.

Ford's—"Old English." Needed several more mid-week matinees to handle overflow. Way above his "Green Goddess" of several seasons back, and established new dramatic record here. Well over \$15,000.

Somewhere East of Gotham. Has a chance of building into a success but to book it for a long run, would mean a failure in its present shape. Just one more concrete example of what is the matter with the road. Receipts negligible.

This Week
Academy—"Charlotte's Revue, 1924." (premiere Tuesday night); Aud. "Silence"; Ford's, "Oh! Oh! Nurse."

TWO GOOD TROOPS

"Love Song" and "Silence" Have Enough

Estimates for Last Week
Baltimore, Nov. 2. "The Love Song" finished up a rather hectic career at "Toll's" after a long run. The company closed. Business was somewhat better than in the two preceding stands. "Silence" at the Washington, nothing to brag about for an expensive lay out.

"Lady Be Good" did not fare so well at the National. Fell way short of expectations and though the building up was gradual the storm Friday night knocked this badly-wet.

"Silence" with H. B. Warner did fairly well. The weather did not enough to forestall the closing notice, which went up Monday night effective Nov. 7 in Baltimore.

Estimates for Last Week
"The Love Song" (Poll's) Shubert show in Shubert house, reported at above \$20,000. Doubtful if "Lady Be Good" will do. Gross claimed anywhere from \$14,000 to \$20,000. About \$18,500.

"Silence" (Washington), (Belacon). Good downtown, balcony light. Between \$5,500 and \$7,500.

This Week
"Old English" (George Arliss), Belasco. "The Last of Mrs. Cheyney" (Ina Clairo), National. "The Girl in the Red Velvet" (Sawyer), Poll's.

Davenport's Shows
Davenport, Ia., Nov. 2. Claiming he holds franchise rights for all road attractions Manager W. C. Fields has been circulating the declared stories circulated that stage successes would be played in another theatre this season are without foundation.

Attention by alleged nakedness and hula dancing, both of which have been corrected by censors. "The Girl in the Red Velvet" surely. Better than \$10,000 claimed.

PLAYS OUT OF TOWN

MASOUEERS REVEL

Los Angeles, Oct. 29. That big fuss which the Board of Education made about Roscoe "Fat-y" Arbuckle appearing in a high school building did nothing more than help the Masquers to play to a rate of around \$7,000 at their first annual Rovel, held at the Philharmonic Auditorium. The fuss got the Masquers a practical capacity house at a \$5.50 top.

Though the big hearted press agent for the Revel had clarified the matter, the fact that the Revel was going to be just like one of those famous "Lamb's Gambols," the only resemblance this reporter could see to the statement was the fact that there were a number of Lambs in the audience and possibly one or two on the stage, otherwise the affair was simply a specialty show. The Revel was a specialty show, those who desired to help the cause of the Masquers along to the extent of adding to their coffers so they would be enabled to construct a new building in Hollywood to provide quarters for their 200 or so members who for their livelihood travel into various branches of the Revel to give all sorts of interesting, producing and managing as well as authoring.

Robert Edeson is Harlequin or otherwise president of the organization. He was scheduled to sort of officiate as the receptionist of the evening. However, Alan Hale who is directing a picture for De Mille in which Edeson appears, sort of lost sight of the fact that there was to be a revel and kept the Harlequin on location so that he was unable to arrive in time for the festivities. Carl Fox then became general stage manager of the event and filled in for Edeson.

was the appearance of Arkuckle in the opening scene, programmed as "At Our Club." It had the interior of the club, with the gang on hand for a night of fun. While they were singing and feeling there arrived a new member and said he was a member of the Follies. It proved to be none other than the youngster who had been verbally spanked by the B. E. of E. Then he was then then then engaged in a bit of dialog with John Sainpools. After a fall that was all for him. Next were a few comedy sketches, including a scene with Buddy Post and Chester Conklin participated. After this the gang was directed by Bert Roach sang the official song, "The Gang That Sings." which Victor Schertzinger had writ-

Following came Lino Lane in "The English Connection," did his one-man drama, sang, danced and acrobated until he tied the show in knots. The next episode was a "The English Connection" with a connection jointed, hooked and knotted together by Robert Edeson and Earle Fox, and titled "Where Men Live." The last episode was "The English Connection" where the parts were all played by men, even that of the woman (by Creighton Hale) and Tony, a male impersonator. The show was a success where the husband is called upon by the wife to defend her honor and finally stoops to kill a Mexican who has been shoving her around and condoning the deed. Those in it were Cyril Chadwick, J. F. Rrel

McDonald, Alphonse Ethel, Tom Mix and William Halliday. The latter, wearing one of his white creamy cowboy costumes and having his diamond studs belt covering the waist line. He sure was a wonderful and scenic sight. When it came to the end of the show, the audience was in the first Mix fashion by kicking the dead man and in loud voice clearing the avenging husband. For some reason or other, the authors found it impossible to get a tag or finishing line for the show. The show was a real winner, after which the entire troupe paraded across the stage to take their bows, including Mix on Tony with the heroine in

The next scene proved to be one of the most interesting. They called it "Fido," nothing else but a song and talk number conceived and sung by Roy Atwell. But, however, in the number the audience had their first opportunity to see the famous personage, John J. Muthall, Bert Roach, Gaston Glass, Theodore von Eltz, Lynn Cowan, Charles DeLaney, Leslie Penton, William Austin, Harrison Battley, James Morrison and Halstead. The number was in itself in stately k-mine attire as they piled the leash in nine to gentle terms over the carcasses of their "Fidos," none other than Warner Baxter, T. Ter Brooks, Richard Dix, George Raft, Charles McDonald, Huntly Gordon, George Cowl, William Cowen, Charles Chas-

The idea of the scene was conveyed in lyrical form by Atwill who showed how the actors were the directors, "fidos" in one scene, how they were the censors, "fidos" in another and then of course the women's "fidos" in the next. The idea was well carried out and liked. Then the big dramatic and outstanding moment of the evening's entertainment in the interpretation

Montagu Love, Bert Lytell and
 "The story was that one of the
 "uncrushed and uncrushed" who
 "just from some hi-jackers" who
 "one killed a man and a woman
 "a side in a dance a man entered
 "told him he wanted some more
 "destroy all suspicious circumstances
 "the deceptions that might lead to the deceptions
 "for a consideration outlined in
 "plan, which is one to destroy
 "the hi-jackers who had
 "the life of the man's sweetheart
 "Richard introduced
 "through the killer de-
 "himself to be a former ven-
 "diplomat for the purpose of carry-
 "the office to avoid any suspicion
 "as the stenographer was con-
 "the office to avoid any suspicion
 "to be just right for vaude-
 "consumption but can always ap-
 "the office to avoid any suspicion
 "movement. The performance
 "Love as the attorney was fault-
 "better in his role. Feinst as
 "dumb dove stenog. did good

Opening the second portion of the entertainment was a singing ensemble, "Gypsy Maid," in which Eltinge and Walter Pidgeon are the leaders and vocalists. The number was written by Lynn Swan. A chorus of ten men and women was composed of many well-known notables, both in the acting and directing field.

new Cody came next reciting a poem written by Addison Burkhardt entitled "Guess Who I Am." It was a synopsis of the career of Cody on screen and dealt with his numerous pangs and situations. "I decided for vaudeville should Cody decide to take a fling at the spoken thing."

"Flashes of Wit," in five sparkling scenes, was the next number. Robert Edeson, came next. The new gag situations staged in the new form, with the sage rather than the fools who have frequented the burlesque houses. Due to the fact that screen actors appeared in them the folks were amused, but if it were attempted under any other circumstances, it is doubtful whether or not the "bird" could be in order.

The closing scene was another fine example of the teamwork between Cowan effort, for which Earle Brown provided the music. It was a typical scene. The first had Nigel Limerick's rousing chant of the days in Hollywood before the "Iron Horse" came. The Bruller was in Indian costume and interpreted the lyrics in forceful and impressive manner. The second scene was Hollywood today, with its singing number led by the entire cast as background. Charlie Chase as the lead singer, Brookie did an excellent dance with George Harris coming forward with "Little Kewpie" for the final duet. It was a flash number and a fitting climax to an entertainment submitted in speedy fashion and nothing drawn out as are most benevolent performances.

No doubt for their next revel to
naquers will have plenty of time
to prepare, and when they do
carry out the idea which their pre
sident had suggested in his carb
sheets put on something similar
to the "Gambas" which they
should have no trouble in doing,
they have the talent and mater
to do it with.

The music for the overtures a
cidental scenes was all written
by Victor Schertzinger, who seem
ed just as much at home condu
ing the 20-piece orchestra as he
with the megaphone telling act
now to do their stuff instead
musicians. Unde

ALL FOR YOU

Los Angeles, Oct. 3
Musical comedy in two acts and
scenes adapted by Charles Grapewin in
George V. Hobart's play "Up the Ladder
John Henry" with music and lyrics
by Arthur Freed. Staged by Frank Smith.
Featuring Billy Gaston, Madeline Carr
and Ted Doner. Produced at the Majestic
by Thomas Wilkes. Oct. 24

ALL FOR YOU

Los Angeles, Oct. 3
Musical comedy in two acts and scenes adapted by Charles Graepwin in 1911, and now revised and retitled "John Henry" with music and lyrics by Arthur Pesser. Staged by Frank Smith and featuring Billy Gaston, Madeline Campbell and Thomas Wilkes. Produced by Thomas Wilkes, Oct. 24.

Campbell	George
Uncle Peter	Frank Day
Aunt Martha	Dorothy May
Thomas Pesser	James
Allen Gray	Carla
Flora Madura	Myrna Keen
Barth	Maurice
Henry	Ed Ede
Peggy	Madeline Can
John Henry	William Gray
John Henry	William Gray
Kid Dawson	Eddie
Cousinee Natalie	Mebla May
John Bonacart	Wilkes
O'Hare	Frank
McGarr	Alfred M
Nine Tiller	English Rockets and cl

Thomas Wilkes has made a production of another musical comedy which he undoubtedly figures to be a successor to "Topsy and Eva" from the financial side. However, Mr. Wilkes need not count on

book which was adapted by Charles Grapewin from George Hobart's stage play to turn the trick. The book is the lightest and least important ingredient of the entertainment. Wilkes produced the offering "cold" here and though its weaknesses were innumerable indications are that by doctoring that it will survive and prove to be a fairly entertaining, if none to profitable a investment.

the show can sell itself on several of the numbers which Arthur Freed has written. The theme song, "The Tiller," is introduced into the hit class easily. The Tiller are peers in their art and do much toward attaining the goal of the "The Tiller" entertainment. Also Wilkie can bank on the sincere efforts of William Gaxton, Madeline Gaxton, and the Eddie Allen-Melba Melting, to pull the show together so that it will be a seller. Gaxton, in the role of the "The Tiller," is a real star. He has a fine line but resourceful enough to fill the part, so that the laughs were not lost. The Eddie Allen-Melba Melting, in the role of the "The Tiller," is a real star. She has a fine line but resourceful enough to fill the part, so that the laughs were not lost. The Eddie Allen-Melba Melting, in the role of the "The Tiller," is a real star. She has a fine line but resourceful enough to fill the part, so that the laughs were not lost.

Eddie Allen, as a "thick tout" mopped up with his characterization and grotesque dancing. Although she came on late Melba Meising recorded on all cylinders as Kama King, one of the principal characters, proved a dainty mischievous warbled pleasantly and did her share of stepping as well. James Edwards, as a rural character, garnered innumerable laughs while Ernst Morrison, was locally capable of doing more. The balance of the large cast proved to be capable exponents of the chores invested

The chorus is good and fast and the music is fine. Frank Smithsonian staged several novelty numbers which are related well, especially one similar to the "Pole Pole" number called "Rose-Marie."

The production from the scene standpoint was not up to the mark and the acting was not very convincing. They were too gaudy a burlesque in aroma to satisfy the taste of a \$2.50 audience. The production was not very impressive to the eye as well as impressive to the ear. When "All for You" reaches its state of adolescence, which it should have, it is a disappointment. The reason why the attraction cannot click in western territory. However, it is not heavy enough for the average audience in the area at present to click where \$3.50 the price and there are uncounted other attractions "lited against it" in the area. The attraction is more nearly in the "natural" class.

JUDGE'S HUSBAND

Chicago, Nov. 2
Comedy in three acts by William Hog
Produced at the Adelphi by Lee Shub
William Hodge starred. Staged by Thos
Coffin Cooke.

Marg	Minnie M
Stella	Ma K
John Finley	Charles E. Ver
Alma Kirby	Ru:h Lj
Mrs. Judge Kirby	Gladys Har
Joe Kirby	William Ho
Harry Fitch	Alma
Doc Reynolds	Reynolds Den
Sophie	Marie 113
County Clerk	Marl W
Court Stenographer	Charlotte Ach

The trade rates this the best picture William Hodge has ever written. It is expected the show will take here at profitable money. Hodge is a local favorite and his new picture is counted on to satisfy all Hodge fans, securing a full quota of word of mouth plugging.

The show's strength is in its sound act, one of the most interesting court room scenes in years. Incidentally, this act would fit itself into a great moving picture sequence. In the scene the judge is suing Mr. Hodge for divorce, and Mr. Hodge is acting through his own lawyer. The wife is presiding at her own trial and is represented by another lawyer who hopes to marry her when he has granted herself a divorce from Mr. Hodge. Great drama and comedy here.

Mr. Hodge has his "moral," and his former plays, but "The Jew Husband" is more of a play, less of an ethical tract. Mr. Hodge's support is excellent. Gladys Benson plays the lady judge as a sober and dignified stateswoman. She is a handsome woman ideal for the part. Reynold Nelson enacts a lawyer.

Mr. Lodge is dryly facetious
warms up in the court room
when he flays his rival on the
news stand. The officers of
court, under the feminine re-
are all women. Marie Hayne
a grim policewoman who
court with "Oyez, Oyez," w
picture from life.

"The Judge's Husband" is for people of demanding theatrical tastes, but for the ordinary theatregoer it is first rate entertainment. *L.*

THE COCOANUTS

[illegible][illegible]

pical Marx comedy would crackle and sparkle apparently ad lib as the show would start to speed in "Groucho" Marx, he of the glass eye and heavy mustache, announced Florida land is undergoing a rapid and overwhelming development that never exceeded in all history—"wonderful" and turns a yawn into a howl. "I'm a Spaniard," he continues as he introduces the Spanish string orchestra a la Ed Wyton. Only the accent is on the 'Yid,' as he puts it on the 'Span.'

Every musician he introduces is named "Manuel" but the last one trotted out is given as the "Man of Uke," being christened "Manuel Uke" (a man you will like). Gags, puns, hoke, new releases, raffles, retired veterans, all piled up to mute "Harpo" with the red wigs who still roll them out of the seats with the crudest of humor and a little of the old sawbuckery. Perhaps the most popular harp specimen in the stage today. All missing in the night was the inflated rattle-glove in imitation of a cocaine pipe, the fingers being milked into a plug hat. And that is how we are now.

The opening night was tough. Had to be postponed from Monday until Tuesday despite Monday's clearance sale of almost the entire house. It seems that the scene was apparently built for the Madison Square Garden or Central Park. Tuesday night was a sell-out with the show having at least 15 minutes of worthless material. The opening act was a comedy duo needing about 15 minutes of material from "I'll Say She Is." The specialty of "Chico" Marx, a piano solo, was omitted to give time for trial comedy scenes.

The story as it plays resembles *Mutual Burlesque Wheel* and *Chicago* as a musical. Flo, the hotel and selling land, "Chicago" "Harpo" Marx are two nondescript bumps who stroll in and turn things upside down for no reason. There is a clerk, a society dowager (Margaret Dumont) has a daughter (Mabel Withee) in love with a young architect (Jack Barker), who is married to the villain (The Whittmore) who is leagued up with the villains (Janet Velie) to rob the dowager's necklace. There is a young man (John Harrington) and a maid and bellhop (George Hanft and Berniece Sperc).

For specialties the DeMarcos show twice with their dancing and singing. The orchestra (eight men on stringed instruments) do a straight music routine that is a pip and Maria Elena Valierino, a soprano shapely and lovely, sings arias and operatic classics well.

Musically Berlin has a p score, good lyrics, no poor in and probably no outstanding sc "A Little Hungelow" is the L Keller, a routine thing and "I Monkey-doodle-do" and "T Little Bird" are the only numbe may get a tie-hold in p enough. There will be no cr of Berlin's score from the ave shelter other than the d by faint praise.

Scenically the production has al big sets including the lobby, a lounge, a patio, and a eut and stairs. There is a door adjoining-room hotel scene savoring of Hoyt and bas

part on the precision of exits and entrances and timing of door slams. It is effective comedy and when hooked up will probably be a strong hit.

Costuming is outstanding and a world of credit goes to LeMaire for apparently getting a million dollars' worth of beauty (not flash) without having stuck Harris in for a Music Box outfit. The first showing is yellow and blue bellhop ensemble for the ponies that actually bring applause and these are followed up with an old rose ensemble and a minstrel color riot that are so good a ripple of comment sweeps across the audience.

[illegible]

It was a real entertainment opening night, is getting to be better entertainment nightly, and can be clocked as a winner. *Libbey.*

Last of Mrs. Cheyney

Network, Oct. 25.
Comed in three acts. Your
Frederick Lonsdale, starring in Clair
Directed by Lewis Broughton. Settings by
James Reynolds. Presented by Charles
Dillingham at the Broad, Oct. 25.
Charles.....A. E. Withers
.....M. J. Alfried Ayer
Lady Joan Houghton.....Nancy Ryan
Mon. Willie Wynton.....Lionel Palfrey
Lady Mary Sindlay.....Audrey Thompson
Lady Printon.....Helen Hays
.....Helen Hays
Lord Arthur Dilling.....Reinald Young
Lord Elton.....Felix Aylmer
Mrs. Cheyney.....Ina Clavin
Mrs. Feby.....Winifred Harris
William.....H. M. Warner
Jim.....Edwin Tasker
Roberta.....Harry Ashby

The chief objection to this play is that it does not give Nina Clair enough to do. In the first act, where the play hits its stride, the brilliant star gets her chance and never has she been more effective. Her appearance more ravishingly lovely, her beautiful voice, her enunciation, unerring sense for the comic, ability to express feelings and shifting emotions and to adumbrate faint stirrings of feeling—these are her assets. She has the nerve, her personal charm, and above all, her superb intelligence to combine to make Miss Claire undeniably a star. Her performance is unquestionably, as Percy Hammond says, "the best I have seen in a year, America's first comedienne."

Incidentally she now has Newmark and its suburbs a larger class draw than any other actress. To insure a paying week all to management of the Broad has had to be to advertise the two new plays. The failure of the plot does not matter. And this doesn't—not very much. If it had two more third acts it would be brilliant success, but despite so clever lines the first two acts slow. The play seems not at all where it is going. The third act comes largely from the facts a may be coincidences with the impression that the whole comedy as good as its last part.

[illegible]

the costumes, furnishings, etc., great care has been expended. But the care stopped with the selection of the cast, which is like the well known Bishop's work and has been good in spots. First and foremost, there is Mrs. Insull, who as Lady Teazle is unlike anything seen in films in these parts. But the lady is equipped with more poses than a professional model while her efforts at indignation, anger and singing tones are nothing but silly. She fairly purrs lines which other actresses would talk, and this one is a beautiful actress. The other wise she's a fair enough actress, petite and beautiful. Druce, as Sir Peter Teazle, was a good actor, but full understanding of the play. The same applies to Wilfred Scragham and Max Monro, who really did better than anyone else. Of the others, or particularly one or two, there was often a hint of incompetency or rank acting.

Settings nice, all four of them, but hardly of the luxuriant variety. Further beautiful and more elaborate stuff. The flow is which were rushed down the aisles after the first and fourth acts Mrs. Insull were also proper.

The opening night price was \$11 a gag. Regular scale is \$3.50 and the managerial staff has been under contract for five weeks with option of more time. The show can't make money here, but it has been produced for that purpose. So long as audiences fill the seats Mrs. Insull and her husband will probably be able to foot the bill for the show. It will even prove a moderate deal is extremely doubtful.

Nothing much to be forgotten. Sheridan did a long time ago. Yet the applause tendered Mrs. Insull reached that comic stage which, verily, her friends in the theatre and caused one prominent critic, waggish qualities unknown, to say through his teeth:

"Author, author."

GONE CRAZY

Colored musical tabs as played by T. O. E. A. club, at the Negro theatres, may long be accustomed to shows of the "Gone Crazy" stripe with a slight attraction at the Lafayette (Harem). Yet at the Lafayette which has played every kind of a colored policy line of this city has been filled any longfellow amusement was in the untold colored belt.

"Gone Crazy" is a production name of Irvin C. Miller, a sponsorship label that means something up Lafayette way. It is the first of one of the most prolific of Negro tab producers. It was only a few weeks ago another "Gone Crazy" production, "Brownskin Models," turned away, due for the most part accounted to the "undressing" of the chorines.

"Gone Crazy" is a crazy quilt affair, running mainly and largely to the dance and "bits" that hark back to paleozoic days or perhaps even further back than that, for all the outliners you know. As a revue it doesn't stack up so forte and could stand some of the dance of a more modern and entertaining strength through proper material. The array of principal cast is a strong one, but a few stand out as so far out that the show as a show slides into the road.

Irvin Miller has a corking bet in the Radcliff Trio and this combination of two male comics and a woman actor is a strong one. The outstanding merit is considered in the show as paraded at the Lafayette. Miller knows his dancing, and looking at "Gone Crazy" as traveling proposition he isn't out of the States mint in either costume or scenic investment.

The tab got started pretty late, preceded by a Fox feature. It was 9:05 before the opening number started. Ten girls were in view in chorus, array for the start, with a number later appearing for individual specialties of the song and dance order.

The real, realized comedy hit comes late in the second part and it is worth a second look that deluge of songs and dances that deluge of silliness affected the general run.

"This is the 'She's Mine' scene" is handled by the Radcliff Trio. The scene is a comedy of the house into a knot with their body, a combined vocal and dancing number. The scene is each claiming her, with the better dancer given the preference. The scene not only is a comedy, but each is a good dancer, one showing some eccentric steps that were sufficient.

Another pair of principals, George Wilshire and Inez Dennis, worked hard, the best part being the material they are doing. They are used as a "team." Of the women, Henrietta Loveless sang creditably. The chorus boys for the usual run of stepping, making a number of changes but none of them being of the order of the first. Several numbers disport themselves in bare legs and one girl drew more attention than the others there. The efforts to be more like than the others.

There were a number of "bits" that elicited a laugh from the audience and applause but the funniest moments were apparent when the Rad-

PLAYS OUT OF TOWN

(Continued from Page 26)

thoroughly. In fact, a few lessons from Pinero wouldn't hurt anyway. Naturally, Mrs. Insull was sent to jail with her butler, but unfortunately for the outraged hostess Lord Elton, in a moment of uncontrolled passion, he wrote a letter to his lady love in which he not only makes extravagant expression but also in his own highly by the opinion of his hostess and her guests. In a highly comic scene he is charged with the responsibility of being with clumsy strategists he and his victim endeavor to get the letter back. But the comedy after that, his check for 10,000 pounds and returns his lady love, who has been to hurry off to a bishop so that he may quickly make the last of Mrs. Insull.

All this is well enacted, although cluttered with characters who contribute only atmosphere. Roland Young, unfeared, but who takes his bows with Miss Claire, gives a superb characterization of a character who tells James does much with the role of Elton. As the butler, A. E. Matthews is none other than a not over two minutes in the second act.

The burlesques are the best written this year and this also goes for the costumes.

If the first two acts and Miss Claire, as in the past, is allowed sufficient freedom, it shows her to be a first class actress. The other two half way things. Austin.

Folies Bergere Revue

Anglo-French revue presented at the Palladium, Sept. 30. Stage manager, Irving C. Miller. Cast: Lotina, Fred Dupre and Jenny Golder.

While not designed to delight dramatic critics, super-showmen, or wise West Enders, the new Palladium revue, calculated to please the regular patrons of that house. Popular priced seats will sell well. The show is a good one, and the shillings) will be in demand. The title guarantees curiosity, and the first two acts are provincial humor ensures satisfaction.

There was some dissatisfaction in the gallery at the close of the first performance. Because it was called an "actual Folies Bergere production," some Frenchmen connected with the famous Parisian theatre objected. Furthermore, when Joseph Hyman was credited with the production, they shouted "You are a voice," not realizing a revue could be both English and French at the same time. The show is a good one, since it includes scenes from Lotina's touring revue, "Khaki."

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JUST LFE, MADAME

(Cincinnati, Oct. 30.)

Drama by John Bower, starring Amelia Bingham, Bessie D. Woodward and the National Players.

Miss Bingham.....Maebel Jancy
Miss Woodward.....Kathleen Irvine
Miss Bingham.....Kathleen Irvine
Miss Woodward.....Kathleen Irvine
Miss Bingham.....Kathleen Irvine
Miss Woodward.....Kathleen Irvine
Miss Bingham.....Kathleen Irvine
Miss Woodward.....Kathleen Irvine
Miss Bingham.....Kathleen Irvine
Miss Woodward.....Kathleen Irvine

John Bower has selected the same general theme for this play upon which he has based his story. It is based, but he has seen fit to treat it in a more serious vein. The piece has his humor, but it is not the exception rather than the rule. "Just Life, Madame," is rich in metropolitan flavor. No effort was made by the author to give over the unpleasant portions, and although the author has been openly frank in his portrayal of a certain phase, or phases, of life, the play does not at any time descend to objectionable dialogue or situations. Structurally the play is sound drama, and there is no gainsaying the fact that it will be a success.

The locale is in the home apartment of the Chases in New York. Mrs. Bernice Chase, once an opera singer, has now retired because of the failure of her voice, impoverishes herself, selling her jewelry, and is now a poor woman. The first two acts and Miss Claire, as in the past, is allowed sufficient freedom, it shows her to be a first class actress. The other two half way things. Austin.

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PARAS APART

"Folies Bergere" show, the work of Max Weddy, Parisian costumer.

The 28 girls dance with deft precision all new plays, it is a main theme, are a capable duo of the whirlwind kind. Steele and Winslow, who might be described as a "Knox or roller skates, you approval."

There is not an original song in the show. The music is a good one, and the shillings) will be in demand. The title guarantees curiosity, and the first two acts are provincial humor ensures satisfaction.

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GIRL AND THE CAT

(Paris, Oct. 10.)

"La Chica del Gato" is the title in the original of a Spanish melodrama in three acts by Carlos Arca. The play is a good one, and the shillings) will be in demand. The title guarantees curiosity, and the first two acts are provincial humor ensures satisfaction.

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absence the daughter runs wild with a fast set of youthful moderns, the husband becomes drinking himself into an affair with an actress. The mothers return, learns of the state of affairs and, in a fit of distraction, then enters with the man she has just married, saying she has run down from the house. The victim is believed to be the mother.

The third act reveals that it was not the mother but the father's actress who was the victim.

In the last act mother and daughter return from the house, the father giving her faithless spouse the door, while a new romance with an ancient admirer holds out promise for a new future.

Amelia Bingham, returning here as a guest-artist, achieved a distinct personal triumph in the title role. Don Burroughs as the old sweetheart and Alice Baker as the housemaid sister, gave two of the best portrayals.

Local critics were unanimous in declaring that the play was a complete success.

Somewhere East of Gotham

"Somewhere East of Gotham," by William Anthony McGuire. Directed and acted by McGuire. Theatrical Theatre, Baltimore, week of Oct. 20, 1925.

McGuire.....Florence
Charles (Chick) Raymond.....Alfred
James (Jack) Raymond.....Alfred
James (Jack) Raymond.....Alfred
James (Jack) Raymond.....Alfred
James (Jack) Raymond.....Alfred
James (Jack) Raymond.....Alfred
James (Jack) Raymond.....Alfred
James (Jack) Raymond.....Alfred
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James (Jack) Raymond.....Alfred

McGuire has modernized the old story by supplanting the white-slave and the "Mandarin" with yesterday with run-runners and hijackers of today. Act Two, however, is a good one, and the shillings) will be in demand. The title guarantees curiosity, and the first two acts are provincial humor ensures satisfaction.

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searchlight of a U. S. revenue cutter sweeps the set from off-stage and the actors prepare to open the foyer doors.

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3--H-1--F.P.--L--ST N., AND M-G.

BELIEF BIG THREE CAN'T STAY UNDER COVER VERY LONG

Signs All Point to Inside Combination—Outwardly Denied—Famous Players Apparently "Passing" Negotiations to Metro-Goldwyn—E. B. Richards of First National Reported Refusing Important Position in Combine, Not Liking New York for Residence—United Artists and M-G. With Pickford-Fairbanks at Present Blocking That Angle.

FEDERAL CENSORSHIP

Chicago, No. 2.
A report here says that when the representative of Friedman Brothers owning 11 houses in Minnesota with first runs in St. Paul and Minneapolis, reached New York City, following negotiations to sell the chain to Famous Players, he found that the negotiations as far as he could ascertain had been carried over to Metro-Goldwyn. The first the Friedman man heard of M-G. in connection, according to the story, was when he reached New York.

This is in line with other stories heretofore, of deals started by Famous shifted to the Loew picture organization.

Cleveland, Nov. 2.
An odd story in picture circles here is that after Famous Players secured an option to build in a nearby town, either Dayton or Akron (not positive which), the option was turned over to Metro-Goldwyn. Local picture men are perplexed.

It is said Famous Players wanted to build in whichever town it is, though a local exhibitor refusing to pay its rental price for F. P. pictures, another manner of stating it is a move to "shut out the opposition."

New Orleans, Nov. 2.
There appears to be no denial that of late weeks there have been negotiations on between Famous Players and the Saenger Amusement Co., whereby Famous wanted to assume control of the Saenger southern picture theatres. How far these negotiations had progressed is unknown, but quite recently, it is said in inner circles the negotiations were shifted over to Metro-Goldwyn, since proceeding between Marcus Loew for M-G. and E. V. Richards, Jr. for the Saenger Company.

Los Angeles, Nov. 2.
What is believed to be the finishing wedge to a gigantic film combination, composed of Famous Players, Metro-Goldwyn, First National and United Artists is said to have been blocked at this point by Mary Pickford and Douglas Fairbanks, the U. A. married stars.

The United Artists-Metro-Goldwyn deal is understood to have been engineered by the Schenck brothers, Joe, M. and Nicholas. Joe Schenck is heavily interested in U. A., and Nick Schenck is one of the two chiefs of Loew's, Inc. (also M-G.)

According to the story the U. A.-M-G. merger would have had in its executive line up the Schencks and J. Robert Rubin of New York, attorney and secretary of M-G., with Hiram Abrams, president head of U. A., to be in charge of the sales department, with the plan of selling the release of U. A. pictures (including Chaplin, Norma Talmadge, etc.)

"Who Am I Working For?" Asks Film Man

Chicago, Nov. 1.
An employee of a picture circuit in the mid-west came into Variety's office Saturday and asked: "If he could see the week's issue, stating he had been unable to buy one on the stands."

Informed there was none left in the office, either, but the file copy, which was locked up, the young man in charge of the office added that, as he had thoroughly read the paper, perhaps he could give the information desired.

"I just got in from 'Visconsin,'" said the picture man, "and I wanted to find out in Variety who I am working for, whether my own circuit or 'Palaban and Katz.'"

(Pinkstein and Ruben are the largest Wisconsin picture theatre operators.)

ABE BALABAN NOT HEADING N. Y. OFFICE

Chicagoan Prefers Chicago—Directing From There

Abe Balaban will not head the New York booking offices of the Famous Players-Balaban and Katz merged theatres corporation. This is stated to have been confirmed by Mr. Balaban to his associates when in New York last week.

Abe Balaban's work in part in Chicago has been the engagement for the B. & K. theatres and he prefers to remain in his home town, operating the mid-west portion of the joined circuit from that end.

Meanwhile at the F. P. office, where Sam Katz and Harold B. Franklin are in charge of the theatre operation, nothing seems to have been given attention excepting as to general outline of the reorganization of the booking offices, which started when Hirschel Stuart of St. Louis was appointed general director of presentations for all of the houses. It is understood that Mr. Stuart does not comprehend that the engagement of people or acts comes within the purview of his duties, although Stuart may be asked to endorse the selections of bookers eventually to be made, since the two departments will be closely interwoven.

Applications from Vaudeville. The Famous office is reported swamped with applications from vaudeville bookers and agents. As many as can be learned the heads of the office have not as yet settled down to choices. It is said the F. P. people are curious through the number of applications received to know what is the matter with vaudeville, holding so many apparently dissatisfied people.

It will call for two or three months' steady application, it is said, before Messrs. Katz and Franklin will be able to okay their newly formed organization.

Harry Goldberg, formerly booking manager for Famous Players and who, in that capacity, did attempt to place some acts in the F. P. houses, has resigned from the F. P. (Continued on page 34)

Adoree-Glass Wedding?

Los Angeles, Nov. 2.
Renee Adoree and Gaston Glass are reported having been secretly married.

The ceremony is said to have taken place in Tia Juana Oct. 22 and that both are keeping the nuptials secret until such time as they care to make an announcement.

BALTO. HITCH

2 Whitehurst Stockholding Groups Clash on Loew Offer

Baltimore, Nov. 2.
The reported negotiations being conducted by Marcus Loew for control of the Century and Parkway here have not been completed and the understanding now is that they are unlikely to reach consummation. Loew is reported as having offered about \$2,400,000 for the theatres, but it is reported this did not mean the Loew interests would say it in cash, but that they would give the Whitehurst interests stock in Loew enterprises.

The hitch in negotiations has been that although one group of stockholders headed by Gen. Bladen Lowndes, local politician and an officer of the Fidelity Trust Company, was ready to sell, the minority stockholders and the Whitehursts themselves objected.

Report now is that this season has turned good profits all around.

"Phantom" at Colony On Grind Policy

Following "The Freshman" in two weeks at the Colony, Universal's "Phantom of the Opera" has been booked for a grind showing, and the same scale of 50 cents all over matinee and 85 cents at night will prevail for this showing.

"Freshman" will move to the Cameo.

F. P.-L. BRIEFS IN HEAVY DEMAND

Gov't's Syndicated—Another Wants Famous'

Washington, Nov. 2.

Syndication of the Famous Players-Lasky investigation by the Federal Trade Commission is growing excited. After its several years of procedure newspapers apparently have just discovered a general interest in the motion picture probe.

James Robbins has syndicated a resume of the Government's brief in the Famous matter, similar in tenor to that published in Variety for four weeks. It is said around here that the Robbins syndication was suggested through Variety's articles on the Famous Players matter. Last week the New York "World" and local "Star" employed the Robbins serial.

The "World" also employed syndicator, is said to have attempted to secure the Famous Players side of the legal controversy, with doubt if he succeeded in progressing. His brief is not due for filing until Nov. 10. A pre-release may be given out today.

Meanwhile the offices of the Federal Trade Commission have been swamped by a horde of newspaper men who want information, exclusive stories and briefs, all on the F. P. case.

Nothing more than cursory notice was given this proceedings as it progressed. It is in line at present with the extraordinary attention given by the dailies to anything pertaining to the picture business.

The "World" also employed Adolph Zukor to state his side in its Sunday issue.

Zukor's article stated F-P controlled about 16 per cent (maximum) of the film sales in the country and that competition was free and open. He also denied coercive methods in acquiring theatres.

FOX-TENNYSON MARRIAGE

Los Angeles, Nov. 2.

Earle Foxe and Gladys Tennyson were married at Ventura, Sept. 6.

Both are screen players.

Mrs. Fox was the former wife of Chester Bennett, picture director, from whom she was recently divorced.

"PROFIT ON FILMS COMES FROM FOREIGN SALES," SAYS REPORT

Chief Examiner Alvord's Assumptions from Testimony Before Federal Trade in F. P.-L. Investigation—Details Leak Out Sparingly—General Resume with Picture History Outlined

\$100,000 PRICE IS REPORTED FOR 'PADLOCKED'

Rex Beach's Story Bid For by 3 Producers—Right from Magazine, Too

Immediately after the Rex Beach story called "Padlocked" appeared in the "Cosmopolitan" last month, Famous Players, Metro-Goldwyn and First National began bidding in opposition. The price today stands at \$100,000, or a little over, and the understanding is that a deal has been closed, but the purchasing company has not been announced.

If the figures are accurate or anywhere nearly approaching the sum mentioned, they stand as a record for a story purchased directly after its appearance in a magazine and without the benefit of a stage production.

No Reconciliation Between Valentinos, Says Rudy

Los Angeles, Nov. 2.

Possibilities of a reconciliation between the Rudolph Valentinos is nil, according to a statement issued by Rudy yesterday before entraining for New York. Valentino sails from there Nov. 14 and will remain abroad until January. He will also attend the London premiere of "The Pirate" Nov. 30.

Valentino admitted the possibility of a conference with his estranged spouse to discuss her proposed divorce, but emphasized that a reconciliation is impossible.

It is reported from another source the actress will try to prohibit Mrs. Valentino from using his name when she embarks upon her proposed screen career.

Barbara La Marr May Not Return to Screen

Los Angeles, Nov. 2.

According to reports, Barbara La Marr is in a very serious condition in a secluded spot in the foothills adjacent to Los Angeles.

Miss La Marr, after completing her last picture for First National, "The Girl From Montmartre," was taken to a sanitarium in the high Sierras. She remained there for several weeks. It is understood the climatic conditions were none too good so it was decided to bring her back close to Los Angeles.

According to friends, it is said Miss La Marr may never appear on the screen again.

CUNEO KILLS SELF

Los Angeles, Nov. 2.

Lester Cuneo, western star in independent features, committed suicide yesterday in his home in Hollywood by shooting himself in the head. Just previous to pulling the trigger Cuneo bade good-bye to his two children.

The Cuneos quarreled last week and Mrs. Cuneo started an action for a divorce. This was regarded as the cause of her husband's suicide.

Meagre details of the report made by Chief Examiner Alvord of the Federal Trade Commission in the Famous Players-Lasky investigation are seeping through legal channels in New York. A couple or more of the theatrical attorneys appear to have some knowledge of the Alvord report but sparsely recount their information from memory.

It is understood the paper is entitled "Report Upon the Facts." In it the Chief Examiner is said to draw no conclusions nor does he make recommendations and requests no "orders" in the F. P. matter from the Commission.

An important point made in the report, according to the information at hand, is that renovated films are shipped abroad by American producers for the foreign trade. The gross income, it is said, from the foreign trade amounts to the gross profits of the American producer's entire business.

This conclusion of the Examiner is in line with the common report that Famous was interested in the deal that the ordinary picture release of the past two years depended upon its profits from abroad.

In the report is the average number of films sent across waters with the average gross receipts for rentals broad, for the period covered.

It is said the report gives 573 theatres as the number Famous held an interest in August 31, 1921, with 173 of them controlled by it. Sept. 1, 1924, the number of houses Famous was interested in is stated as 336 with Famous then controlling 155.

(The above statement appears to be in error, either through transmission or in the original. By Sept. 1, 1924, Famous Players held the entire list operated under its subsidiary, Southern Enterprises, controlling all of the houses so listed, amounting to not less than 223.)

"Samples" of "Shock Ads"

Among other points made by reports are "Shock advertising," "Samples," "How employed to out Independents who wouldn't sell" (out); "Corporations owned entirely or in part by Famous Players-Lasky throughout the world."

A section is said to be devoted to West Coast theatres (California); also a detailed line-up of Loew's, Inc., also Metro-Goldwyn, with Famous Players.

Famous methods of acquiring theatres is gone into, this taking in along with other sections considerable of the matter as presented before the commission in the Government's Brief, a digest of which has

(Continued on page 56)



FORUM
THEATRE BEAUTIFUL
LOS ANGELES

Week Beg. Nov. 7

Warner Bros. Present
MONTE BLUE
in
"The Limited Mail"

Other Added Events

DIGEST OF GOV'T'S BRIEF IN INVESTIGATION BY TRADE COMMISSION VS. FAMOUS PLAYERS-LASKY

(To be completed in four installments in Variety.)
FINAL INSTALLMENT

By **HARDIE MEAKIN**

(Variety's Correspondent at Washington, D. C.)

The control of the producing, distribution and exhibiting of motion pictures by Famous Players-Lasky, as set forth in the Federal Trade Commission's brief, in which is shown the "tie-up" with the Stanley Company in Philadelphia, the Saenger Company in New Orleans and Loew's, Inc., as well as the acquisition of theatres not only in the United States, but throughout Canada and Europe as well, has been set forth in the preceding three installments of this digest of the above-mentioned brief.

In the current, the fourth and final installment, there is first touched upon in the brief:

XVIII. (B), FIRST NATIONAL CONNECTIONS.

"Zukor, having failed in 1917 and 1918 to secure control of First National through Williams and Schwalbe, as has been shown, nevertheless did not abandon his original intention of ultimately controlling this circuit of theatres, and has been slowly but consistently ever since making inroads upon the First National franchise holders, until at the time of the taking of this testimony on this case he had made 'business connections' with numerous of the theatres in the circuit."

The N. G. D. O. tie-up in New England, through Gray, is cited. This was set forth earlier in this digest. In the south "Zukor had coerced and intimidated Hulseley into betraying the First National associates by selling out to Zukor in the fall of 1919." Tie-up with West Coast Theatres.

F. P. REPLYING, ARRAIGNS COMMS'N FOR "ABOUT FACE"

Cites Approval of Chain Stores, Ford Agencies and U. S. by Federal Trade, While Reversing Itself on Famous Players' Method of Distribution—Brief Will Be Filed Nov. 10—Digest Next Week

The salient argument to be interposed by Famous Players-Lasky Corp. and co-defendants in the Federal Trade Commission's suit is the right of the American manufacturer to sell his product direct to the consumer without the necessity of utilizing intermediary sales agents, be they wholesale or retail middlemen. As applied to F. P. and the other defendants—the Stanley Co. of America, Stanley Booking Corp., South Eastern Theatres, Inc., Southern Enterprises, Inc., Saenger Amusement Co., Adolph Zukor, Jesse L. Lasky, Jules Mastbaum, Alfred S. Black, Stephen A. Lynch and Ernest V. Richards, Jr.—the film producing company will argue in this brief to be filed Nov. 10 that they have the right to market their pictures through self-controlled outlets without the interposition of outside middlemen.

Robert T. Swane, of Paul D. Cravath's law firm (Cravath, Henderson & McDermott, 52 William street, New York City) interprets this as the main issue of the case, despite the inuendo, as he terms it, of the Examiner's report and the brief of the Commission's counsel. The main charge against the defendants, Famous Players, Zukor and Lasky is that they "early in 1914 . . . formulated a plan for the union of the three branches of said industry, namely, production, distribution and exhibition" (Report,

p. 108) and that they conspired to unite production, distribution and exhibition under one company through the medium of allied corporations.

Chain Stores Sanctioned
The F. P. brief will argue that the Commission which has heretofore sanctioned the chain grocer, hardware merchant, lumber dealer and the like to market their own wares direct to the public, now seeks to do an about-face as regards the Famous Players-Lasky Corp.

The question of monopoly is strenuously denied. The issue of marketing its own product introduces the statement that the U. S. Steel Corp. and the Ford Motor Car Co. are even greater organizations when it comes to exploiting their own wares. Famous-Players will stress in its brief that unlike these other corporations, they do not utilize their own make of raw materials necessary for productions.

The right to buy, own and control picture theatres in various cities to exhibit F. P. product is no more unlawful than the Ford company's maintenance of its own agencies as outlets for their own products, is another argument.

A digest of the F. B. brief will be published in four installments starting next week, similar to the summary of the Government brief which concludes in this issue.

Inc., the franchise holders in Los Angeles and California. This effected through Zukor theatres and Loew's State theatre in Los Angeles and Loew's Warfield in San Francisco, which houses are the First National theatres in these two cities.

In Chicago, McVickers theatre is owned by Zukor, under working agreement with Balaban and Katz, who are First National franchise holders. [Editor's note: The merger of Balaban and Katz with F. P. was announced several weeks ago.]

In Cleveland, tied in through Loew's Ohio Theatres, Inc., which controls the franchise through Emanuel Mandelbaum.

Cornick's testimony of meeting in 1921 at Zukor's home with Gordon, of Boston; Black, of Des Moines; Mastbaum and Schwalbe, of Philadelphia; Lieber, of Indianapolis; Katz, of Chicago, and others present. Zukor's speech that certain practices in industry should be done away with was accompanied by an offer to go into agreement with those present for the discontinuance of these practices. "It is significant to note that Zukor's son-in-law, Arthur Loew, was also present at this meeting." Cornick's testimony not denied by Zukor. Was substantiated by Robert Lieber. No working agreement reached, but the evidence shows Zukor, Loew and First National interests are becoming more closely affiliated.

"We confidently submit that unless he (Zukor) is stopped by an order of the commission it will not be but a short time until he has accomplished what he started out to do in 1917, to wit, gain control of First National Circuit and eliminate it as a competitor in distribution and production and bring it under his complete and undivided domination." Zukor always planned to acquire the First National theatres. "This

plan is now about to be consummated through these various 'business connections' which he has made throughout the country."

XIX. COERCIVE METHODS EMPLOYED TO COMPEL EXHIBITORS TO BOOK FAMOUS PLAYERS-LASKY PICTURES.

This has been covered rather extensively in previous portions of this digest. Here still more evidence is set forth of the "sales" methods of F. P., such as "black advertising" and "clocking," with the brief declaring, "This practice of spying into the private business affairs of other concerns has long been held to be unfair by both the courts and the commission."

XX. THE EFFECT UPON THE MOTION PICTURE INDUSTRY OF BLOCK BOOKING, I. e., Compelling the Exhibitor to Take All or Substantially All of the Producer's or Distributor's Product; and the Effect of Producers-Distributors Owning, Controlling, or Operating Theatres, Especially First-Rus Theatres.

This heading is self-explanatory. Much testimony is here set forth, including that of N. C. Coyne, W. W. Hodgkinson, R. M. Yost, Mary-Pickford, Douglas Fairbanks, I. I. Brown, Nicholas Schenck (Loew's, Inc.), W. W. Irwin, H. B. Connick, Louis L. Dent, A. C. Bromberg, G. R. Allison, Samuel Goldwyn, Tarrington Baker and Al Lightman. (These are set forth.)

XXI. CONSPIRACY.

"Paragraph five of the complaint charges that the respondents 'conspired and confederated together to unduly hinder competition . . . and to control, dominate, monopolize or attempt to monopolize the motion picture industry.'"

Particular reference is made to Sections III and VI.

"The results of all these conspiracies and combinations is that the Famous Players-Lasky Corporation has, since its formation and continuously, from its organization to the present hour, increased its domination over the industry." Zukor now owns or controls approximately 200 theatres, in whole or in part, besides the preferential rights in the Stanley Company, the Saenger Company and Gray Gordon circuit. In addition to these, there is cited the section covering "Loew Connections," wherein Paramount pictures are exhibited 100 per cent in the first-run houses of the City of New York. This is also true of the Loew houses in which Zukor owns an interest and the other Loew houses in the key cities of the country in which Zukor does not own theatres.

"The doctrine of conspiracy is that it is not necessary that there be a formal agreement between the conspirators. If the evidence shows that they are acting in concert, understandingly with a common purpose, to consummate an unlawful end or scheme, it is sufficient to constitute a conspiracy."

"The undisputed evidence in this case is that the ownership of theatres by producers and distributors is an unfair method of competition in the same way, and with the same effect, as block booking. It is unfair to the competing producers, the competing distributors, and to the public. An order against block booking, unaccompanied by an order to divest, is futile."

"We do not believe that the evidence in this case would warrant an action under the Clayton Act, and that it is only by virtue of the power granted to the Federal Trade Commission that the continuance of these unfair methods and practices alleged in the complaint, and proved by the evidence, can be stopped and the door opened to a free and open market for the sale of motion pictures where every producer will have an equal opportunity freed from the undue restraints now imposed as a result of these conspiratorial combinations to unduly restrain the sale of pictures, and the unfair methods in attempting to monopolize the industry."

An order is asked directing the Stanley Company of America to either quit the exhibition end or the distribution of pictures. This also applies to the Saenger Company of New Orleans, for "here is positive proof that in the Philadelphia territory and in the states of Louisiana and Mississippi a substantial portion of the United States is closed, or partially closed, to the independent producers who do not own theatres or have affiliations with those corporations that control them."

"Your counsel, in asking this commission to issue an order . . . realize the far-reaching results of such an order, and that it contemplates the disposal of property of a probable value of more than one hundred million dollars."

The brief closes with an outline of like cases wherein such orders have been issued.

[The matters covered by the Government's brief are of a period prior to 1924.]

"WILD HORSE" FILMS' FINISH

**Sale Ordered of 100,000
Free Mustangs?**

Washington, Nov. 2.

The death knell of the wild Indian ponies and mustangs, which may mark the end of "wild horse" pictures for those who have utilized these wild herds, has been rung by the Department of the Interior.

An order has been issued to treat these animals as they are destructive, with it being indicated that the price received could be any old amount.

It is estimated that there are in excess of 100,000 of these wild ponies and mustangs on the western plains.

Hoyt Directing Mrs. Sheik

Los Angeles, Nov. 2.

Harry Hoyt has been engaged to direct Mrs. Rudolph Valentino in her first F. B. O. production. He is in New York City and expected to start work on the picture Nov. 5.

The story is to be a modern drama with Mrs. Valentino providing the ideas for the settings. She will receive \$12,500 for her work in this picture.

Population of Cities

On page 2 of this issue is a list of all cities in the United States of over 25,000 population.

The cities are divided into classes, according to their present population.

CHURCH FILMS VERY ACTIVE

Unusual activity appears in the making of religious films, intended for church use only, with a number of newly formed concerns going in for this particular phase of picture making.

One of the companies that plans considerable specializing in this work is the Religious Motion Picture Foundation, Inc., which is headed by William E. Harmon.

The demand for the church films on the increase, film men declare, with the films being used as features for benefits, with one day showings booked.

SELECTS ELINOR FAIR

Cecil B. DeMille has taken another feminine lead under his wing by casting Elinor Fair for "The Volga Boatman," which Conrad Berevick wrote. DeMille will direct.

DOHENY BACKS SWANSON'S FILM

**Oil Man Guided by
Nephew Into U. A.**

Los Angeles, Nov. 2.

E. H. Doheny, millifillio oil operator, will be the financial sponsor of the productions made by Gloria Swanson for United Artists release.

Doheny is known to have been interested in an indirect way in financing the Douglas Fairbanks productions but at no time has his name cropped forth. Interested in the project or has he shown any interest personally in what has been going on.

It is understood that during the past year through a nephew by marriage, Financier Cleary, formerly treasurer of the United Artists and now business manager for Miss Swanson, the oil magnate has taken the matter of picture production seriously from a business standpoint.

It is said that Doheny has implicit faith in Cleary's business ability and judgment and that the latter has convinced his uncle the United Artists group are a money making aggregation and that the investment would be a good one for him.

Doheny, it is said, will assume the entire burden of fostering the cost of the Swanson productions and it is likely will eventually go further, to finance the picture business, if the judgment of Cleary warrants it.

Bids for Producers

Harry Cobb, of Cohn, Brandt and Cohn, (C. B. C.) independent producers who released under the Columbia trademark via the studio exchanges, is reported dicker with Metro. The film company is said to have made him an offer to come to their West Coast studio as a production supervisor.

B. P. Fineman, director of the F. B. O. productions on the coast, has also been tendered a post with Metro at a reported salary of \$1,000 weekly. Fineman refused, stating that he was doing better financially with F. B. O. Fineman's wife, Evelyn Brent, is an F. B. O. star and the firm has recently begun to exploit her extensively as their leading female star.

B. P. Schulberg, who recently rejoined Famous-Players, was also sought by Metro, but was turned fell through and Schulberg shortly goes to the coast as head of the F. P. production activities there.

Goldbeck Made Director, With Menjou First

Los Angeles, Nov. 2.

Willis Goldbeck, scenario writer for Famous Players, has been promoted to the directorial staff. Adolphe Menjou in Michael Arlen's "Ace of Cads" will be his first assignment.

Arlen, "Ace of Cads"

Los Angeles, Nov. 2.

The first of the Michael Arlen pictures to be made by Famous Players-Lasky will have Adolphe Menjou as its star.

The title will be "The Ace of Cads," with the picture going into production Jan. 25.

STUDIO FOR INDEPENDENTS

Los Angeles, Nov. 2.

Richard Thomas Productions have taken over the Bierwilla studio, formerly operated by Ben Wilson at Santa Anita boulevard and Gower street, in Hollywood.

The Thomas concern is said to be backed by Northern California capital and will turn out products for the independent market.

COSTUMES FOR HIRE

PRODUCTIONS
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PRESENTATIONS

BROOKS

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SAENGER CO. DENIES AND ADMITS IN ANSWERING GOV'T BRIEF

First to Submit Answer in Federal Trade Commission's Picture Investigation—Asserts That Richards and Lynch Fighting Each Other

Variety Bureau
Washington, Nov. 2.
First to file their brief in answer to the charges of the Federal Trade Commission, the Saenger Amusement Company and Ernest W. Richards, Jr., through Charles Rosen, their attorney, claim there is no evidence of a conspiracy between the Saenger Company and Adolph Zukor, F. P., and the others named. It is set forth in the only complaint against this southern theatre company is that it "conspired and confederated with" those named above and constitutes the only "unfair method of competition" alleged against them.

Attention is drawn to the fact that the amended complaint transferred the alleged violation of the Clayton Act and "pitched the entire case upon the violation of section 5 of the Federal Trade Commission Act."

That F. P. is a producer while Saenger is an exhibitor is also stressed. "The point upon which is stressed the brief," the commission states the brief, "the commission alleges is that the Georgia Enterprises, Inc., a subsidiary of Southern Enterprises, Inc., owned by the Famous Players-Lasky Corporation, and Stephen A. Lynch, at one time bought 49 per cent. of the stock of Saenger Amusement Company, Inc., from a stockholder named Herman Fitchenger."

"The evidence in this case shows that not only were Saenger Amusement Company, Inc., and Ernest W. Richards, Jr., no parties to this transaction, but that they considered it a hostile act on the part of the Famous Players-Lasky Corporation. Stephen A. Lynch and Southern Enterprises, Inc."

It is set forth that the evidence (Continued on page 52)

Milwaukee Fight Sends Big Bill Into Saxe's House

Milwaukee, Nov. 2.
To compete with the big inroad Laemmle's Alhambra has made into the Saxe Wisconsin theatre and to offset the heavy damages inflicted by U. S. "Phantom," the Saxe house has built up the biggest picture house stage program ever attempted in this city, for this week, commencing Oct. 31.

Headlined by Al Herman, the bill includes two jazz bands, the Jolly Jesters, 13 pieces, and the Gerold Inn Serenaders, 11 pieces, the latter out of jobs as a result of the U. S. rum padlocks on the roadhouses, in addition to Frederick Kopp's 25-piece Wisconsin theatre orchestra. Milton Watson, Paul Ash "find," is held over for a second week and to make "Syncopeation and Charleston week" a bigger success the Wisconsin has booked Mel Johnson and Dolores Perry, who won first in Milwaukee dance hall Charleston contests, for the week. Moss and Manning Sisters and June Elvilde, screen star, complete the program. The picture is "Seven Keys to Baldpate."

Blank Wants Ford's

Waterloo, Ia., Nov. 2.
The A. H. Blank Theatrical Enterprises of Des Moines are negotiating for the purchase of the Ford-Diebold interests in Waterloo and Cedar Rapids, involving seven of the largest picture houses in those two cities. The Ford-Diebold chain includes the Waterloo, Strand, Crystal and Palace in Waterloo and the Strand and Palace in Cedar Rapids as well as the Palace in Vinton.
The local chain has been operated for a number of years by A. J. Diebold, Mike Ford and his son, Leo Ford.

BEN TURPIN BACK

Los Angeles, Nov. 2.
Ben Turpin will again return to the Mack Sennett fold. Following the death of his wife the comedian decided that he owed to Sennett to resume work in pictures for him. His first picture is scheduled to begin Dec. 1.

Where's That Boozie?

No one seems to know where the 10 barrels of booze have gone that Jesse Lasky left in a freight car in New Jersey. There's a suspicion around that if Sam Katz gets 10 barrels of booze shortly the presentation card will bear the name of Adolph Zukor.

Sheehan Selects Borzage

Los Angeles, Nov. 3.
Frank Borzage has been chosen by W. R. Sheehan, vice president and general manager of the Fox to produce "The First Year" on the screen.

Frances Marion is making the screen adaptation from the Frank Craven stage play.
Those chosen for the cast include Matt Moore, Kathrine Perry, J. Farrell MacDonald and Margaret Livingston.

CANADA AND ITS NEW GOVT

High Tariff Pledged—
Films Interested

Washington, Nov. 2.
The new government of Canada is causing some speculation among officials here as to this nation's export business. The conservative party going into power has pledged itself to a high tariff which may have a pronounced commercial reaction in the United States.

Not only is Canada one of this country's biggest customers in the general commodities but also does it purchase many millions of feet of picture film. An increased tariff to protect Canadian manufacturers, say officials of the Department of Commerce, may not affect the films to any great extent unless it is the purpose of the new government to encourage the importation of British produced films.

This nation's export into Canada of motion picture film totaled 19,620,560 linear feet during the year 1924 valued at \$53,355 while exports for the first nine months of the current year have already reached 16,945,254 linear feet, valued at \$674,294.

Mrs. Rupert Hughes' Shop

Los Angeles, Nov. 2.
Mrs. Rupert Hughes, recently married to Major Rupert Hughes, has embarked into the commercial field and is now managing proprietress of the Child's Gift Shop in Los Angeles. The place handles all sorts of novelties and antiques, with Major Hughes aiding in its operation by writing all of the advertising copy. For that job he receives no reimbursement.

Prior to her marriage Mrs. Hughes was known on the stage and screen as Patterson Dial.

ROWLAND STAYS WITH 1ST NAT'L

Renews 3-Year Contract
—Eschmann Out

Richard A. Rowland, general manager of the Associated First National, renewed his contract with that organization Sunday. The new contract is for three years and under it Rowland will receive a bonus and also an increase as he will have an interest in profits of the organization.

It was rumored last week that Rowland had delivered an ultimatum that either he was to receive a substantial increase or he would sever his connection with the organization.

At a meeting of the Board of Directors of F. N. last week, it appeared that there would be a deadlock between two factions, one of which favored granting the increase and another which was bent on blocking. The difficulties standing between both were cleaned up late on Saturday and early Sunday.

On Monday it became known that there also was a shake-up in the home office sales division with E. A. Eschmann, general sales manager of the organization, retiring and Ned Debniet, who has been associated with Universal in the South, replacing him. The Debniet appointment becomes effective tomorrow.



MILDRED MELROSE

"The Original Miss Personality"

After seventeen consecutive "personality" weeks on the Pacific Coast, she opened her eastern tour of the great motion picture theatres of the country at the Missouri Theatre, St. Louis, scoring a real sensational hit. Her original engagement was extended for three additional weeks while PHIL TURPIN, her booking representative, has secured for her a route that will keep this new dancing marvel busy until way after the first part of the new year.
Miss Melrose who carries a complete staff of exploitation experts under the personal direction of her manager HOWARD LAKETNEY, is able to secure the utmost in newspaper publicity, and while in St. Louis the various original newspaper tie-ups brought forth the greatest amount of free publicity since ever accorded an artist in that city.

PAUL ASH IMITATOR, 'SIGGIE,' FLOPS; HAS EVERYTHING BUT ASH

Tried Out at Pantheon, Chicago, Backed by Full B. & K. Organization—Couldn't Stand Comparison with Original—Going Back to Ash's

SYDNEY COHEN ELIMINATED

Harmony Between Organizations—Working With Hays

A move in the direction of complete harmony between the M. P. T. O. A. and the Will Hays organization will undoubtedly be the outcome of the series of conferences held in the Hays offices between the Administrative Committee of the M. P. T. O. A., comprising A. Julian Brylawski, Harry Davis, E. C. Connerford, Nathan Yanine and Jake Wells and Will H. Hays.

Prior to the holding of the meetings with Hays the administrative committee, together with R. E. Woodhull, president; Sydney S. Cohen, chairman of the board; L. M. Sagal and Joseph M. Seider, met in New York last week, and these meetings resulted in the appointment of Seider as business manager of the exhibitor organization. He has been installed in separate offices in the Earl Carroll Theatre Building and will begin the operation of an exhibitors' service organization.

The movement practically means the elimination of Sydney S. Cohen as a prominent place in exhibitor politics. This will probably again bring about harmony in the exhibitor ranks, with Michigan, Texas and the northwest returning to the M. P. T. O. A. fold.

With the exhibitors united and working in harmony with the Hays organization the industry will be enabled to put up a solid front in all legislative matters affecting the industry.

The administrative committee of the M. P. T. O. A. issued a statement to the effect that Seider had been appointed business manager, and also stated that they held the series of conferences with Hays for the purpose of "advancing the general conditions."

A significant fact was the absence of Cohen as chairman of the board from the meetings with Hays. The administrative committee seemingly has taken entire command of the exhibitor organization, and is seeing that their will instead of that of one man who has so long headed the organization is being carried out.

At his offices Monday Mr. Hays refused to comment on the situation other than to say that steps were being taken to bring about co-operation between the two organizations so that they might work in perfect harmony for the good of all concerned.

Ernest Torrence Suffers From Former Ailment

Los Angeles, Nov. 2.
Ernest Torrence, screen actor, is critically ill at his home in Hollywood. He is suffering from what is reported to be a void in one of his lungs as a result of an opening of an old bruise.

Torrence for three weeks worked in the cast of "The Golden Journey" playing Hassan. Last week when called upon by Director Paul Walsh to finish some scenes, Torrence said to have been unable to arise from his bed. The result was that Walsh has found it necessary to go ahead and make other sequences until Torrence will be able to come back.

Hassan is the principal part and Walsh does not care to use a double to complete the scenes in which Torrence was scheduled to appear. Just when Torrence will be able to continue his part has not been ascertained.

Chicago, Nov. 2.
The Ash style of entertainment which was installed at the Pantheon about six weeks ago under the direction of Paul Ash's former assistant, "Siggle," will be discontinued Sunday. The house will revert to a slight picture policy, with a 19-piece pit combination, changing pictures three and four times weekly and a 25c gate.

The Pantheon, until B. & K. invaded that section of the city, was one of the outstanding cinema establishments in the neighborhood. When B. & K. opened their Riviera with pictures and presentation the Pantheon began slipping until it finally hit bottom. Various forms of entertainment have been attempted to place the theatre on a paying basis, with each futile. Conditions became worse when the Diversey and Uptown opened. The Riviera changed its policy to five Orpheum acts, and a feature.

The only solution left was to find another Paul Ash. "Siggle" was looked upon as logical, having been associated with Ash. He was groomed by the eccentric leader personally and apparently knew all the tricks. An extensive advertising campaign was instituted in the new leader's favor which practically covered the entire North Side and surrounding neighborhoods. The first week of the new show, for a glimpse at the new find. While his personality and showmanship were incomparable as to that possessed by Ash, "Siggle" was given every opportunity to prove himself worthy of holding down the tough assignment.

Business kept gradually decreasing, and with the enormous expense involved in entering a combination of this character, necessitating a (Continued on page 52)

1ST NAT'L MAY RETURN WEST

Most Important Rumor of
Several Reports

Los Angeles, Nov. 2.
Whatever other changes occur within the First National organization, and many are rumored, the most important report at the present is that the company will cease its production in the east to do all its work in the United States on the coast.

This would mean that most production would go under the supervision of John McCormick, general western representative for First National and now presenting the Colleen Moore (Mrs. McCormick) pictures under his name. McCormick returned from New York Sunday with Ronald Colman, having made the round trip across the continent just to spend a few hours in consultation with Richard A. Rowland, who had returned from Europe. That a general lacking up has taken place within the First National offices is no news to the picture trade, as resignations have been rumored right and left, the latest being the resignation of Rowland himself.

If First National should return to the coast exclusively, it would mean that the Biograph studio in the Bronx, New York, would be relinquished and that the Milton Sills, Doris Kenyon, Earl Hudson productions and other films in the making would be done on the coast.

How this will affect the status of several eastern representatives is not stated.

DIANA MILLER RELEASED

Los Angeles, Nov. 2.
Diana Miller has been released from a five-year contract with Fox. She had been with Fox for one year.

"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

The Class Waltz Ballad of the Year!

✓ **A FEIST HIT!**

"WHEN THE ONE YOU LOVE LOVES YOU"

by Cliff Friend, Abel Baer and Paul Whiteman

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

Tops Any Novelty Ballad We Ever Published!

✓ **A FEIST HIT!**

"I'M SITTING on TOP of the WORLD"

(JUST ROLLING ALONG—JUST ROLLING ALONG)

by Lewis and Young and Ray Henderson

*"You Can't Go Wrong
With Any 'FEIST' Song"*

714 Seventh Avenue LEO FEIST, Inc. New York

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CINCINNATI, 702 1/2 Lyric Theatre Bldg.
PHILADELPHIA, 1228 Market St.
KANSAS CITY, Gaiety Theatre Bldg.
CHICAGO, 167 N. Clark St.
BOSTON, 131 Tremont St.
DETROIT, 1620 Randolph St.

LOS ANGELES, 417 West Fifth St.
MINNEAPOLIS, 453 Lind Avenue
TORONTO, 183 Yonge St.
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138 Charles Cross Road
AUSTRALIA, MELBOURNE, 276 Collins St.

**Dance
Orchestrations**
35¢ from your Dealer
or DIRECT

"It's In The Air! A New Hit!"

SLEEPY TIME GAL

It Came
Out Of The
West Like
A Tornado
And Is
Sweeping
The Country!

Here's your
Copy

Hop Right
To It!

A Great Dance Tune
An
Effective Ballad

**"MIGHTY
BLUE"**

You Can't Go Wrong
With Any FEIST Song!



Lyric by
JOS. R. ALDEN and
RAYMOND B. EGAN
Moderato

ARTIST'S COPY

Sleepy Time Gal
(A Fox Trot Lullaby)

Music by
ANGE LORENZO and
RICHARD A. WHITING

Would-nt it be a change for you and me to stay at home once in a while?
Would-nt it be a pleas-ant sight to see a Kitch-en - ette on-ly for you?

We cob-ble-ret-un-till the break of day, I'll bet we've danced man-y a mile.
Would-nt it be a pleas-ant sight to see a ta-ble set on-ly for two?

I'd like to see a Mov-ie once more, they don't keep peo-ple stay-in' up un-til four.
I'd get a big Vic-tro-la and then we'll start in 'danc-ing ev-'ry new dance a - gain.

Would-nt it be a pleas-ant nov-el-ty to tum-ble in car-ly once more?
Then it will be a pleas-ant nov-el-ty to tum-ble in just a - bout ten.

CHORUS

p-f
Sleep-y time Gal _____ you're turn-ing night in-to day _____ Sleep-y time Gal _____
_____ you've danced the ev-ning a - way _____ Be-fore each - sil-ver-y star _____ Fades out of
sight _____ Please give me one lit-tle kiss - then let us whis-per good - night - It's gettin'
late and dear, Your pil-low's waitin' Sleep-y time Gal _____ when all your dance-in' is thru _____

Sleep-y time Gal _____ I'll find a cot-age for you _____ you'll learn to cook and to sew
_____ What's more, you'll love it I know _____ when you're a - stay at home, play at home eight o'clock Sleepy time
Gal.

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CHICAGO, 127 N. Clark St.
BOSTON, 120 Tremont St.
DETROIT, 1200 Randolph St.

LOS ANGELES, 417 West Fifth St.
MINNEAPOLIS, 428 Lake Avenue
TORONTO, 123 Yonge St.
LONDON, W. C. 2 ENGLAND
120 Charing Cross Road
AUSTRALIA, MELBOURNE, 275 Collins St.

Dance
Orchestrations
35¢ FROM YOUR DEALER
OR DIRECT

"OFF WEEK" ON B'WAY—KEATON FILM BELOW PREVIOUS GROSS

Capitol Did \$50,700 on Week—Menjou's "King"
Held Up at Rivoli, \$28,600—\$350,000 "Fresh-
man's" Total B'way Gross—Beating Chaplin's

It was an "off week" all along Broadway as far as the picture houses were concerned. None showed anything like big money, with the possible exception of the Rivoli, where Adolphe Menjou in "The King on Main Street" brought \$28,600 to the office.

As against that Buster Keaton in "Go West" at the Capitol got \$50,700, about \$10,000 under what he drew in his last previous showing at the house.

The Colony with "The Freshman" held up with \$35,050 for the sixth week of the Lloyd feature, now slated to remain for a full 10 weeks here. That would indicate that the house might possibly gross in the neighborhood of \$350,000 for its first run on Broadway (which will mean that the exception of the Rivoli going to collect a few cents that he made to the effect that Lloyd would beat Chaplin's record on Broadway).

The Rialto had a good week with "The Phantom of the Opera" which brought a statement of almost \$40,000.

Mary Pickford's "Little Annie Rooney" at the Strand went along with a satisfactory showing of business, getting \$27,777, which gave the little star \$7,xxxx on the two weeks' engagement.

Keaton's "Go West" (M-G) (4:50; \$50-\$155). Buster Keaton in "Go West" played to \$50,800 last week. "The King on Main Street" (Pathé) (1:30; \$50-\$75). Seventh week. Last week \$30,553.33; total for six weeks, \$223,081. Picture almost certain to reach 10 weeks.

Criterion—"The Vanishing American" (F. P.) (6:08; \$1.65). Second week brought \$28,600. Not planned to be followed with Griffith's first F. P. picture, "The Royle Girl," possibly until Christmas.

Embassy—"The Merry Widow" (M-G) (6:00; 2:20). Two extra performances bring total for week to 14 showing \$29,000. Not planned to bring "Mare Nostrum" in in couple of weeks.

Rialto—"The Knockout" (F. N.) (1:30; \$50-\$75). With \$18,900 last week Mill-Sills credited with best draw here in number of weeks.

Rivoli—"The King on Main Street" (F. P.) (2:20; \$50-\$85-99). Adolphe Menjou put over wallop. Last week \$28,600.

Strand—"Little Annie Rooney" (U. A.) (2:00; \$50-\$85). Second week. First week \$40,700, while last week \$28,600, total on two weeks of \$70,100.

Warner's—"Compromise" (Warner's) (2:00; \$50-\$85). Proved strong for box office, \$10,112.

Musicians' Strike Settled
Portland, Me., Nov. 2.
The musicians strike at the Strand, Empire and Jefferson theatres has been settled thereby not giving way to that dispute but removing the threatened strike hands from the theatre. A slight increase and better working conditions were granted.

DICK TALMADGE AND F. B. O.
Los Angeles, Nov. 2.
Richard Talmadge has returned from New York with a contract to make six productions for F. B. O. The first will be "So This Is Mexico" from a story by James R. Smith. Noel Smith will direct.

INTERESTING GROSSES OF FAMOUS STARS IN WASH.

Negri Down Low at \$10,000—
Chaplin High, \$17,000—
"Phantom" Off

(Estimated Washington, Nov. 2. (Estimated population, 500,000; 120,500 colored).
The terrific storm of Friday took its toll and right on top the mid-week celebration Saturday night. The figure for Pola Negri at the Palace disappointed. Film not as too well received by the dailies either. Managers for years fought for "up and up" reviews of the movies and now they've got them find their business controlled by the opinions of the scribes.

Palace—"The Phantom of the Opera" (F. P.) (2:12; \$50-\$85). Second week. First week \$10,000. Metrolopolitan—"Harold Lloyd in 'The Freshman'" (1st-10; 1:45; \$50-\$85). Held up remarkably well. Most invariably do brodie on second week. About \$12,000.

Palace—"The Phantom of the Opera" (F. P.) (2:12; \$50-\$85). No excitement. About \$3,500 under usual business done by this star. Victor—"The Phantom of the Opera" (F. P.) (1:37; \$50-\$85). Dropped considerably on second week. About \$8,000, very liberal.

Columbia—"The Gold Rush" (2d week); Metrolopolitan, "Winds of Chance"; Palace, "Exchange of Wives"; Rialto, "California Straight Ahead."

DOG FILM BEST

Topeka Prefers "Rin-Tin-Tin" to Tom Meighan

(Drawing Population, 75,000)

Topeka, Kans., Nov. 2.
Snappy weather brought out the crowds last week, but the crowds to a large extent went to the dogs in "Rin-Tin-Tin."

"Rin-Tin-Tin" at the Cozy, where to ward the latter part of the week, the customers waited hours at the sidewalk.

Box Office Estimates
Liaison—"The King of the Kings" (F. P.) (6:08; \$1.65). Second week brought \$28,600. Not planned to be followed with Griffith's first F. P. picture, "The Royle Girl," possibly until Christmas.

Embassy—"The Merry Widow" (M-G) (6:00; 2:20). Two extra performances bring total for week to 14 showing \$29,000. Not planned to bring "Mare Nostrum" in in couple of weeks.

Rialto—"The Knockout" (F. N.) (1:30; \$50-\$75). With \$18,900 last week Mill-Sills credited with best draw here in number of weeks.

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"MERRY WIDOW" WITH \$19,000 LEADS FRISCO

St. Francis Half Size of Warfield—Mix Film Off at Granada

San Francisco, Nov. 2.
After a hot battle with the use of extra publicity and street band music between the Warfield with "Lights of Old Broadway" and the St. Francis "Merry Widow," the latter won for St. Francis of smaller capacity.

Estimates for Last Week
Warfield—(2:08; \$1.00; 50-65) Marion Davies "Lights of Old Broadway" (M-G) with Fanchon Marcus Radio Revue, had tough time in this popular house. Last week \$19,000.

St. Francis—(1:40; 50-63-81)—Von Stroheim's "Merry Widow" kept front of this little house busy. First real hit. Won himself in town for premiere, \$19,000.

Granada—(2:34; 50-63-81)—Tom Mix in "Lucky Horse" (Fox) did well in the picture house. Business off for this house. Veruc Buck's presentation "Opera va Jazz" on stage, \$16,000.

Imperial—(1:51; 50-63-81)—The "Freshman" still going fine. Nothing yet announced, \$12,000.

Cameo—(3:00; 30-40)—Universal's "The Great Gatsby" (M-G) of novelties in addition to screen attraction. Mind reader and "Adversary" put on stage, \$12,000.

Imperial—(1:51; 50-63-81)—The "Freshman" still going fine. Nothing yet announced, \$12,000.

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CUCAGO ANNIVERSARY WEEK DRAWS LOW GROSS OF \$35,500

Severe Cold Hurt Scowhat Last Week—McVickers with Paul Ash Did \$24,500—"Merry Widow" Is Talk of Town

TIRED OF STANDING UP IN PROVIDENCE LOBBIES

Double Feature Bills Mean Little if Not Liked—Mary Pickford No Riot

Providence, Nov. 2.
The Rialto had a Sid Chaplin picture last week, "The Man in the Box." It looked good in the run-off room and on the stage, too, but they wouldn't come to see it. A Katherine MacDonald picture, "The Unnamed Woman," was not sufficient alone to attract them. "Little Annie Rooney," at the Victor, didn't reach the gross of "The Freshman" the week before. The Majestic pulled up to \$5,000 with "The Passionate Adventure."

They are getting so they won't stand up to see a picture in this city. Lobby lines have to seek less crowded houses. Managers are considering solution such as seats in the lobby.

The week was a bit sluggish. Business was about average in the big houses. There has been a falling off in exploitation everywhere save at the Albee, which put over a decided coup with an eight-page theatrical section, all its own, in a local daily.

Estimates for Last Week
Rialto (1:48; 10-40). Sid Chaplin in "The Man in the Box" (Warners) and "The Unnamed Woman" with Katherine MacDonald (Arrow). Substantial drop, \$500 less than average, which is about \$4,500.

Majestic (2:00; 10-40). "The Passionate Adventure" (Select) and "Keep Smiling" (A. E.) \$5,000 net, \$6,000 capacity.

Brand (2:00; 10-40). "Without Mercy" (P.D.C.) and "Lovers in Quarantine" (F.P.) Good week. Consistent business.

Victory (1:48; 10-40). "Little Annie Rooney." Not so good. \$7,000.

This Week
Rialto—"A Little Girl in a Big City"; "Simon the Jester."

Majestic—"The Women Love"; "The Police Patrol."

Brand—"Flower of Night"; "Blue Blood."

Victory—"Sun Up"; "Exchange of Wives."

"Gold Rush" at Boston's State Gets House Record

Boston, Nov. 2.
The grosses of the two uptown houses, State and Fenway, took a sharp rise last week, with both using comedy pictures. The record for the annual week of "The Gold Rush," doing about \$26,000. This was at the regular price since the picture had been shown at \$1,000.

At the Fenway the Griffith comedy, "A Regular Fellow," also drew in considerable business with the gross hitting close to \$11,000. Better by about \$1,500 than the gross of the picture shown last week. Showing of the Griffith comedy against the Chaplin picture was considered most satisfactory.

Chicago, Nov. 2.
Business has been exceedingly off in the downtown districts during the past two weeks. The sudden collapse is partly responsible, and the lack of competition the other reason. The truth of the matter is that Chicago is being overcast too rapidly. During the past month four theatres, with a total seating capacity aggregating approximately 10,000 seats, have been added. The latter is the big factor in detracting from the loop's grosses. Every time a neighborhood theatre is opened it takes with it a certain amount of patronage from the downtown houses.

The Chicago has slipped considerably and is gradually losing the theatre-going public. Since the erection of the theatre, they have built up a monument for other theatres to look up to but are making no attempt to keep it from falling. Perhaps their more recent undertakings have been keeping them too busy and little attention is being devoted to the operation of the theatre that made B. and K. famous among exhibitors.

Last week with "A King on Main Street" and what was supposed to be an extraordinary picture in commemoration of the fourth anniversary of the theatre brought the receipts down to \$35,500. The cold weather was not too much responsible for the loss of business as the poor show. The feature sufficed but the state of the market lacked substantial talent.

Like "Merry Widow" "The King on Main Street" being unanimously proclaimed heretofore as the premier picture of the season. While Chicago was not too much responsible for the loss of business as the poor show. The feature sufficed but the state of the market lacked substantial talent.

Estimates for Last Week
Chicago—"A King on Main Street" (F. P.) (4:00; 50-75). Anniversary picture. Business fell far below normal at \$35,500.

Roosevelt—"Flower of Night" (F. P.) (2:40; 50-75). Pola Negri has always proved good bet and coupled with Paul Ash drew corking week's gross of \$24,500.

Monroe—"Winding Star" (Fox) (2:15; 50). Considered good here at \$24,500.

Orpheum—"Gold Rush" (U. A.; 11th, last week) (7:15; 50-75). Ending one of the best of the season. Small seating capacity enabled it to stand up as record run. Business low last week, only \$4,500.

Randolph—"Storm Breaker" (U.) (6:50; 35-45). House seems to do best business when playing outside products. Second week. Picture broke with Universal features. Last two drew about same with this one getting \$1,500.

Roosevelt—"Merry Widow" (M. G. M.; 2d week) (1:40; 50-75). Holding own and with splendid publicity for remainder of engagement, about three more weeks. Full slick off on second week, turning in \$21,300.

FLOP IN N. O.!

Called So in Town Where Everything Dies

New Orleans, Nov. 2.
One of the worst pictures of the year locally was "Hella Highroad," at the Strand last week.

"The Trouble With Wives" was liked at the Liberty, sending the business at the Strand to a lull. "The Winding Star" almost petered out before the end of its engagement at the Tudor.

Estimates for Last Week
Strand (2:00; 25-35)—"Hella Highroad." Considered a "bloomer." \$1,800.

Liberty (1:30; 55)—"The Trouble With Wives." Styled engaging. \$3,500.

Tudor—"The Winding Star." Very little. In seven days, \$1,500.

Sidney Golden Back
Sidney Golden arrived in this country about 22 years ago in Europe for Universal.

"PHOTOPLAYS" TRIPLE BENEFIT CONTEST

A \$10,000 movie lovers contest to run 40 days in one daily paper in each of the bigger cities of the country, for which 22 key cities have already been lined up, which will have a direct tie-up with a number of picture theatres in each of the cities with a special film service, has been evolved by "Photoplay Magazine." In New York City the publication which has signed for the contest is the Daily Mirror which figures that it will be a circulation builder for the publication.

The contest was evolved jointly by James R. Quirk, editor of "Photoplay," and Edward McManus, the promotion man for years associated with the Hearst publications.

It appears on the surface as though the proposition would be a good one for all three factions concerned, the daily paper, magazine and exhibitors who link up with the proposition. This is the first time that any of the picture lovers contests run by a daily paper has been directly linked up with the box office of the picture theatre and it appears that in this particular contest a plan has been evolved whereby the exhibitor will receive a direct cash benefit. The plan is to print in the daily paper a series of 40 humorous cartoons, each one representative of a title of a picture that has been released sometime within the last five years. Coincidentally in the theatres will be shown "photoplays" with scenes from the picture which one of the rolled cartoons will represent. The daily paper in each town will run a list of the theatres showing the "photoplays" so that their readers can check and obtain a lead on what the titles may be.

There are to be five judges in each town. In the case of the "Daily Mirror" it will be James R. Quirk of "Photoplay," one of the editorial staff of "The Mirror" and three persons or connected with either publication.

The \$10,000 awarded to the contestants will be deposited in a vault as will also be the correct answers. These will be opened 10 days following the close of the contest in each city.

According to the present arrangement, it is planned to run the contest in every city of the country possible to line up simultaneously, so that there will be no chance of anyone copying the correct answers in one town and proceeding to the next where the contest would be run at a later date.

McManus will have direct charge of effecting the sale of the contest rights to one publication in each town and also of the supplying of the screen service to the various theatres which subscribe to the innovation.

In addition to the solving of the puzzle pictures, the contestants will have to submit a comment on any three of the pictures named in the contest as to the theme and the moral of the pictures they tried to write about. The solution of the puzzle pictures will be obtained that the public at large is in a great measure capable of acting as its own censors as far as motion picture entertainment is concerned.

PICTURE POSSIBILITIES OF CURRENT PLAYS ON B'WAY

(Variety's reviewers assigned to legitimate stage productions are instructed to judge each production with a view to its potential picture possibilities. Their judgments will be listed here weekly.)

"The Glass Slipper"—Unfavorable.

"THE GLASS SLIPPER" (Theatre Guild—Gulick). In spite of the trimmings given this play the playwright, Molnar, it is nothing more than the old Cinderella theme slightly twisted. This particular twist hurts the film possibilities because the Prince Charming in this case is an elderly unattractive carpenter; the type no movie audience would allow as a hero.

The story is not particularly interesting and the censors would undoubtedly raise havoc with it. *Herb.*

"The Enemy"—Excellent

"THE ENEMY" (Drama—Crosby Galsberg—Times Square). A finely written drama which is a protest against war. There are many opportunities for spectacular pictorialization. Its appeal should be international at this time with the reduction of armaments accepted as one of the world's most important topics. *Joc.*

"Lucky Sam McCarver"—Favorable.

"LUCKY SAM MCCARVER" (Wm. Brady, Jr. D. W. D. Man and John Cromwell—Playhouse).

The addition of a swiftly moving plot is all this excellent character study means to make it a picture. It is a story of a man who doesn't use hair polish or wear sideburns. As the woman's role is almost as important as that of the man, it would be a fine co-starring story, while several other roles are of such importance that good names could be used throughout.

Nothing would be changing (here the woman dies) and the chance character eliminated. *Sisk.*

"Antonia"—Okay.

"ANTONIA" (Charles Frohman—Empire). With the Frohman, Inc. Famous Players hook-up, "Antonia" is naturally an F. P. prospect. The play is not particularly conducive to filmization, but much can be introduced to jack up the action. The former prima donna, now turned country gentleman farmer, permits her more elaborate flashback stuff. It should make "fair film" material, its quality being in the "classification" depending on the ingenuity of scenarist and director. *Abel.*

"Arabesque"—Unfavorable

"ARABESQUE" (Norman-Bel Geddes and Richard Herndon—National). Not a great picture, despite its sumptuous presentation and the Oriental stuff, which usually offers at least a natural costume feature. This one is lacking in story, woeofully. It has one "hot" scene which could never be done in the theatre. It has one or two valuable scenes that can be written to it. Otherwise, as for "material" it is thin. *Lolt.*

"Easy Come, Easy Go"—Favorable

"EASY COME, EASY GO" (Lewis & Gordon—Cohan). By Owen Davis, comic movie, filled with plot, action, types and laughs, laughs, laughs. For Richard Dix this would be an almost ideal bet. Not much changing of plot to make it fit the celluloid strip. *Sisk.*

"The City Chap"—Favorable

"THE CITY CHAP" (Dillingham—Liberty Theatre). This musical version adds nothing to the original "The Fortune Hunter," already done on the screen, except that its current auspices may justify a retaking for a more modern production under the new title. *Lolt.*

"The Man With a Load of Mischief"—Unfavorable

"THE MAN WITH A LOAD OF MISCHIEF" (Comedy—Shubert—Ritz). Nothing in this English play which looks attractive for picture purposes. Long passages of dialogue take up much of its running time. It is a costume play with plot that means little on this side. *Joc.*

WILL BEN SCHULBERG INSIST ON SPEED?

F. P. Studio People Wondering
—Due on Coast November 15

Los Angeles, Nov. 2.

Jesse L. Lasky will arrive here about Nov. 13, coming from the Famous Players-Lasky convention in Chicago. It is expected that B. P. Schulberg will be with Lasky.

Executives and employees around the Famous Players-Lasky studios are a little bit perturbed regarding what conditions will be when Schulberg comes on the lot. They feel that he might endeavor to use a similar production schedule there that he had in effect when producing his own pictures at considerable less cost than Famous Players-Lasky make theirs.

Schulberg, as an independent producer made pictures in anywhere from eight to 14 days and it is said that the actors and directors on the Famous lot fear he may endeavor to pursue the same policy, if possible in the making of bigger pictures than he has made in recent years.

Tax Appeal on Sale Denied to Mid-West Firm

Washington, Nov. 2. The Central Amusement Co. of Indianapolis, operating picture and vaudeville theatres in that city lost its appeal to the Board of Tax Appeals in income and profits determined by the Commissioner of Internal Revenue involving the sale of the Alabama Realty Co., or to the Alabama Realty Co., to real estate upon which the Alabama theatre was located, upon which property the Central company held a 15-year lease dated from March 1, 1917.

The amount set down as a deficiency for the year 1920 by the Commissioner totaled \$4,199.21. The board in sustaining this determination ruled that the stock of the taxpayer and the Alabama Realty Company was owned or controlled by the same interests.

Kunsky Opens New State Theatre in Detroit

Detroit, Nov. 2. John H. Kunsky's new \$2,000,000 State theatre opened Thursday night in glory. The new enterprise made the fourth similar enterprise by Mr. Kunsky, who announces for it a policy like that of the Capitol, with a standard price of admission and continuous performances from noon to 11 P. M.

The standard musical features are taken care of by a great organ and the State Symphony Orchestra. Mrs. Marguerite Werner will be the soloist with the orchestra.

The main decorative scheme of the theatre is gold and blue with delicate touches of pink here and there.

The architect was C. Howard Crane, with the theatre erected by the Longacre Engineering and Construction Company.

Walter Greene in Agency

Los Angeles, Nov. 2. Walter Greene, one of the best known picture trade newspaper men on the West Coast, has joined the ranks of the Guy Coubert Agency. He is now disposing of players for a at the various studios around Hollywood.

COST WINNER \$50

Los Angeles, Nov. 2. A. W. Herson got into a fight on March 12, 1924, with William R. Frost, a musician employed at the Universal studio, who was his neighbor.

Frost got the best of the argument with the result that Herson brought suit for \$2,510 damages. The case was tried before Superior Court Judge Lucas who decided that \$50 covered the damage.

MISS FREDERICK RETURNING

Los Angeles, Nov. 2. Word has been received here that Pauline Frederick, in Australia for eight months, will sail for home Nov. 6. Miss Frederick will probably return to the local studios.

Sleepy While Driving

Los Angeles, Nov. 2. Kathrine Grant, film actress, was motoring in Venice the other morning at an early hour when she became sleepy. Her automobile ran into the lamp post, snapping it off. The car was damaged, but Miss Grant was able to drive it away. Later in the day after the Venice police had tried to ascertain how the damage was done, Miss Grant appeared at the police station and informed them that she would stand the bill for a new light standard. "The reason was that no complaint was entered against her for the damages."

M-G's "ALTARS OF DESIRE"

Los Angeles, Nov. 2. Metro-Goldwyn will shortly produce "Altars of Desire," written by Marie Thompson Davies. This story was purchased prior to its publication as a serial.

No director has been chosen.

M-G's Wardrobe Dept. Now on Business Basis

Los Angeles, Nov. 2. Metro-Goldwyn has put its wardrobe and costume department on a business basis and taken Kay and Marsh, who operated a retail costume shop, into the studio to operate the shop and manufacture the wardrobe.

Joe Rapf, a brother of Harry Rapf, is business head of the department which, it is said, will pay for itself within a short time.

Ethel Painter Chaffin, in charge of this department for one year and a half, has tendered her resignation, effective Dec. 1. Miss Chaffin has left for New York, where she has taken up with the completion of her contract. Prior to going with Metro-Goldwyn, Miss Chaffin was in the Famous Players-Lasky wardrobe department.

FEATURES AND STAGE ACTS

IN PICTURE THEATRES THIS WEEK (NOV. 2)

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

3d half
Roy Dietrich
H. Miller Co.
Morris & Gray
"New Broome"
Colony (2)
Broderick & Felt's
Campus Capers
Trojan 4
Rialto (5)
Don Brien Bld

3d half

Claudius & Scariot
George Du France
Louis Panico
"Freshman"
Uptown (3)
Tuxedo & Two

Frank Brooks

Lustia Leo
Louis Riker
"Shanghai Opera"
Forum (31)
Tamen Ballet
Henkel's Trio
"Where We're 1"
Criterion (31)
Khorasan 4
"The Fool"

"Des Q"

Grand (2)
California Rambler
"Beautiful City"
Olympic (3)
Cowboy 4
"He's a Prince"

ARTHUR SPIZZI

Booking the Better Picture Theatres
SPIZZI SPELLS SERVICE

New Chicago Office: 887 Butler Bldg.
New York Office: 182 Broadway

"New Broome"

Royal (2)
Kryov (2)
Strand (3)
Vincent Lopez Bld
"Classified"
Warner's (3)
"Bobby Hall"

De Pace

"Germanark"
"DES MOINES"
Capitol (2)
Paul Cadieux
Detroit, Mich.
Bway Strand (1)
"Ransom Opera"

MILWAUKEE

Alhambra
Margery Maxwell
Harriet Gould
Thermy Georgi
Jae Fong
Suzette
A. J. Colemans
"Dark Angel"
"S-S"
Cantor Lamont
Valerie & Bernoff
Hugo Lamont
"Sally Sawdust"

ST. LOUIS

Mission (31)
4 Brown Bros
Mildred Morton
"Reginald Fellow"
State (31)
Frank Kesser
Music Weavers
Elizabetha Brice
Belcanto 4
Ramb
"Lights of Bway"

ATLANTA, GA.

Metropolitan (2)
Morton Downey
"Sea Hawk"
BALTIMORE, MD.
Garden (2)
"Gossips"
Roccos Allis
Powers Duo
Brains & Borne
"Hearts Burs"

KANSAS CITY, MO.

Whit & Manning
Rivoli (2)
Loyland & Keller
BUFFALO, N. Y.
Lafayette (2)
Joe K Watson
Sherman & Rose
Lusk & Lynch

LOS ANGELES

Metropolitan (31)
Halloween Revels
Warling's Penna
Murray & Lee

CENTURY (2)

Whit & Manning
Rivoli (2)
Loyland & Keller

LOS ANGELES

Metropolitan (31)
Halloween Revels
Warling's Penna
Murray & Lee

MACY and SCOTT

THE RADIO ACES

Always Working

Evans & Pires

"Danger Signal"
CHICAGO
Chicago (2)
"Harvest Moon"
B. K. Pires
Bill Truitt
Kapitol (3)
Orville Rennie
"Where Was I?"

Tremaine Dancers

"New Broome"
Million Dollar
(Indefinite)
John P. & H.
Mack & Long
Norm Schiller
Bill Truitt
Kusell & Cannon
Paul Howard
Tremaine Dancers
"Annie Ronne"

State (31)

Carroll's Ideas
Good Luck Girl
Aerial Bartlett
Oto Plozia
Ruth
Robt. Helling
Jack Beldy
Imogene Farber

OMAHA

Rialto (31)
Donny Barton
Edna Clifford
Charles & Steve
PHILA., PA.
Fay's (2)
Hammamura Japs
Pascano & Landauer

ST. PAUL

Capitol (1)
Morton & Mayo
NEWARK, N. J.
Mosque (2)
Jack O'Lantern
"King on Main St."
Hannford & M.
ACCE
Merano & Donna
Warren Yates
Middiaman

CLIFFORD & GREY

Vernon
Vernon & Rogers
Summers & Hunt
UNIONTOWN, PA.
State (2-4)
Steiner 3
On the Campus
W. D. Pollard

PHIL TYRRELL

ATTRACTIONS

State 708, Woods Building, Chicago
Bookings more larger picture theatres than any other office in the Middle West

Gordon & Gordon

Correll's Animals
"Glad to Hear Fair"
"East Lynne"
Fox (2)
Sascha, Jacobson
"Schwanda's Wife"
Lance
Herscoe Circus
Ranch Ballet
"Classified"

PITTSBURGH

Aldine (2)
Tillis & LaRue

WASHINGTON, D.C.

"White (1)"
"California"
"California Ahead"

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"BUBBLE DANCE" (3).
Solo dance.
5 Mins., "Two" (Special).
Capitol, New York.

This is Desha, old bubble dance, done many a time and oft in the past and probably the best dance that this most famous of the Fokine pupils has ever done. There was a time not so many years ago when Desha, whose last name is Podgorzka, was wary about having the post-cogonimal appellation used, but on the Capitol programs for some weeks ago she has been known by her full name. Previously she has appeared along Broadway at odd times, once at the Criterion in a picture presentation some years ago and also in the elaborate ballet which preceded the ill-fated "Casanova" production.

Desha is a much sought after model by the best sculptors and artists, having what they term wonderful shoulders and head. On top of the rating they give her, if she can follow this "Bubble Dance" presentation with others equally as fascinating, they'll soon be forgetting that she is famous merely as being a well formed woman.

The setting for this routine is delicate, being a gauze dress in which are several pastel shades. Back her two dancers suspend a garland of flowers, while Desha juggles expertly a silver colored balloon which she shoots off into space with such accuracy that it apparently descends when and where she desires.

This isn't the usual bubble dance done by a lot of chorus girls monkeying around with balloons. Desha's handling here makes it a thing of exquisite beauty and her own movements are so graceful and smooth that it gives the act as a whole great values.

Her costume is slight, being a silver cloth covering over a portion of the body with gauze draped over the silver cloth. The whole thing is corking and was quite cordially received. *Riok.*

HUSTON RAY
Pianist
12 Mins.; Full (Special)
Forum, Los Angeles

Before beautiful silk drapes bearing the harpichord motif and with two pianos in center-stage, Huston Ray makes his entrance.

He opens with "Hungarian Rhapsodie—No. 6" by Liszt, exhibiting beautiful tone colorations and a flawless technique. Ray's second number is an original composition, "Concert Fantasia." This is played to the accompaniment of a recording piano and substantiates the jelling of "A Twin-Plane Concert." The concluding rendition is a concert transcription of "Turkey in the Straw," a clever arrangement covering practically every phase of musical execution. Each of the

three numbers was given a rousing reception.

Mr. Ray is a pianist of unusual capabilities and his performance one of exalted beauty. Whether he chooses the concert, vaudeville or picture house stage for his field of endeavor, Ray should be equally successful.

"EVOLUTION OF JAZZ"
Orchestral Novelty
12 Mins.
Missouri, St. Louis

Between the singing of birds, supposed to be the only music that soothed the savage Adam, to the hot number of the jazz band of today that charms the modern boy and girl, are demonstrated the successive stages of jazz. The necessary explanations are made with slides. The latter are cleverly written for comedy.

After the twittering of the birds, the tump horn which Noah used to call the animals into the ark is played, and then in turn follow: The flutes; the second fiddle of Nino, played with Rome burned (tune, "A Hot Time in the Old Town Tonight"); wooden tom-toms;

sensuous oboe of India; the Pled Piper's clarinet; the fish horn of John Sax, and the saxophone of his son; the slide trombone used as a weapon in Alpine goat hunting; the Indians' eerie "thunder fighter"; the jazz of 1910, an accompaniment of handclapping to a strumming of a banjo; the jazz of 1915, an awful conglomeration of noises; the modified jazz of 1921, a symphonic arrangement; the 1923 mode; and, to close, the jazz of 1925—the customary variety. Hot!

Kenneth Albrecht wrote this novelty and it was put over in great style by the Jode-Albrecht Famous Players Orchestra. A corking idea and audiences will enjoy every minute of it. *Rachel.*

"PROUD HEART"
Prologue (5)
10 Mins.; Full (Special)
Astor.

Albertina Rasch is credited with having staged this presentation which precedes the Universal film "Proud Heart."

The setting represents a street scene with two huge columns designed of gray transparent silk on each side and a lighted lamp-post

to provide additional slum atmosphere.

To the accompaniment of familiar rhapsody arises a copper striding on, there is a blast of the police whistle and the harness bull rushing off presumably to squeal some neighboring uprising.

Four girls, three dressed as ragged newsboys and the other in kid costume, come on with a dance row over the girl following, winding up with a street fight among the two boys also set to music and presumably over the affections of the girl which works to a gradual fadeout and into the film.

Although nothing pretentious, it serves its purpose of the planting of rhapsody atmosphere in which the locale of the film succeeded is laid. *Idba.*

Dr. Riesenfeld's Vacation

Dr. Hugo Riesenfeld will take a month's vacation Jan. 1, when his resignation with Famous Players takes effect. Following that Dr. Riesenfeld may affiliate with one of several circuits operating New York and other houses to take charge of productions in a capacity similar to the F-P. assignments.

THE BRADSTREET OF FILMDOM
Thursday, October 8, 1925

another big one on the way!

STEEL, Pfd.
By DANNY HOLLYWOOD

Nothing to do with the Stock Market. Not at all. But the title of what Producers Distributing believes will be one of the real pictures of the season. But for big office attractiveness. And this always helps. For often in the effort to raise a production big and outstanding. There are few ideas of the big specials. Which, discovered in time, are re-planned and worked up. Big built re-productions, have never yet made a great picture. You need a lot more than that.

And so in "Steel Preferred" Producers Distributing is building for the box-office. And it looks as though they have some great stuff. Picture isn't completed yet. Probably a few more weeks before Hogan is feeling good over what he has shot.

A week was spent by Hogan and his troupe. At the plant of the National Cash Co. McKeesport, Penn. And they got some stuff. Including some shots that are still better. For instance, where a monster crane, operated by the villain, is carried over the city by a monster crane, operated by the villain. Here is a thrill. And again, where the villain is carrying burning metal in the first order. Boy, it's real stuff. And great audience material. Never overturned.

And it's unfair to talk too much about the story. But you might know that Ben Turpin comes from his retirement for "Turpin" comes as a big star. William V. Mong has one of his well known characterizations. There has been a lot of talk. For many intended making a big deal out of it. Well, Producers have done it. While the crane of great production values. But it certainly office.

the cast
VERA REYNOLDS
WILLIAM BOYD
HOBART BOSWORTH
WALTER LONG
WILLIAM V. MONG
CHARLES MURRAY
NIGEL BARRIE
HELENE SULLIVAN
BEN TURPIN

RELEASED BY PRODUCERS DISTRIBUTING CORPORATION

Matinee Today at 2:30
CARL LAMMIE Presents
PROUD HEART
with Rudolf Schildkraut
"Should run as long as 'Abbie Hersh Rose'."—Barriette Underhill, Herald-Examiner
ASTOR THEATRE, Broadway at 46th St.
Twice daily: 2:30—4:30
WEEK DAY MATINEES 30c, 50c

WARNERS
Broadway, nr. 62nd
"BOBBED HAIR"
with MARIE PREVOST
Herman Heller and His Orchestra

CAPITOL Broadway
51st Street
EDWARD BOWES Managing Director

MARION DAVIES
in
"LIGHTS OF OLD B'WAY"

B. E. MOSS' THEATRES
COLONY Broadway and 53d St.
SEVENTH BIG WEEK
HAROLD LLOYD
in
"THE FRESHMAN"

On Stage "Campus Papers" (35 People)
Postcard Daily 10 A. M. 10 Matinees
CAMEO BROADWAY AND 42d STREET
A. Conan Doyle's
"THE DARK ANGEL"
with RONALD COLMAN
and VILMA BANKY

BROADWAY THEATRE
at 41st Street
A. CONAN DOYLE'S
"THE LOST WORLD"
with LEWIS STONE
AND WORLD'S BEST VAUDEVILLE

STRAND Broadway
at 47th St.
NOW PLAYING
CORINNE GRIFFITH
in
"CLASSIFIED"

HOUSE REVIEWS

CAPITOL

New York, Nov. 3. Nice lineup at the Capitol currently, as the feature "Lights of Old Broadway" more than holds up its end of a program satisfactorily laid out with one exception, noted later. Opening the show is a fair overture, a portion of the Rimsky-Korsakoff "Le Coq d'Or," consisting of the Introduction and the Wedding March. This was quiet most of the way through, yet in one more instance, a fast and tuneful finale grabbed the applause. Strictly speaking, there are many overtures more suitable but if the directors will insist on choosing these strictly concert numbers, then they're writing their own ticket with no destination named. Following the overture was a scenic, this one titled "A Samoan Fantasy," directed by Henry Otto, and better than most.

Following the scenic was the act out of place presentation, an opera number, the "Romanza" from "Cavalleria Rusticana," sung by Cella, Turilli, mezzo-soprano, and listed as from the Covent Garden. The settings for this were good, more or less on the line of the settings required for the opera itself, but although the lady's voice was strong and good, the number itself meant applause and nothing else.

However, the following number, a trumpet solo by Pietro Capodiferro, more than made up for any applause the operatic presentation missed up. Capodiferro used Liberati's "Souvenir de la Suisse" for the start off, but the demand for an encore was so insistent that he took a repeat, which was featured by a long sustained note which sent him over sold on the second try. This man, a member of the house orchestra, is always surefire, for his numbers are always well selected and he knows his chords thoroughly. Next came Denha Podgorak, apparently filling the void left by Gumb's retirement, in her "Bubble Dance," a strictly Fokine routine which scored enormously.

Then the news reel, which held three Fox clippings, one from Pathe, International and Klinegrams. After that another ballet presentation which featured Doris Niles and John Triesalt, a male dancer whose name is new on Capitol programs, and the ballet of six girls. The girls all worked in long tarlatans, while the man, who handled Miss Niles excellently, wore the usual tights and swallow tailed coat. Good turn and well mounted.

Feature on next and running for 77 minutes, good all through. Between the shows is a gap of about five minutes, during which the house is devoid of any attraction, but at the end of which time

the orchestra pit fills up leisurely with musicians. After they have seated themselves there is another slight wait, following which the conductor takes his long walk from door to desk. As he drew little applause it all seemed useless. It might, however, be a case of where the director merely relies on his prerogative of getting an entrance. At that, he gets the entrance.

Sisk.

FORUM

Los Angeles, Oct. 27. The current program at the Forum approaches perfect picture house entertainment at every turn. The running time was clocked at two hours and 55 minutes and all for a 50c top.

Huston Ray is the premier attraction, and in honor of his Pacific Coast debut Mayor Cryer presented the pianist with the key to the city as well as declaring this "Huston Ray Week." The publicity incidental to the latter has been wisely handled, making Ray's introductory appearance on the Coast an event.

A revival of Harold Lloyd's "Safety Last" opened. It is still the same laugh-provoker. The folks screamed at Lloyd's hazards in climbing a building and the picture looks good for return dates all along the line.

The International Newsreel's main subject of interest was the World Series and Walter Johnson in particular. Barney seemed more popular with the fans than the entire Pittsburgh outfit.

Ted Henkel's Saxophone Quintet were a hit with a brace of numbers. A revival of Harold Lloyd's "Safety Last" opened. It is still the same laugh-provoker. The folks screamed at Lloyd's hazards in climbing a building and the picture looks good for return dates all along the line.

Next a Bobby Vernon comedy called "Slippery Feet," with Bobby doing some clever work in his impersonations of historical celebrities, building and the picture looks good for return dates all along the line.

Ted Henkel, the Forum orchestra conductor, arranged the score for the feature "Simon the Jester." Henkel's arrangements are unique in that he senses the proper musical effects to enhance the value of a picture. His orchestra is especially worthy and embodies several excellent soloists and the group as a whole score as substantially on the stage as they do in the pit.

METROPOLITAN

Boston, Oct. 30. This presentation idea on a lavish scale is still a shock to Boston. Combined with the novelty of this new 5,000 capacity house and Lloyd's "The Freshman" brought business all week that closely re-

sembled a riot, a thousand or more waiting for both the early and late shows practically every night. Marion Green, probably the best baritone available, was used in the Joe's "Haven" bit and was the real test as to the acoustic properties of the huge auditorium for a single voice conversationally and vocally. The results exceeded expectations and proved that the Italian and Katz type of presentation can be developed with vocal artistry as well as spectacularly.

"The Dime Museum" was the spectacle, the second production under the John Anderson supervision. The explanatory projection explained the old time wax works that were part of every well regulated dime museum in the olden days and the local tie-up was effectively accomplished by reference to the Austin & Stone's Dime Museum, formerly a Boston landmark in Scollay square on the site of the present Gordon's Scollay.

Six teams were used for dancing, all colorful and all wax-works that operated mechanically as the yodels dropped in their nickle but which came to life at the stroke of midnight. It was effective and knocked the audience out of their seats. The story was not carried to precise detail being of little consequence. It was spectacular, however, and the balcony (about a mile and a half away) and something new to the town.

The "What! No vaudeville!" complaint and the howl about the entire house being out of price have not materialized. Sam Katz doped the mob psychology of the town better than the local showman. There is no question the new Met, regardless of whether it must show \$25,000 or \$35,000 to break, is sitting pretty and will probably continue to do so indefinitely.

Libbey.

GRAND CENTRAL

St. Louis, Oct. 31. About a 50-50 break between the stage and screen attractions this week. The two and all put together, a mighty entertaining bill.

The Larry Conley-Dave Silverman orchestra from the West End Lyric theatre and Hotel Chase was on the stage. Their presentation was "Jazz Minstrels." The boys wore satin minstrel suits of different colors and were seated among the "seeds of a huge watermelon set."

Two things were outstanding on the program: Conley's playing of his trombone and the recital of Correll and Gosden. These were easy favorites with the crowd and stopped the show.

The Conley-Silverman bunch is red hot. It is easily the most popular aggregation about town. Freddie Stritt as comedian could not attempt to take the place of the late Frank Libuse. Stritt's foolery was not a bit clever. He's a younger.

The Memphis Mudhounds imitated the Mound City Blue-Blowers with an instrumentation of two guitars and a kazoo-and-glass affair. Their novelty wasn't a novelty on this stage, but they made a hit. "A hot boy from Chi." Frankie Judnich, got some real jazz out of his accordion. The band, as did also Louie Chicco, harpist, the latest addition to the regular band. Correll and Gosden, as stated, were the individual stars of the show. They make one of the finest

harmony teams this writer has yet heard. The audience recalled them again and again.

It was a throw-up as to which was the bigger team, the latter—Larry Conley's trombone playing, Larry playing his own composition. Nighttime "Hings Dreams" for his applause.

This show as a whole is also the best of the series of band offerings the Skouras have had at this house. A good comedian might improve it.

A Pathe news and the feature, "The Half-Way Girl," made up the rest of the bill. "The Half-Way Girl" was good melodramatic hole, and enjoyable. The Grand Central organ is on the blink and Stuart Burrie did not have a solo.

Ruehl.

CHICAGO

Chicago, Oct. 29. To commemorate the fourth birthday or anniversary of this theatre, one would expect a highly polished presentation surrounded by extraordinary talent. The audience seemed to be disappointed when just viewing an array that hardly qualified with some of the lesser previous stage spectacles.

The outstanding feature of the stage spectacle was introduced with the closing number "The Four Seasons." The latter was pretentious from a scenic, electrical and colorful standpoint but lacked the necessary punch to put it over. A ballet of nine ical girls bolstered by the appearance of some minor principals enlivened the four scenes. H. Leopold Spitalnik trips out and was generously greeted. "Aida" was used for an overture and the operatic melody sufficed the majority. George Dufrene belated the opening with "Celeste" from the pit. The splendid voice of the tenor combined with the musical contribution rounded out a corking good overture.

Claudius and Scarlet introduced several old songs. They play banjos with chorus sides. The latter have a comedy vein with the audience given an opportunity to compare them with the present day so called "pop" numbers. Good combination for picture houses.

An international news reel was succeeded by Jesse Crawford at the organ. A miniature organ recital included various melodies from church hymns to the more popular brand. The theme is away from the conventional organ solos, connecting solidly. Topics was screened off in record time, fading shortly, allowing Louis Panico, formerly cornetist with Isham Jones, to do his bit in the pit. He blared out a melody which just pleased and that's all. "Four Seasons" (presentation) closed the stage entertainment with "A King on Main Street," the feature, supplying some good

laughs during its 58 minutes. Aescop's Fables as the closer.

The entire show was kept within the 2 hour and 15 minute program with the overture, stage specialties and interlun minor screen attractions occupying 60 minutes. It was far from a good all around program and not especially suited to uphold an anniversary program anywhere.

Loop.

ALDINE

Pittsburgh, Oct. 30. Benny Davis, song writer and singer; Jack Denny and his jazz orchestra, and "The Tower of Lies" feature, were good for \$17,000 at Loew's Aldine last week. Davis and Denny were holdovers, with change of numbers.

It was the sixth "Jazz Week" at the Aldine, a feature that is proving more popular every time and created by Louis K. Sidney, directing manager. At every performance there was a "Kazoo" chorus of over 1,500. Kazoos—or whatever other name there may be for this little noise-making instrument—are passed out to the audience. When it came time for the "Kazoo Chorus" to go on, the orchestra plays a group of popular selections. The audience joins in with their kazoes.

Both Davis and Denny were given ovations at each performance, and it seemed as though the crowd couldn't get enough of their stuff. Instead of running for about 15 minutes each, they could have done their bits for an hour and still there would have been a clamor for more. The singer and group of players certainly are fixed in Pittsburgh, and their return will be looked forward to. These entertainers seem to know just what the audience wants, and in every one of their offerings hit the nail on the head.

Though somewhat sordid, "The Tower of Lies" was acceptable on the whole. In honor of "Jazz Week" the Aldine concert orchestra and the Aldine organist had special programs. Both are popular in this theatre. The singer and group of players certainly are fixed in Pittsburgh, and their return will be looked forward to. These entertainers seem to know just what the audience wants, and in every one of their offerings hit the nail on the head.

RIVOLI

New York, Nov. 1. Balaban and Katz took over the management of the Famous Players theatre on Broadway with the current week. They did not, however, put on the presentation at the Rivoli this week. The program gives credit for the show to Dr. Hugo Mesenfeld and John Wenger.

The presentation, while rather elaborate, does not seem to hit as it should. The redeeming feature is a wallop registered by the final tableau, "Voyage d'Amour."

Opening the bill was a short

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AT THE
METROPOLITAN-MILLION DOLLAR-RIALTO THEATRES
LOS ANGELES

Thanks to FRANK L. NEWMAN and MILTON FELD

NOTE: The Dancing Chorus used at the above theatres are now known as the

BOBBIE TREMAINE DANCERS

Representative: MRS. M. K. BENDIX, Columbia Theatre Bldg., New York.

length picture of the Music Master series. This one related incidents in the life of Verdi. With its excerpts from his compositions were played. In the news weekly Pathé International, Fox and Kinograms were represented.

The presentation, entitled "Lady to Love" in four cycles, ran 26 minutes and had 18 people.

Following the Douglas MacLean feature, "Seven Keys to Baldpate," Harry Langdon comedy, "Lucky Stars," pulled any number of laughs.

WARNER'S

New York, Nov. 1.

What style bobbed hair is best suited to a girl's face is made the subject of a presentation at Warner's this week as a prelude to the picture, "Bobbed Hair." Robert, programmed as "artist de coiffeur," appears on the stage and reads a brief history of the advent of the "bob" and proceeds to have six living models, each having a different style of bob, appear on the stage, explaining why each style was particularly adapted to the particular girl. In the evening, but lack of showmanship on the part of the trimmer of tresses almost spoiled the offering.

The show other than the hair novelty runs along stereotyped lines. Herman Heller starts the proceedings with an arrangement of the last score of years under the title of "Melodies." That "Conquered Broadway" this week ended a flute solo. The two numbers consume 11 minutes of the program. The news weekly, running but six minutes, had but five shots, three of which were from the International while Pathe contributed two. The Dexter Sisters, a typical No. 1 act as far as vaudeville is concerned, sang, played banjos and acted a little getting unusual applause for their efforts.

A Krazy Kat cartoon came next, and then Joseph Turin sang "Solita" just prior to the appearance of the bobbed hair ladies.

The feature has Marie Prevost and Kenneth Harlan co-starring. It proves to be a thriller without much attention paid to plausibility.

MISSOURI

St. Louis, Oct. 25.

This show missed clicking by a narrow margin, but by just that margin. What took the edge off is a matter of conjecture. It may have been the overture and perhaps the feature.

Dyster's "Blue Paradise" was the overture. Agnes Neudorf sopranoed "Auf Wiedersehen." Milton Slosser's organ solo "Just a Little Drink" was next and went over as usual. Some foolish words were interpolated to add to the fun, and the climax was a bartender walking slowly across the stage carrying a shrouded foaming stein to the strains of Chopin's Funeral March. Rose-Albrecht and their Famous Players Orchestra (in the pit) was the following unit. This is the jazz section of the regular house band and this week was their second appearance as part of the program. Irving Rosenberg conducts. The presentation was titled "Evolution of Jazz" (Presentations). The news weekly was unusually devoid of "news." Not one up to the minute scene.

The stage setting for the Six Brown Brothers and their sax-ops was the brightest feature of this act. Charlie Dahl got his mo if from the name of the turn, "The Clown Club Revue," and made up an effective set of clown outfits on a purple frame against a batik curtain. The Brown boys and their three pals put out a hot brand of syncope and made a hit. Mildred Melrose, "Miss Personality," broke through a paper drum to show versatility in kicking and acrobatics. A cute little thing, Miss Melrose. The band played several numbers to close and the curtain was drawn after 20 minutes.

The feature drew a handful of laughs. It was "Seven Keys to Baldpate" (Douglas MacLean).

Business was off Saturday night, due in part to rainy weather. The uniformed house staff wore silk hats, as a plug for Raymond Griffith's attraction next week.

Ruchel.

"Movie Queen" Winner
Playing "Wise Men"
Salt Lake City, Nov. 2.

Dorothy Gulliver, Salt Lake movie queen, winner of "The America First" contest in this city, writes from Hollywood that she is cast in Universal as a slave girl "in the abbreviated costume customary to slave girls" in the palace of the fat

Miss Gulliver worked in another of the picturizations of the W. C. Tuttle stories which ran in Adventure—the name of the latest being "The Wise Men."

INSIDE STUFF

ON PICTURES

"Under the law I am head of the censors, but I'm too busy to censor pictures," said Chief of Police Morgan A. Collins in connection with the agitation over First National's "Her Sister From Paris," which played at the Chicago theatre to turnaway business. It may have been a publicity stunt, but the Chicago got a break and owes thanks to Policewoman Mabel Rockwell, who made the film "copy" for all the dailies.

One of these days it is quite possible that Leatrice Joy and her divorced husband, Jack Gilbert, may remarry. Though there have been many stories current the couple have been estranged and avoiding each other since the divorce, two evenings weekly they have had dinner together and the old heart flame has been rekindled to an extent through their daughter, Leatrice II.

The dinners which the couple have are in a quiet and off the high-way Hollywood restaurant.

With Raymond Griffith receiving special attention in advertising by Famous Players in the present Griffith output, handlers of films in which Griffith appeared prior to going to Famous, are being worked up stronger through Griffith's name getting the star play.

An independent distributing company, Prime Productions, has a feature, "When Winter Went" with Griffith one of the principals. At the time it was made Griffith was not as well known.

It is reported around that the Moe Mark interests are thinking of capitalizing and placing stock upon the market, under quotation. This is to follow, according to the report, the acquisition of more houses, following the 10 Robbins theatres up-state secured by Mark last week. Nathan L. Robbins will be a vice-president in the Mitchell H. Mark Realty Company, with Moe Mark, president of the Mark Realty Company, as the purchaser. The Robbins theatres are the Deluxe, Gaiety,

Colonial, Majestic and Avon, Utica; Eckel, Syracuse; Avon, Palace, Ohmje and Antique, Watertown.

No explanation was ever reported for the cause of the Robbins-Famous Players deal falling through. That it had been so close to consummation papers were about to be drawn. Nor is anyone about who admits he knows the reason or any part of it.

Milt Gross, the writer on the staff of the New York "World" whose phonetic writings reproducing the Yiddish dialect have made him locally famous as a humorist, has signed with Charlie Chaplin to work on the coast. He left New York last week to take up his new duties.

Gross, also a cartoonist, went along for several years doing a strip called "Dianona Oil" for the "Evening World." With Frank Sullivan, also a "World" writer, he had a funny section in the Sunday magazine section where they published a kidding paper called "The Blot." Then he began doing the Yiddish dialect stuff which swept New York, going to such an extent that it was given preferred position over everything else in the "World's" Sunday issues. His gag line of "Nize beby, et oop al de speech" was a Broadway by-word.

When Chaplin was here during and after "The Gold Rush," Gross wrote a review of the picture in "Yid" dialect. The comic immediately got in touch with Gross and they became fast friends.

A large number of film "extras" were fit to be tied when they reported at a New York studio expecting to get a few days' work on a big film, now in the making, only to be given the gate when there was a sudden change in the studio plans. At another studio there were calls for "extras." When some of the regulars showed up found they were too late. The "extras" had no way to even get back the little change expended in carfare to and from the studio and returned to the casting agency with a well defined growl.

It seems the old adage that the "early bird catches the worm" applies to the "extras" landing jobs nowadays, the "early extra on the lot catching the day's work."

Another shakeup in the publicity and advertising department of First National is impending—this one following the recent upheaval wherein Mark Kellogg was succeeded by Robert Chandler. This time it is said that Bruce Gallup will resign and that Robert Dexter, after several years of free-lancing, will return to the First National offices.

the leading exhibitor
the man the banker nods to
is playing or going to play

CECIL B. DEMILLE'S
"The Ten
Commandments"

James Cruze's
"THE PONY
EXPRESS"

D.W. GRIFFITH'S
"That Royle Girl"

GLORIA SWANSON
in "The Coast of Folly"

RAYMOND GRIFFITH
in "A Regular Fellow
and 'Hands Up!'"

THOMAS MEIGHAN
in "Irish Luck"

DOUGLAS MACLEAN
in "7 Keys to Baldpate"

ADOLPHE MENJOU
in "The King on
Main Street"

James M. Barrie's
"A Kiss for
Cinderella"

RUDOLPH VALENTINO
in "Cobra"

POLA NEGRI
in "Flower of Night"
and "Woman of the World"

Harold Bell Wright
James Oliver Curwood
Zane Grey

AND THE OTHER SMASHING GREATER FORTY

Paramount Pictures

FILM REVIEWS

PROUD HEART

Universal-Jewell, featuring Rudolph Schildkraut. Story by Isidore Bernstein. Adapted by Charles Whittier. Screenplay by Alfred Cohen. Musical score by Dr. Edward Kilenyi. Directed by Edward Kilenyi. At the Astor, New York, Nov. 1, for two weeks. Running time, 90 minutes.

David Cominsky.....Rudolph Schildkraut
Rose Kominsky.....Rose Romanova
Sammy Cominsky.....George Lewis
Morris Cominsky.....Arthur Lubin
Child.....Rudolph Schildkraut
Mamie Shannon.....Ruth Steinhilber
Child.....Jean Johnson
Kate Shannon.....Kate Price
Ruth Steinhilber.....Virginia Brown Faire
Chim Borelli.....Nat Carr
Jaime Nathan Stein.....Hiram Shargah
Thomas Nolan.....Edgar Kennedy

Those who rallied to "Humoresque" will find every whit as potent a heart wallop in this Universal picture. Also an equally good story that gives the elder Schildkraut his best opportunity since swinging over from legit to the flicker drama. Also a support which for both types and ability could not have possibly been improved upon. The combination should attract business for the two weeks' run it will have at this house.

From a picture standpoint it packs everything that "Able's" Irish Rose" has been selling a legit clientele for nearly four years, and will undoubtedly be labeled as balder-

dash by the same group of sophisticates who wouldn't have hazarded \$500 for a half interest in the Anne Nichols bonanza at any time during the first four weeks of its four-year (or longer) run.

Set in the drab shadow of the lower east side of New York, "Proud Heart," not unlike "Humoresque" is a story of parental sacrifice, with the emphasis this time upon the paternal branch of the household. There is also a tinge of Jewish family devotion that the former had, but this is handled with a dissimilar twist.

Rudolph Schildkraut is David Cominsky, a brilliant scholar in his native country, who has been unable to market his learning here and consequently is compelled to bring up his sons in New York's ghetto. Morris, the eldest, is the favored son with the father. By dint of the latter's sales from a merchandise pushcart and the younger brother Sammy's earnings from selling papers, Morris is given an education that eventually graduates him from law school.

Morris's rise has so elated the old man he is totally blind to the sacrifices of Sammy, despite the mother's natural bent for her baby to attempt to win him recognition from

his dad. As a kid Sammy learned to scarp perfectly in taking his brother's part in street fights, despite the latter never showing him an iota of appreciation for the many "ashlers" and claret-smearsed faces he had endangered to protect him. Morris was permitted to keep his earnings to keep up a front in his position, while Sammy found the intake of coppers from newspaper sales inadequate, and decided to add to his earnings as a boxer.

This, of course, had to be kept subrosa from his parents, because he knew the proud old father would never be reconciled to a pugilist son (or a "box lighter," as the father called it); but the secret is dropped when a handbill announcing a neighborhood combat and with Sammy's picture resting above the caption of Battling Rooney. This sufficiently arouses the ire of the father to disown him.

Practically simultaneously Morris decides to pull from the family hearth for a more classy berth uptown. That momentarily staggers the old man, but he willingly sacrifices his feelings when he understands that the change of quarters may help the boy to succeed. But as a matter of fact Morris has proposed to the daughter of his employer, Judge Stein, and rather than admit his humble parentage is posing as an orphan.

Prior to the betrothal dinner at the fashionable Stein home, Morris makes a demand upon his father for the price of a dress suit. He hasn't the money, but pawns his

overcoat or, rather, exchanges it for a dress suit which is a hand-down not classy enough for Morris and which he eventually deposits in an ashcan.

The old man's trip through the sleet has taken its toll. He is practically upon his deathbed and calling for Morris, the apple of his eye. Despite a telegraphic appeal, Morris prefers the company of his fiancée, Sammy is summoned and palmed off in a dark room as the favored son when it is thought the old man is about to pass over. After the visit he rallies, and during the convalescent period a friend shows him an announcement of the Cominsky-Stein betrothal.

The orphan angle of the yarn bewilders him. He decides to find out for himself, only to be denied by the son for whom he had pledged his very existence, while at the same hour Sammy is facing a possible fatal lambasting in a squared arena, having substituted for a more experienced fighter in a championship match to earn \$1,000 which is to send his father to a different climate to save his life.

Sammy takes an unmerciful beating, but scores a knockout on a heavy punch. When he learns of his brother's ingratitude he makes for the Stein home and drags his brother back to the tenement to apologize for having been ashamed of his parents. Forgiveness all around reunites the family, at least temporarily, for Sammy is contemplating matrimony with Mamie Shannon, the girl across the hall.

with the nuptials being a culmination of the love interest which furnishes the love interest.

Schildkraut gives a masterful impersonation of a heart-torn and a personal finance in a gem in itself to warrant the audience's attention. Rose Romanova is mother, giving to it a human touch that is far-reaching. George Lewis also comes in for capital honors. Arthur Lubin is the snobbish Morris, his manner making the role adequate despite the fact that George Lewis makes Mamie Shannon a worthy incentive for Sammy's struggles, bring to the role a poignant given the opportunity. Nat Carr, Virginia Brown Faire and Kate Price also did well in less important roles.

"Proud Heart" can't miss as a program picture. It has a comedy blend that lightens its more tragic moments, an irresistible heart wallop, a star and supporting cast that are a credit to the director. Though Jewish in play and character mainly, its heart appeal is universal, also, and its able direction of Edward Sloman.

Edna.

Seven Keys to Baldpate

Douglas MacLean Production presented by George M. Cohan comedy and action. Directed by Fred Newmeyer. The Rivoli, New York, Nov. 1. Running time, 65 minutes.

Wm. Holloway.....Douglas MacLean
Mary Norton.....Edith Roberts
J. K. Norton.....Ruth Steinhilber
Belle.....Charles Kent
Bland.....Neil Sprua
The Hermit.....Wm. Holloway
Cargan.....Wm. Holloway
Les Max.....Edwin Stuart
Myra Thornhill.....Betty Francisco
Mrs. Rhodes.....Mamie Shannon
Shirley.....Fred Newmeyer
Quimby.....Fred Newmeyer
Mrs. Quimby.....Edith Roberts

A comedy choc-a-block with laughs. A real remarkable thing about it all is that on this occasion Douglas MacLean did not resort to injecting something not in the original to get his comedy over. There is no chase or like stunt to give the final comedy wallop, but the star goes along in the role of the author in a straightforward manner that hits the audience right between the eyes for laughs.

This is the first Douglas MacLean-Famous Players release, and the comedian has gotten away from the style he used in showing through the releases that he made for Associated Exhibitors, but he does his work in a businesslike fashion and proves himself a greater comedian than his previous pictures suggested.

"Seven Keys to Baldpate" makes an ideal vehicle for Doug, and he tackles the job with a winning smile and a snappy style. At the Rivoli, on Sunday afternoon the house was jammed, and those there laughed their heads off. The forecast is practically all MacLean, but once the Baldpate Inn sequence is reached everyone gets a chance to shine, and they all do. There are a couple of shots in color and they are most effective.

At the opening is a sub-title requesting those in the audience who have seen the picture previously not to disclose the ending to the first timers. Some of those in Sunday's audience must have thought that was comedy, for they started in to laugh at it.

There is a string of laughs in the radiograms at the start of the story, and a good gag is the scene showing the long line of messenger boys at the home of the hero's fiancée delivering his messages to her.

Edith Roberts plays the lead opposite the star and registers nicely. Anders Randolph as the publisher stood out in the earlier scenes. William Orlamonde as the Hermit got any number of laughs.

The story of the attempt to turn out a novel in 24 hours by a young author who goes to a deserted summer hotel and the subsequent events taking place are just as screamingly funny on the screen as they were on the stage.

Doug MacLean has turned out a sure-fire box office picture as his first production under the new association.

Fred.

NEW BROOMS

William deMille Production presented by Famous Players. From the play by Frank Craven, adapted by Clara Branger. Featuring Leslie Love, Nell Hamilton, Phyllis Haver, At the Rivoli, New York, week Nov. 1. Running time, 57 minutes.

Thomas Bates.....Leslie Love
Geraldine Marsh.....Nell Hamilton
Florence Lawrence.....Phyllis Haver
Thomas Bates, Sr.....Robert M. Wade
Williams.....Fred Newmeyer
Margaret.....Fred Newmeyer
George Morrow.....Lorry Stiles

"New Brooms" was not very successful as a play. On the screen it makes a rather interesting little entertainment, although a great deal of the humor of the play is lost in the translation.

Of course, "New Brooms" won't be a great big box office clean-up, but it is a picture that will not get by with any audience. Nell Hamilton, Leslie Love and Phyllis Haver are featured, but the best performance is by Robert M. Wade, playing the role he created in the stage production. (Continued on page 42)

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COAST STUDIOS

Jack Muthall will play the male lead opposite Blanche Sweet in "The Far Cry," which Sylvano Balboni will produce for First National. Other members are Eugenia Besserer and Myrtle Stedman.

Richard Talmadge is now working at F. B. O. in "So This is Mexico," under the direction of Balboni. His support includes Louise Lorraine, Henry Hebert, Charles Hill Mailes, Chas. Clary, Victor Dillingham and Arthur Conrad.

Metro-Goldwyn have changed the title of "A Little Bit of Broadway," which Robert Z. Leonard recently made, to "Bright Lights." The cast includes Charles Ray, Pauline Stark, Livan Tashman, Lawford Davis, Eugene Besserer and Ned Sparks.

Allan Forrest has been cast to play the juvenile lead in "Partners Again" with Polish and Perimutter, which Samuel Goldwyn will distribute through United Artists.

George Hill will shortly finish the screen adaptation of "The Barrier." The cast is made up of Norman Kerry, Henry B. Walthall, Lionel Barrymore, Marceline Day, Bert Woodruff, George Cooper, Sam Allen, Princess Neola, Mario Carillo and Pat Harmon.

Famous Players-Lasky have loaned Zasu Pitts from Metro-Goldwyn to play a featured role in "The Moving Finger," James Cruze's next production.

Pricella Dean's first starring vehicle for Metropolitan Pictures will be known as "The Danger Girl" in stead of "The Bride." It is a screen adaptation of Stewart Oliver and George Middleton's play, in which Peggy Wood was starred. Pina Fox made the adaptation. Edward Dillon is to direct the picture, which goes into production this week.

Rowland V. Lee has begun making "The Outsider" for Wm. Fox. The cast includes Lou Pellegen, Jacqueline Logan, Walter Pidgeon, Charles Lane, Gustavo von Seyffert.

"The City of Youth," from a story by Dennison Clift, will be the next production that A. H. Sebastian will make for P. D. C. Clift will also direct.

Rita Carewe and Dolores Del Rio have been given a five-year contract to appear in pictures made by Edwin Carewe. Miss Carewe is the daughter of the producer, while Miss Del Rio is said to be the wife of one of the wealthiest land owners in Mexico. Both appeared in "Johnna," which Carewe recently finished for First National.

Richard Wallace is making "50 Years from Now," comedy, starring Clyde Brook, at the Roach Studio.

Sylvano Balboni will start work on "The Far Cry" at the United Studios for First National this week. The story was adapted by Kathryn Cavanaugh from Arthur Richmond's stage play of the same name, with the production being made under the supervision of June Mathis. Blanche Sweet will head the cast, including Eugenio Besserer and Myrtle Stedman.

Ralph Dixon has been aligned to head the film editorial staff for Metropolitan Pictures. Dixon was film editor for Thomas H. Ince for six years and later associated with Huat Stromberg. The other members of the editorial staff of this concern are Don Hayes, James Morley and Arthur Huffsmith.

Alan Crosland has begun making "Don Juan," starring John Barrymore, for Warner Brothers. Those chosen to rthe cast include Mary Astor, Montagu Love, Estell Taylor, Jane Marlowe, Warner Oland, Willard Louis and John Roche.

Supporting Evelyn Brent in "Broadway Lady," which Westry Ruggles is directing for F. B. O. release, are Mary Bonner, Joyce Compton, Theodore Von Eltz, Ernst Hillard, Johnny Gaugh and Charles Selwyn.

Those in support of Pola Negri in "The Lady of Mystery," which Mal St. Clair is directing at Famous Players' studio, are Holmes Herbert, Charles Emmet Mack, Chester Conklin and Gertrude Norman.

Al Green, directing Colleen Moore in "Irene" for First National, is using two assistant-directors and a gag man. The assistants are Jack Boland and Johnny Dunn. Mervyn Le Roy is the gag man.

Paul Bern will begin his first Metro-Goldwyn production this week at the Culver City lot. It is "Paris," an original story with a French locale by Carey Wilson. Charles Ray and Pauline Stark are co-starred with the other player so far chosen, Carmel Myers.

Hansen Coast Circuit of 9 Sold to Pacific \$250,000

Los Angeles, Nov. 2. The Hansen Theatre Co. has sold its circuit of nine houses to the Pacific Theatre Company, Inc., of which Larry Lund is president.

It is said \$250,000 is the consideration paid. The houses include the Larchmont in Beverly, Lake, Walnut Park, Estrella and Home, Los Angeles, and the Mark Strand, San Pedro, besides two other houses which are under construction in Los Angeles.

Alice Calhoun, screen actress, is vice-president of the Hansen corporation. The houses have been taken over by the Pacific Corporation.

FRANK LLOYD'S VACATION

Los Angeles, Nov. 2. Frank Lloyd, motion picture director and producer for First National, has sailed this week for a three-months vacation to be spent in Japan, China and Hawaii. Lloyd is taking the trip on account of his health. He is accompanied by his wife and daughter.

Brisk in Brazil

Washington, Nov. 2. In spite of a "tight money market" in Brazil an issue of 4,000 debentures at \$1,000 each by the Companhia Brazil Cinematographica, headed by Francisco Serrador, were subscribed for in full by the public on the same day as placed on the market, according to a report to the Department of Commerce from Rio de Janeiro.

This company is the operator of the large picture houses on the Avenida Rio Branco. The money raised is to be used to enlarge the company's operations.

STEWART IN LEAD ROLE

Los Angeles, Nov. 2. Roy Stewart, appearing in "horse opera" for a number of years, is now playing the lead opposite Mary Pickford in "Scraps," William Headline directing.

Polly Moran's Camera Return

Los Angeles, Nov. 2. Polly Moran, absent from the screen for sometime, has a comedy role in "The Mocking Bird," which Tod Browning will produce for Metro-Goldwyn.

German Director Due

Los Angeles, Nov. 2. F. W. Murnau, who produced "The Last Laugh" for Ufa in Germany has been engaged by Fox and will arrive at the Hollywood Studios in February to begin his first production for the organization.

Preceding Murnau's arrival, Herman Ring, who aided in the making of "Dr. Caligary's Cabinet," another German production, will come to the studios here to study and familiarize himself with American production conditions. When he has done that he will be associated with Murnau in the making of productions.

IRENE WHIPPLE WEDES

Freeport, Me., Nov. 2. The recent secret marriage of Irene Whipple, of this town, who has been engaged by a moving picture company, to Ralph T. Hill, also of Freeport, became known previous to the bride's departure for the studios.

The young couple quietly slipped out of town a few weeks ago and went to Saco, where they were married. The bride is 22.

Schenck's New Hotel

With Suites for Stars

Los Angeles, Nov. 2. Joseph M. Schenck having bought a bank in Hollywood, feels that he should have a hotel there also so that its deposits can be made in the bank. He is heading a syndicate to build a \$2,500,000 hotel on Hollywood boulevard and Orange drive, to be known as the "Roosevelt."

It will have 400 rooms. The hotel will be erected opposite Grauman's new Chinese theatre. It will be of Spanish architecture and will be on a site 160x180 feet.

Those associated in the venture with Schenck are C. E. Toberman, Sid Grauman, Lou Anger and Louis B. Mayer. A special feature of the hotel will be 36 apartments to be leased to picture stars only as their permanent abodes. The hotel will be operated by Hugh A. Heaton, Jr., a Boston hotel man, who will be given a 30-year lease.

Ground for the structure will be broken at the same time as it is for Grauman's theatre, with the hotel to be ready for occupancy about November, 1926.



Fascinating! Mysterious! Up-to-the-minute romance and a mile-a-minute action! That's "Bobbied Hair," now playing Warners Theatre. Twenty prominent authors wrote the story. A stellar Warner cast, headed by Marie Prevost, interpret it. This is the story that holds the serialization record of the industry. More than 450 daily newspapers are now running "Bobbied Hair" serially!

"Bobbied Hair"

with

Marie Prevost

Kenneth Harlan—Louise Fazenda

written by these
Twenty Authors

Directed by
Alan Crosland
Scenario by
Lewis Milestone

WARNER BROS.
Classics of the Screen

Robert Gordon Anderson
Louis Bromfield
Bernice Brown
George Agnew Chamberlain
Frank Craven
Rube Goldberg
Wallace Irwin
Elaie Janis
Sophie Kerr
George Barr McCutcheon

Meade Minnigerode
Gerald Mygatt
Dorothy Parker
George Palmer Putnam
Kermit Roosevelt
Ed Streeter
John V. A. Weaver
Carolyn Wells
H. C. Witwer
Alexander Woolcott

BOOK THEM TODAY!

YEARLY WOULDN'T BE WORTH 30c YEARLY WOULDN'T BE WORTH 30c

Advertising, as Ever, Renders Radio "Entertainment" Minus as Theatre Opposition—WHN Blatantly Forward as King Plugger of Cabarets

Music still remains the backbone of radio. Without it there would be little if anything tolerable through the ether. Yet, why radio is not a success is a mystery. It is a mystery because it is still a mystery. It is a mystery because it is still a mystery. It is a mystery because it is still a mystery.

There were some other features besides music Thursday night such as the Republican headquarters, the Governor Smith and Senator Jimmy Walker, and the Packard motor car, also resorted to musical interludes to break up the tiring exposition.

Of the evening's offerings, the majority are standards. The Katzman Ambassadors are comparatively newcomers, but they are well known to the fast company. Katzman's arrangements of familiar tunes are superb and the orchestra is a musical treat.

The highlight of WJZ's program was the U. S. Army Band from Washington relayed to New York with its lengthy and varied repertoire. The Royal and Glaser orchestras followed in sequence.

Moller's Copenhagen Quartet from the Palm Room of the Hotel St. Regis via WJZ were instrumentalists of high order. William Sweet, a robust tenor, topped off an early evening from this station with a vocal recital of fine voice. Keith McClell, studio pianist, accompanied.

This Quartet (vocal) from WJZ were followed by a more staid choir from the Temple Emanuel with sacred selections. The Hotel St. George orchestra, conducted by the usual municipal station.

(Continued on page 46)

CANADIANS OUT FOR TEST

New Assn. Will Oppose Music License

Toronto, Nov. 2. The Canadian music managers are opposing the music license tax demanded by the recently organized Canadian Performing Right Society, Ltd., and a counter-organization has been created known as the Musical Amusement Association. A membership drive is on to enlist theatre owners, managers, bandmen, choir leaders, etc.

Col. John Cooper, president of the Motion Picture Theatre Association, is head of the new faction opposed to the music license. Others active in the Musical Amusement Association are Lawrence Solomon, Royce Alexander, and John Arthur, Hill, and Jerry Shea, of Shea's; Capt. W. M. Plunkett; D. C. Ross, Canadian National Exhibition; J. C. Brady, Midland; R. K. Hunt, King Edward's hotel.

A legal test of the performing rights society's demands will be made in the Canadian courts.

More Quitting Radioactive

Washington, Nov. 2. The universities are now joining with the churches and "signing off" as far as broadcasting is concerned. Of the 30 stations that quit during October, nineteen were in institutions of learning, with seven of them having previously given in to the broadcasting thing on an extensive national scale.

SHOW TUNES BIG

Not in several years has there been such a large proportional number of production hits as the shows current now on Broadway have produced. The metropolitan jobbers report that while there is no "Love Nest" or "I Love You" on the market some 30 production songs are constantly in demand and at least 10 are among the best sellers.

The reasons for this are several. In the first place more emphasis has been placed upon the score in recent musicals than formerly since the success of certain operettas last year showed that good music was still appreciated. Then a new school of lyric writers sprang up lately and a good deal of their work is of very high grade. Finally the radio plays its part since much of the broadcast material from New York is done from smart supper clubs, cabarets and hotels where the orchestra leaders usually place heavy emphasis on the show tunes. What is very noticeable is that the songs which are called patron generally like the so-called pop stuff best, those who visit the better-class places often call for the hits from the production tunes.

The hold-over successes, "Rose-Marie," "Student Prince" and "Louie the 14th," each have a brace of songs that are still selling, while the new ones go to the hits of "No, No, Nanette" popular long before the show reached Broadway. Of the newer musicals, almost every one boasts at least one number that is now or promises soon to be very much in the air. Among those are:

"Miami" and "Nobody but Fanny" from "Big Boy"; "Here in My Arms" and "Bye and Bye" from "Dearest Enemy"; "Sugar Plum" from "Gay Paree"; "Manhattan," "Sentimental Me," and "April Fool" from "Garick Galettes"; "I Want a Lovable Guy" and "What a World This Would Be" from "Scandal"; "Who from 'Sunny'"; and "It Must Be Love," "I Was Blue" and "My Own," from "Merry Merry."

"Trombone" and "Walk" and "When You See That Aunt of Mine" (known in the show as "Take a Baby Home With You") from "Artists and Models"; "Only a Rose" and "Sweet of the Vagabond King"; "When You Smile" from the show of the same title; "Glory, Glory, Glory" from "Grand Street Follies"; "Fond of You" from "Captain Jones"; and "Kiss in the Moonlight," "Rhythm of the Day" and "Somebody's Crazy About You" from "Vanities."

NICE' SONGS IN; JAZZ GOING OUT

Public Reaction Proven by New Hits

Songwriting psychologists are anticipating public reactions and with uncanny shrewdness as is proved by two Leo Feist, Inc. publications, hardly known by title but already selling big across the country. They are pleas for a return to normalcy and an indictment of the jazz age.

A song written and started in Detroit, "Happy Time Gal," is fast spreading from that centre into national popularity, but has not yet hit the east. Similarly, "Too Many Parties, Too Many Pals," is beginning to show favorably in the east.

Garber's Vacations Jan Garber is in New York for a two week's vacation. The Garber band will vacation primarily, the Jackie Taylor orchestra, with Fowler and Tamara, succeeding them in Coral Gables, Florida, for the two weeks.

X-Ray's Interference

Rochester, Minn., Nov. 2. Local radio fans are setting up a terrible howl because the X-ray machine at the Mayo Brothers clinic create an interference barrier which makes long distance reception practically impossible.

The X-ray equipment is running almost continually.

NEW COPYRIGHT LAW WITHOUT FIXED ROYALTY FOR MUSIC OWNERS

The greediness of the phonograph companies will probably prove one of the most important factors for a revision of the Copyright Law when that comes up for hearing. Disregarding the Copyright Statutes which specifically provides for the payment of two cents' royalty per disk for every record "pressed and manufactured," the "mechanicals" have been submitting their own contracts to the copyright owners, i.e., music publishers, calling for the payment only on records manufactured and sold.

Technically, the Federal law fixes the two cents for every record pressed (regardless of whether sold or not) as a maximum. If the music men are agreeable to accepting less, there is nothing wrong in that. Yet, this phibse content, if Congress, in fixing the two cents, thought of the selling end, they might have elected to affix four or six cents as a maximum royalty and then let the mechanical and music industries negotiate on anything less. But with the two-cent maximum, the margin for cut-rating is so illud, it is only another instance of the phonograph people taking advantage of circumstances.

The mechanicals may argue that the music publisher does not pay the song writer any royalty on the many hundreds of copies of sheet music that are printed up but not sold, but the writer at least has the advantage of an equitable royalty agreement, obtained by individual bargaining and not barred by any federal restrictions on the amount of royalty for every imprint of his work that is sold. A writer may get eight cents down to one cent per copy of music sold, and yet he has no cause for complaint.

Then, top that off, as regards the mechanicals and the music publishers, the phonograph people have devised the cute idea of 10 per cent. off for "breakage." That's a myth. Breakage is a thing of the past. What is desired in transit is so negligible it amounts to nothing. The line of competition of the present was eliminates that possibility almost entirely. Years ago there may have been some cause for such allowance when the record composition was brittle and not as firm as it is today.

Considering all this it will not be surprising that the new Copyright Law does not specify any figure for royalty, leaving that to the discretion of the copyright owners.

BAL and ORCHESTRA REVIEWS

CHARLES KERR and His Orchestra (10)

Bal Masque, New York

Charles Kerr has the distinction of having been the first band to radio broadcast when radio first came into Philadelphia. Since then, Kerr developed into a picture house attraction and met the usual fate of performers, later on, in attempting to combine outside business interests with his band work. Kerr became interested in a Philly ballroom and dropped \$30,000 to lease it. He is doing a come-back and with great eclat.

The past season Kerr was at the Villa Venice for Albert Bouché, who brought him into New York to open the new Bal Masque room (old quieted hall) of the Hotel Claridge. That Kerr is the only saving grace for the Bal Masque at present, speaks much for Kerr and not so much for the Bal Masque's shortcomings.

Kerr has a clean-cut musical organization that should grace a class case rather than a flop barn as the Claridge place is and will be. It is the mediocre talent offered. Kerr's organization has appearance and genuine dance appeal. Best results are capable of specialties and individual opportunities which are not being accorded.

Lloyd Turner, the trombone arranger, has produced some interesting arrangements which the doubling of the band. Harold Daniel, Jerry Di Masi and William Stead comprise the reed section; George and Clark Spicer, Trumpets; Eddie Fleischman, piano; Stanley Sabaki, tuba; Mel Jensen, violin, with Charlie Kerr maintaining the rhythms at the drums.

It's a delightful dance band, ultra for the Claridge's Bal Masque. In a smart "live" cafe, it would hold a genuine following. Abc.

MAYFLOWER ORCHESTRA

Hotel Mayflower, New York, Washington, D. C.

This is Spencer Tupman's orchestra. That statement in itself should constitute a review. Tupman is so firmly established hereabouts as the "ace" director that it will not be surprising that when Washington's finest hotel should seek for the best in music it should secure Tupman, not only to handle its dance music but also the concert stuff on the program. It is a hard job to manage that in a decided credit to the hotel. The band is also bringing business into its "Garden."

Tupman goes in for "rhythmic tone painting." He is strong for the instruments and is insistent upon the subdued rendition of all numbers. That this shall not become tiresome there is always inserted a dancing cut (the arrangements are all his own) which in the same way as to satisfy those who demand jazz.

The use of brass in Tupman's orchestra is tame. He doesn't believe in it, never did and never will. In his present line-up the only brass evident is a sousaphone. The musical handling of this instrument doubles on the string bass.

ARNOLD JOHNSON'S ORCH. (11)

Wigwam Ballroom, Chicago

From country clubbing in Florida to playing in a west side Chicago dancehall might be considered in the light of a come-down. The Johnson band has had breaks since its flyer in real estate in the southland, but it is still important enough to be heavily featured in the Wigwam's posters. While the type that spells the Arnold Johnson name is big, the crowd that is on hand was small. Perhaps it is too soon to judge. The Wigwam has only been open a fortnight. If they can stand the gaff for awhile and keep up the advertising campaign the place may get over.

It is possible the sparse attendance contributed a chill to the Johnson jazzers. The band certainly lacked the sock Chicago expects from its dancehall combos. If Johnson wishes to continue as a public ballroom bandman he might, with profit to himself, go scouting in the direction of other places of the type, where the orchestra leaders know what the native steppers like.

Johnson's instrumentation is conventional and without personality or distinguishing features. An expansion may be that his present personnel is new. The music is straight and scarcely qualifies as jazz. The Wigwam seems to feature the white, as good a way as any to keep Chicago's younger set away. Johnson needs to devote time and thought to acclimatizing his men to local conditions if he hopes to continue as a "name."

BERNIE CUMMINS Orchestra (10)

Musie and Singing

Downtown Cafe, Chicago

In the past few weeks this aggregation seems to be outclassed or else have not as yet acclimatized (Continued on page 46)

Bacon & Day

SILVER BELL

BANJOS

New Catalog—Just Out

THE BACON & DAY CO.

ST. LOUIS, MO.

CABARETS

New Orleans Show

The Little Club, New Orleans, has a new show with Wanda Gaul, Lillian Edbrook, Guy McCormick, Pearl Milla, Marion Wendell, Bobby Berman, Sherman and Proctor and William Lus's's Scranston Sirens.

Dancers From Paris

Dancers from Paris have been signed for the Hofbrau-Haus, New York. They are Lora Gons-Shadurakaya and W. Kuderoff who will augment the show which includes Anna, Chandler, Estelle, Pen Ing, Lester Lee, Bert Gilbert and Irving Aaronson's Crusaders.

Cabaret Floor Show in Florida

Joseph C. Smith is assembling a 20-people revue, mostly girls for the Club Monaco, Tampa, Fla. Jack Hill's Orchestra has been engaged for the same cabaret.

Martucci's in Montreal

At Venetian Gardens, Montreal, is the Martucci Orchestra, a band that fills the dance place very nicely. Besides, it gives enough floor entertainment to almost classify the Gardens as a cabaret.

In the orchestra are S. Martucci, conductor; Carl Throm, Joe Berens, Jules Aaron, A. Morello, A. Carman and Jerry Bergen, the latter doing the character comedy.

Fowler and Tamara Return

Fowler and Tamara come back to the Casa Lopez, New York, next week. The dance team interrupted its run to fulfill prior contracts for a fortnight at the Coral Gables (Florida) Golf and Country Club.

Lillian McNeill is dancing at the Hotel Adelphi, Detroit.

Fred Bayer, formerly headwaiter at Joel's, has opened the Sky-Club at 201 West 41st street, opposite the former Joel's location.

Salvin in Harlem

Sam Salvin is reported having taken over Happy Rhone's club at Lenox Avenue and 144th street to install a new colored revue. Ethel Walters is to be the principal woman.

Norma Terras (Mrs. Max Hoffman, Jr.) has opened at the club Richmond.

Fifi, who formerly did an act with Ed Gallagher following the latter's split with Al Shean, is now hostess at the Three Hundred Club.

The first dancing team to appear in the Badger Room of the Wisconsin, Milwaukee, opened Sunday. Hoss and Genola drew the opening assignment.

Mary Reilly has been added to the list of entertainers at Ike Bloom's Deauville, Chicago.

The first known example of a display of sportsmanship on the part of the Federal booze suppressors, was made public in San Francisco when a Canadian sea captain was taken by a revenue cutter after a few shots were fired by the latter, with 3,000 cases of Scotch aboard, off the Farrallone Islands. When the captain was towed into the bay, the revenue cutter convinced the authorities that he was taken outside the 12-mile limit, and the booze hunters turned him loose with his cargo intact.

Baltimore's collection of night clubs has been augmented by two: Silver Slipper and Black Dragon. A Vincent Lopez orchestra will jazz things up at the latter, with a \$1.10 cover charge.

Dario's new partner, Perry O'Donnell, formerly in "Blossom Time," joins Dario at the Mount Royal Hotel, Montreal, this week.

"Ziz" Black in Charge

Villa Moret, Inc., Coast music publishers, have opened a New York office.

"Ziz" Black is in charge of the Hilton building headquarters.

Dance Hall Lessons

Providence, Nov. 3. Dance hall business up here being poor, the Arcadia, largest of all in this territory, has engaged Helen Pierce and Don Evan to give lessons, which are expected to revive interest.

NEW BALLROOM LAW

Rochester, N. Y., Nov. 2. More than a score of theatres and dance halls in Wyoming and Genesee counties will be forced to close down permanently by the new building code adopted by the State Department of Labor last June. Troop A, State police, will inspect public auditoriums in nine counties of western New York.

The new law is aimed principally at amusement places, it following prohibited to have a dance hall over a garage, no matter how the building is constructed. This will hit a number of small town picture houses.

IMPATIENCE COST \$687

Al Wohlman has taken judgment for \$687.84 by default against Ciro's, Inc., operator of the West 58th street cafe of that name. The amount represents salary due for nine days. Felix Young, of Ciro's, was present the first day of trial but the suit was not reached. The following day he didn't show up and judgment went by default.

Another salary claim by Peppy and Lee, also through Kendler & Goldstein who represented Wohlman, comes up for trial next week.

MUSIC AND DEDICATOR

Washington, Nov. 2. The chamber music auditorium, donated by Mrs. Elizabeth Sprague Coolidge, was dedicated on Thursday night last in the court of the Library of Congress. This auditorium is under the direct supervision of the music division of the library where the original copies of every copyrighted musical composition is on file.

The opening program had a group of international musicians participating. The auditorium has a capacity of 511 persons and in addition to its stage has a large organ.

ELKS WANT ROADHOUSE

The Lynbrook, L. I., Elks are negotiating with Al and Jack Goldman, proprietors of the Castilian Gardens (roadhouse) to take over the premises as the Elks lodge room.

Al and Jack have an eight year lease on the Castilian Gardens on the Merrick road and it terms are met they will transfer their roadhouse to the Elks at another site two miles further down the road.

\$100,000 BALLROOM FIRE

Tiffin, O., Nov. 2. Meadow Brook Park burned to the ground with a loss estimated at \$100,000. The fire, of undetermined origin, razed the pavilion and adjoining building completely.

Meadow Brook has been the storm center over the Sunday dance law issue for some months. Its operators won the right to hold Sunday dances two weeks ago when the Grand Jury refused to return indictments.

MME. STENGEL AT CIRO'S

Mme. Stengel, wife of Hans Stengel, of the "Herald-Tribune" cartoonist, has joined the Club Ciro revue. Mme. Stengel has been around in the smart night spots in town including the Rendezvous.

Troadero as Flamingo

The Club Flamingo is due to open this week with Basil Durant and partner as the dancers. The newly-named resort of the former Club Troadero, closed for some time, but not padlocked.

PARIS CABARET

FALS TO CLICK

Chez Fysher Needs More Than Mlle. George, Lone Star

Chez Fysher, the French cabaret, was transplanted from Paris to the newly redecorated cellar of the Century theatre Saturday night, where a specially invited gathering greeted the proceedings with little enthusiasm.

A. Nilson Fysher, acknowledged as Paris' favorite impresario, presented a company of artists brought to this side by the Messrs. Shuberts, under arrangement with E. Ray Goetz, to form the nucleus of a new revue, at a \$5 cover charge, to be presented on the Century floor.

Best but little known to the assemblage was Mlle. Yvonne George, over here in the "Greenwich Village Follies" as a sassy singer. At that time her sponsors failed to appreciate her possibilities, but on this occasion her dramatic songs made a tremendous impression.

Mlle. George is an attractive woman and possesses among other attributes a powerful magnetism, which held their attention for over 30 minutes. Few floor performers on this side are capable of this feat. The feature of her repertoire is a series of amusing impersonations of Parisian favorites, which include Raquel Meller and Mlle. Mistinguett. The latter drew the greatest response because it seemed to contain an abundance of venom, and Meller is unknown over here.

It was apparent before the proceedings were half over that Mlle. George was the best bet and that the investors had secured a costly one, unless the sponsors employ a live wire master of ceremonies to keep the customers amused between numbers.

Fysher, himself, entertained with a serious ballad but it raised a few eyebrows. He also conducted the affair, announcing in French and explaining in English, but his interruptions retarded. The other acts making their initial appearance on this side were: Mlle. Colette Lindsay, a soprano, heavyweight in style, and with no charm. She offered one number and retired. A petite miss, by name, Lolou, did a foxtrot, a dancer, also offered "Red Hot Mama" in broken English but it was not appreciated. Her dancing partner was M. Conte, a good looking youth, whose soft shoe specialty failed to click.

Perhaps, the next best to Mlle. George was M. Leo Bill, a ventriloquist, who kept them amused with a novelty. By applying ventriloquism and rouge to his fist he made the face of a dummy, to which was added a miniature top hat, the hand being placed on a baby doll, finally, however, to hold the attention of the entire gathering, which was separated by the prop stage.

The room has been decorated strikingly in the Czechoslovakian manner by Watson Barratt and is supposed to be a reproduction of the French original.

Considering the cafe entertainment offered by the locals, the new venture doesn't qualify.

BAND REVIEWS

(Continued from page 43)

themselves to the surroundings. The boys do not seem to be sure of their volume playing the numbers in various tonations evidently feeling themselves out as to tempo.

It is strictly a read and sing combination intermingled with some groups singing. Their efforts along the latter lines are not overly well executed but serve as a filler in between their more important singing. The music is stereotyped, sticking exclusively to stock arrangements.

This outfit hardly holds up the dignity of the place but might eventually work into an average dance combination. Special orchestration will help this band out materially.

Goodrich Silvertown Records Early this month, the Goodrich Silvertown Cord Orchestra will release its first Victor recordings.

Joseph M. Knecht, Hotel Waldorf-Astoria director, heads the band.

CROSSING THE BORDER

Crossing the American border, coming from Canada, and in a passenger automobile is no longer an experience; it's more a routine.

Coming out of the Province of Quebec it may be a matter of which American point of entrance one reaches. Loaded trucks may be passed with frequency and seemingly unperturbed by consequences, while the American citizen, returning to his home, is forced to go before the Customs officers and declare what he has purchased in Canada.

Formerly the Customs people looked through an automobile but at present they appear overworked. They take the passenger's word for what he is bringing back. But where as the truck driver may be deceitful and say he has a load of melons, the tourist is apt to tell the truth. The truth may be he is bringing back a bottle or two of brandy for medicinal purposes. As he thinks of his lonely bottle in his small grip, his thoughts fly to the truck driver who has it in cases.

It is the Law And the Customs man upon his declaration of a bottle or two of brandy says:

"Give it to me. You can't take that across. It's against the law." For the law is a very serious thing at the Canadian border for a lonely bottle or two.

"I'll protest," the legitimate traveler, "one of the bottles has been opened. It's chilly and we may need it during the ride down the road to New York."

"That's all right," answers the Upholder of the Law, "My instructions say nothing as to quantity. Give me the bottles."

And he gets the bottles, taking them as they are handed from the grip, not peering into the car, caring nothing about anything but the one or two bottles at least that that car has yielded, with the presumption that the unopened trucks may have yielded something not as liquid.

Around Rousses' Point the highway has been made smooth and even, but the unopened trucks may have yielded something not as liquid.

A Border Petty Grifter

Going into Canada around the same border points the pathway is made easy. Reaching the American Customs a permit is issued. "Any fee?" says the traveler, "Oh, no," answers the Customs man, "no charge."

"But if you are going to Montreal," adds the polite Customs petty grifter, "maybe this guide will be of aid to you in getting about."

And the American plunger for the Canadian city pushes forward a "Map of Montreal," on the surface of which in the near-largest type of print, is printed the following: "Let to be as polite, tips the great American Customs system 25 cents. That's even beneath a truck driver for according to accounts under the present management of the Customs truck drivers do no tipping."

All of the imported illicit liquor of recent months must have come to New York by water or from the south for the Customs has no account of any trucks being seized at the border. They appear to get over the border in perfect quietude and speed although once in a while if doing business with the wrong person as sometimes happens, someone farther down the road seems to know just which trucks are booting.

There is a Moral

And the moral appears to be to not declare you have anything in your grip. That may save a weary Customs man a trip to the sidewalk.

Or perhaps to speak in French and the accepted okay signal of righteousness near Canada.

Certainly somebody in Canada is buying liquor, for the Government admits a net year's worth of liquor through its sale and mostly to Americans of \$8,000,000. That means more bottles than even a

It might not be a bad idea for those in Washington who don't believe to make an auto trip now and then.

Roy Fox Disbanding Orchestra Los Angeles, Nov. 2.

Roy Fox, who has the orchestra at Cafe Lafayette, has joined the Marion Harris band.

He will continue with the act on a vaudeville tour and disband his orchestra at the cafe, this week. A new 16-piece orchestra, as yet unnamed, has been selected to succeed his outfit.

\$100 PER WEEK TO GIVE AWAY CHAMPAGNE

Night Club Will Pay Good Man of Wide Acquaintance

A salary of \$100 weekly awaits the right man selected by a Times Square night club for the pleasant post of being the official free wine dispenser of the establishment. The main condition is that the wine giver shall have a wide acquaintance, at sight at least, of "moneymen" and that he will spread the hospitality of the "joint" only for those with cash.

It's a new business promotion in night club financial exercise, recently installed and with much success in a couple of current clubs.

An outline skeleton already at work has increased receipts until another Times Squarer believes it

the right man may be procured there will be no limit to the gross. Reciprocity is the base of the movement. Give and you shall receive is the belief. The man of acquaintance and wide facial memory is required to remain constantly at his table in the club. Noting a "moneymen" either with men or women (wife is not in the party), the wine giver will shortly after the entrance of his acquaintance send over a quart of champagne to his "friend" with his own card attached, although the house stands the loss.

Charge for Compliments

With the new racket, the recipient, not only somewhat elated with the compliment, will in due time return another quart with his own compliments and a charge on his check of not less than \$25. With the wine buying stimulus inaugurated, the parties to get together with no limit to exchange of quarts, and also no limit to the number of "parties" that may be "treated" during the evening.

Normally a wine buyer in a night club is apt to be purchasing now and then and dodging into Scotch at \$10 a pint as a preference. The wine giving system is the business maker. Instead of selling one quart of champagne at \$25 that costs the house \$75 a case (12 bottles) the house is agreeable as a business volume maker to sell two quarts for \$25, netting only 100 per cent profit instead of 300 per cent. The increased volume more than taking up the deficiency.

It's the very newest racket in night clubs since Mr. Buckner discovered there were 30 clubs—each selling booze in New York City.

Philadelphia, Nov. 2.

Major General Butler, of the Philadelphia Sheriff's Commission, to clean up Philadelphia, will leave his present position Nov. 2.

RADIO AND MUSIC

(Continued from page 43)

tion's police alarms, news events, etc.

Ernie Golden's Hotel McAlpin orchestra from 14 McAlpin station, "MCA," plays as usual, following the political "chats."

The "Wow"

WHN, as the radio wow of 'em all. Nothing elated about this baby. They come right out with it, a purely a plunger for the radio and they make no bones. A new commercial entry were the Guardian Entertainers, exclaiming the new

Before their blatant jazz was reeled off the spool was that if any value could be recovered from the new commercial entry were the Guardian Entertainers, exclaiming the new and such number; that each cab was copyrighted by the corporation, ad infinitum, ad nauseum. And they call it entertainment!

Will Oakland before that played his restaurant per usual, the song pluggers got in their usual dead-end quota, down through the radio, the Kentuckies, Caravan and Ted Lewis clubs. Frank May, a recent hire was among those in the evening, from the Gimbal station WGBS.

Amelia Sanandrea, a corset cop, had nearly 15-year old outfit required in support.

In total, if radio is ever spoken of as a thing, this is the type of program proves that will never happen.

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 Chorus Arrangement of the Chorus Full Orchestra Arranged by Alford & Colby. FRANK H. GILLESPIE, Music Publisher, 1112 FORREST ST., PITTSBURGH, PA. New York Office, 1588 Broadway. London, Eng. Office, B. Feldman & Co., 125 Shaftesbury Ave.

TWO CARNIVALS FADED AWAY IN 1924

**T. A. Wolfe's and Boyd
and Lindeman's, with
Total of 55 Cars**

Chicago, Nov. 2.

Mark 1925 for the passing of two large carnivals, one of 25 cars, T. A. Wolfe's, that ended early in the season, and more lately the Boyd and Lindeman shows, of 30 cars in strength.

Besides the collapse of the combined Gentry Brothers-Patterson Circus, a pony and circus show of 15 cars capacity. The circus finish was not unexpected.

Much regret was heard over the wolf disaster, resulting in his inability to meet obligations, with about \$15,000 of indebtedness owing to Jerry Mugivan, who took over the Wolf shows for protection, storing and using some of the cars with his circuses.

Wolf had been playing his carnival for about eight years. He stood well but could not withstand the blight of successive bad business seasons.

The same reason accounts for the failure of the Boyd and Lindeman shows. They are said to owe around \$100,000 in amounts scattered throughout the regions the shows have played. Larry Boyd was the general director with his partner, Max Lindeman, of Cincinnati, not a showman. The B. & L. shows had been traveling for about four years under the title, "Larry Boyd and connected with the Wirth-Hamid agency."

The Gentry-Patterson combination became a juncture a couple of seasons ago, of the established Gentry show with the J. M. Patterson Circus of Paola, Kan. Patterson stood very well in his own immediate territory that just about fixed the circus he presented. Going into the Gentry circuit and a wider traveling district, the combination did not appear to size up.

B. T. SHOWS GOING SOUTH

Elmira, N. Y., Nov. 2.

The Southern Tier Shows, which usually winter on the city fair grounds, has decided to alter its tour to the extent of going south on a tour that will carry it into the far part of February.

Only about half of the usual attractions will make the trip, the remainder of the show staying here for alterations.

LOST BOY WITH CIRCUS

Fulton, N. Y., Nov. 2.

Fred Christofalo, 18, son of Mr. and Mrs. Joseph Christofalo of this place, believed dead for the past two years, is in Breckenridge Sanitarium, Breckenridge, Tex., critically ill with typhoid, according to a telegram received by his family from R. Madson, manager of the Al G. Barnes Circus, with whom the young man has been trouping.

TIGHTS

**Silk Opera Hose and
Stockings**

Are Our Specialties
QUALITY THE BEST AND
PRICES THE LOWEST

Gold and Silver Brocade, Theatre, Jewelry, Hosiery, etc. Gold and Silver, Evening, Wigs, Beards and all "Boots" Theatrical. Samples upon request.

J. J. WYLE & BROS., Inc.
(Successors to Siegmund & Weil)
18-20 East 57th Street New York

SCENERY and DRAPERIES

REBEL SCENIC STUDIO, Columbus, O.

Two New Park Projects Closed for Upper N. Y.

Syracuse, N. Y., Nov. 2.
Upper New York will have two new amusement centers next summer, as the result of deals closed during the past week.

Long Branch, pioneer lake resort in the Syracuse district, has been sold by Bernardi Maurer, head of R. Maurer and Company, to John Miller and James Conway of Philadelphia, representing Keystone State capitalists. New riding devices will be installed and the property, lone survivor of many resorts that fringed Onondaga Lake during the pre-prohibition days, extensively developed.

With a capitalization of \$100,000, the Silver Lake Point, Inc., has been formed to establish a summer resort on Silver Lake, near Perry, Wyoming County. Fourteen acres of land have been acquired by the corporation, formed by A. A. Reiter, Joseph Snyder, Javorn Prentice, Newton Smith and F. J. Kelly. The property has a 550 foot lake frontage. Dance hall, bath house, inn, pavilion and the usual resort attractions are planned.

CARNIVAL ROUTES

Mary Expo: Okolona, Miss.; Holly Springs, Miss.;
Morris & Castle Shows: Shreveport, La.;
D. D. Murphy Shows: Greenville, Miss.;
Nai Reiss Shows: Mullins, S. C.;
Rubin & Cherry: Montgomery, Ala.;
David Wise Shows: Wrightsville, Ga.;
G. K. Barknot Shows: Montezuma, Ga.;
Bernard Greuter: Clinton, N. C.;
Florence, S. C.;
Ernest Expo: Tucson, Ariz.;
Phoenix, Ariz.;
Brown & Dyer Shows: Williams-town, N. C.;
Central States Expo: Perry, Fla.;
Dixieland Expo: Helena, Ark.;
Greater Sheeley: Gulfport, Miss.;
Greenburg Amus Co.: Hayden, Ariz.;
Grady Kellie Shows: Monroeville, Ala.;
Bill Hames Shows: Weatherford, Tex.;
J. H. Beth Shows: Statesboro, Ga.;
J. R. Greater Shows: Ft. Smith, Ark.;
H. L. Johnson Shows: Charlotte, N. C.;
Knickerbocker Shows: Barwell, S. C.;
C. R. Legette Shows: Lake Charles, La.;
J. George Loos Shows: Alice, Tex.;

CIRCUS ROUTES

Sells-Floto
Lufkin, Tex.; 4; Nacogdoches, 5; Athens, 6; Pittsburgh, 7; Tyler, 9; Corsicana, 10; Ennis, 11; Paris, 12; Greenville, 13; Hillsboro, 14.
John Robinson
Valdosta, Ga.; 4; Albany, 5; Moultrie, 6; Cordele, 7.
Hagenbeck-Wallace
Memphis, Tenn.; 4; New Albany, 5; Tupelo, 6; Jackson, 7 (season ends).
Nov. 4, Lufkin, Tex.; 5; Nacogdoches, 6; Athens, 7; Pittsburgh, 8; Tyler, 10; Corsicana, 11; Ennis, 12; Paris, 13; Greenville, 14; Hillsboro, Texas.
Hagenbeck-Wallace
Tulonia, Ill.; 7; Peru, Ind., 9.
Walter L. Main
Arlington, Ga.; 12; Richland, 13.

INSIDE STUFF ON THE OUTSIDE

First Sunday Circus Performance

What is said to have been the first outdoor circus or wild west performance ever given in the east was the Miller Bros. 101 Ranch at Milwaukee. The show train got in late, but gave a performance Sunday night to capacity. Sunday with circus folks has been their weekly day of rest.

60-Car S. F. Rumor

There is a rumor that the Sells-Floto Circus may increase its size to a 60-car show next season and play the bigger cities.

Chinamen Worry A. C. C.

That two Chinamen who entered the country illegally some months ago posing as professionals and members of the Six Six Six Troupe have by this time reached Germany is the hope of the American Circus Corporation.

The corporation posted bonds with the Government for the entire troupe, including the bogus performers, and has had plenty of grief trying to keep track of the latter two who had to leave the country when the troupe did or the corporation was out \$1,000 for each of them. Recently the twain were detained in Los Angeles because they had no passports and this taste of the law is fully responsible for their allowing themselves to be persuaded to depart on a hedeule.

M-B-B; 2 SHOWS NEXT SEASON?

Circus Firm Considering Dropping One Circus

Peru, Ind., Nov. 2.
A couple of queries are up concerning the intentions of Mugivan, Ballard & Bowers (American Circus Corp.) for next season. The firm winter-quarters its three circuses here. They are the Sells-Floto, Hagenbeck-Wallace and John Robinson circuses.

It is said the members of the firm are asking over whether to send out but two circuses next season, and (Continued on page 61)

Outdoors Advertisers Meet In K. C. for Convention

Kansas City, Nov. 2.
The national convention of the Outdoor Advertising Association of America was held here and largely attended. It was decided to hold the 1926 convention in Atlanta. Kerwin H. Fulton, New York, president of the General Outdoor Advertising Co., was elected chairman of the board of directors and W. W. Bell, Chicago, was re-elected secretary. Mr. Bell was formerly manager of the La Belle theatre, Pittsburgh, and also one of the owners of Bell Airborne circuit, in Kansas and Missouri.

A number of important matters to the outdoor advertising industry were brought before the convention. One of the most important actions of the meeting was the merger of the Painted Outdoor Advertising and Poster Advertising Associations, and the adoption of a new constitution governing structures and the preparation of copy to go on the boards.

Following is a brief summary of the standards of practice adopted by the body:
No structures to be erected which will constitute hazards to traffic.
No structures to be erected on purely residential streets.
No structures to be erected which mar or impair scenic beauty.

No structures to be erected within the limits of state or municipal highways. (Public right of way.)
Structures to be erected only upon land owned or leased by the member companies.
No copy to offend moral sense of the public.
No copy which infringes upon or urges violation of the Constitution of the United States or any other law or ordinance.

NEW MAMMOTH PARK

London, Nov. 2.
Work has commenced on a mammoth pleasure park on the outskirts of Plymouth, which will be conducted by the local council. It will include a theatre, concert hall, an enclosure for outdoor concerts, bandstand, a covered swimming pool, which can be converted into a dancehall in the winter, tennis courts, bowling greens, football and cricket fields, besides sandpits and small water pools for the children.

Central Park, it is to be called, will be one of the largest amusement resorts in the world.

JACK HOSKINS KILLED

Chicago, Nov. 2.
John (Jack) Hoskins, 45, owner of several "Mutt and Jeff" shows (under canvas) was killed Oct. 27 in the wreck of the Sunnysland Flyer of the Frisco lines, at Victoria, Miss. Mr. Hoskins was bound for Kansas City. He is survived by a mother, wife and two children.
A special train of friends left Kansas City Thursday to attend his funeral in Dallas. Mr. Hoskins was a member of the Shrine, the Heart of America Society's League and numerous other organizations. He is one of the few managers who ever made money playing dramatic pieces under canvas in one-nighters. It is expected that he left a considerable fortune.

Robinson Show's Closing; Soreness at Palm Beach

Palm Beach, Nov. 2.
The John Robinson Circus closed its season at Daytona, Fla., and started for its Peru, Ind., winter headquarters.
Locally the circus played Oct. 29, to 15,000 people in two performances. When Bob Hickey got in here, doing public for the circus, he "burned" upon learning the Palm Beach "Post" had hardly given his show a tumble in advance notices. Accordingly he slipped the Post's city editor into the circus, and sent 120 to the "Times."
The day following the performances the "Post" said:
"The John Robinson Circus claims to be the oldest circus in the world. It's 102 years old and looks it."

New Rides for Crystal Park

Marion, O., Nov. 2.
Crystal Lake Park closed its first season last week. More than \$50,000 will be spent on new amusement features to be ready next season. The additions include a swimming pool, merry-go-round and an old mill ride.

FAIR NOTES

Shedfield, Ill., Nov. 2.
Officers of Bureau county fair were re-elected last week in recognition of their successful work in the past fall. J. H. Becker, Princeton, president; John C. Hoff, Princeton; Simon Albrecht, Tiskilwa, and Almer Loid, Princeton, vice presidents; J. Skinner, Princeton, secretary, and Charles E. Coll, Princeton, treasurer.

Waterloo, Ia., Nov. 2.
The 1923 Capital Dairy Congress, Sept. 25-Oct. 4, was a success to the extent of a profit of \$145,558.61, according to financial statement of the show issued this week. Total receipts were \$746,618.80 and expenses \$601,060.19. The gate receipts were \$27,160.40 and total ticket sales, \$40,132.15, while entertainment and music cost \$7,080.50, advertising, \$3,804.77.

Shoux City, Ia., Nov. 2.
The Interstate Fair this year established a record of 73,644 paid attendance, the second largest in its history, according to final report of Carleton Magoun, treasurer of the fair.

Davenport, Ia., Nov. 2.
Profits of \$12,515 were shown by the treasurer's report of the Mississippi Valley Fair and Exposition for this summer, placing the fair on a self-supporting basis. The showing is considered unusual in view of the unfavorable weather the first half of fair week. Receipts totaled \$84,611.32 and expenses, \$72,095.73, leaving an operating profit of \$12,515.59. During the first five years the average profits were \$7,000.

Davenport, Ia., Nov. 2.
Making a profit of \$12,515.59 and establishing it on a sound financial basis the Mississippi Valley Fair and Exposition accomplished more in 1923 than it has at any time since organization.

SKELLY CLOSING OUT

Los Angeles, Nov. 2.
Hal Skelly will conclude his vaudeville tour on the Orpheum circuit at Denver next week.

The tour is the last of the tour is due to the fact that Betty Arlen, one of the girls in the act, is leaving. Miss Arlen is the wife of Louis Golden, manager of the Bonicars, 1095, and the latter does not want her to go east. She is a Wampus Baby Star of 1921, and Golden is desirous to have her continue her stage career.

RODEO CASUALTIES

Los Angeles Event Put Many in Hospital

Los Angeles, Nov. 2.
The rodeo at Ascutt Speedway was responsible for numerous casualties last week.
Al Pico is in the General Hospital after being thrown by a steer and is reported in a serious condition. Lou Gordon was also taken to the same hospital when he was thrown and his mount rolled over him. Red Shepherd was also taken to the General Hospital when his horse threw him.

During the entire rodeo, which lasted nine days, more than a dozen riders have needed medical attention.

Though the rodeo did not play to capacity at all performances it is said the result was entirely satisfactory, enough to pay off \$20,000 in prize money.

Weinberg's Missing Auto

Jack Weinberg, 1491 Bryant avenue, Bronx, who said he is a circus manager, was brought before Magistrate Oberkirch in West Side Court on a summons charging him with secreting mortgaged property.
Joseph Corrigan, 1841 Broadway, representing an automobile finance corporation, said Weinberg owned an automobile on which his company held a mortgage and that when they demanded to know the whereabouts of the machine Weinberg declined to furnish any information.

In court Weinberg said the machine was in dead storage in a garage in Buffalo, and he expected to hear more about it in a few days and asked for an adjournment. The case was postponed until Thursday.

OBITUARY

PAUL BIESE

Paul Biese, well known musician and director of Paul Biese's orchestra, died in Cincinnati, Oct. 24, following an operation there in a hospital.

Further details will be found in the music section of this issue.

TOM DOOLEY

Tom Dooley (Jo Jo), 30, vaudevillean, last identified with "The West-erners" and formerly a single turn, died Oct. 29, while playing at Polk's, Worcester, Mass., where he collapsed on the stage.

Death was due to peritonitis. Mr. Dooley was operated upon in July for appendicitis and discharged from the hospital as cured. A widow survives.

Burial was from his home, 206 11th street, Brooklyn.

Gen. Felix Agnus, former publisher of the Baltimore American, died October 31, at his residence in Baltimore. The general, a native of France, was a Civil War veteran, and a son-in-law of Charles C. Fulton, a former editor of the "American." He was in his 36th year.

Nellie St. John, 47, singer, wife of Harry S. Van Arman, had performed, died at her home in North Westwood, Mass., Oct. 22.

Jack Hoskins, veteran outdoor showman, died from injuries received last week in the truck wreck near Memphis, Tenn. Details of the accident appear elsewhere on this page.

Mrs. Lillie Nace Damsel, 78, mother of Frank Damsel, owner of "Make It Peppy" Mutual show, died at the family home, Columbus, Ohio, Oct. 27. Her death was due to septicemia, resulting from an injury to her hip received by a fall two months ago.

John M. Francis, Troy (N. Y.) newspaper owner and founder of Troy's Little Theatre organization, was drowned Oct. 25.

George Frederick Demarest (non-professional), brother of Rubie and Will Demarest (Demarest and Collette), died Oct. 27 in Paterson, N. J., from the effects of being struck by a trolley. He had been in poor health for the past four years.

The wife of Ben L. Heinfield, attorney, died Nov. 1 in Cincinnati. Mr. Heinfield is associated with John Hurrie in Kell's, Cincinnati and Grand Rapids.

The infant daughter of Frank Deumer (Wright and Deumer) died last week.

VARIETY'S CHICAGO OFFICE

HAL HALPERIN in Charge
State-Lake Theatre Bldg., Suite 520
Phones: Central 0644-4401

CHICAGO

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.

When in Chicago Visit These Hits

LA SALLE New
Matured Wed. & Sat.
RICHARD HENDON presents
A New Comedy

"THE PATSY"

By Harry Connors, Author of
"APPLAUSE"
with CLAREBONE FOSTER
Staged by ALLAN DINWHEAT

STUDEBAKER

WHAT PRICE GLORY

POP. MAT. WED. AND SAT.

H SAM H S MATINEES
ARRI WED. AND SAT.
THEATRE

SAM H. HARRIS Presents

JEANNE EAGELS
in "RAIN"

CENTRAL

Brightest Theatre in Chicago, VanDuren
at Michigan Avenue

THE 7TH GUEST

A Thrilling New Mystery Play

CORT Matinees Wednesday and
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Hits the Bull's-Eye
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ANNE NICHOLS Presents

White Collars

A Comedy Success of
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WOODS EVENINGS, 7:30
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ZIEGFELD GREATEST
EDDIE CANTOR in
"KID BOOTS" with
MARY EATON

SATURDAY MATINEES ONLY

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TOM BROWN

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"Everything for the Band and Orchestra"
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New Building, Fireproof, Walking Distance from all Loop Theatres
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Rooms without Bath, \$12.50. Twin Beds, \$16. With Bath, \$20 per Week.
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DELICIOUS SANDWICHES, STEAKS, CHOPS AND SALADS

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The Rendezvous of the Theatrical Stars
CIVIC AND POLITICAL CELEBRITIES

RESERVATIONS ACCEPTED Phone CALUMET 3298

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VANITY FAIR

BROADWAY AT GRACE STREET

\$1.25—UNSURPASSED TABLE D'HOTE DINNER—\$1.25

Served from 5:30 p. m. until 9:00 p. m.

MYRTLE LANSING THE JENNINGS ROBERT K. HEEN

Absolutely No Cover Charge During the Entire Evening for Dinner Guests

Arriving Before 10 P. M.
FOR RESERVATIONS, DUCKINGHAM 3251, WELLINGTON 3402

The Diversely show for the last half of last week while not comprised strictly of big time material ran into money. Three big acts with eight or more were part of the five act bill.

Business has been somewhat off and it may be that the strong show was booked as an inducement to bolster patronage. The show drew little on the opening day with hardly a half and house better on hand for the first night performance.

The Yip Yip Yaphunks too good a combination to waste in opening spot nevertheless drew that assignment. Their routine of singing, dancing and acrobatics were not accorded the support this outfit usually gathers. The slim attendance

the turn to a close. Good flash and good entertainment for the intermediates.

Murray and Le Vere connected for a hit with their comedy, singing and piano. The man is a good light comedian for the girl's eccentric straight. The girl is a comedian handles two "pop" numbers nicely. Closing with the man accompanying the girl to a syncopated number sent them away to solid returns. Jack Allen and Alice Tyrrell with their Apache band, the latter consisting of a Russian string orchestra clicked in closing position. This is a big time offering and should make good in early spots. The male member of the team handles a sax and piano, also executing several dances. The girl is a beautiful

man manipulates his feet on the wire with ease and entertained those remaining.

The bill at the Academy the last half of last week. It began with Ralph and May, juggling team, without an outstanding trick and without a finish. Cordini and Tulin, man and woman instrumental team, followed with straight music on the saxophone and accordion. For the daily change houses only—unless they get some pep and entertainment in their routine.

Sam J. Park, author, "A Pullman Romance," which was third, has devised something of a little idea but has not built it up for laughs. With some cutting in spots and some padding in others, "A Pullman Romance" should become a good small time novelty skit. It employs seven persons. Doris and Meyers, billed for next to closing, at the last moment jumped into the Park skit with a two-man hokum team taking the next to closing spot in their stead. At the Academy "disappointment" acts are always billed as "Extra" or "Special," so the name of the team is unknown. Laundren and Co., a dog act, closed.

C. T. Dasey, author of "In Old Kentucky," has two more plays completed—"Aunt Carey Comes to Town" and "Our Cousin from Africa."

Royd Truesdale will close his stock company Nov. 7 at Ft. Dodge, Iowa, and go into rep.

Jay McGee's Georgia Snuffers has been booked with Bob Traversa's Burlesque Carnival on the Columbia Wheel.

Jimmy Dunn has been engaged to do a Paul Ash out to the Calumet, South "Chicago." He will remain there permanently as master of ceremonies, his function being to work into whatever attractions George Webster books into the house.

The annual Equity ball has been set for Saturday, Jan. 9, at the Hotel Sherman.

The Stratford theatre, at 63d and Halstead, has switched to a split-

DAVE MANLEY

Knows LOTS

AND

I Sell LOTS

Result—\$975.00 WORTH

That's LOTS for DAVE

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HENRY G. CLARKE

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One Bill a Week

10—PERFORMANCES—10

Regularly Sold Only

Interested in Renting or Leasing

Theatres in Chicago Over 25,000

Population

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Incomparable

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Best Food

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NORTH SHORE MANOR HOTEL

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Which is Only 15 Minutes From Any Loop Theatre

OUR RATES ARE LOWER THAN ANY OTHER PRICES

Remember—This Will Be Your Home—Away From The Noise

and Congestion of the Loop

REVEREND AT ARROYO

ARDMORE 3608

FREE DRINKS

Anything in glasses Free. As many as you wish to order. No cover charge requested Saturdays. You will not be requested to entertain

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Re-line your Coat
for only

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SCENERY

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Show Me The Way To Go Home

Another Hail, Hail, The Gang's All Here. A sensation with Vaudeville acts, in reviews, with singing orchestras, and as a straight novelty for Fox Trot. Profound copy and vocal orchestration on request.

FOX TROT ORCHESTRATION 404
Scores of comedy verses.

HARMS, INC.
62 W. 45th St. N.Y.C.

week policy, having been a full-week second-run house since its opening.

Trixie York has teamed with Rose Seabury, and will do an act under the name of Rose and Trixie.

The first-half bill at the Divercy last week had Davey Jamison, Ed Janis and Ed Lowry all doing imitations of George Fimrose.

Maurice Downey is doing black-face for the first time in 20 years. He staged one of the Keith-Albee road shows, and at the last moment had to jump in and replace the comic. When arriving at Muncie, Ind., last week he found his trunk had gone astray. With no time to secure cork or a wig, Mr. Downey went on and did the negro character as an Irishman.

PORTLAND, ME.

By HAROLD L. CAIL

Strand—"The Gold Rush."
Empire—"The Mystic."
Jefferson—"The Alarm Clock" (stock).
New Portland—"The Substitute Wife."
Casco—"Sinners In Heaven."
Elm—"Sun Up."

A verdict of \$110 in a \$1,000 suit

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BRONZE OR GRAY CARACUL COAT, \$135

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DAVE GRUPP Drums	"RED" NICHOLS Cornet
JACK HARRIS Violin	HAROLD NOBLE Reeds
JULES KLEIN Cymbal	SAUL SHARROW Violin
NICK KOUPIKIS Flute and Piccolo	MILTON BUSKIND Piano

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against the Hutchins Amusement Company, operators of the New Portland theatre, was awarded last week to Clarence Nealus by the Superior Court. The suit was based on an alleged assault on Nealus by a special officer of the theatre. The officer asserted he was insulted by the plaintiff and that he and a companion refused to leave the theatre or sit down when told.

Four Maine quartets are competing in the Keith-Albee contest, one of which will take part in the New England zone contest next month. Bates College has entered a team, one quartet of ladies, the Cosmopolitan Four of Portland and the Temple quartet of Kennebunk have entered.

The Lakewood theatre at Skowhegan is being remodeled. A sloping floor and stationery seats are included. The seating capacity will be 900.

Thomas E. Shea has closed his summer home at Belfast and is now touring with the Carroll Players.

The construction of a second amusement pier at Old Orchard Beach is meeting with quite a little opposition, chief among the objectors being John W. Duffey, proprietor of the present pier at the beach. A special town meeting to decide the matter will be held Nov. 4.

DETROIT

By GEORGE WINTER

New Detroit—"Spooks."
Shubert-Detroit—"San Carlo Grand Opera Co."
Lafayette—"The Student Prince" (8th week).
Garrick—"Abie's Irish Rose" (27th week).
Bonstelle Playhouse—"Beggars on Horseback" (stock) (3d week).
Majestic—"My Son" (Woodward stock).
Ferry Field—"The Desert Flower" (Miles Players stock).
Temple-Keith-Albee vaudeville.
Gayety—"Wine, Women and Song" (Columbus).
Cadillac—"Sugar Babies" (Mutual).
Capitol—"The Live Wire" Johnny Hines, Charles Dornberger and Orchestra.
Madison—"Exchange of Wives."
Adams—"The Freshman" (Third week).
State—"Classified" The Royal Welsh Pipers.

"Abie's Irish Rose" is nearing the end of its run in Detroit. It will eclipse the record made at Cleveland and Pittsburgh and thus the Detroit engagement will establish itself as the third longest run enjoyed by Anne Nichols' miracle

Showfolks Show the Way to BEAUTY

One of our most interesting and charming recent visitors to the Showfolk's Shoeshop was Miss Ethel Barrymore, famous stage star, who purchased some exceptionally beautiful slippers. And a day or two later came Miss Blanche Sweet, the popular screen star, to purchase shoes for her new picture.

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play, the other leading cities being New York and Chicago.

"The Student Prince" stays in Detroit until Thanksgiving week at least, that is what the Shubert's announce. This opera at the new Lafayette has been very successful.

MILWAUKEE

By HERB ISRAEL

Davidson—"Ladies of the Evening"; next, Ed Wynn.
Palace—Vaudeville (Justine Johnston).
Miller—Vaudeville.
Majestic—Vaudeville.
Gayety—Erin Jackson (Mutual).
Empress—"Charleston Charlie" (stock burlesque).
Alhambra—"Phantom of the Opera" (second week).
Garden—"Borrowed Finery."
Strand—"Golden Princess."
Wisconsin—"Seven Keys to Baldpate."
Pabst—German stock.
Merrill—"Lights of Old Broadway."

Carl Laemmle arrived last week for the first time since he purchased the Alhambra to attend the Milwaukee premiere of the "Phantom of the Opera."

Pantages is seeking the old Buttery, picture house, for pop vaudeville.

The cold wave and first snow proved a bonanza for all the theatres. The Gayety (burlesque) gave a midnight show with Kitty Madison's troupe, the only show getting a break here outside of Fox & Krause's own company, headed by Jack LaMont. The Madison gross came within a few hundred

dollars of the house record for all time registered by LaMont, week Oct. 11. Phil Young, tenor-juvenile, has replaced Frank O'Rourke with the Jack LaMont Mutual show.

Reinald Werrenrath opens the Arion Musical club pop concert course in the Auditorium, Nov. 3. Others signed are Judson House and the Arion Grand Spring Festival.

The Empress (stock burlesque) suspends performances Nov. 3 when a boxing show will be held. The monthly boxing bill will be a regular winter feature, the show traveling to Racine for a one-night stand.

Billy Ireland, tub producer, Rockford, was here last week and signed Dottie Leighton, Anna White, Cecil Moser, Marion Clark and Bernice Judson, of the Empress. All but Miss Leighton are chorus girls, but Ireland will give Moser, White and Moser soloistic roles, he announced.

ALBANY, N. Y.

"Desire Under the Elms" at \$2.50 is at the Capitol for the first half of the week.

"Look U Over" (Columbia) at the

Capitol last half. "The Show-Off" Nov. 9-11. \$2.50.

Edna Wallace Hopper, the 62-year-old "flapper," is the special attraction at Procter's, Troy (vaudeville and pictures), the first half, and at the Hall, Albany (pictures), last half.

John M. Francis, publisher of the Troy "Times" and organizer of the Masque of Troy, was drowned in Round Lake while duck hunting Oct. 24. Mr. Francis formed the Masque in 1909 and was widely known in theatrical circles. The Masque was the oldest little theatre in the capital district and one of the oldest amateur dramatic organizations in the country.

Joseph Henabery has been chosen to direct Monte Banks in "Play Safe" at the F. R. O. studios.

JOHN BOYLE

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October 19th
KOSHER KITTY KELLY
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THEATRE. Col. Circle 59th St. & E-way
Matinee Thursday & Saturday
LEON ERROL in
LOUIE THE 14TH

REPUBLIC Thea. W. 42d St. Eves. 8:30
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ANNE NICHOLS' Great Comedy
"ABIE'S IRISH ROSE" | FOURTH YEAR
THE PLAY THAT PUTS "IT" IN HONOR

LONGACRE Thea. W. 48 St. Eves. 8:30.
Mats. Wed. & Sat. 2:30.
The BUTTER and EGG MAN

MUSIC BOX Thea. W. 45 St. Eves. 8:10
Mats. Wed. & Sat. 2:10
CRADLE SNATCHERS
A Sparkling, Clever, Scintillating Comedy
with **MARY BOLAND**
And a Wonderful Cast

BELASCO W. 44th St. Eves. 8:30.
Mats. Thurs. & Sat. 2:30.
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E. H. SOTHERN By arrangement
with Lee Shubert

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LORD CARRILLO
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Sparkling Musical Revue
GARRICK Thea. 65 W. 33th St. Eves. 8:30
Mats. Thurs. & Sat. 2:30.

GUILD THEATRE 42nd Street, Eves. 8:30, Mats. Thurs. & Sat. 2:30.
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A Comedy by MOLNAR

Playhouse 48 St. Eves. 8:30, Next Matinee Sat. 2:30
"LUCKY SAM McCARVER"
By SIDNEY HOWARD, Author of
"They Knew What They Wanted"

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Company in
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Staged by Hasard Short

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Mats. Wed. & Sat. 2:30
Charles Dillingham presents
THE CITY CHAP
with RICHARD BRENT GALLAGHER
Music by Jerome Kern. Book by James Montgomery. Lyrics by Anne Caldwell

Dir. A.L. Gaiety E-way & 42nd St. Eves. 8:30
Mats. Wed. and Sat. 2:30
Charles Dillingham & A. H. Woods
Present
Cyril Maude Michael Arlen's
These Charming People
Staged by Winchell Smith

Charles Globe E-way & 46th St. Eves. 8:30
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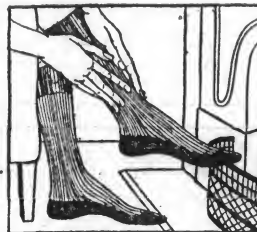
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CANADA BARS FILM MAIL

A ban on motion picture film as mail has been placed by the Postmaster General at Ottawa, Canada. Non-inflammable stock can be mailed, but all other kinds must enter the Dominion via express.

MINISTER'S ROVING HAND

(Continued from page 1)
felt something fooling around the cart and moved her leg in the Bijou theatre. A hand moved along. Soph swung a Gentunney but it bounced off the stranger's map without even disturbing the hand beneath. Then Sophie went to work. She tore the hand loose, set up a yowl and left the theatre. In a few moments her angoyer departed also, but accompanied by a man in blue.

A Panic
Then it was learned that the man Sophronia accused was the Reverend, and of the church among the oldest and most important in Eastern Canada.

That was a panic! Attempts to secrete the facts failed with the garter inspector liberated after the complainant vigorously and successfully protested against any star chamber proceedings for the man of the roving hands.

That was followed by the church deacons deciding they could use a new pastor and the Rev. Mr. Bolster was given air. He is seeking fields where garter wearers don't wear them below the knee as Soph did. The Rev. Mr. Bolster did not say he did not expect to find a farther but it seems accepted that when the wandering mind got beyond control it had an idea.

Ku Kluxer?
For 20 years the Main Street Baptist Church had had a pastor who endeared himself to the congregation. It needed five months

before the trustees decided to have the Rev. Mr. Bolster succeed him. Rev. Mr. Bolster lasted two weeks. No one around seems to know what he did in his former pasture but it is certain he came here with both hands intact. It is claimed, but with no certainty, that the Rev. Mr. Bolster is a K. K. K.

ASH'S IMITATOR

(Continued from page 31)
change of scene and talent weekly, the upkeep was far in excess as compared to the gross at the box office. A meeting of the board of directors voted in favor of discontinuing the policy and going after the cheaper patronage with a 25c admission, with three to four changes of features weekly.

Chicago Sewed Up by Ash
Ash has the town cornered and anyone attempting to impersonate him or offer a similar brand of entertainment will find it tough. Art Kahn, recently opening at the Separate, has boosted the gross at the latter theatre considerably. Kahn is not doing an Ash, sticking closely to the entertainment he presented prior to Ash's appearance in this town. Kahn confines his efforts along straight musical lines, bolstering it with the appearance of a couple of stage specialties which he announces. Kahn does not fore in for laughs.

"Sigle" might have fared better

in another city where Ash was unknown. When the local public started comparing both, they were convinced that Ash was far superior. Another handicap that "Sigle" was under is the fact that he was forced to use the same scenery minus the talent at the Pantheon, where it was usually presented a week or two later than McVickers. "Sigle," at the conclusion of his engagement at the Pantheon, Sunday, will again become one of the cogs in Ash's own combination, assuming the position of assistant director, which he held prior to entering the Pantheon on his own initiative.

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LATE VICTOR RECORDS

(Under My Own Name)

"Summer Nights"
"Are You Sorry?"
"Charleston Baby of Mine"

THREE IN ONE

(Continued from page 29)

madge and Buster Keaton) through Metro-Goldwyn.

Picture Business "Sewed Up"
With this U. A. connection, it is said, the future heads as represented in the four organizations would have concluded they had the picture business "sewed up."

The explosion to the theme occurred when Miss Pickford and her husband, Douglas Fairbanks, refused

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absolutely to listen to any proposal that would include them in what he termed a "trust."

Mr. Fairbanks after consultation with his wife is said to have returned an answer that their attitude toward monopoly, held for years by both and particularly Miss Pickford, had not changed—that they nor neither of them will ever permit one of their pictures to be exhibited in a theatre operated by an acknowledged "trust," even if they have to erect tents on lots to show their own films.

There is no information at hand as to the outcome of the U. A. and M. G. proposition through this obstacle.

Nor is there any doubt existing here that with the addition of Joe Schenck to the U. A. directorate and his subsequent visits to New York where he was in close conferences with his brother, Nick, also Marcus Loew, that the U. A. had been aimed for a unit of complete merger with the "Big 3."

Opinion in New York

An opinion prevailing in New York is that Famous Players, First National and Metro-Goldwyn will not be much longer able to secrete that they are operating as one but "under cover."

A report from a most reliable source is that Ernest V. Richards of New Orleans, accounted one of the most able men in business picture circles, has declined the most tempting offer to become a high executive in the merged combination of the largest picture organizations. Richards' only reason for refusing is said to be that he will not live in New York, preferring the South where his home is at New Orleans, with his family. While a change of residence has been but a slight thing with other picture people invited to more important posts, it is so strong an objection upon Richards' part, according to his intimates, that he has refused the largest salary ever offered a picture executive. At that point

Richard directs the Saenger Amusement Company. He is a principal factor of First National and of late has been in New York for short periods giving attention to First National affairs, and also, says a rumor, in frequent consultation with Marcus Loew.

No Doubt of Compact

Negotiations for theatres switched from Famous Players to Metro-Goldwyn as reported from various points have reached New York before. No one can be located connected with either included in the Big Three who will admit there is an agreement or compact holding the trio together but there is no doubt of it in the minds of the close insiders.

Not only are the business relations traced to indicate that combine with a certainty but the banking connections of Famous Players and Metro-Goldwyn are also said to have leaned toward such a combination for the best business interests of all of the organizations concerned.

The banking connections are said to be directing the theatre buying and building campaign, most actively conducted at present by Famous Players. Famous is held responsible for the theatre building wave now sweeping the country, where even outsiders are creating theatres with the opinion that they can "build and sell."

Over 1,200 Theatres

The complete combination of F. P., 1st N., and M-G will give the combination, here and abroad, over 1,200 picture theatres, with a very fair percentage of them first runs.

It is thought that the government investigation by the Federal Trade Commission of Famous Players and some of its associates, also the publicity attending, and the possibility of the outcome of the Federal Trade's decision in the matter of the Department of Justice continuing the probe, have decided the directing hand of the F. P. operations to cease holding so much more theatrical property in its own name.

That fact that the Adolph Zukor and Marcus Loew families are intermarried does not enter into the question of the working agreement from an understanding. The interests involved believe they must work together to preserve their properties at their peak.

The report from the coast on the United Artists possibility may enlighten the rise of M-G stock within the past few weeks to over 39. On the coast of late has been a considerable buying of M-G stock with no actual reason given for the sudden boom in the stock at that quarter.

K-A Agreement

One of the reasons reported holding back a rather unlimited picture building field in the east is a reported agreement between Famous Players and the Keith-Albee Circuit (vaudeville) that Famous will not build in any town confining a Keith big time theatre without permitting K-A to get into the proposition to the extent of 25 per cent. This agreement held good on the Metropolitan lately opened in Boston as a F. P.-K-A picture theatre, and the agreement is said to have two more years to run.

The biggest picture people are also reported somewhat worried over a possible federal censorship that will take in the stage as well as the screen. Statemen in Washington of late have been talking about "dirty plays" and nude shows in New York. This expression has been carried all over the nation until it is believed in every hamlet that Broadway is full of naked women on its stages which also holds plays until to be heard.

That federal censorship is a serious problem in perspective just now is not denied by the best informed picture men.

"ENEMY" HONORED

(Continued from page 1)

quarter of a million dollars in exploiting it.

Action by the Carnegie Fund followed an address to the trustees by the playwright, Pollock's contention that "The Enemy" is an appeal for world peace was not only concurred in by the trustees, but the author was applauded for his

address. Nicholas Murray Butler, president of Columbia University, later told Pollock that the fund would aid in popularizing "The Enemy."

In his will Andrew Carnegie set aside \$40,000,000 to be used for the furtherance of world peace, the foundation to be applied to any country, at the discretion of the trustees. The allotment of \$250,000 for the promotion of "The Enemy" is said to be the first expenditure from the fund.

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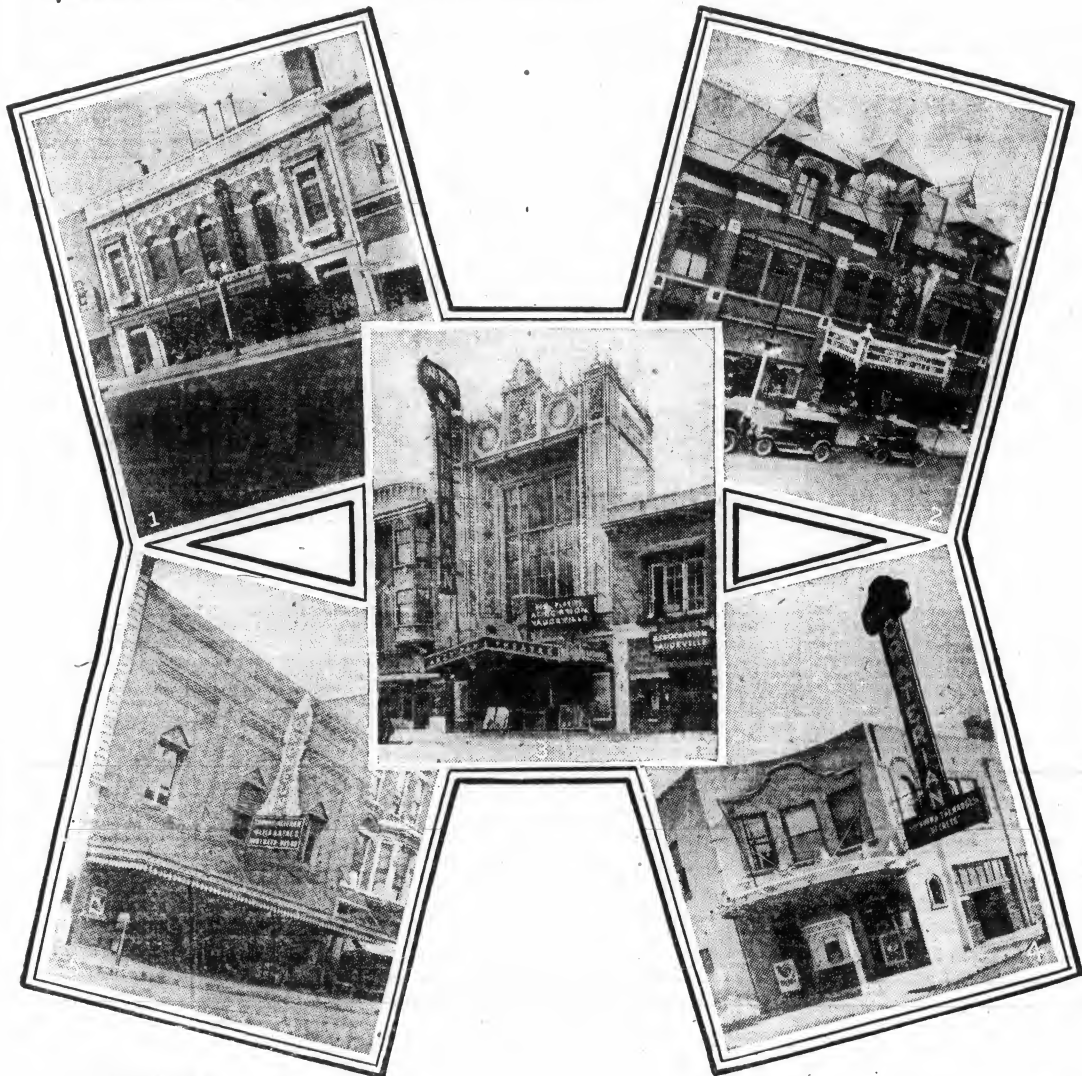
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Acts are now receiving a "12 WEEKS PLAY-OR-PAY CONTRACT."



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THE SIMON

(Agency)

807 Woods Theatre Bldg.
CHICAGO
HARRY DANFORTH

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HALPERIN-SHAPIO

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(Agency)

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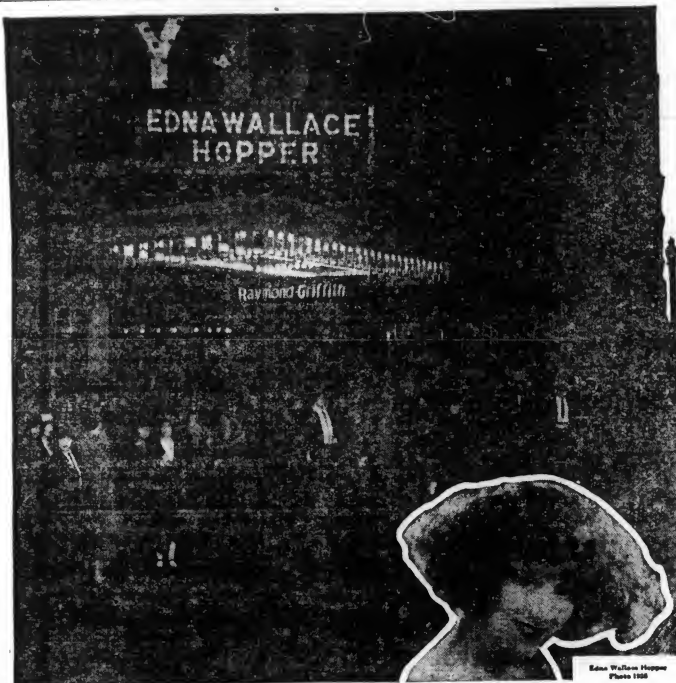
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To Meet a Beauty Who Is Old

A Typical Scene at One of My Recent Matinees

By Edna Wallace Hopper

Every week thousands of women flock to see me on the stage. The largest theatres cannot hold the crowds. The photograph above shows a typical scene in Baltimore, Oct. 9, where women waited hours in the rain to get into the Century Theatre.

Just because I prove that beauty can be cultivated and youth can be kept, I tell those audiences how I did it. How I searched the world for the utmost in beauty helps. How they made my fame. And how they keep me, at my grand old age, looking like a girl.

All my best helps are now at every woman's call. Every girl or woman who desires can get them. Here I tell of some of them.

My Youth Cream

is a remarkable creation, combining many factors. It contains products of both lemon and strawberry. Also the best helps science gave me to foster and protect the skin.

It comes in two types—cold cream and vanishing. I use it as a night cream, also daytime as a powder base. Never is my skin without it. My velvet complexion shows what that cream can do. The cost is 60c per jar. Also in 25c tubes.

My Facial Cream

is a liquid cleanser I owe to France. Great beauty experts the world over

now advise this formula, but their price is too high for most women.

It contains no animal, no vegetable fat. The skin cannot absorb it. So it cleans to the depths, then departs. My Facial Youth will bring you new conceptions of what a clean skin means. The cost is 75c.

White Youth Clay

A new-type clay, white, refined and dainty. Vastly different from the crude and muddy clays so many have employed.

It purges the skin of all that clogs and mars it. Removes the causes of blackheads and blemishes. Begins a rosy after-glow which amazes and delights. Combats lines and wrinkles; reduces enlarged pores.

No girl or woman can afford to omit it. It multiplies beauty. White Youth Clay costs 50c and \$1.

My Hair Youth

The cause of my luxuriant hair, thick and silky, finer far than 40 years ago. I have never had falling hair, dandruff or a touch of gray.

A concentrated product combining many ingredients. I apply it with an eye-dropper directly to the scalp to tone and stimulate. No man or woman will omit it when they see what Hair Youth does. The cost is 50c and \$1 with eye-dropper.

My Face Powders

They are supreme creations. No face powders you have used can compare. Mine are exquisite. They come in two types. One is a heavy, clinging, cold cream powder in square box, \$1. I like that best. The other is light and fluffy, in round box, 50c.

All toilet counters supply my beauty helps. Send the coupon and I will mail you a sample of any one you choose. Also my Beauty Book.

For Trial Size

Mail this today to Edna Wallace Hopper, 526 Lake Shore Drive, Chicago. Enclose 10c postage and packing for each sample wanted.

[] Facial Youth [] Hair Youth
[] White Youth [] Youth Cream
Clay

Name
Address

We will include with above Free Sample of either [] Youth Cream Powder or [] Face Powder. White, Flesh, Peach, Brunette (Check kind and shade desired)

101YM

NOTE. MISS HOPPER is now on tour, playing picture houses under direction of WILLIAM MORRIS. Earle Theatre, Washington; Allen Theatre, Cleveland, etc., etc.

SAENGER CO.'S BUSINESS

(Continued from page 31)

will disclose that Abe D. and Julian H. Saenger were endeavoring at the time to purchase the stock in question that an option was held on it, but that while in New York City Fichtenberg met Lynch and sold him the stock.

40 Per Cent. Minority

Since the acquirement of this stock F. P. and the others holding

the 40 per cent. in stock have been treated as minority stockholders at all times "without representation on the board or any control or voice in the management."

The charge of the attorneys for the commission that the accidental meeting above was not such, but premeditated and arranged for is set down "as absolutely untrue," it being added that "there is nothing in the evidence to support such a statement."

In the following pages of the brief describing this phase it is stated that the Saenger brothers offered \$200,000 for the stock which F. P. topped with \$250,000.

The brief of the commission is charged as being filled with "innuendoes," "insinuations" and "the like," and that with flimsy material counsel for the commission seek "to eke out" a case of conspiracy.

On "Wrecking Crews"

Citing much of the evidence in

PINE TREE SOAP

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 like 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

detail, of which the counsel for the commission are charged with presenting but portions of, the Saenger brief finally reaches the "wrecking crews" of Stephen A. Lynch, the purpose of which "crews" were to carry out Zukor's progressive theatre acquiring program. To this the Saenger Brothers reply:

"He (Lynch) did not invade Louisiana and Mississippi because Richards, fighting his own independent fight, threatened to invade the territory where Lynch was operating. If Lynch invaded his territory. In other words they were fighting each other—not conspiring!"

As to the charge that Richards has never denied any of the testimony the brief states, "Counsel for the commission know that Mr. Richards was in the court room when the commission met in New Orleans, and that we tendered him as a witness to submit himself to any examination that the counsel for the commission desired—he and Mr. Saenger—my counsel for the commission refused to accept Mr. Richards as a witness because they did not want him or Mr. Saenger to testify."

The stock in question, as referred to above, was returned because F. P. wanted to continue friendly relations and not "keep a thorn" in the sides of a good customer and "not because, as the commission charges, 'to disintegrate,' or, as they put it, to dissolve their interlocking stock alliance."

As to the Saenger interest in Loew's, Inc., the brief states: "It is true, the Messrs. Saenger own, or did own, this stock. It is so insignificant a fact that we hardly deem it worth while to comment on it."

Rep at Vitagraph

In reply to the commission's charge that "it is hard to imagine a more complete monopoly than is shown in this circuit," the Saenger interests reply that their (the commission's) counsel charge of monopoly is that the Saengers own the best theatres in Louisiana and Mississippi and "success and size are denominated as a monopoly." The Saengers characterize themselves as the best of customers of F. P., First National, Warner Bros., and the others with the exception of "Vitagraph" whose "product was so poor and the price so exorbitant" that Saenger did not use same.

The 60-day protection clause, on first runs, is set down as extremely fair and from this point, with their brief divided six chapters and constituting 100 pages, they proceed to deny allegations on one hand or freely admit them on the other with those admitted stated to be fair methods of doing business.

It is further claimed they are not engaged in interstate commerce, it being stated that motion pictures are not handled in such commerce.

FOREIGN SALE PROFIT

(Continued from Page 29)

been appearing weekly in Variety and concludes in this issue.

The report is said to disclose that the formation of the Motion Picture Theatre Owners of America had no effect upon the operation of or the business of Famous Players (or Paramount).

One of the interesting revelations is that Famous rentals to exhibitors increased in return to the distributor in 1920 over 1916, 275 per cent, and in 1924 over \$125,000,000 was spent as a conservative estimate in the construction of picture theatres.

A comparative sheet of Famous Players stock is included in the report, going back to 1913 when 157,572 outstanding shares represented \$13,406,000. In 1923 this had increased to 322,231 shares, representing \$28,267,000.

The comment on First National in the report refers to its original franchise holders, taking up the matters as contained with in the testimony and brief, touching directly upon First National contracts and prices paid with Chaplin, Pickford, etc.

In a preamble is a definition of theatrical terms and explanations; also a synopsis of the early picture history back to the store shows of 1904 with detail as to dates and steps in the development of the film industry.

Long Acre Cold Cream

Best for Makeup

Because of its purity, and its remarkable softening, cleaning, healing qualities, Long Acre Cold Cream has long been the favorite with artists of stage, screen and ring. As a foundation for makeup it is unequalled, since it protects the skin without clogging the pores—and it is removed in a twinkling, leaving the skin clean, fresh and cool.

Long Acre Cold Cream costs only 50c in half-pound tins and \$1.10 in one-pound tins. All drug stores and toilet counters direct by adding 10c for postage. LONG ACRE COLD CREAM CO., 214 East 125th Street, New York City.



KENNARD'S SUPPORTERS For Dances, Parties and Receptions. 131 W. 42d St. Phone 6009 Cal. Hours 10-12-5-7

Del Fey Club

"The City Chap"

VARIETY (JACK LAIT) said—"Tied the show in knots as devious as he ties up his incredible legs."

PHILADELPHIA "LEDGER"—"George Raft deserves a whole flock of superlatives for his dance specialties."

PHILADELPHIA "RECORD"—"But the hit that bowled over the audience completely was that of George Raft—the fastest stepping Charlestonian who has been seen on a local stage. It would be difficult to find his equal. He 'stopped the show' responding with another difficult and intricate dance."

SPONSORED BY TEXAS GUINAN

GEORGE RAFT

Parody Club

Liberty, New York

PHILADELPHIA "INQUIRER"—"The one episode that really 'stopped the show' was the whirlwind dance, a variant of the 'Charleston' of George Raft."

PHILADELPHIA "NEWS"—"But the bit of the piece is a jazz number; the solo dancer is a sensation."

CHALLENGE

TO IDA MAY CHADWICK:

LONDON, OCT. 15.

I AM COMING HOME, FOR THE EXPRESS PURPOSE OF TAKING ISSUE WITH YOU ON THE WORDING OF YOUR ADVERTISEMENT IN VARIETY, DATED SEPT. 30, IN WHICH YOU PROCLAIM YOURSELF—

"THE WORLD'S GREATEST TAP DANCING STAR."

PERHAPS YOU ARE, AND NO ONE WOULD BE MORE DELIGHTED THAN MYSELF TO ACKNOWLEDGE IT IF, AFTER A PUBLIC CONTEST, TO BE STAGED AT ANY PLACE YOU DESIGNATE, BEFORE A COMMITTEE COMPRISING, SAY, A BOOKING MAN FROM THE KEITH-ALBEE CIRCUIT, A PROMINENT STAR DANCER LIKE GEORGE M. COHAN OR PAT ROONEY, A REPRESENTATIVE OF VARIETY, OR ANY OTHER COMPETENT JUDGE OR JUDGES MUTUALLY AGREEABLE—ALL OF WHOM MUST BE UNBIASED AND OF IMPEACHABLE INTEGRITY.

I SHALL LEAVE LONDON NOV. 7. BRINGING WITH ME A THREE YEARS' ENGLISH AND CONTINENTAL REPUTATION (INCLUDING A COMMAND PERFORMANCE BEFORE THE KING OF SPAIN) AS THE

BEST STEP DANCER THAT EVER APPEARED IN EUROPE.

WHICH, I THINK, ENTITLES THIS CHALLENGE TO BE ACCEPTED SERIOUSLY BY YOU.

I SHALL CALL AT THE NEW YORK OFFICE OF VARIETY FOR YOUR REPLY.

YOURS VERY TRULY,

HAZEL SHELLEY

MINISTER STRANDS BOYS

(Continued from page 1)

their carfare to the places where they were to have appeared. Under the leadership of H. E. K. Whitney, former pastor of a Los Angeles Church, the youthful singers were on their way to Philadelphia where they were scheduled to give a demonstration of their ability before a committee of the Sesqui-Centennial which would determine whether they would appear for six weeks along with several hundred other Los Angeles children. The outfit has

been on its way since Aug. 1 and was to have been back in Los Angeles by Sept. 1.

Children "Farmed Out"

All along the road the children were "farmed out." One child told how he had been sent to a lodging house in the foreign district of Columbus and told to sleep in a bed in which a man had died just a few days before. Everyone of the children appeared half starved. When the troupe came to Pittsburgh the youthful singers were farmed out to residents in the East End district and it was through this channel that the predicament of the organization was learned.

The trip was poorly organized. Whitney, who was managing the tour, had obtained about \$200 from some of the parents of the boys. With this amount and an idea that he would be able to earn at least \$300 a night by giving concerts, he started to reach Philadelphia. The outfit had gotten only a short distance from Los Angeles when the ready cash was used up and the leader without funds.

The concerts given by the boys' chorus did not raise sufficient funds to keep them. They were forced to eat what they could get and sleep where anyone would take them in.

Security for Board Bill

There were 50 boys in the chorus when it started. Reaching Pittsburgh there were only 33 left. Twenty-seven of the boys ranged in age from 9 to 17 years and were sent to Chicago through the courtesy of the Baltimore and Ohio railroad. From there the singers will be taken to Los Angeles through the courtesy of the Santa Fe. Several organizations of the city donated funds to help send the children back to their homes.

It was learned from Steubenville, O., that one of the boys, Kenneth Howell, 12, son of Dr. and Mrs. K. Howell, of Los Angeles, had been held there almost a week as security

for a board bill. It developed that when the boys were in the Ohio city about two weeks ago they were without funds and unable to pay board at a restaurant there. It was arranged that the Howell boy remain for the debt. The true state of affairs was wired to the boy's father who immediately telegraphed transportation for his son's trip back to California.

SHOW ORDERED IN

(Continued from page 13)

been squabbling over the ownership of "Bringing Up Father," each alleging a 50 per cent interest. Hill

appointed his own manager, Joe Pettingill, and was handling the receipts of the attraction until it played Hurtig and Seamon's, New York, where H. and S. took charge. The H. and S. firm are to start suit against Hill to establish ownership.

The cancellation of the "Father" show closes up the lay off week between Philadelphia and Baltimore. As a result Rube Bernstein's "Bathing Beauties" will play Baltimore this week instead of laying off.

"Bringing Up Father" will reopen on the Columbia Circuit next Monday at Baltimore. The show meanwhile will revise its cast, add two new acts of scenery and at least three more costume changes

for the chorus. Of the original cast, Jimmy Connors, Beatrice Harlow and Pete Curley are reported retained.

The Littlejohns Headress

A Big Flash For November's Our Price \$5. Famous Littlejohns Hair-styles can be bought only at



THE LITTLEJOHNS INC.

254 West 46th St. NEW YORK ANYTHING IN RHINESTONE

The Old Reliable Trunk

FOR THE PROFESSION
XX Taylor Wardrobe

Better than ever, and no advance in price

\$75.00

Write for new catalogue

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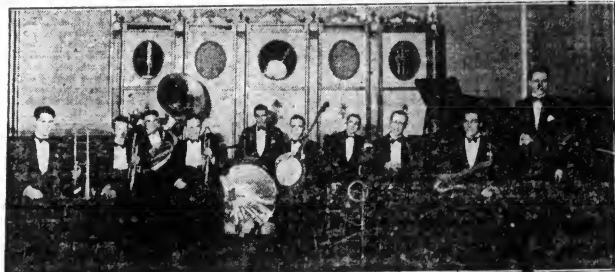
WANTED Dance Orchestra

A fourteen piece dance orchestra. Leader with plenty of action and pleasing personality.

Band Must Be "Peppy"

State location, ability, price and details. Ballroom near New York.

Box 111, Variety, N. Y.



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"THE SENSATION OF THE SOUTH"

NOW A SENSATION AT

ROSELAND, BROADWAY, NEW YORK CITY

WHERE THEY ARE NOW PLAYING

The South has since hailed Tommy Christian as America's greatest dance orchestra leader, and his men as wards of harmony.

The South has long since hailed Tommy Christian as America's greatest dance orchestra leader, of applause.

TOMMY CHRISTIAN, Leader

CHARLES WULLEN

JIMMIE COOPER

RALPH GERARD

CARROLL METCALF

MURRAY BEESON, Manager

BILL MCMURRAY

LEWIS CORBETT

"IRISH" CALLEN

BILLY FITZGERALD

PRESENTED BY NATIONAL ATTRACTIONS OF NEW YORK, Inc.

Dance Music Such As Only Dixieland Can Produce

EXTRAORDINARY FEATURE

MISS IRIS GREEN

THE MOST VERSATILE ENTERTAINER IN VAUDEVILLE
Singer—Dancer—Acrobat—Musician

ONE OF THE FINEST ACTS EVER PRESENTED

Written and Produced by YORKE and KING

LOS ANGELES

ARTHUR UNGAR in Charge
Chapman Bldg., Suite 610
756 So. Broadway; Phone 5005 Van Dyk

Movie - Vaudeville - Dance

**IN THE
GARDEN OF TOMORROW**
A Popular Favorite among Artists - Growing every day

ONE LITTLE DREAM OF LOVE
A Song with A Melody that will appeal to any audience

IF YOU WERE THE ONLY GIRL
Along suitable for any type of Act - Single or Double -

<i>THESE SONGS FIT IN ANY ACT AND MAKE BIG ACTS BIGGER -</i>	<i>PROFESSIONAL COPIES AND ORCHESTRATIONS SENT UPON REQUEST -</i>
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*like "Kisses of Picardy"
and "The World is Waiting for the Sunrise"
These numbers are successfully featured
by Leading Acts*

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OF BALLADS NEW YORK, C.S.Y.

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For All Artists to Eat at
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724 S. Hill St., Los Angeles
Between Pantages and Hill St Theatre
Run by Carl and Lillian Muller
THE OLD-TIME HOOP ROLLER
10 percent discount to the profession

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ank all my friends and well
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looks as if the first half and last
me will be spent at the Geo.
Broadway in "EASY COME,

GORDON and SAM HARRIS
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JENIE JACOBS
has the honor to announce
the postponement of
OLGA PETROVA
and her players in
"HURRICANE"
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owing to the following reason:

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 E F ALBEE, PRESIDENT

PRIVATE OFFICE
 MARK A. LUESCHER
 GENERAL DIRECTOR

Oct. 23, 1925

Mme. Olga Petrova,
 Hippodrome,
 N.Y.C.

My dear Petrova-

Although I thanked you personally on Monday for coming to the Hippodrome, I cannot refrain from also dropping you a word of appreciation for your decision to give us the importance and value your return to New York on this stage and at this theatre carries with it.

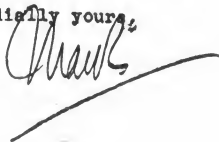
Yours was the greatest individual success ever made at the Hippodrome since Mr. Albee took over the famous playhouse, and the reaction of this success and the dignity and prestige which follows your appearance here, will be helpful for weeks and months to come.

You should have stayed longer than one week. However, Mr. Jordan has now been carrying on a four weeks' advertising campaign in Philadelphia for next week, and our bill had been booked as you know.

Can't we arrange now for another week as soon as you have fulfilled your time now arranged? I should like very much to select the week now and get it set so we could announce in a big way, your return-"because of your extraordinary success".

With assurance of my gratitude and great admiration of your art and graciousness, I am

Cordially yours,





A Happy Combination— Texas—Mexico and the *Sunshine Special*

*You can't think of Texas
without thinking "Sunshine"*

☐ From St. Louis to any of the Southern Texas playgrounds, Galveston, Houston, San Antonio, The Missouri Pacific *Sunshine Special* will speed you over-night. Miles shorter!

☐ To Mexico—through sleepers on The *Sunshine* direct to the border, Laredo, and the porter transfers you there to the Mexico City sleeper without leaving the train!

☐ To the Lower Gulf Resorts: Through sleepers to Mission and Brownsville.

☐ Your travel plans gladly arranged. Communicate with nearest Missouri Pacific representative, or write to

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Passenger Traffic Manager
MISSOURI PACIFIC RAILROAD CO.
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Cooking that is finer in "The Sunshine Special" Diner

VARIETY

WILL ISSUE ITS

20th ANNIVERSARY NUMBER

in *DECEMBER*

As usual this will be the special issue that is preserved by the show business of the world as a ready reference throughout the year.

It will contain the customary resumes of all branches of amusements—a general summary of the weekly reports Variety publishes of those branches.

There will be special feature stories and the Anniversary Number will be bound for convenient handling through a period.

Advertising rates for the Anniversary, without change from the weekly rates, are:

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TOM POWELL Presents

DAVEY JAMIESON

AND HIS

"REVOLTERS"

WITH THE

PAUL SIMMONS SINGERS

A REVOLUTION AGAINST JAZZ.

A SCENIC PRODUCTION IN THREE SCENES, INCLUDING

MELODY, HARMONY AND RICH WITH COMEDY

INCLUDING

PAUL SIMMONS, Baritone

ROBERT BALDWIN, Tenor

RANDALL FRYER, Tenor

STANDLEE LEDMAN, Tenor

TREHER FIRMIN, Tenor

PAUL GRAHAM, Bass

LEONARD BERRY, Bass

M-B-B TWO SHOWS

(Continued from page 47)
if so, which one shall be withheld in quarters.

Local opinion says that the Robeson Circus will be left off of the road if the final decision says that but two are to travel.

Local opinion is also divided upon what the circus men may be contemplating. It is said that with the expert routing in the past of the M-B-B shows, it has been as easy to travel three as two. The circusmen, however, do not agree with this outside opinion. They seem to feel that conditions throughout the country have not been conducive to the best grosses for such shows.

Routing Problem
So many items must be considered in sending circuses over the map that to handle three without everything in business at a peak is a problem.

No better line could be obtained

on conditions than the profits of M-B-B during the past four seasons including the present. In 1924 the three circuses returned a profit of \$400,000; in 1923 the firm did not make a dollar (which meant a loss); in 1922, the three circuses made a net profit of \$1,200,000. This season (1925) it is estimated that the firm's trio of circuses will return a profit of \$900,000.

It is said the circusmen are not unanimous upon curtailing their trio to a duo. This season the Pacific Slope was closed to them, through the Ringling-Barnum-Bailly circus making that territory. It was a serious handicap, cramping the concern for road room as it did and may have temporarily brought about a conclusion it is easier to handle two than three circuses from one main office.

No one in town, however, can say with any definiteness just what will be done but that it is more than winter quarters-talk-is a certainty.

3,200, is the largest as well as the newest, with first run pictures and five acts of "big-time" vaudeville, is one of the most popular houses in town. It is estimated 1,500,000 persons visited the house during the year.

"Naughty Riquette" (Mitz and Stanley Lupino) in at the Shubert for one week at \$3 top. "Blossom Time," also in for a single week, follows with its top, \$2.50. "The Gorilla" (Shubert-Missouri) is booked for two weeks with a \$2.50 top. "Aren't We All?" is the next offering by the Kansas City theatre starting Nov. 9.

SEATTLE

By DAVE TREPP
Strand—"Son of His Father," Columbia—"Phantom of the Opera" (2nd week).
Liberty—"The Freshman" (3rd week).
Blue Mouse—"Red Hot Tires," Coliseum—"Her Sister From Paris."

Mabelle G. Pring, soloist for two years at the Davenport, Spokane, has been at the Bagdad cabaret, where she has become a big favorite.

Ground has been broken for a big new downtown theatre at Union and Fifth.

Jack Stern, composer of "Sallie," after six months' engagement at the Butler, has become a music publisher here.

VARIETY BUREAU WASHINGTON, D. C.

616 The Argonne

Telephone Columbia 4530

By HARDIE MEAKIN

Belasco—"Old English" (George Arliss); next, "At the Curtains," National—"The Last of Mrs. Cheyney" (Ina Claire); next, School for Scandal—"Fall-star cast"; Nov. 15, Ziegfeld—"Follies."

Poli—"Mayflowers" (Stanley and Sorey); next, "In a Garden" (Laurette Taylor); Nov. 15, "Leave It to Me."

Keith's—K-A vaudeville (Florence Reed).
Earle—Keith popular vaudeville "Sunflower Girls".
Strand—Loew vaudeville (Jack Wilson).

Gaiety—"Rounders" (Columbia).
Mutual—"Girle Girls" (Mutual).
Columbia—"The Gold Rush" (Charlie Chaplin) (2d week); next, "The Merry Widow" (Mae Murray).
Metropolitan—"Winds of Chance"; next, "The Last World."

Palace—"Ex-change of Wives"; next, "Go West" (Buster Keaton).
Rialto—"California Straight Ahead" (Reginald Denny); next, "Souls for Sale."

Mrs. Coolidge, wife of the President, attended the first performance of the new season of children's series at the Tivoli on Saturday morning last. Mrs. Coolidge will again attend on the coming Saturday, when the annual Girls' Scout drive for funds will be inaugurated.

C. I. Putnam, for the past six



Hotel Claridge

Dearborn Street North of Division CHICAGO

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 features are available for the profession's benefit—rehearsal halls, gymnasium, swimming pool, handball courts, etc. In the Claridge Grill there is fine food at remarkably low prices, with opportunity for relaxation and enjoyment after the night performance. And the rooms are both moderate in cost and excellent in furnishings 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 Pershing on Chicago's great South Side.

Hotel Claridge has 300 fine, bright cherry rooms, nearly all with tub showers. Rates are from \$1.50 to \$5 for one person—corresponding rates for two, with special weekly rates that are unequalled. (Under the same management as the famous Hotel Pershing, Chicago.)



lectures were given in the local schools on Sheridan's play.

The Auditorium, with "Duke" Fosse managing, is getting many of the concert attractions formerly playing the afternoon dates in the

The Mayflower
Washington, D. C.
HOTEL FOR
Distinguished
Professionals
Connecticut Ave., near the theatres

local theatres. All are reporting increased receipts with the large capacity of the Auditorium. For the current week's attraction the Stony Point Assembly with Max Rabinoft is the feature.

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A CLEAN Place to Live In
Place Laundry
Sewing and Cleaning
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French Short
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and
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Shoes to Match Any Costume
Made to Your Order
OPEN UNTIL 9 P. M.

DANCING PARTNER WANTED

Young lady for night club work. Tall and slim. Must be good looking and extremely light weight. Prefer one who does tango. Call Chickering 9904, Room 704, mornings.

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Steamship accommodations arranged on all Lines at Main Office Prices.

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(Continued from page 17)
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Joy Bros & Mann
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Smythe & Reed
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Bully Beard
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(One to five)
Tako
Bully Taylor Co.
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John Vale Co
Ford & Hewitt
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Dean Betty
Dorsey Miss
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Ryan John
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Brooks Harry
Chadwick Olive
Crawford Mae
Fitzgerald Jack H.
Flanagan Jerome
Fordan Les
Fox & Allys
Garland Harry
George Franklin
Kearney Betty
Leder Marie
Lorraine & Crawford
Loe Cordona
Marcell Dot
McKee & Mott
Maxwell Five
Morris Sue
Pym F & P
Perry & Vardon
Quintana Russ
Rally Larry
Reynolds Lloyd
R. Miss
Russell Hall Rob
Solomon Title Miss
West Jane

Loew's State—"Lights of Old Broadway"
Grand Central and West End
Lyric—"The Beautiful City"
Capitol—"Greed"
Delmonico—"The Air Mail"
Kings and Rivoli—"The Enchanting Whispers"
Hershel Stuart, managing director, Missouri, has returned from New York.

Clarence S. Williams, formerly of the Palace, St. Paul, will handle the new St. Louis (Jr. Orpheum) Grand and Morgan, when it opens Nov. 23.

Colored entertainers have been added to the "Liberty Mails" cast at the Liberty Music Hall.

W. H. Bishop, doing exploitation for Metro-Goldwyn, was in town.

The first fall meeting of the Municipal Theatre Association was held at the American Hotel. Edward Hidden was elected to head the executive productions committee, replacing Max Koenigsberg who resigned. All other officers of the association were reelected.

The first radio wedding to be held here was solemnized on the stage of Loew's State Theatre. The ceremony was broadcast by WSPF as part of the regular Night Owl's program from the theatre. Mer-

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chants along Washington Avenue donated hundreds of things to the bride and groom.

Rudolph Ganz, director of the St. Louis Symphony orchestra, received his final papers of naturalization last week.

OMAHA

A four-day Charleston contest at the Orpheum ended in victory for Louis Kaplan.

Theatre talent and local entertainers provided the program at a "Famous Free Frolic" at the Labor Temple last week. Among the entertainers were "Noddies" Fagan, comedian, and Charles R. Docherty, former stage star, in recitations.

"The Story of Fontenelle" will be presented by the South High school dramatic club Nov. 17. Fontenelle was an Indian chief who figured in the early history of Omaha.

Thelma and Marvell White, former Omaha girls, came here to replace Jane and Katherine Lee as the stars of the "Topsy and Eva" road show.

INDIANAPOLIS

By VOLNEY B. FOWLER
English—"Dark first half; 'Topsy and Eva' second half."
Capitol—"The Good Bad Man." (John Lawrence Players).

The Lyric, for the first time, ran a full length feature, "The Wizard of Oz" with its usual vaudeville program last week.

Three major theatrical buildings are rumored in Indianapolis. Edward G. Sourbier, of Indianapolis and Toledo, is contemplating a large popular priced movie house in E. Washington St. just east of Pennsylvania St. The Circle theatre owners are considering building another theatre of the magnitude of the Circle.

Talk here Warner Brothers have attempted to buy the Colonial theatre.

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MIGHTY TWIN PIANO CONCERTS

Steinway Duo-Art

HUSTON RAY WEEK!
Los Angeles
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VARIETY

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VOL. LXXX. No. 13

NEW YORK CITY, WEDNESDAY, NOVEMBER 11, 1925

64 PAGES

GLORIA'S \$250,000 SUITE

MILLION-DOLLAR FILM OFFER FOR "ABIE'S IRISH ROSE"

Another Declined for \$300,000 as Option on Future Release—Still Good for Five Years—Six Companies Out—Increase on Return Dates

A fortune has been offered for the picture rights of "Abie's Irish Rose," in fact several fortunes, but indications are the rights will not be disposed of for another five years, despite there are six companies playing the Anne Nichols comedy, one approaching its fifth year on Broadway.

The value of "Abie's" film rights approximates \$1,000,000 at this time. An offer of \$800,000 was recently made by a coterie of Wall street men. It was rejected.

Last week a representative of a large picture producing firm offered to pay \$200,000 for an option to buy (Continued on page 20)

\$10,000 WEEKLY NOW ASKED BY POLA NEGRI

F. P. Permitted Option to Lapse—Somebody's Error on Coast

NEW PAPA IS GREAT GUESSER

Young Bushman Nearly Named Heir of Birth

Los Angeles, Nov. 10. About three weeks ago a Variety man covering the Hollywood Studios came into the office and announced that on Nov. 3 Francis X. Bushman would become a grandfather. Being a member of the Variety (Continued on page 28)

Cops at Cut Rate Office With 35 Shows on Sale

On the upstairs cut rate boards of the Leffing ticket office Saturday afternoon were 35 shows listed for the bargain prices. In addition to this, Leffing's had several hits at the box office fees, while but three were played at a premium.

Figuring largely in the cut rate list were musicals, but nearly every drama in town was listed. Possibly six exceptions could be made, but shows which had claimed to be doing near capacity were in curvy and not dumped through the agencies.

The Saturday crush in Leffing's was terrific, policemen being used to keep the lines moving swiftly. The upstairs counter shortly will be moved back into a new room, remodeled and added to the present space in order to add the present congestion.

'TALENT MARTS' FOR ACTORS

Unknown producers and little theatre groups are capitalizing on the oversupply of legit talent available despite an over-active season through getting the actors for little or nothing to appear in productions certain of a Broadway showing.

Most of the actors, in most cases (Continued on page 22)

Highly Interested

Toronto, Nov. 10. Local vaudeville houses have found it necessary to warn the cash customers not to read newspapers during the show. The acts found a constant accompaniment of rustling annoying and protested.

PICTURE STAR HAS OWN ELEVATOR FOR \$3,000 MORE

Gloria Swanson Buys Five-Year Leases of Park View Apartments—Two Apartments Thrown Into One with All New Fittings After Special Designs by Architects

REMAINING IN EAST

Gloria Swanson has taken possession of a new apartment built for her on the 15th (top) floor of the fashionable new Park View apartment building, at the southeast corner (Continued on page 44)

CHIEF COUNSEL COMMENTS ON F. P. 'ATTACK'

Washington, Nov. 10. W. H. Fuller, chief counsel for the Federal Trade Commission, said yesterday that never in his many years as an attorney had he read (Continued on page 18)

LEGIT TAX OFF

Washington, Nov. 10. At the Ways and Means Committee's meeting today it was decided to remove the admission tax on the legit theatre, but make no change on the general theatre tax. It was not specified if the legitimate theatre tax included musical comedies.

It was stated that the removal of the legit tax was brought about through the recent presence of William A. Brady before the committee and also the speech made before its last session by Augustus Thomas. Congressman Ozden Mills (New York), who was behind the effort to relieve the legit, phoned Mr. Thomas this afternoon to come to Washington in the morning. Brady is here today, talking against radio stealing copyrighted material.

A report here says the moving picture interests will oppose the elimination of the tax on the legit unless pictures are given more consideration. Pictures at present are relieved up to a 50 cent admission.

TRYING TO SAVE BIG TIME; BIG HOLDOVER BILLS AT \$2 TOP

K.-A. Following Orpheum's Innovation—All-Star Shows Incentive—"Names" or Double Headliners—Standing Off Picture and Pop House Opposition

CUSHMAN CLUB WITH SOCIETY BEHIND IT

New Charlotte Cushman Club, Chicago, Receiving Prominent Support

Chicago, Nov. 10. The opening reception of the new Charlotte Cushman Club brought out a large number of prominent society matrons. Its board of directors reads like the Social Register.

The reception was in honor of the members of the Drama League, responsible for the founding of the club and its materialization in its present beautiful home at 2828 South Michigan boulevard.

Mrs. Joseph Long, president of the Cushman Club, received the guests. Mrs. Caroline L. Kohl is vice-president and owner of the (Continued on page 20)

CHINESE FIGURE IN NIGHT LIFE

Will the Chinese rule the Broadway night life in a year or so? That seems to be the tendency. Not only through the control of the large pop-priced chop suey places but through the actual invasion of the smartest cafes in town. That (Continued on page 46)

BILLIE BURKE'S VAUDEVILLE OFFER

Billie Burke has turned down an offer of \$2,500 weekly from the big time for a vaudeville appearance. Miss Burke had been offered to the K-A bookers and was reported asking \$2,500 weekly for the two-a-day appearances. The \$2,500 was a counter proposition. They are still dickering.

The Keith-Albee Circuit has thrown in its lot with the Orpheum Circuit's next season's plans for rehabilitating the big time and will adopt the two-week unit policy for the big time Keith houses in the east.

The Orpheum's plan was reported last week following it became known about the eastern K-A houses.

The eastern houses which will try the new booking idea of big shows holding over for two weeks will be the Palace, New York; Hippodrome, New York; Albee, Brooklyn; Keith's, Boston; Keith's, Washington; Palace, Cleveland; Maryland, (Continued on page 7)

NUDE PICTURES ORDERED OUT

Police Notice Winter Garden and Carroll's

The nude pictures which graced the front of the Winter Garden where "Artists and Models" is current were suddenly replaced by a flock of small photos which merely showed the heads of choristers (Continued on page 21)

Radio Musical Comedies With Paid Talent

Radio musical comedies are being authored by Lieut. Gitz-Rice and George V. Hobart for the Goodrich Silvertown Cord people. The series is known as the "Goodrich Zippers." Each week a special miniature musical comedy with paid talent is sent over the radio plug for the Goodrich products. The authors also receive royalty for their book and score.

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ALSO 15000 COSTUMES TO RENT

FIRST NATIONAL REJECTION OF "ONLY WAY" AROUSES ENGLAND

British Film Offered with Martin-Harvey as Star—
American Market Now in Mind of Britain's
Producers

London, Nov. 2. The news was published that First National has turned down for America the Herbert Wilcox feature, "The Only Way," sponsored by the British branch of First National, the managing director of which is Ralph Ince, with Horace Judge as publicity chieftain.

However, disappointing this decision may be to Wilcox and those responsible for the production, one of the best seen here, it is by no means a surprise in show circles. The picture has no star of international importance, and even Sir John Martin Harvey is no longer looked upon as a big name in British legitimize. He has a pull in the provinces but his London appearances are infrequent and he is scarcely ever seen in the West End. His last season was some three years ago at that British theatre, when he opened with the mystery play, "Via Crucis," and was anything but a success.

In pictures Harvey is practically unknown, his only previous work being in a poor production of "The Breed of the Treachans," which was of little use.

In American circles here the attitude of the First National is considered correct, as it is held Harvey has little draw in America and no known "star" supported him. The feminine interest in the picture, which was Dorothy Gish in the stellar part, on some sides the action in baring "The Only Way" by the very associates of its backers is said to be a deliberate move to kill any chance of English films getting across the Atlantic, the "monopolists" gladly sacrificing their own young to hold their own position.

Patriotic Screening
The coterie of people who know little about the film business, or any other aspect of the show world, are already screaming about reprisals and demanding a ban on American films. Unfortunately for patriotism, no cinema could keep open with British products, even if there was a sufficient supply to go round.

Herbert Wilcox, managing director of Herbert Wilcox films and the producer of "The Only Way," which he is following with "Neil Gwynn," now explains the picture was made entirely at the expense of his company and without the remotest outside control of any sort. Previous to this it was generally said the feature had been backed by First National. Officials of the London offices appeared to be the hosts at the Hippodrome trade show and invitations were issued from the First National office, where "publicity" matter was issued by F. N. Wilcox says his contract with F. N. provided that for a substantial sum in advance and on account of a percentage of receipts from the renting that company should have the distributing rights in Britain. "This substantial sum in advance" was doubtless the F. N. backing, talked of in Wardour street, an impression which up to the present moment has never been corrected.

Later and on mutually satisfactory terms (but without the advance) it was agreed that First National of America should distribute throughout the world with the exception of the United States. There was never an obligation on the part of F. N. to accept for distribution in the North American territories although it was confidently hoped that the picture would be accepted. Despite this the news of the rejection caused almost as big a flutter in the news columns as any film story of recent years.

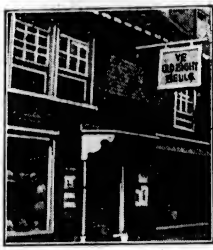
Further Wilcox states his company cannot complain of broken faith. He was unduly optimistic that he had secured a British picture worthy of North American release. The picture, he adds, is admitted to be a showman's proposition for the United Kingdom and most other territories in the world.

Various Discussions
On top of the proposed questions to the House of Commons on restrictions of foreign control of British cinemas the matter is to be brought before the Theatres and Music Halls Committee of the London County Council by Lt. Col. C. B. Levitt. The L. C. C. is practically the licensing authority. He will propose the question of confining the issue of cinema licenses to British subjects and only to those companies in which the bigger part of the capital is subscribed by British subjects. The subject is also a matter of discussion with the Cinema Exhibitors Association, which is being greatly affected. In some quarters the shout of "retaliation" has been raised on the most part by people who have nothing but the remotest idea of the film business.

The attempt to create a British Film Week a little while ago, a boost inaugurated at a luncheon at which the Prince of Wales was in the chair, is still a bad memory in the minds of the party to exhibitors who fell for it. The British output of pictures is very small—the number produced this year will probably not be over 80, of which only a percentage can be looked upon as anything approaching showmen's propositions. British production today is practically in the hands of Gaumont, and Stoll with occasional pictures by Wilcox and Cutler. These four are the only ones who really matter at the moment.

A symposium of opinion on the present condition includes statements by E. Gordon Craig of New Era Films. This firm is responsible for "Armageddon," "Zebrugg," and "Ypres," all three having had aid from the War Office, without which they could not have been made. The firm is about to make "Nelson," in which it will not have the assistance of invaluable Government topical as in the others. Craig says films are so valuable a medium of propaganda that the restriction proposals to be put before the London County Council are valuable. He adds that where cinemas are under foreign control it is almost impossible to get a British film into them. Lt. Colonel Broadhead of Gaumont and head of the British National Film League says the proposal is a sound and constructive one, and that the solution of the industry's problems. The Gaumont company makes by far and away the best British pictures shown, but the renting side of the firm's business depends a lot on American products.

Only British Star
T. A. Welsh, of Welsh Pearson (a firm making few pictures but those few of exceedingly high standard and quality) has created the only real British picture "star" Betty Balfour. States a joint trade committee of producers, probably manufacturing companies exhibitors, and readers, has been offering on the subject and one of the recommendations it will make and press upon the Government will be a quota of British films in all programs. The idea is by no means a bad one, but the footage would have to be apportioned.



ALWAYS STOPPING AT THE BEST

"EVENING NEWS" LONDON:
"The program at the Victoria Palace is particularly good this week, even for this house of excellent variety. Two turns deserve special commendation—a very bright song comedy given by Leon Kimberly and Helen Page, and..."

BRITISH ART THEATRE GROUP MAKES DEBUT

To Produce Contemporary
Works—Theatre Guild
Idea

London, Nov. 10. The Gate Theatre Salon, a newly formed British theatrical group, which is to produce for the most part works of well-known contemporary playwrights, has inaugurated its first theatrical season. Its headquarters is the Gate Theatre, which is an annex of Covent Garden and has for several years housed some of the more artistic London dramatic ventures. The directors of the Salon are Molly Veness and Peter Godfrey, with several other prominent English stage people reported interested.

The group, which is somewhat similar in its aims and methods to the New York Theatre Guild, has announced that its plays for the current season will be selected from the works of 20 dramatists. Of these, strangely enough, only two, Masefield and Alan Monkhouse are English, while three are Americans. The others range from Moliere through the great writers of the late nineteenth century such as Ibsen, Dostoevsky, Strindberg, Hauptmann and others to the more prominent present-day European playwrights, Molnar, Pirandello, Copek and Benevise.

The three Americans placed with the distinguished company are Eugene O'Neill, Susan Glaspell, and Ernest Howard Cumberston. The current program which opened Oct. 30 includes plays by the last named two: "Bernice," a three-act comedy by Miss Glaspell, and "The End of the Road," a one-act drama by Cumberston. The latter is known in the United States for his one-act plays and his novel "The Road," which was an artistic and commercial success, while Miss Glaspell has long been a leader of the Provincetown theatrical colony.

able not the 1,000 feet of Australia which can easily be obtained through the use of topical—the exhibitor has several of these to choose from the question Graphical Picture Gazette and Pathé's Eve's Review, and Topical being the best.

Simon Rowson of Ideal (until some time ago a leader in British production but now only writing American and other features) is strongly in favor of some scheme which will ensure at least a "small quota" of British films appearing in British programs. Capt. Alfred Davis (one of the sons of Isaac Davis, whose family control the best cinemas in London, including the Marble Arch Pavilion, Shepherds Bush and the Stilesbury) has the sanest answer to the question of all—he says "The only hope of British films getting a better show—is by improving their quality." He adds that a good British film is more popular with British audiences than any good American one. He is at the moment running "Ypres" at the Marble Arch. He might also have said that a big step forward will be made when the British film industry as a whole regards the production of financial circles, which it has utterly lost through bad management and, in some cases, worse.

Foreign Professionals Over Here In Defiance of Immigration Laws

Washington, Nov. 10. Estimates vary over a wide range as to the number of professional persons included in the million odd foreigners illegally remaining in the United States in defiance of the immigration laws. Though officials of the Department of Labor were not inclined to talk on the subject, it is said that the loophole granted professionals, and so-called professionals, in the present law has been much abused and that many have remained over their allotted time of admission, with the task of locating these practically impossible due to the use of professional names and an inadequate immigration force to follow up losses.

Congress during the coming session is going to again consider the fingerprint method, opposed by Secretary of Labor Davis in 1922, in which opposition the secretary is

said to have had the support of President Harding. The general idea of the fingerprint method is to take these measurements of every legally admitted foreigner, whether already within the country or yet to be admitted. This will be added to the necessity of the alien reporting at given periods. The idea grew considerably during the last session of Congress. The Committee on Immigration of the House is very much divided on the subject, the opposition coming, in the most part, from members of the Democratic minority.

State Department officials have stated that they would urge some retaliatory measure against the foreign professional and musician, details of which were reported here several months ago, while Secretary Davis has said that he also is in favor of some method in the United States to correspond with the British labor permit plan.

BUDAPEST

Budapest, Oct. 27. All Budapest theatres, at a standstill work with remarkable energy. The managers have made up their minds to take no risks this season, by the tendency of which is not very apparent. All companies have been reduced and their members engaged in other theatres, which has not been the case before. The prose theatres are playing repertoires and producing new plays, but the musicals are suffering, owing to the success or failure of the last premiere, wishing to provide a fresh and varied program to tempt the public which must get into the habit of theatregoing again.

The Nemzeti (National) theatre opened with revivals and plays continuing from last season, but has already produced an original Hungarian play, "Gyuri" ("Master George") by Laszlo Bogos, new to the stage. The comedy was well acted and fairly well received.

Another comedy by a new author was produced at the Kamaszazsina, the experimental intimate little theatre, which opened under the same management as the Nemzeti. This was "Mokosuk" (Squirrel's Tail), a harmless little comedy. The naive and pleasant play has proved a good vehicle for Gizi Bajor, lately returned to the theatre after a year's engagement with a private theatre.

Both comedies mentioned above, although their plots are set in present-day surroundings, are what in England would be termed mid-Victorian. The new wave of the audience seem to call for the soothing influence for such plays which could hardly be called sensational. Frankly mid-Victorian in period, however, is the new opera at the Kiraly-Szinhaz (King's Theatre), "Annie" (The Girl in the Street), text from Robert Volkmann's originals by Ferenc Molnar, music adapted by Kullanyi. Robert Volkmann, a composer of German extraction, who lived in Budapest in the '80s, never wrote a bad thing, and a number of numerous charming melodies which have been cleverly arranged by Vincze and enhanced by a few original modern numbers. Kesi Pechy, beautiful in the dignified costumes of that epoch; Nusi Somogyi, the dancer and singer, showing much temperament, and that capital comedian, Ratkay, have a big share in the success of the play.

The Fovarosi Operetta Szinhaz presents "The Girl in the Street," music by Bruno Granichshtetten, a Viennese operetta which was a success in Vienna was capable of producing, in the dull past season.

The Vigaszinhaz (Gaiety), the other theatre belonging to the Blumenfeld concern, has presented a capital rendering of Galsworthy's "Loyalties," excellently staged and acted, by a first-rate ensemble for which this theatre has always been known. Their scenic work is to be "The Comedienne," by Bosquet and Armond. No new Hungarian plays have been presented by this season.

The Renaissance theatre has produced a very successful production of "Hannele," with Arthur Somlay in the title part. Somlay plays Szindbarg, Hungarian peasant roles, French comedy roles. Molnar plays stage manager and in some respects artistic director, and has given a very remarkable rendering of Shakespeare. This was followed by "Sokkin and the Premium," a tragic-comedy.

edy by Jushkevich, a young Russian author, which has given Julius Kabos a chance to come to the foremost rank of comedians and character players.

The Belvarosi (City) theatre has opened with Paul Gerald's "Si Je Vous aime," which is a frequent star part, and followed it up with Gust-V. Davis, "Miss Uptodate," a weak comedy redeemed only by the character of that young actress. The Magyar theatre is doing capital work with Louis Verneuil's "File on Face," which has Elvira Popescu's great hit of last season in Paris. Ilona Titkos, formerly at the Belvarosi, is playing in it opposite to Julius Csokros, and is very popular in the part.

The very agile management of the Varosi Szinhaz has secured George Iakhanoff as a guest for several nights and is going to present Schallapine next week, who has never sung in Budapest before.

GUILD'S MEETING

A meeting will be held next Sunday (Nov. 15) afternoon at 3 o'clock, at the Bijou Theatre, Theatre Guild.

It will be the first Sunday meeting of the Guild so far this season. An open meeting, members may invite friends.

William Morris, president of the Guild, will preside, and Sam Bernard will be there with a new load of nifties.

SAILINGS

Dec. 5 (New York to London), M/V. Wirth and Wirth family (Olympic).

Dec. 4 (Hamburg to New York), Rich Hayes (Cleveland).

Nov. 15 (Vancouver to Sydney), Mantell's Manikins.

Nov. 14 (New York to London), Mr. and Mrs. Harry Cohn (Leviathan).

Nov. 14 (New York to New Orleans), Mr. and Mrs. George Fitchett (Monus).

Nov. 11 (New York to London), Paul Murray (Aquitania).

Nov. 7 (New York to London), Harry Mondor (Aquitania).

Nov. 7 (New York to London), Carlos Cruz (Paris).

Nov. 7 (London to New York), Chalaphin, Dal Bue, T. Dal Mar, Johanna Gudek (Berengaria).

Nov. 6 (Hamburg to New York), Pipifax, Eddie and Elsie Panlo (Albert Ballin).

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PARISIAN PLAY WITHOUT WOMEN, OPERETTA'S SCORE ON PIANO

Four Openings in Paris, All With Chance of Remaining—"Pope's Jew" Is Poetical Tragedy and Well Liked—Selfish Husband Loses Charming Wife

Paris, Nov. 1. Four openings here and all give indications of being able to linger sufficiently to become business concerns.

Running alternately with Bernard Shaw's "Saint Joan" at the Theatre des Arts is "Le Juif du Pape" ("The Pope's Jew"). This is a work by Edmond Flag and presented by George Pitoeff, the Russian actor, who also heads a cast devoid of feminine tragedy.

The play is a poetical tragedy, ambitious in the length of its blank verse and is presented in 12 scenes. The reception was cordial. It tells of the Pope and a Jew who jointly work in the interests of universal peace. However, an inquisition imprisons the Jew, and the Pope is powerless to interfere. Pitoeff is the Jew.

A new inhabitant is at the Theatre Michel, one of the smallest legitimate houses in the city, under the title of "Mon Gosse de Pere." This is a three act comedy by Leopold Marchand, produced by Trebor and Brignon.

The piece is an analysis of a pre-war frivolous father and a post-war hustling son. The boy, returning from America, puts a stop to his father's philandering, at ultimately also succumbs to feminine charms. This farce favorably impressed.

Pierre Juvenet plays the son, Lucien Baroux is the father; Montel (Continued on page 13)

'Nanette' in Berlin Scores, Libretto Unsatisfying

London, Nov. 10. Hans Bartsch, the New York play broker, in Berlin, cables that "No, No, Nanette" opened to an enthusiastic reception at the Metropol, although there has been some pan-banning by the reviewers of the libretto.

All agree upon a huge personal success for Irene Palasty in the title role. One critic observed the theatre should be renamed Metropol-Palasty.

Murray's "By the Way"

"Over in London's common to hear that if there is any way for Variety to make an error, it will, Jojo swears that this is so and that all of the mistakes are on the cable pages. I agree with him." Paul Murray delivered that short talk, because in a story last week of over 400 words, about him and his show, the only error was in the title of the show.

The English producer didn't seem to think such a slight error should be forgotten and suggested that the right name of the revue he is bringing over here in December with the original company be printed, saying it is "By the Way," at the Apollo, London.

Mr. Murray said that the name printed by Variety was the "Nine o'Clock Revue," an English revue that flopped within a week two years ago on the Century Roof, New York. Mr. Murray added as that had occurred in New York, it wasn't surprising Variety didn't know it.

Of his own volition and without a request, Mr. Murray is returning to London tomorrow (Wednesday) on the "Aquitania"—but he's coming back!

Canada After Election

Toronto, Nov. 10. Following the general election in Canada, a general business condition, affecting theatres as well as everything else, are bound to be uncertain.

The result of the voting was practically a deadlock so that after all returns were in, neither of the two main parties, conservatives and liberals, had a majority in the house and the government remains uncertain.

Tariff changes and other reforms, including amendments to copyright laws, will not now be carried out and the unstable condition of the government will necessarily affect business.

The American dollar, however, remains slightly below par in Canada.

MARGINY RECONSTRUCTED

Paris, Nov. 10. The Marginy, Champs Elysees, entirely reconstructed, is to be inaugurated this month by Leon Volterra, who will present the musical version of "Monsieur Beaucaire." This former music hall, the property of the City of Paris, was designed by Garnier, architect of the Opera in Paris.

The seating accommodation has been increased from 800 to 1,250.

GIDEON BREAKS DOWN

London, Nov. 10. A nervous breakdown has occurred in the cast of "The Co-Optimist."

ARRIVALS

Nov. 19 (Paris to New York) Emil Boreo (Rotterdam).



WILL MAHONEY

Mahoney making his New York appearance of the season this week, doubling between the Hippodrome and 51st Street. Next week he is at the Albee, Brooklyn; November 23rd, Riverside; November 30th, Bushwick; December 7th, Philadelphia; December 14th, Baltimore; December 21st, Washington and December 28th, New York's week, at the Palace, New York.

Direction
RALPH G. FARNUM
(Edw. S. Kaller Office)

Tea Back Stage

Tea will be served back stage every afternoon at 4 o'clock this week at the Palace, New York.

The cause is the presence of the All-British vaudeville bill at the house.

DOLLYS WALK OUT

Paris, Nov. 10. The new Moulin Rouge revue, scheduled for premiere tomorrow night, will open without the Dolly Sisters. Not only have the girls declined to appear but have commenced a damage suit for \$50,000 francs against the management.

The controversy is the outcome of contracts held by the sisters which insured them the leading roles in the extravaganza. The Dollys contend that they discovered at rehearsal their roles permitted them to be on the stage for just 20 minutes during the entire performance and declined to open.

It is the declaration of the producer that better roles on the piece were unobtainable.

Another claim by the Dollys is that Mistinguett was given greater prominence in the billing.

TRIX SHOW IN WEST END

London, Nov. 10. The Trix Sisters (Helen and Josephine) may give their show West End presentation at the Shaftesbury November 18.

The piece has been on tour for several months.

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DAMPNOOLO

By J. C. NUGENT

(This article by Mr. Nugent is placed on the cable pages for International consumption. His observational comment is so true and accurate that it is applicable to almost any country where the natives are and live in an unlined, unscen personal-attached lustre of nothing worth while.)

It used to be called Bohemia. A magic, twilight land between reality and dreams, wherein one met, or hoped to meet, Beauty and Genius. In it talented women of quickened loveliness, of wit and wonder and shifts of understanding, which split like lightning the concrete stupidity of Pretense. And the men of its realm were Raconteurs, Clubmen incarnate, Cynics of caustic charm and classic lore.

It related vaguely in bars and boudoirs and salons of the capitals: Paris, Berlin, Vienna, New York. The aspiring peahens of each country pictured it in their own Metropolis.

Somewhat, lately, perhaps for the sake of a twist, the "Umpire of taste," which Emerson refers to (not he of Equity—but Ralph Waldo, himself), have begun to acclaim New York as more than holding its own with the Old World, in things of Art as well as commerce; so from the far stretches of our mountains and deserts and prairies come the aspiring humble who hate home because they think they "love beauty." In reality they merely think it would be nicer to loaf and listen to lyrio nonsense in "Bohemia" than to hoe corn or lay brick at home. So they drift expectantly toward the studios of Fifth and Park and Madison, or the agencies of Times Square—or "The Village."

And, if unfortunate enough to arrive, they find not that Bohemia which never was on land or sea, but the broad mad land of Dampnoolo.

Maybe, in the mellow years to come, they will find that the Bohemia of young dreams is a fleeting state of mind known between rare spirits, during rare moments, equally possible and equally elusive in Gopher Prairie, or New York. Always dreamed of everywhere, seldom encountered anywhere.

And, as dreamers do, instead of bringing to that mad whirl of futile nonsense the native strength and vigor of their hard headed towns and farms, they will melt into the soft silliness which surrounds them and swell the number of inconsequential Dampnoolos who clutter the ways of authentic Bohemia. They will begin to change their sound if simple ideas for the apes and poses and affectations of that herd of Ases hawking in the ante-chamber of "ART."

They will drop their "It's" and their simple faiths, as they find the new land of Dampnoolo has few sects and more sexes. They will fawn on the long-haired and fifty-fingered Free Versers and Free Lunchers. Should they strike chance connections with the more successful fakery who drive limousines but don't know how to eat with a fork, they will follow the inherent streak which made them leave home. They will proceed from hiding their old home folks and the town and adopt the first stage of Dampnoolo by starting to kid "America."

Speaking of "Kidning" If actors, they will kid native plays and audiences. Which recalls, if I may be so vain as to interpolate, that I was kidded a few months ago when in the columns I referred to George Kelly as one of the greatest men of the theatre "in this or any country." A slant at the present Sunday columns and magazines seems to indicate a change of attitude here on the part of the mighty, although I did not expect such abject acquiescence so soon.

Only some 15 years ago, also in these columns, proclaimed George Fuller Golden as the originator of the highest ideals looking toward the betterment of our profession. Though he died in obscurity, as doubtless great men should, there is no doubt now that from his efforts grew all that is good and lasting in present theatrical organization.

Hear them, these week-kneed innocents without a background, aping the foreigners who at least HAVE a background, throwing away the only thing they have, which is the genuineness of heart and mind that they brought from home. Hear them trying to be "tough" and "biase" and "superior," and cynicism and native and anything at all but the thing they are. Listen to their attempts at poems and plays of "studios" and "chambers," of "Manors," of passion and degeneracy. See them passing up as "provincial" the rich material of our own folk-lore and quaint rich native countryside our inexhaustible mines of sectional character and contemporaneous life.

Listen to Them Listen to them, the western actors of fresh verility and force, losing the plain direct speech and human, convincing method learned in the sound interior stock companies and acquiring a clipped and mumbling Latins in abject imitation of the cultured vowels of the natively trained Latins.

Hear them praising the "distinction and finesse" of plays of effete sex perversion, and drawlingly dividing the public into "hoodlums" and "sophisticates" in the ratio that men become a mayonnaisse-brained sort of women, and women become the women who have the nerve of our race and the races of our fathers of whatever land) become an adde-brained sort of men.

But, luckily, from among the mass of them, out of Gethsemane, and out of Bohemia, and out of Dampnoolo, and out of the battle of life, will always rise the straight, strong sensible boys and girls of character and sanity. They will carry on.

L. C. C. Recommends Licenses for 17 Houses

London, Nov. 10. Opposition from the temperance forces is expected to again develop through the recommendation by the London County Council of liquor licenses for the Coliseum and 16 other houses.

Temperance interests succeeded in killing the recommendations last year for bar licenses in the halls by four votes. No doubt they will strongly oppose the latest.

"Lullaby" Dubious

London, Nov. 10. Edward Knobkocks "The Lullaby" is a dubious prospect at the Globe. In fact the "flashback" melodrama impressed over here as being hopelessly old fashioned.

Indications are that this play will have a shorter West End run than C. R. Dillingham's presentation of the piece at the Knickerbocker, New York, two years ago at which time Florence Reed was starred.

'PETER PAN' AT SHAFTESBURY

London, Nov. 10. "Peter Pan," annual revival, will go on at the Shaftesbury about Dec. 15.

'SILVER FOX' OLD STYLE

London, Nov. 10. "The Silver Fox," as produced at Saint Martin's, is regarded as artificial and old-fashioned. Not much chance.

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MID-WEST ACT PRODUCERS ARE QUITTING—DISCOURAGED

Chicago Booking Offices Give Best Time and Attention to Eastern Producers—Unfair Attitude Toward Home Town People

Chicago, Nov. 10.

What remains of mid-west vaudeville producers are about ready to quit, discouraged. Their attempts to put out acts and flash productions are side tracked by the bookers in the association, Orpheum, Jr., and Keith-Albee Western offices. In favor of a few producers from New York who come out here, apparently running the bookings for themselves as they will.

Local opinion is that the acts the home town boys have produced and shelved through necessity have been at lower prices and superior in merit to the stuff brought here by the Easterners. Besides which the claim is made that with Chicago producers having to sell thousands in the past for vaudeville productions, they should be entitled to first consideration.

As the association's coast tour is virtually booked until January, no complaint is heard against that time.

West and East

The more important of the local producers who are suffering through the discrimination are Roger Murray, Phil Fink, Greenwald & Weston, Otto Shaffer and Harry Rogers. The eastern producers who appear to have the run of Chicago bookings are Lew Cantor, Irving Tichman and Irving Yates.

Chicago producers have turned out flash girl acts running in salaries from \$670 to \$1,200 weekly. Two of the producers developed 15 acts each. Their bookings are wholly confined to the Association, Orpheum, Jr., and K-A. Western. Finding no co-operation and no encouragement, there was nothing to do when tentative pie routes could not be secured. Talk with the bookers, after the showings were obliged to loaf around waiting their turn, forcing the producers to withdraw the turns. Given no protection from their own booking offices, there was but one thing to do.

The attitude of the local bookers has been pronounced unfair through the New Yorkers being permitted to come in here with their attractions, and book them up with such amazing ease, they continuously receiving a preference and frequently a tentative route. Seeing the easterners procure the cream of the mid-western time with many of the acts not commensurate to measure to the standard of the western producers has about broken the hearts and the spirit of the latter.

No Reward For Loyalty

Another plaint is that the easterners have not confined their productions strictly to the Keith-Albee or Orpheum circuits but have booked where they pleased, but still allowed to sit on the floor of the local association, representing their own towns.

Through the hard feeling this has brought about it is reported four of the local producers have declared they will free lance their next season's productions, using for an ally that if others can, they can.

A similar situation affects the Chicago vaudeville agents. New York K-A, and Orpheum agents come out here, running over the booking floor with their turns, with the same courtesy refused to western agents in New York. It was suggested without action taken that a round robin meeting the exact conditions be sent to the executives of the big time booking offices in New York and a request insisted in the round robin that the Chicago agents be permitted to submit their act material direct to the eastern bookers.

Blind Musician Heading

George Russo, sightless musician, appearing in the smaller cabarets, is finally entering vaudeville, heading a musical band to be captioned "Blind George" and his Harmon Band, the latter consisting of five blind musicians garbed as harlem girls.

When Hearst Laughed

W. R. Hearst laughed twice Sunday night at the Knickerbocker, where a benefit was given for the New York "American's" Christmas Fund.

George Jewell was among the volunteer entertainers first appearing. George asked:

"Where's the piano? I must have a piano. What's the matter here? Where's Hearst; where's Brisbane? Get me a piano."

That brought the first giggles from the audience who was in a box. They spread into a hearty laugh when Jewell, during some remarks, said:

"You know I'm in a show now, 'The Jazz Singer.' And didn't we have our troubles when it opened. It just wobbled, this way and that, until one morning my producers came in to see me. Well, Al Lewis and Max Gordon just hugged each other and I hugged both of them."

"Because we all had read 'The American' that morning and saw that Alan Dale had panned the show so we knew we were set."

MAYOR SHANK'S CAREER

Shank Gets Film Offer—Mrs. Shank Skeptical of \$500 Vaude Bill.

Indianapolis, Nov. 10.

Whether Mayor Samuel Lewis Shank will return to the stage when his term ends early in January, apparently hinges upon whether he is offered a salary which meets Mrs. Shank's ideas as to her husband's worth. According to a story Mrs. Shank does not believe \$500 a week, which Shank is said to have been offered, is enough.

KRAMER SERIOUSLY HURT

Buffalo, Nov. 10.

Jack Kramer (Kramer and Freen) was severely injured when he fell three stories through a fire escape at the Corona hotel here.

Kramer was attempting to adjust a radio aerial outside his window on election eve when he dropped through an opening in the fire escape, which was illuminated. He sustained two broken ribs, a fractured ankle, severe internal injuries and will be laid up several months.

The act was playing Loew's State at the time.

EL BRENDL, FILM COMIC

El Brendel (Brendel and Runt) has engaged to appear in comic films for Famous Players and holds a contract.

It will shortly remove him from vaudeville and also cause a reorganization of Jack Laiz's "Gus the Blue" skit, produced by Lewis & Gordon, in which the team is starring.

COLORED FOLKS STRONG FOR PEGGY O'NEILL

Hazel Shelley's Challenge to Ida May Chadwick Gets Dancing Notice

The Hazel Shelley advertised challenge to Ida May Chadwick in last week's Variety as to a contest wherein judges should decide which is the better tap dancer, is causing considerable excitement not only among white dancers but colored steppers as well.

Some of the Negro dancing experts unanimously declare that no woman, black or white, can tap dance better than Peggy O'Neill, now at a Times square cabaret. Miss O'Neill is a New York (white) girl and was born within the shadows of the present Winter Garden.

Plans are on for a challenge to be made in behalf of Miss O'Neill to the winner, if the Shelley-Chadwick contest occurs.

Regarding the judging of the anticipated Shelley-Chadwick contest, a number of Negro dancers are of the opinion that the contest should be judged with the judges below the dancing platform and out of sight of the contestants. This plan is always adhered to by colored folks when holding a tap contest. Judges below the platform catch each tap distinctly and are enabled to judge more upon the actual taps than upon the appearance or personality of the contesting steppers.

It is declared that if either Miss Shelley or Miss Chadwick enters a tapping contest with Miss O'Neill the entire Harlem colored population that knows of her skill will back Miss Peggy to the limit.

Miss Shelley stated in her challenge she would sail from England last Saturday.

HARRY MARTIN, FRIARS' MGR.

Harry Martin, formerly manager of the College Inn and Rector's in Chicago, and recently manager of the Newark Athletic Club, Newark, is the new manager of the Friars' Club.



MISS FRANKIE (FRANCES) RICE

MISTRESS OF EVERY EMOTION

Has successfully launched another perfect vaudeville offering entitled, "THE HALL OF FAME" featuring the phenomenal singer, Giuseppe Argentino, and the master dancer, Jerry McGrath. Special scenery, music and dialogue. Act fully complete. Two weeks at the A. M. Theatre, 100 West 42nd St. (at Broadway). Another big show. Thanks to all my beloved well wishers. At present office at Johnny Singer.

ACT AT 81ST ST. LEAVES MONDAY FOR SHUBERT SHOW—CANCELLED

Jack Osterman, Under Contract to Shuberts, Called Into "Artists and Models" on Short Notice —Leaves Keith's Bill After Matinee

AMATEUR ACT AGENT ABANDONS 8 PRODIGALS

Thespian Octette Seek Max Harris—Dropped Out of Fare and Prize Money

Eight irate thespians are anxious to ascertain the whereabouts of Max Harris, amateur talent agent, who left them high and dry in Lakehurst, N. J. last Saturday night, where he took them to appear in an "opportunity contest" at the Casino. Harris skipped with both prize and expense money, leaving the octette to get back to New York as best it could.

Harris, according to those stranded, had inserted an advertisement for amateur talent in a New York newspaper. Those replying met him at a music publisher's office and were given instructions to meet him at the Casino, Lakehurst. Those who hinted for an advance of transportation expenses were told by Harris that he had been taken over too often by advancing money with those to whom it was advanced not showing up. Most saw the logic of the argument and paid their own fares with the understanding that the agent would reimburse them with transportation both ways and also \$2 for services, providing they didn't figure in the prize money.

The show went on and three prizes of \$5, \$3 and \$2 awarded, at least slips for the amounts were issued to the winners. Harris explained that he had been paid by check and would meet them all the following morning in his office at 1559 Broadway. Some, without funds, wanted the fare back, but Harris is said to have stalled and made a get-away.

When the group kept their appointment the following morning they found that the number Harris had given as an office address was the Automat adjoining the Globe theatre and not an office building. When he failed to "show," several went down to the license commission to register complaint, but a check up there failed to show any license had been issued under Harris' name and that little redress was available to the disgruntled group.

Harris was unknown at the music publisher's. A clerk claimed he had presented himself as a vaudeville producer and had asked permission to rehearse some songs in one of the piano rooms.

At the Lakehurst end it was said that Harris received \$50 for the amateur entertainment and that he conducted several shows there previously and evidently met his obligations with the talent since no previous complaints had been registered at that end.

Pantages After 30 Houses

Kansas City, Nov. 10.

While in the city for a few minutes this week, Alexander Pantages announced that he was on his way to New York to close a deal for the purchase of a string of some 30 eastern theatres. He did not name the group.

Pantages was accompanied by his wife and three children, who will sail for Europe Nov. 19.

MARGARET ANGLIN'S DEBUT

Margaret Anglin will make her vaudeville debut in a sketch titled "Radio."

Al T. Wilson arranged the bookings.

Keene-Barrett Dissolution

Richard Keene and Virginia Barrett will dissolve as a team this week. Keene will play opposite Max Harris in the musical version of "1776."

Prior to his present partnership, Keene and the Forbikins twins had appeared in a vaudeville act under the direction of New Wayburn.

An unusual incident and probably the only one of its kind occurred Monday evening at Keith's 81st Street (vaudeville) when Jack Osterman, featured on the vaudeville bill there, left the show, to replace Phil Baker in "Artists and Models" at the Winter Garden, a Shubert production. Yesterday (Tuesday) morning Osterman was cancelled by the Keith-Albee agency for the remainder of this week at the 81st St.

He continued to appear with the Garden show up to last night, with Baker's illness (infection) keeping him away temporarily. Osterman is under contract to the Shuberts and due to appear as master of ceremonies in the new attraction the Shuberts are preparing for the Century Roof. Young Osterman is co-author with Harold Altowitz of the lyrics for that show.

It is claimed by Osterman that when he accepted the 81st Street engagement he informed the K-A office he was under contract to the Shuberts and might be called at any time for rehearsal. Monday night when it was discovered that through some accident Sunday, Baker would be unable to appear at the Garden's night performance, the Shubert office sent out a call for Osterman.

The latter played the Monday matinee at the 81st St. and later returned to the house for his music. Asked what he wanted for it, Osterman said he would have to play at the Winter Garden that night and would be unable to appear at the 81st St.

This was reported to the booking office Tuesday morning when the cancellation was entered. Osterman is said to have told the 81st Street management he held a contract for five years with the Shuberts and it would be in jeopardy were he to disrobe orders.

The Keith theatre in the emergency called upon an act from the Riverside, 15 blocks farther up Broadway, to double for the Monday night show.

The Keith theatre in the emergency called upon an act from the Riverside, 15 blocks farther up Broadway, to double for the Monday night show.

Dr. Pauline Goes to

Trial via Trencher

In General Sessions court Monday, before Judge Knott, the trial of Dr. Pauline, stage hypnotist, and Jack Phillips, his assistant, was started, with the defendants accused of having thrown Sol Trencher, a waiter, out of a window of the Hotel Flanders on Aug. 11 last. Trencher, who alighted on the roof of the Court theatre, had sufficiently recovered to hobble into the courtroom.

Henry Case, another defendant, asked for a separate trial. Trencher, testifying, said he had delivered a tray food at the hotel room and presented the check. Whereupon Pauline said it was excessive and the three men started to beat him up, ending by throwing him out the window.

Former Judge Snitkin, for the defendants, in cross examination attempted to tangle up the witness by asking if he had not grabbed Trencher from the dresser, pushed to the window and jumped out. Then he denied it and clung to his first story.

Healeys Want \$1,000

From Carroll for Material

Ted and Betty Healey have started suit for \$1,000 as royalties for the use of their material in the proposed "Vanities." The Healeys are currently headed by the Vanities Producing Co. through Kemler & Goldstein, alleging that after they severed connections with the revue their material was retained without license or remuneration.

The Healeys left the show after a dispute over billing, claiming themselves entitled to feature according to contractual understanding.

NIGHT LIFE OF THE WORLD

(The 12th installment of Night Life in the principal cities of the world.)

SHANGHAI

By MARK A. HANNA

(Mr. Hanna resided for some years at Shanghai while with the Standard Oil Company there. He is one of the younger lay members of the Lambs Club and lately returned to New York. Mr. Hanna has on his own known Hanna family of Cleveland. At present he is in Sarasota, Fla., where he is interested in realty holdings. The following highly interesting account of the night life in Shanghai was kindly contributed to Variety by Mr. Hanna and is gratefully acknowledged.)

As a preamble when mentioning dollars, the writer means Mexican or "Mex" dollars as the silver monetary standard of the country. The Mexican dollar of "trading" days. The usual ratio is approximately two for one, i.e., a Mex dollar is worth 50 cents in our currency.

In the same latitude as Jacksonville (Florida) but of a more north temperate climate, Shanghai has been rightly termed "The Paris of the Orient," with a heat wave far eclipsing anything of like nature in the States, and a very severe winter.

Shanghai is paradoxically situated as regards its geographical location. The former condition makes possible the existence of two or three roof gardens, notably the one atop the Carlton Cafe and the Plaza Hotel roof. The covert charge in all cabaret or roof (unless one dines) is a Mexican case note. This just gets you by the barrier.

Then the real "needling" begins, but compared with the practices in our house emporiums it is veritable Arcadia. There is no glass snatching by the waiters or "bays" as they are called. No price gouging and the viands and liquors are of the best. A Scotch Whisky made with the best and the best of mineral or charged waters in the Carlton is 85 cents Mex or approximately 42¢ U.S. American. A seven-piece jazz band imported from the States purvey a corking brand of dance music. The dance floor is about twice as big as any on Broadway.

The Returned Student

All the cabarets and roofs do a land office business but there is no waiting in line for a table. Reservations for vantage points are always well taken care of. At any of the night places a "sitter out" is amply paid for looking on. Here the quaint charm of the Orient vies with the more sophisticated polish and veneer of the Occident.

To see a cute little Chinese trilling dancing with her "big boy" just returned from a four-year course at one of our big universities is a "yes" in itself. Dressing in a semi-

(Continued on page 42)

BOND FROM MACDONALD

Lyrical Gets "Day in Court" Under Conditions

Ballard Macdonald, song writer, has been given a grudging respite by Justice Levy in the New York Supreme Court to have his day in court for a possible reduction of alimony. The song writer was ordered to remit \$100 weekly to Grace Fisher (Mrs. Macdonald) who won an interlocutory decree by default. Macdonald is seeking to cut that down—and pleaded poverty in his petition to which the court opined, "If an act is not entirely justified that application is made in utter good faith. Yet, in order to afford the defendant that day in court which he seeks, the motion will be granted on condition that the proofs be taken before a referee and that the moving party (Macdonald) furnish a bond to secure the plaintiff in all arrears of alimony and counsel fees, and also for the expense of the reference."

Jimmy Durante's Story

Jimmy Durante has a story he is telling in his night club and says he fell into it by accident. During his turn he couldn't think of a routine gag to fill in, telling this one:

A young woman in evening dress felt a fly upon her bare shoulder and brushed it off. The fly came back and she brushed it off again. Once more it returned and the same brushing.

When she came back the fourth time she turned her head, saying:

"Fly, why don't you go away and leave me alone? You annoy me."

And the fly didn't come back. "So, you see," concludes Jimmy, "there's a solution for every problem."

BERNARD AND COLLIER WANT \$2,000 EACH

Four People and Production Also Required—Cost of Act Reaching Nearly \$6,000

Sam Bernard and Willie Collier are asking \$2,000 weekly each to appear together in vaudeville. Their proposal has been submitted to the Keith-Albee circuit with a condition that four people in support be engaged by the booking office in order to produce their skit, "The Keep Off the Grass" bit from the former "Nitties."

Charlie Morrison, the agent, is acting as intermediary for the comedians. It is said that the Keith-Albee would agree to the booking if for the New York Hippodrome but balk at the price, reaching nearly \$6,000 a week, for the New York Palace and other houses Bernard and Collier would demand if taking to vaudeville.

Negotiations are still underway but with no encouraging outlook.

Monroe, Councilman, And Jim Thornton's Gag

Atlantic City, Nov. 10. James Thornton came to Atlantic City with a new gag and made a discovery while here. For two days Mr. Thornton could not decide which to tell first, the gag or the discovery. Thursday, Mr. Thornton made up his mind to tell the gag first.

It was about a man he met on Broadway the other day, who said to him:

"Pardon me, but your face is very familiar. Don't you do an animal act in vaudeville?"

James' discovery was that George W. Monroe had been elected a councilman for the 2nd Ward of Somers Point. When Jim heard that he went over to Somers Point to inform George of it.

Mr. Monroe, while busily receiving congratulations he accepted as condolences for the town, mentioned to Mr. Thornton that he had written a comedy under his "Aunt Bridget" characterization, he will give the counciling job two weeks' notice.

Joe Smith Repeats in 23rd Aldermanic District

Joseph R. Smith, present Democratic alderman from the 23rd aldermanic district, New York, was re-elected in last week's election.

Smith, former vaudeville agent, defeated Jacob W. Friedman, Republican, and will again serve two years on the New York board of aldermen.

Two years ago Smith used Friedman's vote 12 votes. This year Smith won handily, riding in on the Walker mayoralty sweep. Smith received 13,730 votes, Friedman 11,254.

Billy Glasen's Expectations

Billy Glasen hasn't accepted a route from the Keith-Albee circuit for this season. An addition is expected in the Glasen family very soon. His wife was formerly Helen Storey-Doolley.



Max Turner, Central Park Theatre, Chicago, Ill.

Dean M. Finishing sixty-week tour Orpheum, Interstate, B. & K. Wonder Houses. Opened season last week Keith's Bushwick, Brooklyn. Remember, I was next to closing in Frisco, following Elsie Janis. Added another great headline act to my list, following Weber and Fields at Bushwick. Playing Jefferson and Fordham, New York, this week. Expect a stranger in few weeks. Your Pal,

BILLY GLASON

ALIENATION ACTION

Mrs. L. H. Gallagher Named Defendant in \$10,000 Suit

Danbury, Conn., Nov. 10. Attachments totalling \$10,000 have been placed on property in Brookfield, owned by Mrs. Louise H. Gallagher, retired vaudeville actress, who is named defendant in a \$10,000 suit for alienation of affections filed by Mrs. Joseph P. Casazza, of Danbury.

Mrs. Gallagher now resides in Los Angeles. She and her husband, both long in vaudeville, returned to Danbury in 1923 and took up a residence in Brookfield. The Gallagher home was the scene of many spiritual sequences and it was at these that Mr. Casazza became acquainted with the Gallaghers. Last summer Mr. Gallagher left for California and soon afterward, it is alleged, his wife and Casazza left in an automobile owned by the latter's wife, Casazza, who is a sign painter and had a good business, is said to have told his sons when he began the trip to the west that he intended to remain there and he assigned his business to them.

Mrs. Casazza's suit will be heard at the December term of court in Danbury.

Buckner Pinched Again

Chicago, Nov. 10. Arthur Buckner, erstwhile agent, is domiciled at present in Cell 352 at the Cook County Jail, from which he is sending forth literature of his own composition with the object of arousing the theatrical profession to the pitch necessary to obtain for himself \$2,000 in bail.

Usual charges.

Decision Reserved on Kajiyama Divorce

The divorce action of Tameo Kajiyama, vaudeville demonstrator of mental concentration, is pending before Justice Tierney in the New York Supreme Court. The Japanese lighting calculator is suing his English wife, Mrs. May Kajiyama, for divorce, naming C. Eblint, a Loew theatre organist. The suit was unfounded. The couple were married in 1925.

Justice Tierney has the case under advisement with a reserved decision, although a statement was sent to Variety affirmatively stating that Kajiyama had gotten his divorce. Edward C. Rafferty, of O'Brien-Malevinsky & DeLoach, representing Kajiyama, does not know who circulated the statement.

SHERMAN'S TEMPORARY VISIT

Pending completion of the dramatization of "The Cavalier of the Streets," which Michael Arlen is dramatizing from an episode of his "Those Charming People" novel, Lowell Sherman will enter vaudeville in a tabloid version of "Lawful Larceny."

Selling Xmas Booze

Fresh From the Sea

Atlantic City, Nov. 10. Christmas is coming! In this wide-open town where men are bootleggers and a drink is a bargain, the alcoholic salesmen are taking orders for Yuletide packages about to be landed from the sea. The packages are all ticked over with holly leaves and trimmed in true holiday style. They were shipped from abroad—take it or leave it—and to the retail customer the price is \$75.

This is what the boxes contain, holly, printing and all: Two bottles of Hennessy Three Star brandy, two bottles of Creme de Menthe, two bottles of Benedictine, two bottles of Creme de Cocoa, two bottles of French Vermouth—or one case!

Large quantities, of course, bring the price down.

ED GALLAGHER MENTALLY ILL

Under Restraint With Male Nurse

Ed Gallagher (Gallagher and Shean), who rode to the crest of the theatrical heights on the lyrics of the song by Bryan Fox, is confined to Towns' private hospital at 293 Central Park West.

It is said he is suffering from neuritis, but, from accounts, Gallagher is suffering from a mental ailment which made restraint necessary.

Gallagher was removed from his Beechurst, L. I., home several days ago, and was confined in the sanitarium under the direct supervision of a male nurse.

The news of his breakdown has been rumored from time to time, due to his eccentricities, which began to assert themselves about a year ago. Not long ago Gallagher is reported to have assembled a cast of artists to rehearse a new "intimate" type of play at his Long Island home. The rehearsals ended abruptly when the people walked out, asserting they couldn't get head or tail of what Gallagher was talking about.

Gallagher and Shean staged the act which brought them popularity in 1921. Gallagher had just separated from Joe Rolley, and Shean (Continued on page 8)

STANTONS SPLITTING?

Definite Breach Reported After N. V. A. Affair—Val Stanton and Wife in Sketch

Val and Ernie Stanton are reported on the verge of splitting over their vaudeville partnership. The differences of the pair are said to have reached a climax at the entertainment in the N. V. A. Club Sunday night, where the Stantons were one of the acts.

The Stantons have just been reinstated by the Keith office following cancellation of the balance of their week at the Riverview, New York, where they doubled into the Club Lido and were removed from the bill Friday of the week.

The pair recently returned from England, where they played vaudeville and club bookings.

According to the report, Val Stanton plans to do a sketch with his wife.

Chas. Olcott Injured

Chicago, Nov. 10. Charles Olcott, while auting from Jackson, Mich., to Detroit, collided with a train at a deserted railroad crossing, knocking him unconscious. He was removed to Ann Arbor and treated at the University hospital.

Olcott received numerous lacerations which necessitated 15 stitches.

The physicians report he might be able to resume work this week.

PREFERS INSURANCE

Frank Williams and James Bates have dissolved, Williams leaving the show business to enter the insurance business and Bates continuing with a new partner.

VAUDEVIAN MAKES CLAIM TO FILM BIT

Fred Schwartz Notifies Fox on "Mirror" Bit in "Hollywood" Picture

Fred Schwartz appearing in vaudeville in "The Broken Mirror" has served notice upon the Fox Film Corporation his act is being infringed upon in the film comedy, "In Hollywood," recently released by Fox.

Schwartz alleges that an open door which doubles makes the open space for a mirror and proceed through various comedy antics infringes on his act.

In the Schwartz act Fred appears as a clumsy valet who breaks a giant mirror. To cover up the accident he mimics the actions of his employer through the open space rather than have him find the mirror has been demolished.

Schwartz has notified the film company of the alleged infringement and if the notification fails to bring the comedian desired relief, he says he will resort to legal proceedings.

Schwartz claims the "Broken Mirror" act was originated by his father and that there are two companies playing the act in addition to the company which he heads here.

HELD IN MEXICO, FRANK LISCHERON MAY RETURN

Youth Went into Country with Act but No Passport—Must Give Bond to Return

Chicago, Nov. 10. Frank Lischeron, with two girls in a Jack Fine (agent) act went into Mexico some time ago, disregarding warnings not to enter without a passport and accepting the assurances of those who didn't know that he did not need one.

Not American-born, when Lischeron wanted to return with the girls, he was held below the border and with the Appeals Board (Immigration Department) in Washington making the decision it looked as though the young man would be in Mexico for a long while.

Mr. Fine interceded and interested Congressman (Athbone of Illinois, who had been in the Immigration department to review the case with a decision rendered late last week by Assistant Secretary Husband that Lischeron may return for six months under bond and bring evidence before the department that he has been a resident of this country for over five years.

An offer by Fine to file the necessary bond at Washington could not be accepted, as the bond must be filed at Lischeron's port of re-entry. Fine will attend to the bond at the border. It may be a week or so before the necessary formula can be gone through.

Continue as Vaude Team Despite Divorce

Despite a divorce decree signed last week by Supreme Court Justice Mitchell May in Brooklyn, N. Y., the action will not dissolve Dempsey and Wharton as a vaude team.

Mrs. Dempsey, known professionally as Edna Wharton, instituted the suit on statutory grounds, alleging misconduct upon the part of her husband and vaude partner with an unknown woman. The custody of a four-year-old daughter, Marjorie, was also granted. No alimony was in the suit.

The couple have been playing independent dates around New York, but are scheduled to begin a tour for the W. M. A. in the west.

Floyd Stoker Bound South

Floyd Stoker, former big time agent and more recently manager of the Tivoli, St. Louis, has resigned to enter the real estate business in Florida.

PLEASE READ THIS LETTER THEN READ THIS

October 30, 1925.

The following letter from the manager of the Mount Vernon house to Mr. Proctor is a serious blot on our business.

When Saturday night comes if the manager cannot pay the artists their salaries what do you suppose they would say? They know nothing of the conditions financially or what must be done to make the house successful and to be able to pay the bills on Saturday night. They sign a contract to fulfill the engagement according to the rules and conditions of the house. The audience pays its money, whether it is the middle show or at any other time, to see the entire entertainment as reported in this letter. It is going to be the public with their full and at a conscientious way they have no right to sign a contract.

I am writing every manager looking through the Keith-Albee office that if they meet with such conditions as reported in this letter it is going to be of policy to discontinue playing the act.

Al Herman has been a constant offender, and instead of entertaining our patrons in this case he went out of his way to ridicule them. If we are going to regulate the vaudeville business on the same basis as the managers are endeavoring to regulate better conditions for the artists we must have more co-operation. This cannot be one-sided, and we do not propose that it is going to be. I propose to work for the managers' interests with equal ardor that I am working to better the condition of the artists, and the transgressor in the future will be held accountable for his disinterest in fulfilling his contract.

This letter, in addition to being published, will be sent to every vaudeville manager in the United States and Canada.

E. F. ALBEE

F. F. PROCTOR

THEATRICAL ENTERPRISES

Mount Vernon, N. Y.

Mr. F. F. Proctor,

1564 Broadway,

New York, N. Y.

Dear Mr. Proctor:

Some of our artists cut their act, while others race through their turn or hid each other on our middle show on Saturday. In order to protect this show each artist is told to do their entire act, but some even to disregard our interest, yet a good performance on this show is the only way we can hope to build up the business.

The most recent case of this type of performance was last Saturday, when Al Herman was on the bill. When Herman came in on Thursday I told him we did three shows on Saturday. He replied, "You know I don't." As it was only Thursday I didn't want to argue with Mr. Herman at that time, but on Saturday afternoon after his first show I went to him and explained that he was trying to build up his act, and that he was working to the side of the audience. I further told him that we would like his full act, as it would mean much to the house. This is what happened: Mr. Herman cut his act from 21 minutes to 12 minutes, kidded all the way through, singled out a man who was sitting down front in a newspaper in his hand, remarking that he should read his newspaper at home (although the patron was not reading it), asking who he was born lately, etc., and finally making the following remark at the end of his act: "If I knew they were doing three shows on Saturday I wouldn't have played the engagement." On his last show he did his full time, but made some personal remarks to two young ladies who were sitting in a box that one of them left in disgust. Mr. Herman then said he wouldn't go on with the act until she apologized.

On the same bill were Keno and Green. This team on Friday evening went to the stage manager and asked if they couldn't cut the middle show Saturday. He told them that the management would like each artist to do their full act, as we were trying to build up the show. On Saturday afternoon Mr. Keno came to me and said Miss Green would like to cut the middle show in this show. This was feeling very well. Naturally, we told him we would be glad to help him out. This turn took advantage and out a rope trick, a cat trick and some talk (all of which were big laughs) in addition to the dance, thereby cutting their act from 12 minutes to about 7 minutes. When I questioned Mr. Keno, he replied that he always was in the habit of cutting his act when there was a light audience at the middle show.

Please pardon the length of this letter. However, I wanted you to have the full details in order that we might find some way to overcome this serious handicap in the building up of our middle show on Saturday.

Yours very truly,

H. R. ENDE

Mr. E. F. Albee,

Palace Theatre Building,

New York City, N. Y.

My dear Mr. Albee:

While playing Haginaw two weeks ago I seriously injured my hip, making it impossible for me to do my dance numbers, and I believe I should tell you of the wonderful treatment I received during my illness.

Mr. Butterfield, manager of the Strand Theatre in Haginaw, called a taxi and took me to the hotel, and carried me to my room, called a physician and did everything in his power to make me comfortable, and at the conclusion of the engagement did not make any deduction in the salary of the act. I was unable to work the last half of the week at the Orpheum Theatre in Bay City, and the same treatment was given me by the manager of attention of a specialist wired to the Messrs. Miller, managers of the Hippodrome Theatre in Youngstown, who secured an immediate appointment for me with Hunsicker Rees, of Youngstown. Mr. C. B. Humphreys, of the Western Keith-Albee office, also wired the Messrs. Miller, of Youngstown, as did Mr. Webb, of the Chicago N. Y. A. office. Needless to say, the Messrs. Miller met me, took me in their car to Dr. Rees, who adjusted the dislocation, and I was on my way back to the act at once, which was playing the Roosevelt and the Laue theatres in Detroit. There also I was unable to do my regular numbers, and Mr. Cunningham, who owns and manages the house, made every thing as comfortable for me as they possibly could and made no deduction in the salary, though I was still unable to properly do my work.

I am sure you would like to know of these things, which have been brought about by the spirit that now exists between the managers and the artists, and for which this N. Y. A. is directly responsible.

With very good wishes to you and trusting that you will be able to thank the managers for their wonderful treatment to me during my illness,

Yours very truly,

LADY MARGARITE

Care "Broadway Bits,"

Chicago, Ill., October 26, 1925.

Dear Mr. Albee:

November 5-7.

My dear Lady Margarite:

Your letter of October 26 received.

This morning I received a letter, directed to Mr. Proctor from one of his managers, setting forth the conduct on the part of the vaudeville artists who violated their contracts in cutting their acts, and in one case in addition practically insulting the audience.

What a wide difference there is between the treatment of these artists and that which you received from the managers. It should make them hang their heads in shame.

I am speaking of Al Herman's behavior at Proctor's Theatre, Mount Vernon, also Keno and Green, who cut their act during the middle show from 14 to 7 minutes, thereby throwing out of calculation the running time of the show and antagonizing the interest of the theatre; also denying the patrons of the entertainment they paid to see.

I am having your letter and my reply published in the trade papers, and alongside of a letter setting forth the disinterest that some vaudeville artists show in fulfilling their contracts, and pointing out the interest the managers are taking in the artists' affairs, particularly when they make such an unfortunate condition as you were placed in. In reading these two letters I trust that the vaudeville artists will wake up to the responsibility of doing their share to carry on this splendid work.

I am pleased to hear that you are rapidly recovering.

With sincere good wishes,

Cordially yours,

E. F. ALBEE

Lady Margarite,

Charleston, W. Va.

FORUM

112 North 13th Street

Flushing, L. I., Oct. 31.

Editor Variety:

Among the children selected in a recent elimination contest held by the National Stage Children's Association to find the cleverest professional children in America was six-year-old Dorothea White.

This little miss is the youngest of a group of 12 who were chosen by such critics as Bile Dudley, Ben Holzman, Alex Woolcott and Harry Hershfield to appear at the White House December 12 in a private performance given for President and Mrs. Coolidge.

All of the children selected are to be awarded scholarships by the President.

Little Dorothea is a daughter of Dr. and Mrs. White of Flushing. Mrs. White was formerly Mital Nada, one of the original violin girls who appeared at the Winter Garden in the "Famous Show" of 1916, and also in "Doing Our Bit."

Later the violin girls appeared in vaudeville with Herman Timberg.

Upon my marriage I retired from the stage and am devoting my time to the development of Dorothea.

(Mrs. J. H. White.)

Editor Variety:

Three weeks ago the Stanford students did everything but stop the Western Vaudeville road show from playing Palo Alto. The artists have Manager Al Gillis to thank for this date still staying on the vaudeville map. He kept his head at the crucial moment and made a hit with the Stanford students and the citizens as well.

It was the consensus of opinion that vaudeville could not play the town. The New Stanford started booking the road shows in the last week in June, after the students had gone home for the summer. Everything went well until their return early in the fall.

First they started throwing pennies and two weeks ago they finished up with lemons and other California fruits.

The boys decided to give some act plenty and they picked on Cue-

St. Louis Charleston

St. Louis, Nov. 10.

From out of nowhere at all has sprung a city-wide Charleston mania. Priorly, St. Louisans had heard stories of this dance but until recent weeks the general public was actually asleep in the belief that this town would be the exception.

That "they all fall sooner or later" is proved this week by "Charleston" contest" being held at the Orpheum, Grand Central, Missouri and Loew's State theatres, as well as in a number of ballrooms.

non Brothers and Marie, the act walked off the stage and Al Gillis walked on. The boys listened to him—he told them if they didn't want vaudeville to say no and he would not wish it on them but if he continued to book vaudeville in his house he wanted them to give the artist the same treatment they received in other towns.

Since that night there hasn't been a bit of noise and the Skull & Snakes, a society of the University, has co-operated with him to the extent of having members of their society in the audience every vaudeville night to see that the boys do behave.

That's that.

(Unit Show No. 47.)

Jess and Del

Holly

Metropolitan Five

Fox and Alton

La Temple and Co.

Cleveland, Nov. 8.

Editor Variety:

It seems many are under the impression that I am dead. Another lady professionally known as "Jeannette" passed away sometime last season and they got her mixed up with me.

I am Mrs. Douglas Fleming, professionally known as "Sarilda," costumer and lingerie lady. I make the theatres here at Cleveland each week.

Mrs. Douglas Fleming.

JUDGMENTS

Siegmund Breitbart; S. G. Ziger;

\$54.27.

Attachments

Paul M. Trebitsch; Galina Koper-

nak; \$1,250.

NEW ACTS

Seven Collegians, musical flash.

Will Mahoney (return).

H. B. Warner in revival playlet,

"Box of Cigars."

Adolph Feink and orchestra, with

Larry Lawrence and Willie Claire

in skit.

Harry Royce and Billie Maye with

Loretta Sisters.

Little (Liz) (5).

Brennan and Adams.

Redmond and Wells.

Garry Owen, (2).

Martin and Earl, dissolved, with

Jack East, reported rehearsing new

act with three girls.

Wallace Edlinger in "Things

Might Be Worse," his former vaude-

villie playlet.

James Jue Quon Tal, Chinese

operatic soprano, returning after an

absence of two years.

Mr. Billy Duval, of Duval and

Simonds, is retiring from the act,

with Beatrice Little replacing her.

ILL AND INJURED

Moe Silver, auditor of the Mark Strand theatres in Lynn and Worcester, Mass., was recently operated on at the Baptist Hospital in Boston for appendicitis, with which he was stricken suddenly.

Edith Wilma (Ketch and Wilma) was forced to return to Chicago to undergo another minor operation on her eye. The latter was recently treated and pronounced cured when another infection set in.

Verna Weston, recuperating at Phoenix, Ariz., for the past year, has been removed to Mt. Alto Sanitarium, Mt. Alto, Franklin County, Pa.

Taylor Holmes was out of the cast of the "No. No. Nannette," at the Billboards, Los Angeles, for five days due to an attack of neuritis. Ernest Woods played the role during his absence, Holmes returning Nov. 6.

Jim Tenbrooke is at 386 Hillside avenue, Jamaica, L. I., having left the Brunswick Home at Amityville,

THE CABARET HONEYMOON

The newest gag is the "cabaret honeymoon." Quite a few newliners "throw parties" right after their civil ceremonies at the various cabarets around town and thus start their marital existence with a flare.

The cabaret managers generally play along with such parties and plenty of rice is on display on those nights.

L. I. Harry Bulger remains at the Brunswick Home, reported slowly recovering.

Joseph W. Solan, director Shattuck theatre orchestra, Hornell, N. Y., critically ill with pneumonia in that city.

Chauncey Oleott, stricken on the road, returned to New York accompanied by Mrs. Oleott, reported out of danger.

Mrs. Martin Beck underwent a premeditated operation for appendicitis at Mount Sinai Hospital, New York, Monday. The operation culminates a series of attacks suffered for the past year. Mrs. Beck was reported "comfortable" at the hospital.

Sam A. McGuire, for years associated with the J. H. Tooker Printing Co., is ill at his home of double pneumonia. He has been under the care of physicians for two weeks.

Write to the ill and injured.

FLA. SPLITS ANOTHER TEAM

The lure of Florida has dissolved another vaudeville partnership, Lee and Romaine splitting at New Orleans while playing the Keith southern tour.

Romaine left the act to enter the real estate business in Florida. Lee is continuing a a single.

ORPHEUM'S ST. LOUIS NOV. 23

The new Orpheum Circuit house named St. Louis, and in St. Louis, will open Nov. 23 with a combination vaudeville and picture policy booked by George Godfrey.

The theatre will have a capacity in excess of 4,000 and will play three shows daily.

ENGAGEMENTS

Artie Leeming replaced Joe Young in "Best Show in Town" at the Orpheum. Paterson, Eddie Raach closed with the show at the Empire, Brooklyn.

The revised cast of "Models and Thrills" includes Duddy Hurl, Chas. La Vigne, Jr., Charles Marshall, Polly John Quinn, Fred and Margie Dale, James X. Francis, Hae La Anse, and Evelyn Whitney.

Ula Sharon, Hammerstein's "Song of Flame."

Horace Rowe with Chicago "Rose Marie" replacing Guy Roberts, Nov. 14 at Kansas City.

Harry Shannon in Chicago "Gorilla," replacing Joseph Marlowe.

Sejour, Jessie Howard, "Greenwich Follies" (Chicago).

Minna Gombel, "The Day Lady" Margaret St. John, Judith Vossell, Charles Chase, with such an understudy as Nance O'Neill, "Stronger Than Love."

Gordon McKee, "Old English" (George Arliss).

Elizabeth Pierce, "Polly" (Cherry Lane Playhouse).

William Elliott, left in his own production, "The Naked Man."

Sylvester, "Tollie" lead, "Applesauce" (Ambassador).

Paul Jones has replaced Andrew Lawlor, Jr., in "Dearest Bessie" (Knickerbocker).

Bert Gardner, "17."

MARRIAGES

Joseph B. Stanley, on the Orpheum circuit, to Elodie Adams, non-professional, by Judge Prendergast in San Francisco, Oct. 24. Stanley was appearing at the Golden Gate at the time of his marriage.

Jack Davis (Davis and Pello) of vaudeville, to Amy Newman, non-professional, daughter of a New York hotel owner, Sept. 5, in New York.

Norman Lester Bean, Amesbury, Mass., to Anna Pamela Van der Hooven, New York, in Boston, Nov. 3.

IN AND OUT

Lucas and Inez out of Albee, Providence, because of illness of Inez. Civic Comedy Four of Woonsocket substituting temporarily until arrival of Donald Sisters.

LARGE CIRCUITS PRODUCING TO PROTECT AND SAVE MONEY

**Orpheum and K.-A. Circuits Expect to Produce Big
Flashes for Next Season—Inroads by Picture and
Other Theatres—New Line Up**

Signs for Orpheum's unit shows point to the entrance of the Orpheum and Keith-Albee Circuits into the producing field next season. According to information the K.-A. Circuit is now perfecting a producing organization which will be functioning at full speed next season, while the Orpheum Circuit will go ahead with its present arrangement of producing Orpheum unit road shows every six weeks.

In the case of the Orpheum the idea will be broadened over the present scope. The present arrangement for four Orpheum units is the assembling of a unit consisting of three vaudeville acts and a chorus. The acts double into the principal turn in addition to doing their specialties. In addition one or more acts are booked outside of the unit show to make a complete program.

In the future the Orpheum road shows will consist of six acts or an entire bill. The circuit will engage and train the chorus under the supervision of its own staff.

The reasons back of the circuit's entrance into the producing end are said to be many and varied, but the chief reason is the lack of attractions and production acts due to the apathy of the producers this season. Another reason is said to be the desire of the two circuits to save the profits which formerly went to the producers and still another is the changes in the styles of productions now found acceptable to the out-of-town house owners and managers. The present trend is for comedy flash acts where the accent is not on the production and where the salaries are not prohibitive.

The independent house owners booking through the K.-A. Exchange are reported as not welcoming the big expensive flash acts on their bills, due to the high cost of this type of act and its negligible box office value. They would rather spend the money for a "name" or "attraction." Picture houses, musical comedy, night clubs and the other branches of amusement are continuously draining vaudeville of its personalities and that is another reason.

Turned Down Flash Act

A case in point is an expensive flash act in which the producer spent several thousand dollars. The act was pronounced beautiful and promising but at the salary necessary to get the producer a profit, was not in demand. After the usual "showing" and without consecutive bookings following, the producer went to the K.-A. people and petitioned them to help him get out. A route was laid out, which would have given the producer a break, but a snag was struck immediately when a Middle Western house (not Keith-owned) turned down the booking due to a report on the act.

The success of the picture houses with presentation and productions of their own construction is also said to have influenced the vaudeville circuits in the possibilities of their own production departments.

Trini's Big Act

Trini will return to the Keith-Albee Circuit in a new 12-people act. The Spanish girl who entered vaudeville last season from a Winter Garden review will be an "office" act this season, according to report. Trini was under the management of Ralph Farnum last season and appeared in a production turn, reported produced by Farnum. Farnum replaced her in the act this season with reports that Trini was contemplating injunction proceedings, alleging the act was her own material. A amicable adjustment has since been made.

Mosconis' Twenty Weeks

The Keith-Albee Circuit routed the Mosconi family last week booking the dancing turn for 20 weeks.

The Mosconis had been considering offers from motion picture houses.

Schools' "Flash Acts"

Flash acts sponsored by dancing schools are providing competition for producers who have assembled this class of act for small time. The school acts cast with pupils more anxious for a chance to appear than in the remuneration angle has made it possible for the independent houses to buy these acts at ridiculously low prices, since the appearance angle gives the school head an "out" to fulfill the agreement of a "guaranteed public appearance" for its pupils.

These acts are thrown together cheaply, with a couple of principals about all in each unit that calls for a salary, and with the school contented if there is enough remaining to meet expenses. In some instances a slight profit is made even at the low figure for which the acts are booked. In cases of this sort the school pockets the profits, merely paying actual expenses of the pupils, and in some cases not even that when the pupil is willing to defray them for a chance to be seen.

HOLDOVER BILLS AT \$2

(Continued from page 1)

Baltimore: Davis. Pittsburgh: Keith's, Rochester: Shea's, Buffalo: Shea's, Toronto: Keith's, Philadelphia, etc.

Back of the announcement lies the determination of vaudeville to make a constructive effort to save the big time vaudeville from the encroachments of pictures and combination policies in large capacity houses.

The old guard big time vaudeville houses haven't the capacity to compete with the newcomers' prices and policies. As a result they must bring back to the big time its exclusiveness, build up the former safeguards and keep big time acts out of pop priced houses or perish.

The circuits also figure that the saving of railroad fares for acts by the new booking system will tend to do away with the annual demands for increases in salaries and that fewer headliners will be necessary.

The hills will be the heaviest in the history of vaudeville and will be a series of all-star programs, each bill including four or more "names" or double headliners, strong enough to pull for two weeks in the large cities. If necessary the Orpheum is reported as ready to raise its big time admission scale to \$2 and to book shows it is sure will be considered bargains even at that figure. The K.-A. people may follow the \$2 lead.

The decision of the Orpheum Circuit is attributed to its desire to protect the Junior Orpheum houses' (small time). No act that plays the big time route will be allowed to play in a small time Orpheum house for at least one year and the same rule will apply to the acts routed in the big time Keith houses.

The Orpheum has noted that in its big time houses where playing vaudeville shows costing from \$6,000 to \$8,000 weekly in salaries that the gross correspondingly improved. The Orpheum is charging as a rule for its big time bills, \$1.25 top. On the Keith-Albee old time, the admission scale varies from its \$1.25 Sunday night at the Palace, New York, to \$2.25 week nights, and a lower price according to the town.

AUDUBON RADIOING

For the first time in an uptown theatre part of a regular house show will be broadcast from the stage. Fox's Audubon has announced that WMCA will radio the acts from its stage tomorrow evening (Nov. 11).

100% More Vaudeville Will Play In Picture Houses This than Last Season

Make yourselves known to the picture exhibitors who are in search of stage attractions.

The booking field for stage acts and presentations is still unorganized for the picture men.

Up to date "Variety" has been the best advance agent and the best medium of information for special attraction bookings in the film theatre. It probably will so continue until the picture house booking field becomes properly organized.

It is the opinion of a booking agent who handles many acts for picture theatres that the picture theatres will increase their vaudeville attractions 100% this season, over last season.

"Variety" gained its standing among picture house exhibitors through being a general theatrical weekly. As a general theatrical weekly, covering all amusements, "Variety," as long ago as three years, repeatedly commented that there appeared to be a drift toward special attractions in the picture theatres. Those chronicles attracted attention of picture people and slowly but surely they saw the prediction become a fact.

As an all-around theatrical paper, "Variety" was looked to for information the picture men could not find in their own trade papers; they wanted stage attractions and sought them in "Variety," in the news columns, the reviews and in the advertisements, until the biggest of the picture house attractions of last season found it advisable to use "Variety" for their announcements, to help them secure increases in film house salary and continuous booking in the unorganized market. Agents for picture house acts advise their turns to use "Variety" for beneficial publicity and fame in pictures and for advance work, to make it easier for the agent.

The moving picture man doesn't know what he wants—no one knows what pictures want as special attractions. They must be proven. But they want acts that can draw and acts that can entertain within a picture theatre.

The best way to reach the picture theatre is to advertise.

The quickest way is to advertise in "Variety."

There are many picture people who say that "Variety" has displaced all of the picture trade papers among the majority of the exhibitors of this country. "Variety" doesn't know that itself—it has no means of checking up its general theatrical circulation, but it does know that advertising for the picture houses in "Variety" has brought results. It can for you.

NEW THEATRES IN CONSTRUCTION

Buffalo—\$22 Main St. Owner, Famous Players Lasky Corp., 485 Fifth avenue, New York City. Pictures. Value not given.

Chicago—\$3,000,000. S. W. corner Michigan avenue and Ohio street. Owner, Syndicate, Murry Wolbach, 105 S. Dearborn street. Policy not given.

Chicago—\$750,000. S. E. corner Neva and Grand. Owner, Monclair Building Corp., c/o architect, Levine and Rupert, 322 W. 70th street. Policy not given.

Dearborn, Mich.—\$200,000. Michigan, near Military. Owner, Mutual Investment Co., 538 Dime Bank Building. Policy not given.

Detroit—Michigan avenue, between Cletot and Gilbert. Owner with-held, c/o architect, C. W. Brandt, 1114 Kresge Bldg. Capacity, 2,500. Value and policy not given.

Detroit—Lawrence and Dexter. Owner, Harry Brown, 1674 Atkinson. Capacity, 1,000. Value and policy not given.

Glen Ellyn, Ill.—\$150,000. Owner, Roy V. Spaulding, Main street. Policy not given.

Jersey City, N. J.—\$150,000. 71-73 Newark avenue. Jersey City. Owner, Alfred Gottsman, Exchange place. Policy not given.

Minneapolis, N. Y.—\$200,000. First street and Minneola blvd. Owner, Minneola Theatre Co., Inc., Minneola. Policy not given.

Topeka, Kan.—\$150,000. Seventh and Jackson. Owner, Topeka Hotel, c/o architect, Thomas W. Williamson and Co., Peoples National Bank Building. Policy not given.

Asbury Park, N. J. St. James Place and Lake Avenue. Owner, Walter Reade; architect, T. M. Lamb; builder, James Steelman, Asbury Park. Seating capacity, 2,300. Policy and value not given.

OVER-SEATING IS BRINGING NEW POLICY

Signs in Chicago—Dramatic Stock Replacing Vaudeville

Chicago, Nov. 10. Ascher Brothers will discontinue vaudeville at the Chateau Nov. 30. It is reported, with Ralph Ketterling slated to install a dramatic stock. This will be the first of several stock projects for various Ascher Brothers houses, according to a story.

The Chateau is midway between the Diversey, Lincoln, Vic, Riviera and Updown and has felt the keen competition, resorting to numerous "Carnival Weeks" and using 10 acts to a bill in an effort to bolster up business.

Lubliner and Trinz are also reported considering trying stock in some of their weak houses. Showmen accept these rumors as harbingers of many changes to come in the local situation.

The orgy of theatre building of the last few years has, many believe, over-seated the town from a box office standpoint, although many theatres are building at present and there is apparently no abatement in the number for the blue print stage of development.

Commission Judgment

Against Edna Hibbard

Ernest Edelstein and Jenie Jacobs have taken judgment for \$745 against Edna Hibbard of "Ladies of the Evening" for managerial services rendered.

Miss Hibbard's counsel sought an adjournment on the plea that his client was in Chicago with the show, but the court awarded the agents judgment for the full amount.

Houses Opening

The Jack Linder Agency has added two new houses to its book, the new ones being the Orient, Jersey City, playing five acts Sundays, and the Whitestone, Whitestone, L. I., with four acts on Wednesdays and Saturdays.

The Comerford Amusement Co. has acquired a site in West Scranton, Pa., upon which it will erect a three-story building to include a new theatre seating 2,000. The theatre, to be known as the West Side, will have a vaude and picture policy, with the vaudeville booked through the Amalgamated Booking Exchange.

The State, Pawtucket, R. I., formerly booked with vaudeville by Jack Linder, and the Strand, Dorchester, Mass., formerly booked by Keith-Albee, will be booked by the Walters agency of Boston, with the Pawtucket house starting the new booking Nov. 14.

Producer of Aesthetic Elegance

Chicago, Nov. 10. Andy Wright, vaudeville producer, has installed a bowl of goldfish in his new office. This is regarded as a precedent for Chicago offices. Wright has blazed the trail in other respects, having wrought iron lighting fixtures, high art furniture and a crimson carpet on the floor. Andy is seven leaps ahead of any other producer or agent in town for aesthetic elegance.

Biggest Charitable Drive in Chicago

The production of "The Legend of the Nile" under the auspices of the Illinois Club for Catholic Women and the direction of the Fraser and Maundrell Production Co. looks like the biggest thing ever staged here for charitable purposes.

It will be a circus program with acts of the better type. Over 100,000 Catholic women and friends are expected to see the long running campaign. It runs into the many thousands, and the goal aimed for is one half million. This will be a record for promotions under charitable auspices on a bonafide ticket selling drive.

The show follows Chicago under Elks' auspices at Detroit, going into the Hippodrome, New York City, Jan. 4-15, under the present management, W. M. Fraser and Harold Maundrell.

Act Cancelled by House

Chicago, Nov. 10. Muldoon and Franklin were canceled last week for playing the Senate when Johnny Muldoon, appearing at the theatre Tuesday, seemed too ill to give a performance.

Muldoon and Franklin were on the last lap of a four-week engagement for B. and K.

BLOOMINGTON, ILL., OKAY

Chicago, Nov. 10. The epidemic of smallpox which hovered over Bloomington, Ill., for a week compelling all places of amusement to shut down has been lifted. Theatres resumed Monday.

HARRY MONDORF SAILING

Harry Mondorf, Keith-Albee international comedy act, is sailing tomorrow (Wednesday) on the Aquilana for another tour abroad in quest of novelties and acts for the American vaudeville stage.

Bard With Orpheum Unit

Ben Bard (formerly Bard and Pearl) was added to the bill at the Orpheum, San Francisco, this week as master of ceremonies. The regular bill was an Orpheum unit. Bard will continue with the unit temporarily.

Policy Change

The policy of Proctor's Mt. Vernon has been switched to two-a-day during the week and three shows on Saturday.

The former policy was two-a-day all week. The house is a split week.



RICH HAYES

Exploring with "MAN FRIDAY" on "Crusoe's Island" TERNIFIC SUCCESS at the

Wintergarten BERLIN (Germany) Re-engaged for 1926 and 1927 American Representative H. B. MARINELLI, Ltd.

BIG-SMALL TIME CONGESTION

Agents Say No "Spots" Are Open on Books

According to vaudeville agents the books of the big and small time bookers are no contested spots are at a premium. The reason assigned is the drive of last season during which acts were routed and signed up for long term contracts to avoid the annual cry of shortage.

The only producers reporting success with current productions are those specializing on comedy acts. This type is always in demand and with the majority of the flash act producers lying low, the comedy ones have things their own way.

The producers of flash acts are not showing any signs of enthusiasm in view of conditions. The present system of bookings is responsible. The producers are loath to invest several thousand dollars in a vehicle that will play a series of cut salaries houses, during which time the artists become dissatisfied and following which the producers have no insurance. A salary will be set which will allow them to get their production back not to speak of turning in a profit.

ELMER THOMPSON LOCATED

Buffalo, Nov. 10.

Elmer Thompson, former vaudeville performer, accused of murdering 11-year-old Joseph Gervase here last August, has been located by local police and will be taken into custody "within the next few days."

Thompson is an ex-convict and a moral pervert.

ED GALLAGHER

(Continued from Page 5)

was also footloose when they teamed up. They broke in the act at the Fifth Ave. New York, using the "Mister" valets and "Mister Sheen" song authored by Eddie Foy's oldest son, Bryan, for their opening number. Topical verses caught on instantly and in a few weeks they found the demand for "Mister" valets so insistent they used the songs for an opening and closing number.

For writing the opus, Foy received a cigarette case, presented to him by Gallagher. The song was responsible for the pair immediately signing in vaudeville at \$200 weekly, too money for both of them.

Soon afterwards they found the musical comedy producers ready to bid higher, and signed with the Schuberts. They afterwards appeared in "Ziegfeld's Follies" and the "Greenwich Village Follies."

Gallagher married Ann Luther, picture actress, but they separated shortly afterwards, and later divorced when Miss Luther raided Gallagher's apartment and found him with Hilda Moreno.

One of the dailies, Tuesday, in its

INSIDE STUFF ON VAUDEVILLE

That big time or intermediate vaudeville must undergo its troubles is easily believable when middle western house managers placed Colman to open shows. Colman is the greatest tight wire walker ever on the American stage. Every house that placed him No. 1 could have headlined him instead.

Reports around say the large New York hotels employed pressure that resulted in the recent padlocking proceedings against a number of night clubs. The hotels, unable to sell liquor, are said to have severely felt the inroads made upon their restaurant trade by the night clubs, probably blaming it all on the cabarets without giving the proper percentage to the avenue and side street horde of eating places. As the hotels scale their menu cards at as high a price as the night clubs or cabaret charge for food, there is no special inducement held out by the hotels for trade other than a band which night clubs also provide, with entertainers also.

Artists going into Florida for engagements or otherwise may expect annoyance during delayed service. There are actually at present in Florida more people than there are places under cover for all of them to sleep. The housing question is a problem all over the state. Through the citrus crop now being moved with preference given to it, the embargo on all freight excepting necessities will continue. This likewise handicaps the express companies.

Doris Keane will not enter vaudeville. A report said she would in a sketch to be produced by Lewis & Gordon. Miss Keane enters the denial, stating she knows none of the parties mentioned in connection. It seems the producing firm had the playlet and suggested a name from the legs for the starring role. One of the agents submitted the name of Miss Keane before consulting Miss Keane about the matter. In between Variety printed the item, probably securing it from an agent.

Cantor Rosenblatt at the Hippodrome, New York, last week did not appear either Friday night or Saturday matinee, the Jewish Sabbath. That is a condition of the Cantor's contract everywhere. To replace him on those two days some act doubled in the cafe at the time of the show business, to book a featured attraction knowing it is going to miss two shows. And the Cantor sings "Mother Machree," probably in reprisal against John McCormack for singing "Eil Eil."

The Orpheum Circuit recently issued a bulletin to all managers instructing them to enforce the rule permitting only two bows to artists in response to applause. The object was to speed up the show by preventing acts from stealing and stalling for applause. The rule didn't work and rather proved a boomerang, as it said, as the circuit heads admitted by modifying the rule insofar as to allow the manager to use discretion in the matter of following the order literally.

Many acts who were taking three or four bows and getting away turned out to be show-stoppers under the "two bend" order, as the audiences continued to applaud when the lights were flashed for the next act. Managers reported the shows were slower, hence the elastic interpretation following.

In a police raid on the Cafe Madrid, Philadelphia, several nights ago, the police took several patrons from the place, with some of the Philadelphia dailies mentioning Edna Leedom and Ray Dooley of Ziegfeld's "Follies," current in Philly as among those in the cafe at the time of the raid. Miss Dooley left Philadelphia immediately after the performance, meeting her husband, Eddie Dowling, at the Pennsylvania station in New York at 1 a. m. Miss Dooley made the special trip to be with her husband the following day, the birthday of their child. As it was impossible for Miss Dooley to have been in the cafe at the time of the raid, Mr. Dowling has instructed his attorney, Murray Hulbert, to demand a retraction from the Philadelphia papers mentioning Miss Dooley.

Black-and-tan cabarets or night places in Chicago should be avoided. No protection in longer given to the whites visiting these places, which have degenerated for the most part into resorts for gunmen. Insults are offered to the whites and fights occur almost nightly.

In former years the black-and-tan places in Chicago were looked upon as a part of the aluminous room, but within the past few weeks there appears to have been a decided change in the attitude of the police toward these places. Performers engaged in these places have been involved of late. Recently several actors in one of the better known Chicago black-and-tan, after a mix-up, were railroaded to so many police stations that they were never in one long enough to phone for friends or a bondsman.

After watching the all-English bill at the Palace, New York, this week, the question could arise as to the value of sending scouts to the other side for foreign turns—it would be easier to look upon the old records and cable.

Siegsmund Breitbart, known as "the strongest man in the world," who died Oct. 11 at the University Clinic (hospital), Berlin, was 42. He left a widow and one child. Although Breitbart had a leg amputated in the hope of saving his life from blood poisoning, the poison had penetrated too far.

Born near Lodz, in Russian Poland, Breitbart started with a small circus. During the war he was interned for a time in Germany through being Russian-born. He began his career anew in the occupied Rhineland and when migrating to Vienna, met with tremendous success in his strong act. He became equally celebrated with the best known operatic tenor of the time.

Later he purchased some property near Berlin and his home welcomed many of Germany's most prominent artists. He was known as charitable and had been of much assistance to his needy countrymen. In New York he is a physical school named after him, on Columbus Circle. Breitbart left New York for Hungary shortly before the school opened with the supposition it would operate under his name on a royalty basis if he did not immediately return.

Breitbart was hurt during a performance, a slight scratch on the knee from a rusty nail. Nails are employed in one trick of his act and he thought nothing of it, that frequently having occurred. The little wound, however, developed blood poisoning and abscesses with the last hope the unsuccessful amputation.

Three managers in a row at the Orpheum, St. Louis, have gone there from the Palace, St. Paul. Vannah Taylor was succeeded by Jimmy Brennan; when Brennan moved to another opera house, he was followed by Clarence Williams, now manager of the new St. Louis theatre.

mob version of Gallagher's condition, Bryan Foy has followed the west coast for the past four years directing Foy and Universal comedies. Foy is due in New York on an obscure song where in New York an obscure song writer is still writing songs, still dreaming of the day when his name, too, shall be along the Rialto, dreaming of what might have been, if he had been given a square deal.

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1ST 2-WEEK ORPHEUM PROGRAM DRAWS PUBLICITY IN K. C.

Dailies Looked Upon Experiment as City Asset—Points Made in Favor of Intact Unit Vaudeville Shows—Cost in Salary, \$7,500, with Afterpiece

KANSAS CITY, Nov. 10. Vaudeville history was made in Kansas City last week when the Orpheum held a bill over intact for the second week. This is the first time in vaudeville an entire bill has been retained in any Orpheum house without a change.

Recognizing the importance of the event, the local press devoted considerable space, both news and editorial, to the occasion. The papers viewed the event from the angle of the theatre as a city asset, appreciating that if the town is large enough to fill a vaudeville theatre for two weeks for the same bill, this saving the cost of transportation and other expenses, a much stronger bill can be offered by the management, besides cutting down one-half the number of weekly bills otherwise needed.

The legitimate houses and the picture theatres have been running two and three weeks during the past two years, with the same attraction. If the Orpheum's experiment proves successful there is no question but what one vaudeville bill for two weeks will become a fixture not only here, but in other cities.

The acts which constitute the bill for the two weeks are, in the order of their appearance:

Moran and Waser, Ward and Van, Whiting and Burt, Roy Cummings and Irene Shaw, Lily Morris, Eddie Leonard and his minstrel band, and Johnny Burke.

A "turning in" afterpiece, with Burke doing the announcing and members of the other acts working and clowning completed the program. It was announced that the bill is the most expensive ever played in a local house, costing \$7,500.

Thousands of two color announcements and other special advertising were used in addition to the extra newspaper publicity to put the affair over.

STREET FESTA FOR ONE WEEK FOR WIEDOEFT

Playing in Cabaret, on Radio and in Orpheum Theatre

Los Angeles, Nov. 10. A festa and street carnival in honor of the return of Herb Wiedoeft to this city is being held this week on Sixth street in the neighborhood of the Cinderella Roof, where the Wiedoeft outfit is located for this season.

Besides reopening at the Cinderella Roof, the orchestra is also appearing at the Orpheum this week only.

Radio loud speakers are broadcasting music played by the Wiedoeft orchestra at the Cinderella Roof for an area of two blocks. An outdoor platform has been erected in front of the ballroom where "Cinderella" exhibitions are given every 15 minutes by numerous alleged experts.

K-A. SOUTHERN OPENINGS

Several of the Keith southern book tour houses are making early openings. Montgomery, Spartanburg, W. Va., and the Auditorium, Winston-Salem, S. C., open Dec. 7. Knoxville and Chattanooga, Tenn., open Dec. 21.

An innovation for Savannah is a split week each half. Formerly the house played vaudeville one half week only.

"YOU CAN WALK IT"

Chicago, Nov. 10.

An expression on the Keith and Western Vaudeville Managers' Association floor, when a jump is small for a split week, is "you can walk it."

"Recently Loyce Combe was booked into Ft. Wayne and intended to knock the railroad fare. He was not to worry, he could walk it. Saturday night around 2 o'clock the booker at Ft. Wayne walked into a hotel lobby and saw Combe hanging around. He asked him if he was going to play the date. Combe said "sure." He had a taxi cab outside. Ft. Wayne is 118 miles from Chicago. Combe made it next morning by train, but was late for the matinee.

The pay-off was that Combe got to Ft. Wayne and found out that he was No. 2, refusing to go on. His excuse was that Gull-Curel was to give a concert Monday night and as he was a personal friend of hers, he did not want her to see him deucing it.

Interstate Again Dickering For Sale to Famous

Karl Hohlitzelle, president of Interstate (vaudeville) Circuit of Texas, is in New York, reported Famous Players.

The negotiators are agreed upon everything but the purchase price. Famous appraisal of the value of the Interstate is said to be largely below the figure set by Hohlitzelle.

Negotiations started a year ago were allowed to lapse. During the past season the Interstate for the first time in its existence is said to have shown a net profit of a considerable amount upon the season. With the profit the Interstate people are reported as largely increasing the price formerly set upon the chain, which was a loss.

Another report is that Hohlitzelle wants to build in Birmingham, Ala., a town also selected, according to previous reports by Famous and Marcus Leew, without either having done anything more up to date than to tell about it.

The Interstate books its vaudeville in conjunction with the Keith-Albee and Orpheum Circuits, with its general booking manager, Chas. J. Freeman. This season the Interstate has added pictures to most of its bills, playing the Fox features mainly.

Entering into the negotiations is said to be a contract for five years made by the Interstate for the William Fox pictures. This is reported to be a recent contract and would have to figure in a sale, to the extent that either Famous Players if it takes over the Interstate, would stand ready to play the pictures of its opposition (Fox) or settle with Fox on the contract, provided Fox would make a profit for the first time since it had operated.

The deal if it goes through will likely be as other F. P. buy-ins have been, for F. P. will have control but with Hohlitzelle continuing to direct the houses.

MARGARET ANGLIN BOOKED

Margaret Anglin will enter vaudeville in a three-people comedy sketch titled "Radio." Alf Weldon arranged the bookings.



CHARLES SENNA and HELEN DEAN in "CHARLIE'S NIGHT OUT"

By Frank C. Joyce
Holding our own on the bills. Last week at Keith's Bushwick, New York with a great show we held sixth position: Lottie Altherton Co., 3 Australian Boys, Dan Coleman and Co., Margie Costas, Weber and Fields, SENNA and DEAN, Billy Gladstone, Mackton, Wilkins, Orpheum. Booked solid Keith-Albee Circuit.

Direction, JACK LEWIS

AL HERMAN'S PICTURE 'JAM'

Orpheum Circuit Will Take Action

The Orpheum Circuit will take action against Al Herman for alleged breach of contract when Herman played the Wisconsin, Milwaukee, a picture house, last week (Nov. 2). Orpheum officials allege Herman violated his agreement in booking the picture house, for which he is reported to have received \$1,500. Herman was to have reopened on the Orpheum Circuit Jan. 31 to play the balance of his tour.

Herman opened on an Orpheum Circuit route March 29 and was booked solid on the Orpheum until Feb. 7, 1926. After playing a few weeks he delegated his wife to come east and see if his route could not be set back due to Mrs. Herman's illness, which required the attention of a New York physician. Mrs. Herman interviewed Frank Vincent, Orpheum general manager, reciting the facts and asking that Al be allowed to postpone his bookings, as she wanted him in New York during her illness.

The Orpheum people consented and postponed the route until Jan. 31, at which time Herman was to reopen and play out the balance of his original route.

Since then the Orpheum Circuit has heard nothing from Herman until informed of his appearance in Milwaukee last week at the picture house.

The action the circuit will take may be a suit for liquidated damages, according to Orpheum officials.

Herman, it is said, will contend that he didn't sign contracts for the original route, but the circuit maintains a contract was entered into when Herman okayed the route and began playing it. Efforts to get him to return the signed contracts from time to time were evaded, it is said.

Al Herman's name has been removed from the Keith-Albee "acts available" list, following his "wash-up" by the Orpheum Circuit.

Ritz, L. B., Drops Acts

Los Angeles, Nov. 10. The Ritz, Long Beach, Cal., was closed for a week and reopened Nov. 4 with a new policy. The house has been renamed The Capitol and has eliminated vaudeville in conjunction with the picture.

This is one of the Far West theatres chain of houses and is now using presentations and feature pictures.

Milton Arthur, brother of Harry C. Arthur, Jr., has replaced Lester Fountain as house manager.

Creager's Band on Leew Time

Willie Creager and band of 10 have been routed over the Leew circuit as a headline feature opening at the State, New York, Nov. 15.

Inde. Bookers Lose Out on Percentage

Independent bookers who in an attempt to promote new business by looking shows into theatres on a percentage basis are gradually learning that it doesn't pay to educate money grabbers. After braying financial losses on bookers for the first few weeks of selling on a new policy and when about to recoup and give the bookers his choice of stringing along as bookers only, without the former percentage arrangement.

One booker who has been taking the short end on these gambles has found himself confronted with houses he practically put upon a profitable basis after several seasons. The house owners to the owners. He gradually built up the business to a point where he was making several hundred dollars for his lit weekly.

He was looking through his ability to buy acts cheap for the stand which he could make up to them on subsequent engagements.

With both sides unwilling to tie themselves up with contract, an arrangement calling for two weeks' notice either way was employed and now the house owners figure the business is set, they have notified the booker that they will handle their own bills and will permit him only to book the house. The amount of money they will spend on their shows is far less than the bills cost the booker even with his shrewd ability as an act buyer and his angle. The booker will handle it for two more weeks and will then let the managers place bookings elsewhere.

3 West Coast Theatres Drop Big Time Acts

Los Angeles, Nov. 10. Three of the West Coast houses in Southern California playing Orpheum Vaudeville will discontinue Nov. 22. The houses are the West Coast, Long Beach; Raymond, Pasadena, and Dome, Ocean Park.

These houses began playing Orpheum acts last September. They used to book six acts and one picture with the acts drafted as a rule from the various Orpheum road shows at the Orpheum and Hillstreet, Los Angeles. The show, it is reported, was more costly than the houses could play, having a 50c. top, with the result the houses each week reported a loss, which West Coast Theatres, Inc., had to stand.

Though the Orpheum vaudeville was used in these territories in opposition to Pantages and W. V. M. A. (association) road shows as well as independent acts booked out of the Bert Levey and Ackerman-Harris offices, the houses playing the intermediate vaudeville have been able to do business and show a profit while the big time vaudeville was putting the house into the "red."

It is understood that all three of the houses in the future will play West Coast presentations and eliminate vaudeville.

"Fables" in Litigation

The animated cartoon is the subject of litigation in two separate suits for patent infringement brought by the Bray-Hurd Process, Inc., against the Fables Pictures, Inc., Paul H. Terry, Ferdinand Hult, Horvath, Emanuel Davis, Frank Moser, Harry Dalley, Jesse Linderson, Harry M. Shields and John Foster. This action concerns the Fables Pictures, exhibited in the Keith-Albee vaudeville theatres. A defendant in another suit by the Bray-Hurd Process, Inc., is the A. A. Studios, Inc.

It is set forth that the John H. Hult and the Paul Hurd patents of 1914, are the basic patents as applied to this phase of motion picture photography.

The B. H. corporation in both instances demands an accounting of all profits and income, a full restraining writ and triple damages under the Federal statutes for patent infringement.

AFTER "NAMES" FOR TWO-WEEK STAND POLICY

K-A. and Orpheum Circuits Signing Contracts for Next Season

The Keith-Albee and Orpheum Circuits have started to sign "name" and feature acts for next season's two-week stand policy. In the case of the Keith Circuit several acts under contract for this season were approached this week to sign long-term contracts.

The new policy is credited with the sudden activity where "names" are concerned, but other factors that are believed to have acted as a spur on the big time bookers is the ever increasing number of motion picture houses now playing vaudeville acts and using them in presentations.

The Orpheum circuit's announced policy for next season will require more "names" than ever before. According to present plans, four names to a bill will be attempted with the rest of the bill equally important. The supply of headlines will require fewer headlines than would an equal number of single weeks, the policy calls for bigger shows than the Orpheum has ever shown western big time pages.

The K-A. bookings, rumored congested due to the number of acts signed last season, still report a shortage of "name" acts and attractions. The supply of headlines never exceeds the demand, according to the bookers. It is in the "body of the bill acts" that a preponderance exists. This condition would be greatly aggravated with the new policy. It was expected the Eastern K-A. houses had enough acts signed to keep the shows up to standard.

HIPP STAFF'S 2D CUT

Front House Employees Feel Salary Knife: First Cut Was \$2,500

A period of retrenchment has set in at the Hippodrome. J. J. Maloney has again been going over the house to cut salaries in every department except the union crews back stage and in the pit. Early in the week a salary was cut of \$2,500 in the front of the house. The latest slicing is said to have been just as drastic.

Treasurers, telephone girls, uahers and even the cleaning women, it is said, were "asked" there was to be a cut in wages.

Assistant treasurers in the box office were cut \$15, telephone girls \$5 and minor employees suffered likewise.

Acts Back at Willis;

Moresco Stock Closing

The Willis, Bronx, New York, operating with stock since its reopening last September, reverts to its former vaude and picture policy in two weeks. Jack Linderson, booking the Sunday concert shows, will place six acts on a split week basis and with a new bill Sundays, thus making the house a three weekly change.

First inkling of a change of policy was gleaned through the posting of a two weeks' notice to the stock company Saturday. The decision came as a surprise to the stock company since the policy had been successful beyond expectation until the past couple of weeks, when the intake took a telling nose dive mainly because of the "old boy" bills booked in.

The stock operated by the house was under the direction of Oliver Moresco for the Mott Haven Amusement Co., owner of the house.

K. C. House's Vaude Return

The Globe, which for past months has been offering the Lole Bridge Musical Stock Company, in addition to its picture program, will return to vaudeville, Nov. 29.

The house will play Western Vaudeville looking with a feature picture.

EASTERN FOOTBALL

By SID SILVERMAN

The final big Saturday of a hectic football season is due this week. Comparative scores having long ago proved the mean not a thing to them because you are addicted to any one school's color scheme is as good a system as any—but look out if you're color blind. Pre-game crowd emotions are a fact and run proposition these days, with the weather apparently giving, with the laundries the best financial break of all concerned. Look at the middle of the week.

The Michigan-Northwestern regatta was more or less of a fiasco from a non-partisan viewpoint and to win Yost needed a course in navigation and Gar Wood's victory over Champagnan are probably tow-impements today as a result of those implements being used to wipe off the ball after every play during the Illinois-Chicago squabbles, which seemed Wisconsin, but had to give its backfield gloves to wear because of the frigid temperature which forced many ticket holders from the stands before the game was over. Another thing which may seem like this one and the "fans" will have their own training table, seasoning process with aerimerges wherever the weather is tempestuous during the week, and may Champagnan the right rule XIV Sec. 2, which says, "either captain may ask that time be called four times during each half."

It could hardly be said that there was an unusual upset in the East last Saturday, the main pyrotechnics coming from the West. Pitt's defeat of W. & J. may have surprised and Fordham's victory over Holy Cross necessitated a second look, but as a whole the favorites ran to form. The Notre Dame-Penn State no score tie could be included, but this was another instance wherein the yard lines were marked by luck. The Cornell stayed in the Dartmouth for one period until the Green backfield became inquisitive as to whether its ends had lost the knack of catching a football, found out they hadn't so equipped the wing men with motorcycles and simply heaved and hollered "Ball" for the rest of the afternoon. Princeton ran away from a mediocre but fighting Harvard eleven.

Games This Week
This week eastern gridiron interests will be well divided. Yale and Princeton clash in the Bowl for what promises to be a tremendous matinee. If the Tiger didn't score too much against Harvard in view of a number of ill scores in the stands, the Bulldog will have its hands full. A year ago the Orange and Black eleven reached its peak against the Crimson, but by nothing that it has held Yale to 10 points the following week. Princeton, it will be remembered, failed to score. Everything that the Jerseymen have left this year goes into this annual struggle, that goes without saying. The way Roper's squad looked on its home lot Yale will be a very busy institution between the hours of 2 and 4:30 next Saturday.

Syracuse's win over Yale will win simply because of its abundant backfield strength and a foreboding line. Princeton must reach unforeseen heights to secure a win, but that is the fight before and must be reckoned on having a good chance to turn the tables.
Brown should finally score a victory over a major opponent in meeting Harvard. The team has received a toning around this season, within its new stadium, but it must be remembered that Pennsylvania was held to nine points, Yale and Dartmouth to six—an impressive showing when all is said and done. The Army figures over Columbia, although the Cadets have been none too impressive since the catastrophe at New Haven. However, the power of the team should see them safely through this encounter.

Syracuse's Jinx
An outstanding battle of the day will take place upstate, where Syracuse and Colgate score their annual grudge in the State City arena. Syracuse feared Ohio Wesleyan last week and that there was some basis for the uncertain morale revealed itself in the 3-3

result. Hence, both the Maroon and Orange have been tied, Colgate by the strong Lafayette victory, Syracuse tied out of a victory a year ago, 7 to 3, but currently, under new coaching supervision, is reported as superior in offensive tactics than when directed by Chick Meacham. The field will undoubtedly aid the Orange team through its plunging backs, while if nothing else the mire will slow up Tryon, always a threat.

Colgate invariably enters this game with a mental advantage. Syracuse being on the defensive as early as Monday of game week. Besides, the Maroons' limited student body of more than 700 can give lessons to any number of its larger sister schools as regards spirit. Colgate is always the bet in this game for the undergraduates have been at the helm for a year, and you can't surprise Syracuse with a Colgate victory.

Pennsylvania appears to know too much football for Pittsburgh, which was more or less unimpressive, considering expectations of this week of the season, against W. and J. Kruezer and Sieracki will be in shape to resume warfare and inasmuch as the second and third teams played excellent football last week, the varsity will have had sufficient time to have recovered from Grange.

Carnegie Tech's main bid to fame is the no score, no decision bout staged with W. and J. early in the season. Other than that its record is nothing much more than just a list of games. Notre Dame should pound out a victory in this meeting.

Dartmouth-Chicago
Dartmouth unquestionably sizes up above Chicago, and with any kind of a weather break should put a damper on the rabid westerners, who have a permanent grouch against the east and the way it plays football. Since the word will mean hardly a thing against this New Hampshire outfit, which must be stopped from scoring before anything else happens. The westerners will get a look at a versatile back in Oberlander, who is a strong runner, kicks well and is a demon at throwing passes. The 60 minutes of play allowed isn't enough to beat the Green comet by straight football and Stagg will have to resort to a much more versatile offensive than he has shown to date in order to win.

A superlative defense is about the only means of putting the quietus on Dartmouth this season and that department of the game being a feature of Stagg's coaching, this game should be a highly interesting struggle between opponents of the old and new school of football. But here, also, atmospheric conditions will play an important factor. A day such as Chicago experienced last week would stop Dartmouth's overhead work completely and under those conditions it would be anybody's game, with an edge in favor of Chicago.

No Line on Princeton
Princeton ran riot last Saturday against Harvard, but that was willing but didn't know what to do with itself. In fact, the Crimson was so bad that no true line can be had on Princeton's strength. The team was so out of line, long and short passes (Harvard was especially weak against the latter type), which had the Cambridge youths in a daze. Cheek, Maher and Miller are all kinds of standard qualifications, yet they could do nothing because of a line which was powerless to render assistance.

The Crimson squad is a powerful one, looking at Harvard, but played as one of the poorest major eleven seen in these parts in years. The team actually looked to be under-coached. An explanation may be that the material was so green at the start of the season that both Fisher and Daly were forced to concentrate upon fundamentals to the exclusion of everything else. For years Harvard linemen have been "insider" reputations of being able to use their hands better than any other set of forwards in the country, yet they showed nothing of this famed ability here.

Stagg, Blum and Caulkins were the outstanding linemen for Princeton, and the ball carrying ability of this trio early put the game on ice. The game was far

INJUNCTION IS ASKED TO STOP RACING IN MD.

Pimlico Track Asked At by Disgruntled Laurel Applicants

Baltimore, Nov. 10. Horse racing, one of Baltimore's biggest industries, was threatened by a petition for an injunction to stop betting at the Pimlico track filed in the Federal District Court by Wynn Gardner, a Washington attorney, representing an undisclosed non-resident client owning property in this state.

The suit is aimed at the pari-mutuels and would enjoin the Maryland Racing Commission from issuing licenses for race track betting privileges. The injunction petition is based on the claim that the state betting arrangement is unconstitutional.

It is understood that the people back of the suit, who were turned down by the Maryland Racing Commission when applying for a permit for racing privileges on a proposed track at Laurel. A suit to force the granting of that privilege was dismissed in Prince George's County Circuit Court.

Gardner threatens to carry the case to the U. S. Supreme Court in case of rejection by the lower tribunals and bases his suit on the claims of "glass legislation," the State constitutional prohibition of lotteries and the claim that racing is a public nuisance inasmuch as \$5,000,000 is taken from the State annually in the 90-day racing season.

Boys Rochester Franchise

Rochester, N. Y., Nov. 10. Purchase of the Rochester Baseball Club by Samuel Weiderick, local fight promoter, is causing plenty of comment and con. Weiderick paid \$125,000 for the franchise.

From a tea party, plenty of rough stuff being discernible from the stands, and Princeton lost much ground because of penalties. Bridges and Fitzgerald were another pair of backs who revealed offensive ability, while the entire Tiger team provided a spectacular exhibition of defensive play.

Princeton's Boat

The Orange and Black gives indications of being in the same skiff it's been paddling for the past few years—that only one quarterback can drive the team. In '22 Gorman was the spark plug that drove the Tiger to a garishon finish and a 21-13 triumph over Chicago in a game about which those who saw it will still talk and that was Princeton's original "a team that won't be beat, can't be beat" outfit which went on to defeat both Harvard and Yale. Following Gorman came Dinmore as a motive power inspiration, and now it's Caulkins. Each of these years has seen Princeton build up from what was believed mediocre material to a genuine threat at the national level, and tribute to Roper's coaching. In '22 the team was good enough to carry through both traditional rivals, but since that time the supreme effort has been against Harvard, with not enough left for Yale and the eleven always dependent upon a certain signal barker to lead it.

Princeton noticeably slowed up without Caulkins against Harvard, and as this boy can't stand extreme punishment there is no telling what will happen at New Haven if he is forced from the game. Unfortunately, a broken field run by Caulkins after catching a pass and during which he reversed his field, was the individual highlight in Palmer Stadium. Harvard showed no running attack at all and the interference was a triple threat man, while Dugman proved a smashing and twisting back who is hard to stop. But the main enigma is, can Princeton stop Yale?

WESTERN FOOTBALL

By HARRY MacNAMARA

Chicago, Nov. 10. Western football "dope" was buried in the slimy, sticky mud Saturday. Seldom in the history of the conference have so many upsets occurred in a single day of activity. No less than three prospective champion's chances to win the Big Ten title were knocked into a cocked hat.

Michigan, Chicago and Iowa, all three undefeated previously, were forced to bow. When they did they left the conference standing about as clear as the mud in which they floundered. Northwestern, Michigan, Minnesota and Iowa now have about an even chance to take whatever glory there remains to be had by winning the Big Ten championship.

Minnesota, rated one of the weakest teams, is the only one that remains undefeated. The Gophers, however, have won but one conference foe, Wisconsin, and the best they could do against the Badgers was to tie at 12-12. The Gophers looked to muddle things up by winning from both Ohio State and Minnesota in its two remaining Big Ten combats.

Ohio State, doped as an easy winner over Indiana, had to use all of its power to win 7 to 0. The Buckeyes won in the second period when a series of passes carried the ball over the line. Michigan and Purdue were the only conference teams that played

down behind his own goal post for a safety. The play gave Michigan two points but it undeniably prevented Yost's men from scoring a touchdown.

Wisconsin's victory over Iowa was another upset of more than ordinary importance. The game was played in a blinding snow storm and these adverse weather conditions played an important role in the Badgers' 6 to 0 triumph. Iowa had plenty of chances to win but fumbled away every opportunity. Wisconsin's lone touchdown came after Stipek blocked and recovered an Iowa punt on the Hawkeye 10 yard line.

Despite their inglorious defeats Saturday, Michigan and Iowa still are very much in the fight for the championship. Iowa can tie for the title by beating Minnesota. Its remaining conference opponent, and can win the championship if either Michigan or Northwestern is beaten or tied in their remaining games. Likewise Michigan has an equal chance to muddle things up by winning from both Ohio State and Minnesota in its two remaining Big Ten combats.

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PROBABLE FOOTBALL WINNERS AND PROPER ODDS SATURDAY, NOV. 14

By SID SILVERMAN

GAME	WINNER	ODDS
Yale-Princeton	Yale	3/2
Chicago-Dartmouth	Dartmouth	3/2
Columbia-Harvard	Columbia	6/5
Syracuse-Colgate	Colgate	Even
Brown-Harvard	Brown	6/5
Pennsylvania-Pittsburgh	Pennsylvania	5/4
Notre Dame-Carnegie Tech	Notre Dame	5/4

PROBABLE WESTERN WINNERS

By HARRY MacNAMARA

GAME	WINNER	ODDS
Dartmouth-Chicago	Dartmouth	8/5
Michigan-Ohio State	Michigan	7/5
Minnesota-Iowa	Minnesota	2/3
Northwestern-Purdue	Northwestern	Even
Carnegie-Notre Dame	Notre Dame	8/5

Predictions based on fair weather.

tion the Wildcats have better than an even chance of winning.

Chicago Out of Race

Chicago's defeat by Illinois was not totally unexpected. The defeat put this team definitely out of the race as it had already been tied by Ohio State. The Maroons were successful in their attempt to stop Grange but the mud, in all probability, had more to do with halting "Red" than anything Chicago could do.

Zapke showed the world in general that he has other players on his team besides Grange when occasions and conditions demand a different style of attack. Earl Ritten, the ponderous fullback, was the hero of the Illinois victory. "Five Yards" McCarty, star of the '24 Illini-Maroon game, again showed marvellous ability in being able to break through the traditional rivalry for the Maroons that he was injured. Had he been able to remain in the game the Maroons might have won.

Michigan's Catastrophe

Northwestern's 2 to 0 triumph over Yost's proud and haughty Michigan Wolverines was clearly the most amazing upset of all. The Purple, rank outsiders, won because it outsmarted the Wolverines. Letting the "clay" Lew the Wildcat fullback, succeeded in doing something that no one else had accomplished this season when he eluded the oval between the cross bars for the three points that gave Northwestern the victory. It was the first time Michigan had been scored upon this season and their first defeat.

Lewis saved the day for Northwestern by a daring, brilliant play in the third period when he dropped

anywhere near form in the mud. Minnesota crushed Butler, 35 to 7, and Purdue beat Iowa, 14 to 6, comfortably 2 to 1 count. Both these games were non-conference affairs.

This Week's Games

Dartmouth will meet Chicago on Stagg Field in the most important western game scheduled for this week. The Green, by all that is holy, should win this game. Chicago can be expected to put up a strenuous fight, however, and it is within the realm of possibility that the Maroons may win. For that reason, it is extremely hazardous to set forth an opinion as to the probable winner. Dartmouth should win, but the score will be close.

Michigan meets Ohio State in what appears to be the most important conference game of the day. The Buckeyes and the Wolverines, backed by years of bitter traditional rivalry, can be depended upon to put up a terrific battle. Michigan appears able to win.

Iowa faces Minnesota in another game that will have an important bearing on the championship. Minnesota appears to be gaining power with every start and although Iowa will in all probability be favored, the Gophers will come pretty near winning the game.

Northwestern, with the confidence of a Michigan victory, should beat Purdue. The game will be close.
Carnegie Tech does not appear to have the power necessary to beat Notre Dame. Illinois will have to put forth very little effort to beat Washburn, Indiana will undoubtedly give Purdue its annual thrashing, and Wisconsin looks like a certain victory over the Michigan Aggies.

AMONG THE WOMEN

By THE SKIRT

The best dressed woman of the week

ADELE ROWLAND
(Palmer-Vaudeville)

"These Charming People" Need Maude

Michel Arlen may credit Cyril Maude for the success of "These Charming People" at the Gaiety; as for his own healthy royalty checks for the play. Without Mr. Maude this piece would have speedily passed out, while the assistance the star lends is not alone for the piece, it goes for the remainder of the cast. With Maude, it is an afternoon or evening well spent at the Gaiety.

During a well earned curtain and a speech by Mr. Maude, he does a slight imitation of Will Rogers, saying all he needed is a rope as he goes through the antics of gum-chewing. A woman seated adjoining remarked to her companion: "Oh, Will Rogers. He was in Detroit last week at some hall. It was for a charity. I guess."

Alma Tell wears three lovely gowns. One was black cloth having a collar of white. The skirt had a flared flounce at the hips. A yellow morning gown had the same flounce. The only ornament was a large fancy button which gathered the material into a sort of side drape. A sand dress again had the flare at the sides. Shoes and hat were of dark brown. Miss Tell's hair was very wavy.

Edna Best, a charming English miss was suffering at the matinee with a real American cold. No one dithered than Miss Best has been seen on our shores since Edna Wallace Hopper in her youthful days. First in a little sport dress of white trimmed with coral and then in a black dress made plain but for two side pieces. Miss Best was very smart.

Adele Rowland's Right Idea

Adele Rowland has the correct idea. Taking a flyer into vaudeville occasionally Miss Rowland sees that her outfit is up to the minute. A straight short skirt of the shade of a ripe pomegranate. Richly embroidered. It had cuffs of white fur. The lining of chasteuse matched the gown. Of chiffon and also embroidered in crystal the long straight lines were relieved by godets on the side of the skirt. Green slippers matched. Another reaction was of white satin. The waist was at the proper line. The skirt was embroidered in a festoon pattern of brilliants.

On the Small Time

Mabel Drew in a pantolon on the Low time is in white embroidered in crystal but the model on long straight lines. The girl of Wise and Janese is dressed most ordinary in a white and green sport dress and black patent leather hat. Harry Elsworth on the same bill has his orchestra dressed in Russian fashion. A woman seated next to a gold skirt and black velvet bodice. A woman in the Billy Miller act was dressed for the street in green velvet made with two side ruffles trimmed with gray fur.

Two Star Singers

The Century has a magnificent production of "The Princess Flavia." Fortunately was J. J. Shubert in securing Evelyn Herbert and Harry Welchman. Miss Flavia is a Princess. As for the costume. As for her good looks Miss Herbert possesses a real voice. A riding habit of early period was in black and white. This costume worn with a three-cornered hat was most flattering. In regal robes of silver made long and straight with Medici collar and diamond tiara Miss Herbert looked indeed every inch a royal personage. The last act found her in green velvet.

The enormous chorus consisting of nearly 160 men and as many girls were colorfully dressed as peasant, court ladies and soldiers.

The music alone reminiscent in many spots was often stirring. Mr. Welchman was cheered at the Wednesday matinee. Imported from London it will be many moons as this actor will again see his native land. James K. Hackett in the "Prisoner of Zenda" was never better looking than Mr. Welchman. Mr. Welchman has everything. Looks, voice and he is a sterling actor.

A dancer of real charm was Margaret Brown.

How English Women Dress

Helen Gahagan with "Young Woodley" at the Belmont is playing the wife of a school master in an English school for boys. As Miss Gahagan is dressing the part as frumpily as only an English woman can. The two costumes are of the jumper model. One is of brown cloth and the other a soft green crepe.

Burlesque's Hardest Working Miss

The Stone and Pillard Columbia burlesque show is very little changed. It goes on its mild way to a brilliant finish. Etta Pillard remains her own entertaining self. There isn't a harder working miss in burlesque than she. Always a good dresser Miss Pillard appears first in a green chiffon with a full skirt. A trimming of feathers decorated the rather long skirt and the bodice was embroidered with brilliants.

A straight model was of bright red trimmed at the hem with sequins in the same shade. A Polish number was dressed most admirably in a sort of riding habit skirt and green top. High tan boots adorned the black and white number. A trimming of feathers decorated the rather long skirt and the bodice was embroidered with brilliants. The foundation of white was heavily embroidered in silver. The finale was done in a pink chiffon made in panels edged with silver.

Wenda Lowe wore several pretty dresses but spoiled the illusion by appearing in a specialty number most short tunic costume. A silver fringe dress was very good looking. The skirt had four rows of fringe. The foundation of white was heavily embroidered in silver. The finale was done in a pink chiffon made in panels edged with silver.

Margie Austin and Connie St. Clair sort of teamed it up and wore very good looking costumes. The show as a whole is very well dressed. The chorus have the short soutier type clothes, all of models out of the ordinary. The principal feature of the Stone-Pillard combination is the well-dressed women they attracted to the Columbia theatre. The audience Thursday afternoon composed the best looking lot of women at the Columbia this season.

A Show With a Future

Have you heard about the new one at the Columbia this week? It started up-state only last week and came in to be christened at the Columbia. Perhaps Fred McCloy is God-father. At any rate it has been given the name "Fuss Fussy." No sponsors are named but featured are Edna Dale and Chaeley Daley. The God-mothers are Frankie Le Brack, Vera Wallace and Meritza Marie. The latter is a singer of some note although using her high notes a little too frequently.

As far as the clothes were concerned the three misses were tastefully dressed in all dresses. Miss Le Brack, a good looking brunet, wore mostly subdued dresses of color and much in coloring particularly nice. Vera Wallace, a petite blonde doubled with an accordion player, and wore all chiffon models. Miss Marie looked quite a prima donna wearing flowing laces.

The girls of the ensemble were very Oriental in most of the costumes. But one number, the inevitable Charleston, was done in short skirts that consisted of blue and rose ruffles. "Fuss Fussy" should develop into some baby.

GABBIE GERTIE

Sees "Outside Looking In" and Several Tramps

Yesterday Solly the Starter down in the Posen and Shootout Film Company Building says:

"What's ya so sweetie, about we going to see 'Outside Looking In' tonight? I gotta park Oakleys. And then is what? I snap back. Any pupse being weary standing three straight hours in the elevator doing uplift work for the movies. Between me and Will Hays the movies must rise."

"Annie Oakley's is free tickets with holes in 'em," Solly replied. "Then I had Annie Oakley's stockin's on yesterday." I says, "I found the heels one gone when I got home. What's the 'Outside Peekin' about? Tramps! Say, what I don't know about tramps! would give nobody brain fag. Didn't I have to get out and walk home again just last week?"

"Alright, I'll try it. Maybe I'll see some of the Tramps. That's what I took this job for, Solly, hopin' I'd lamp a few celluloid lights, but the only stars I seen so far was when I got barked on the boyish bob by a can of film. Even Rudy ain't rode on my elevator. D'you suppose his wife's jealous of me and won't leave him to do it?"

Well, I went and what I didn't find was that Solly's sidekick Tourist ain't nobody's business. In that first act I thought from the language flung around I was listening in on a squawk in our case. Solly was pickin' the sidekick conference between Paula Swanson and Gloria Negri. And the story! I mean, what story! I'll bet the salary the papers think I'm getting, that Mary Pickford don't buy the rights of it for her next picture.

Co-ed Hikers

It's about a coed hiking party with one "co" and about 10 "eds." This dame was ruined—I think back in 1915 there was a play that the heroine wasn't ruined. Her stepdada is the guy an' she books a coed, her own stepdada. Then she gets a go-straight complex and begins her rennoyation by bumping off the stepdada.

She turns up in the first act with a saved-down, hen-sawed-up egg: who's goin' to go straight with her. Straight where, I dunno. But me, I didn't see enough attraction there to make a girl give up a life of shame for him. The coeds are playing tag with their so they start East in a hay and grain pullman with about 10 other members of the travel friends' union. Among 'em is a big, red-headed stiff that tries to make the broad.

But she sticks to Little Red an' the most scraps in the show than Dempsey's fought in six years. Then the broad gets close behind her and Big Red proves he's a damunt under the rough-way under-by letting the broad and her sweetie do a sneak and wearing the sheriff's wristlets himself. Then the Big Red was tryin' to get the skirt to kiss him—at least—and just before the pair do a fadeout he hands her his roll to promote cakes with them. Then, "And how!" The skip who didn't he give her the bankroll earlier? But Big Red's my idea of a Romeo. I'm not sayin' either he couldn't make a tramp outta me.

Reverses to Type

The play by the same gink that wrote "What Price Glory." But why didn't he call this, "What Cost Soap." None of those plodding Potes was ads for Fairy soap. They don't have a soap that good. The gink who knows all about Durwin, the bimbo they lynched in Tennessee last month, says scratching an itch is reversion to type. I think it's more likely averted to soap. If that gang had of only looked in the program for the show they could of found where to get a lotta nice toilet articles. The nearest mosta them ever even to a barber shop was when the gink had them barber shop cords in the second act.

Solly says every play has got to have a moral. I didn't see no moral in this one, but it has any it must be, "Where you find Dutch-Cleaner, there ain't no hoboes." Big Red says there's three kinds of tramps, but I didn't see no difference.

It oughta make a good musical comedy. They could have "Tramp, Tramp, Tramp, the Boys are Starving" for the wox number.

And this one dame in the show, maybe she ain't the best dressed

THE DRESSY SIDE

By SALLIE

Kind Words for Vilma Banky

"The Dark Angel" in direction seems perfect. The story is gripping and interesting, although leaving a depressing flavor. Vilma Banky is convincing and gives a brilliant performance. Miss Banky at no time over-acts or over-dresses, looking most attractive in her few well-thought-out costumes. Her riding habit is particularly snappy, the usual cut, with white waistcoat and broad-rim derby. She is tall, thin and graceful. In her luxurious home living-room, furnished with beautiful hanging-lamps, she is simply dressed in white-sport crepe made with a popular fair flounce, and her hair is nicely marcelled, parted at the side and finished low at the neck in a knot. In the street, a frock of soft clinging crepe, one-piece low neck, worn with a three-quarter cape with small fur collar and rolled rimmed turban, is in excellent taste.

Miss Prindle as a secretary wears the sort of clothes that one must expect—severe, tight, long black dress, with hair straight back and eye-glasses.

The French scene is tremendous, as well as the climax of "The Dark Angel," and the incidental music helped a lot.

Best Laugh in "Seven Keys"

The best film laugh current is the consistent "Seven Keys to Baldpate." Douglas McLean makes merry for 24 hours in the deserted Baldpate Inn. Edith Roberts is vivacious, wearing but one becoming dark chiffon with heavy ruff at bottom and a small turban of the present-day mode. Betty Francisco looks striking in black velvet with deep collars and "cuffs" of white mink fur, worn with a small turban. The lovely blonde. Most of the action takes place in the Inn's living-room. Despite being dismantled, it is attractive.

Attractive Tableaux at Rivoli

Tableaux "Voyage d'Amour" at the Rivoli is beautifully dressed in stage effect as well as costuming, and the male quartet would do any Broadway musical show proud. Their voices are well blended and they sing in finished fashion. The lovely ladies are dressed exquisitely as characters out of the various operas. The idea is splendid and adds class to the performance. Beth Metcler (Carmen) is nice in her costume of orange fluffed skirt edged with black, the usual mantilla of white lace and a huge fan of black lace. She dances well and is an attractive stage picture. Lucile Lauder's fan is very colorful. Her huge fan being various shades of orange and yellow. Lucile wears a skirt, cut at sides and decorated in petals, with a jeweled bodice, made her style suggest Pearl Regay.

What Twenty Authors Forget

Rival authors, with one objecting to bobbed hair, the other approving, and the adventure of a film, revolves around this foolishness. It needed 20 authors to forget to inject real humor and real laughs into this "Bobbed Hair" picture which is lacking all humor. Marie Prevost deserves both authors and bobs her hair and finds a new love after many episodes of chasing boats, motors, etc., and the usual mad race with bandits.

Miss Prevost in her sister of charity masquerade costume is stunning. Her pajama suit with three-quarter coat done in Chinese gray and decorated ornament at center back is not bad. Her mystery hob with this outfit was swathed in cloth of silver band.

FOR WOMEN ONLY

By DOROTHY PADDACK

Advertising Husband in Cast

"Bobbed Hair," a film farce with a vast bid for laughs, has such piquant stars as Marie Prevost and Louise Fazenda to brighten its foggy path. Farce is always foggy to the greater part of the public which prefers its humor obvious.

Miss Prevost grows lighter hearted, more assured, and much more impudent with each new picture. And in "Bobbed Hair" all these qualities are accentuated. She makes her impudence charming and absurd. She and Miss Fazenda, who has the real comedy role of the story, flavored well together and they practically pocket the story's honors. They and the hero.

Warner Brothers tell us that Miss Prevost is playing opposite her willband in film. This is not seen every day, and it gives the picture a new interest. Lynn Fontanne does the same thing in "Arms and the Man," and there may be hosts of others, but no one else is sending the word around.

"Carolinn" for Children

"The Carolinn," at the Sam H. Harris theatre, has all the earmarks of great entertainment for children. It is a play about the Sallie, a spice of color and surface excitements, this play, even as the Sabatini fiction, is cast for unophisticated appreciation. Particularly the 12-year-olds, plunging through that American history, will enjoy this revolutionary skirmish. For that matter, the grande dames of the D. A. R. could easily lend their endorsement. It has the beautiful costumes, the grace, the manner, and great peace of the history of our Colonial life. But if one actress on Broadway but she sure is the most dressed. She's the only one that wears pants.

But if one girl shows gets any more numerous, what'll we do with all the excess actresses? Solly says there's always room for one more in the movies just in my elevator. And if Solly would only untangle a certain request from his vocal instruments, one of 'em could even have my job.

knows his history and is in search of keen entertainment, he and also she will have to look farther.

Martha-Bryan Allen as the young wife suspected of verbal treason, is almost letter perfect. So likeable, so enthusiastic is this little actress that she "hogs" the play occasionally. Her sustained emotion in the last act, where she is on trial, provides the only tensity.

Blanche Merrill's Gay Round of Lunches, Parties

Blanche Merrill will leave for the coast sometime this week. She may have gone ere this appears, to join the writing staff of the United Artists at Joe Schenck's studios (United) at Hollywood.

Last week was an active one for Miss Merrill. She was feted and lunched until barely minding a hospital for a rest cure, while her evenings were taken up in parties of one kind or another.

Blanche isn't so forte on the gay going away thing. She says she may come back, for her contract with Sehenek calls for a six months' experimental visit. Her friends say she will be all right out there and Blanche agrees her own mentioning that any way she isn't going to write continities. Some continuity writers receive \$10,000 per script you may tell Blanche and she will reply with a "hundred" and she wouldn't write a continuity.

Just what any continuity ever did to her she won't mention, but she won't and she won't.

A continuity for a picture is piecing the picture together so that those who see it will know what is going on. So you can see after seeing some picture how valuable a good continuity writer must be.

Before leaving New York Miss Merrill didn't know where she is going to live, whether in Hollywood or Los Angeles or upon what agency—in fact, Blanche doesn't know where to take her car to take to Hollywood.

On her way to the coast Blanche will stop over in Chicago—she says so herself so don't tell her she must change cars there ANYWAY.

COVER CHARGE BEFORE COURT

Patron at Hofbrau Restaurant Tax of \$2

Owners of supper clubs and restaurants around Broadway are awaiting the decision of Magistrate Charles Oberwager in regard to the legality of the cover charge which he will render in the case of Robert Lader, vs the 524 Street Restaurant Corp., owned by August Janssen, 1684 Broadway.

Lader, really broker, of 964 Fox street, Bronx, said he entered Janssen's Hofbrau restaurant Saturday night (Oct. 31), accompanied by a woman and was shown to a table. He said that was about 10:15 p. m. The broker stated the service was so poor he was compelled to wait almost a half hour before a waiter arrived to take his order and bring him part of his meal.

When Lader demanded a check, he said, it took the waiter fully a half hour before he got it and returned to the table. The broker glanced at the check and it showed \$5.15. He handed the waiter a \$10 bill. A short time later the waiter returned and handed him \$2.85 in change. Lader said he called the waiter's attention to the error.

The waiter explained \$2 had been deducted as a cover charge by the management. Lader said he protested to a man who had appeared to be in authority but received no satisfaction. He said he was informed that a cover charge was exacted from each patron after 11 o'clock. Lader protested he had entered the restaurant at 10:15 and was exempt from cover charge.

He also declared that he had not seen any notice to the effect a cover charge was to be deducted. He maintained that the reason he was in the restaurant after 11 o'clock was due to the delay in serving him and his friend. He said he had not witnessed any part of the entertainment, with the exception of hearing some music.

Guest Was Disorderly

August Janssen, Jr., son of the owner, appeared in West Side Court in answer to the summons Lader obtained against the corporation. He testified that Lader entered the restaurant shortly after 10 p. m. and was seated as speedily as possible. He said Lader and his companion remained in the restaurant until almost 12:30 and that they had witnessed part of the performance.

He told the magistrate that a notice was printed on all menu cards announcing a cover charge would be imposed after 10 p. m. and that a card announcing the same thing was placed on each table. Janssen told the magistrate Lader conducted himself in a disorderly manner and created a disturbance. He maintained that in view of the fact that Lader and his companion had remained an hour and a half after the allotted time he was taxed the regular cover charge.

After both sides had been heard Magistrate Oberwager reserved decision. He directed the attorney for Janssen to submit a brief and also ordered a copy of the minutes. He said he wanted to give the case careful consideration and would announce his decision on Nov. 20. Lader contends that in view of the fact that he entered almost an hour before the cover charge went into effect he should not have been taxed and the taking of his \$2 without his consent constitutes larceny.

Cost Fighting Waiter \$5

Louis Clemence, 36, waiter of 322 East 116th street, consumed a supply of forbidden beverages and announced his decision on Nov. 20. Lader contends that in view of the fact that he entered almost an hour before the cover charge went into effect he should not have been taxed and the taking of his \$2 without his consent constitutes larceny.

To Magistrate Oberwager in West Side Court Clemence said he did not remember anything that had happened. Clemence paid \$5 rather than spend three days in jail.

Best Paid Short Story

San Francisco, Nov. 10. The best paid short story writer known appeared in a local police court. The judge asked the policeman before him, William Bluet, what his occupation was. He replied, "I am a short story writer."

How about that? said the judge to the police officer. "Certainly in a fiction writer," replied the dick. "He wrote ten words on a check and collected \$150."

"You sure are," said Judge O'Brien as he rang for a boy to show Mr. Bluet to the room he will occupy for quite some time.

Benefit for Popular Policeman, Killed on Duty

A benefit performance will be given next Sunday night at the Martin Beck Theatre in aid of the family of Charles Singer, traffic policeman, who was killed while on duty at 45th street and 5th avenue Oct. 26. It rarely occurs that a benefit is given for persons outside of show business, but Singer was truly "one of the finest" and was popular with all theatrical people along 45th.

Singer died after a gallant act. He had held up traffic to escort two women to the curb after they were caught in the middle of the street. Because of the slippery street the brakes failed to stop a truck, and although the women escaped, Singer was fatally injured.

When it was known the cop left a widow and four children, the benefit was arranged to lift a \$2,600 mortgage on the Singer home in the Bronx. The performance is expected to net about \$4,000.

ROUND THE SQUARE

Health Book Racket

In addition to the frank museums, the shooting galleries, the auction rooms and the sidewalk peddlers on Broadway, a group of men are presenting themselves as doctors have started the health book racket in vacant store rooms. A continuous spiel is kept up; each of the men is given a great introduction with reference to his war work, his fame and standing in the medical profession, and the racket is to ask the patrons to leave a deposit on a book. The deposit is \$1, which they say, is one third the regular price of the book. If the book, they say, doesn't contain the method to regain their health, money back—that's the offer.

Variety men watching them operate last week saw a shabby fellow rush in the side door, heard one of the partners tell him to hurry up and when he appeared his regular coat was supplanted by a Prince Albert affair with silk lapels, etc., giving him the professional appearance. When women aren't present, they give one of those "men only" aples to the hearers and have several shills ready to start the sales.

Excited Jeweler

Not far from the Empire theatre on Broadway is a diamond shop. One day a prospective customer was examining several stones, one of which he held in his hand and one which the jeweler held in a pair of small pliers. In some manner, the jeweler dropped the diamond and it rolled out into the pavement.

Apparently nobody noticed it until the jeweler, like a madman, began diving in among pedestrians in his effort to stop the stone before it reached the gutter. It was near the edge of the curbing when he finally pounced on it. His breathing was better as he walked toward the shop.

Bold Ticket Spec

The ticket apes, operating in a table for an office, were brzen the opening day of a picture in a Broadway house. One stood on the pavement grabbing people off the box office line with the cry of "No more tickets at the box office" and directing them to his table, where the double price is put on the second balcony pasteboards.

High Pitch Gag No. 917 on Broadway

A pitchman was peddling candy along Broadway. The boxes labelled it as the "Embassy Brand" and a large touring car, with the rear of the tonneau laden, drove before the candy boxes shortly before performance last Thursday, deposited its cargo on the sidewalk, following him; the lecturer began doing his stuff. The stuff in the car was covered while but little at a time was placed on the sidewalk. The idea being that in case of a pinch, not much goods would be taken by the police.

High Gambling in Mid-New York

One of the largest gaming houses in the Times square district was last week won away from its owner by a famous actor, who himself went weeks ago to a New York City where he was to play \$750,000 behind on having gone to Chicago with the avowed purpose of getting a new bankroll. It is also said to be heavily hidden.

The winner recently around the square has been a vandevelle actor, who three years ago didn't have money to pay his room rent, but who has run up a billings started him with a roll which he is said to have run up to more than \$100,000.

"Tad" Dorgan Seriously Ill

Thomas A. Dorgan ("Tad"), the eminent cartoonist, is seriously ill at his home on Long Island. "Tad" has not been actively at work for a year or so, with no present date mentioned by the physicians for his return. His original cartoon creations have been much missed by readers of the Hearst publications.

MICKEY DAVIS BACK; SQ. MERCHANTS GLAD

Special Service Squad Expected to Be Disbanded by New Police Commissioner

Whereas in the police department declared that Police Commissioner Richard E. Enright in abolishing the "Butterfly," "Gun" and other squads is clearing the way for the new commissioner to create the new squads. The personnel of the late squads were mostly friends of the present commissioner. Rather than see them fall by the side of the incoming head of the police department, Enright administered his own anesthetic.

Word from the many former detectives and those that had details and who have been demoted and sent to the outs is that they will be out of "harness" and back to their former jobs, in the bureau for special assignments. It seems almost certain that the Special Service Division will be done away with.

What means the re-establishment of the Special Service Squad? As it is now the inspector of the various districts has only to worry about the uniform police. Prior to the advent of the Special Service the inspectors had squads of plainclothes men that did excellent work.

Much gratification was expressed on Broadway and the West Side by the several members of the press learned that Edward (Mickey) Davis had been restored to Lieutenant Johnny Griffith, commander of sleuths of the West 47th street police station.

Davis has an enviable reputation. He is probably one of the most feared detectives by the West Side gorillas and Broadway parasites. Enright "put the slides" under Davis. Then there was a fresh outbreak of crime off Times square and nearby environs. Others went with Davis, and it is said they will be back, under the new commissioner.

Actors' Altar In Actors' Chapel

Several hundred persons in the theatrical business, parishioners of St. Malachy's Church, attended the blessing and consecrating of the new Italian marble altar in the Actors' Chapel in the basement of the St. Malachy's.

Auxiliary Bishop John Dunn of New York was celebrant. He was assisted by the pastor, Edward P. Leonard, and Fathers Madden and Kenny.

The altar is the gift of the actor folk who are the members of the chapel. It is known as the Altar of St. Genesius, the patron saint of the actors. It is probably one of the most beautiful altars in the country. The marble was shipped from Pietra Santa (town of St. Peter) in Rome.

The cost of the altar was \$6,000. With the sacred bronze candles the altar cost more than \$8,000. Many wealthy folk wanted to give Father Leonard the \$7,000 but he refused. He stated that he wanted each actor folk to contribute his mite and the altar would be the result.

When Father Leonard returned from a pilgrimage he made to Rome, his parishioners gave him a purse. Out of the purse, Father Leonard contributed \$500.

Grand St. Boys' Clubhouse Stormed by Crowd

The next meeting of the Grand Street Boys' Association is going to resolve itself into a congregation of "squawkers" if the scenes that took place in front of the club house on West 55th street last Wednesday night are any indication of what is going to be brought to the attention of the governing body.

Mayor-elect James J. Walker and Governor Al Smith were scheduled to appear Wednesday night. A recently taken motion picture was to be shown and a couple of picture stars were to make personal appearances. The chances are the Mayor-elect and the Governor will be the cause for the outpouring. As early as eight there were fully 500 men and women outside of the doors of the club, the majority in evening dress, ready to present themselves.

Several fights between attaches of the club and members who were barred occurred. The club attaches, colored, gave members little courtesy. There were several officers of the club who openly stated that they would make matters hot at the next session of the governing board.

Arrives of members stated that on occasions of "free nights" the club was always jammed, but the moment that a charge of any kind was made the attendance would be almost nil.

Between 8:30 and 9 p. m. the police had to be called to take care of the crowd and to guard the doors against those insistent on getting in.

PARISIAN OPENINGS

(Continued from page 2)

is prominent as a clergyman and Germaine Baron the stepmother.

"Mannequins" Is Opera

"Mannequins," an opera, opened nicely at the Capucines under the sponsorship of Berthe A. Bouquet is responsible for the book and Joseph Suze composed the score.

A light script relates of a youthful woman who falls in love with a man who is a dressmaker's shop. A dream brings the figure to life, a flirtation ensues and the salesman awakes to find his sweetheart nursing him. The cast includes Jean Perier, Louisy, Hieronimus and the Madames Edme Fevart, Christine D'Or and Jean Clairette.

The composer, Suze, personally plays the score upon a piano, the house never having an orchestra.

Smart Comedy

A smart comedy was well received at the Theatre de l'Avenue in "La Falcon de se Donner" ("The Manner of Giving Oneself") by Felix Gaudern.

The story revolves around a selfish husband who frequently imagines he is ill and compels his charming wife to comply with his wishes. This goes on until the wife's uncle interferes and encourages her to become the mistress of a persistent suitor.

Jane Renouart plays the wife and Abel Tarride the uncle.

\$50 PAID BY MERCHANT FOR SASSING A COP

Irving Geist Told Officer Curry What Would Happen—It Happened Otherwise

If Irving Geist, 27, dress manufacturer, 1867 7th avenue, is ever unfortunate enough to have difficulties with a traffic policeman he will undoubtedly accept a summons without comment. He has paid a fine of \$50 for talking back to a cop.

Geist was arraigned before Magistrate Oberwager in West Side Court on a disorderly conduct charge. After found guilty he was fined \$50 with the alternative of 10 days in jail. Traffic Policeman Mike Curry on duty at 47th street and Broadway said he noticed Geist auto parked in 47th street west of Broadway for an hour and a half.

When Geist and some friends returned from the Central theatre, Curry started to serve the manufacturer with a summons for parking overtime. Geist protested his watch had stopped and meant no offense. When Curry insisted on serving the summons he said Geist flashed a deputy sheriff's badge from Kings County.

"You'll be so far from the lights of Broadway when I get finished with you," Curry testified Geist threatened, "that you'll need a candle to see your way out."

Curry said he told Geist to behave and enter his car and drive away. He said Geist refused and a large crowd gathered. He was then arraigned.

In court Magistrate Oberwager questioned Geist and found a great number of discrepancies in his story. Geist admitted he never lived in Brooklyn and therefore was not entitled to the deputy sheriff badge.

Geist contradicted himself so badly that Magistrate Oberwager, not impressed with his version of the affair, imposed the \$50 fine.

Elks' Club "Beer" Case Before Federal Jury

The eventual result in the seizure of a truck load of beer outside of the Elks' Club is still food for thought of many of the members. On the evening of Oct. 26, Albert Burns, the truck driver, was arrested but was subsequently discharged when an analysis of the beer furnished by the police showed it to contain less than one-half of one per cent. alcohol.

Believing the beer to have been switched in transit, Assistant District Attorney Harlan went to the West 47th street police station and took additional samples which he carried personally to the chemist. That analysis showed the beer to be at least three per cent. As a result John Doe warrants issued for 12 persons, the majority waiters of the club and by the direction of District Attorney Buckner, the Federal Grand Jury was asked to investigate.

Only one witness was examined and the case was adjourned until today (Wednesday). Edward W. McDonald, counsel for the club, charged that District Attorney Buckner was trying to padlock the club on the eve of its annual holiday charitable activities. This was denied by Mr. Buckner.

Some citizen, supposed to have the interest of the club at heart, filed a complaint with Police Inspector Michael Lyons against Sergeant "Hard Boiled" Smith for making the seizure which, according to the complainant, was unwarranted. Sergeant Smith reported to the inspector on Saturday morning last to answer to the complaint but the complainant failed to appear and the case against Smith was dismissed.

Election Wedding

Many theatrical folk will attend the wedding tomorrow (Thursday) of Helen M. Byrne, 24, 431 1st street, Brooklyn, to Albert Conway, 27, 707 West 44th street, an associate of the famous vaudeville comedian. They were to be married in June next. Conway was eager to have the knot tied sooner. Miss Byrne, a singer or Mayor-elect James J. Walker, is said to be the event that "Jimmy" was elected she would "step off" shortly after the ceremony.

ESTELLE WINWOOD and HUGH HUNTLEY "Juliet and Romeo" (Comedy) 23 Mins.; Two, One and Full Stage (Special Set) Palace.

This little light trifle fits into the better vaudeville as a class comedy with class players and when through with vaudevilles can go in anywhere for a certain rating. Accorded, of course, that it be then act as well as at present, with Estelle Winwood and Hugh Huntley in the principal roles. (Mr. Huntley is no relative of U. S. Huntley.)

Written by Harry Wagstaff Gribble, and also programmed as staged by him, the playlet runs in old fashion. It drags a bit here and there, but is so prettily carried along by Miss Winwood it becomes a most pleasant interlude as a sketch in the usual vaudeville morass of nothingness.

Three scenes; the first, the Tomb before from "Romeo and Juliet," the act the star's dressing room and the final one upon the stage (scene). Prior Lawrence of the R. & J. scene, prior to it, stops before the curtain to describe it, also a smiling for an applause at its finish as the audience shall see why. That applause brings Romeo and Juliet on for a row and then to Juliet's dressing room.

Miss Winwood as Miss Oliver, the star, is ravishing. Mr. Jordan (Mr. Huntley-Romeo) interfered with her bows, he stole her bouquet, she did other things, she tells her maid; also informs the maid all of the printed stories about she and Mr. Jordan being engaged or married in storms Romeo. He has a roughish also. Miss Oliver is anything but courteous to him. They argue and he asks her to dinner, but she coldly refuses. He enters the debate whether Romeo or Juliet is the more important character, with Miss Oliver settling it to please herself by a curious and important name is always last, so it must be Juliet. But the old man, especially well played by Charles Scofield, praises both equally. Romeo in his younger days, but lost his Juliet through professional jealousy, and so on, until, as the author called it, a romance is developed, sentimentalized, but out of the old man's reminiscences, with the old man finding that the elderly dresser (Marie Falls) for Miss Oliver is his long lost Juliet. Leaving a double reunion for a sentimental finale.

It may be the mood that will greet this comedy. Miss Winwood so ably looks her roles that the eye of the house is continuously upon her, while Mr. Huntley gives an accompanying performance. For the better classes it will appeal; they may catch the slight satirical base, but, anyhow, they will be charmed by Miss Winwood, making this Lewis & Gordon production easily good for once around.

And if some house manager insists that Miss Winwood has a bust Mr. Huntley over the head with a bladder, the author will be justified in protesting—and the author may be prepared to protest, as no one more than one who has seen the play can say that it is what this comedy needs for a real laugh. It might be a booking manager instead, however, and still with the author licensed to protest.

RITA MARIO ALL-GIRL REVUE (10) Orchestra 15 Mins.; Full (Special) Lincoln, Chicago.

It may be an indication of the trend away from jazz that an act is put out for vaudeville appeal using the old type of straight music, leaning a bit to the heavy stuff. One thing will impress many people about Miss Mario's orchestra. It plays the classical or semi-classical stuff well, whereas the majority of girl bands don't do very well with jazz.

Miss Mario plays briefly on the violin but principally she directs. Her girls are lookers and the act is easy for the eye as well as vaudeville. The Lincoln patron seemed to relish a little relief from the long siege of second-rate jazz.

ADA REEVE Songs 24 Mins.; Full Stage and One Palace

Ada Reeve is an internationally known name of fame in vaudeville circles around the world. It is 13 years since Miss Reeve last appeared in New York. In 1912, then, she was a solo singer, she has traveled professionally to many climes, scoring in each as she has on her English homeland and as she did in America when previously here.

Two of the songs Miss Reeve is singing at the Palace are from her former New York repertoire; "Good Old Days," the stronger of the two, and "Beware Young Ladies," now opening her act as it did in 1912. The new songs here are "Because I'm a Lady," comic; "Sweet Maytime and You," "Silly Questions," comic, and "Ain't It No Time," to the tune of "Silly Questions."

There's a dignity to Ada Reeve, also class, it's immensely to her vogue and reputation that she can return to American vaudeville after a lapse of 13 years to find that thought time and customs over here on that stage have passed along to many changes, her impressionable singing can still stand out.

Before an English audience Monday evening who greeted Miss Reeve in the same cordial manner they did Bransby Williams on the same bill, the English singer had an easy time. Her return seems opportune for a full trip, for you don't see an Ada Reeve every day, whether 13 years ago or now.

Time.

"KID KENNEDY" (8) Comedy Sketch 16 Mins.; Full Stage and One Broadway

Corking comedy sketch that gets laughs. Two girls and three men. There are three scenes. The first is the training quarters of Kid Kennedy, the lightweight champ. Here the "Kid," his trainer and a girl, who is a bit of physical culture, is shown. The "Kid" is training for a fight and his trainer starts him on his road work. He exits, in walks another Kennedy. He is stopping at a summer hotel nearby and has been posing as the champ because of the similarity of their names. He has, however, fallen in love with a girl who adores strong men and he wants a few pointers on the fistie game. The trainer agrees to give him these for a price. Then the champ comes back with a society girl in his arms. She was "stuck up" on the road and he rescued her. It's the same girl that the posing Kennedy is in love with. Then the champ decides that he'll cure the poser by making him "go through" as the champ and fight the battle that is booked for a week hence.

The second scene shows the outside of the fight club on the night of the battle. Then the interior of the club with a little comedy business of training handling the boob prior to sending him to slaughter. In the end, of course, the boob proves the victor and grabs the gal. Doesn't sound as much when you read it as it plays, but it is the low comedy material that gets laughs. It is an act that can go around the small houses and entertain them nicely.

KRANE and BARROW Comedy Skit 13 Mins.; One American Roof

Nat Krane and Betty Barrow (or Barrow as of the announcator) are an interesting comedy skit by Harry W. Conn. The cigar stand owner hangs up a sign for a girl and the latter enters, makes herself at home and goes into the usual fresh routine with the male, whom she mistakes for a would-be friend. When the boss discloses his identity, she refuses to stay fired.

He contributes a satisfactory acrobatic dance specialty away from the familiar routines and she burlesques a prima donna aria. He closes with a dance number with her standing by and singing, the end could be built up but for the main it's a substantial three-act offering with possibilities.

JOE COOK (3) Comedian 30 Mins.; One and Full Stage (Special Props) Albee, Brooklyn

Joe Cook, back in vaudeville after three years with productions, has embellished his "one man vaudeville show" and increased its comedy value.

Cook retains the old opening, playing the accompaniment for the raising of the asbestos curtain, followed by burlesque magic but he has added a couple of new low comedy wows. One is a trunk mystery. A "tatooge" grotesquely made up enters from the audience as a "committee." He is given a bottle of beer, his feet are placed on a rug with a large cracker in his hand. He tries to drink the beer through a blindfold which is misplaced across his mouth instead of his eyes.

Another new bit is Cook's hoofing atop a toy plane while one of his comedy assistants plays a box. Another is a bass drum with a scene painted on it. In the scene a sail seen sailing the waves while a yacht is coming down a road. Another funny bit is the Indian lecture. One of the assistants is a Chief. His assistants, Cook's, by holding up different objects. A specimen of early pottery was a beer mug. The Chief's bows and arrows were a collection of bowties and neckerchiefs. The telephone now remains but the prop bludgeon which cues the "stogie" to hit the bells by dropping on his head has been elaborated. The prop now resembles a derelict.

The comedy makes up of one assistant ran to a speckled tentance. The other affected various types of assistants. The third is a bit of a musician.

Cook juggles clubs, does his comedy juggling on the wire, explains why he can imitate four Hawaiians and has a new nonsensical sketch about "Colindale" that is as funny as the Hawaiians.

The act is as it always was, one of the greatest comedy novelties in vaudeville. Cook is as versatile as any clown. He is blessed with a gift for travesty and a whimsical personality that would bring him laughs at an undertaker's convention.

ALBERT WHELAN (1) Singing Monolog 19 Mins.; Four (Parlor) Palace

Albert Whelan has formed something of a new turn since landing in San Francisco from Australia about a year ago, as which he has changed. He is a young man in the turn, a blonde looker, who sings and does a tap dance but the tap dance will never get her a challenge from Hazel Shelley.

To bring the unnamed girl on the scene, Mr. Whelan, after a two-minute skit, of the present Broadway revue kind, and the skit itself is a bit raw in design as well as dialog.

Previously Mr. Whelan, after a short whistle, started in to sing, tell stories and including the mention of Claude Golden later on. One of his songs is English but prone to become popular over here. "Show Me the Way to Go Home," a number Harms has released and it has the sort of a swing those English songs seem to possess every now and then. The Whelan turn is greatly assisted by the appearance of the girl, much more so than what she does. Whelan carries it along lightly in song and story (with one of his Scotch stories a standing place to make his character distinctive he delivers a few supposed comedy verses, which are in no way affiliated with his general routine.

ED COVILLE Aerial Novelty 7 Mins.; One and Full American, Chicago

Ed Coville's only motive for opening in "one" may be attributed to his desire to secure a "spot" on the smaller bills. Employing a chin piece to make his character distinctive he delivers a few supposed comedy verses, which are in no way affiliated with his general routine.

Going into full stage minus the chin piece, he delivers some fairing and trapeze work. Eliminating the opening and confining his efforts to the latter exclusively, he might make an opener in the smaller houses.

ALICE GENTLE (2) Songs. 15 Mins.; Two (Special). Hippodrome.

Alice Gentle is programmed as an American soprano who has been allied with various operatic companies. Miss Gentle has appeared in vaudeville on the Coast and can stay within those confines for so long as she desires.

Assisted by Frederick Person at the piano, Miss Gentle did four songs Monday night without leaving the stage. Her voice, a rarely for the vaudeville stage, was sufficient to install her to immediate favor, while the selection of numbers evidenced a sense of showmanship, none being too long and all excellently delivered. Gentle deserved enough followed solid applause.

Miss Gentle could have easily remained beyond the 15 minutes but departed without the formality of a speech and perhaps in fear of overdoing. A vaudeville interlude that is a pleasure to hear, combining merit and showmanship. Skip.

"JAZZ LIPS REVUE" (10) Singing, Dancing and Instrumentation 18 Mins.; Full (Special) 81st St.

This newest colored flash is named for "Revue" Richardson featured, handling the majority of the stepping. Surrounding him is Susan Brown, also a dancer, and LeRoy Abbey's band of eight pieces. The latter is a splendid outfit for the act. The act opens proceedings backed by an attractive cye with a hot jazz number as a build up for Richardson and a flourish on "Banana" and a shuffling on "Scatter." The act then in knots. Miss Brown followed another corking solo which hit later, giving way to the band for a medley of southern melodies handled in symphonic style and contrasted the earlier jazz contribution with the torrid stuff again holding away for another acrobatic by Richardson, another dance by the girl and contest about which worked up for a snappy finish.

This one had all the requisites of a flash of its type and should be a panic for the three-days of the act. The act is a good one for the latter spot on this bill.

"SYNCOPIATIONVILLE" (5) 12 Mins.; Full (Special) Lincoln, Chicago

The title has too many syllables to roll or fit well and in particular doesn't slide gracefully into the spot of the average theatre signcard. Actually, this sign is the only thing that stands out in the act.

Of the dancing it may be said that it is average good; the piano playing of the girl accompanist is averagely fair and her singing passable; while the man and woman dancing team a plenty of difficult acrobatic feats.

All the members of the act possess good appearance and a measure of personality but the act itself is nothing much and just gets by as a fill-in minor flash, okay to open shows with.

SMILETTA BROTHERS Acrobats 10 Mins.; Full 81st St.

This duo offers a fast line of acrobatics with most of it planted on aerial bars and one doing comedy of the "saw" variety. Opening with a match of ground tumbling they proceed to the bar work to contribute a routine assortment of stunts with the comic taking several good spills for comic effect.

Clicked as opener here and can open or close any routine bill.

ALEXANDER and KENT Aerials 9 Mins.; Three American Roof

Two-man combination on the triple horizontal bars. The usual idea of one comic; the other in business-like tights which, for all their practicability, might stand adornment for the sake of showmanship. The act makes its first appearance to look trim in those tights.

The aerial act is interesting but seems badly routine. The comic's first lining is a vow for returns, singing himself in strong following the first exhibition. After that it is let-down. The routine should be given attention for proper gauging of effects.

In total it's an engaging opener or closer for the grade.

ETHEL HOOK Songs 12 Mins.; Three Palace

The contralto is unable to do the vaudeville tricks with her voice in several song fashions that vaudeville women sing over here with no voices have been able to do. That leaves the Impression Ethel Hook doing this course of the week at the Palace, and from England, clings too closely to one type of number.

Miss Hook is programmed as a contralto and a prima donna of the English variety stage. According to her routine of songs as compiled for this side must have been the best as she saw them for Americans. They are not bad at all as a whole and there is one, a "Sweet and Low," sung as her third number, that is of catchy melody. It's quite her best. "Just a Song at Twilight" was the opener, with "My Dear" second, and "Loving for Night," her fourth and last Monday night.

With a most pleasing contralto and nice presence, Miss Hook made the grade No. 3 before an English House. She will experience a little more difficulty in front of a strictly American house unless she concludes to replace the "Twilight" and "My Dear" with a couple of American numbers, published or unpublished, and switching "Sweet and Low" to No. 2 and have a faster tempo number to open with.

Yet Miss Hook may go along as she is, dependent upon what kind an audience she has as appearing before. They don't come in audiences in vaudeville nowadays of the cosmopolitan or grade kind found at the Palace.

Accompanied by Edith Page at the piano, Miss Hook held the stage nicely and received the two largest bouquets of the evening. Her voice in vaudeville is at least a novelty, on this side—a contralto that is.

ROYAL ENGLISH DANCERS (12) Palace (Special Set)

J. W. Jackson's Royal English Dancers, 12 of 'em, all girls. Good lookers with a couple of them good enough to make it fortunate for them to be in the Broadway producers don't prevent them from returning to London.

The girls are best when they are dancing and they are not fancy when they are standing. English girl dancing troupes over here before that show up this group. There are a couple of American trained acts now that can dance rings around the Royal English in any formation; those are the Hoffman Girls at the Winter Garden and the Foster Girls at the Hippodrome. It was hardly necessary to import this dozen unless the price was right, to attract to the American bookers.

The girls do a march, waltz, fox-trot and tambourine finish, nothing exceptional to either. The act's only novelty is the girls undressing in the ranks of the band on the stage, and the audience watching. It's new for a large girl act and helped to pass the time.

Out of town and in the closing the girls are in the second half position this Jackson troupe may make more of themselves and the spot than they can at the Palace this week, opening the show.

WILLA HOLT WAKEFIELD Pianolog 15 Mins.; Three (Special) 81st St.

Willa Holt Wakefield is back with a new group of songs handled in the same recitative manner which has long since distinguished her from the ranks of the standard and incorporating a decidedly human touch to every lyric attempted.

Contrasting the general order it's the lyrics that counts above the melody with this artist. She sends all of her five numbers across with a perfect diction that should be as audible to those near the rafters as the main floor down fronters. Miss Wakefield also does her character company on the piano save for a ballad, in which she has the assistance of the house orchestra. She incorporated a potent dash of drama in its rendition, also a touch off the top helped the number as her best contribution at least from an applause respond angle. Preceding she did a cycle of girl songs undoubtedly she carried her act to the top. She incorporated her old standby, "It's My Pal."

Miss Wakefield's new routine should set her for No. 3 or 5 on the big bills.

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BLOODGOODS IN COURT OVER PROPERTY

**Edith-Webb Bloodgood,
Defendant — Patti
Carni's "Divorce"**

The action of Harry Bloodgood, a former acrobat, to gain by law half of the property owned by Edith Webb-Bloodgood, costumer, the legality of whose marriage to Bloodgood is pending in another suit, has been heard since last Thursday before Judge Arthur S. Tompkins in a special term of White Plains (N. Y.) Supreme Court.

The property named in the action consists of two farms in Westchester and Putnam counties, New York. Although the land's valuation is not mentioned, its amount is supposed to well exceed \$100,000.

Edith Webb-Bloodgood, the defendant, is the plaintiff in another in which she seeks to have her marriage to Bloodgood annulled, upon the fact that at the time of the ceremony, which is alleged to have been a "mock" one, Bloodgood was the husband of Matty Carnahan, known professionally as Patti Carni.

A copy of the "Clippie" of Jan. 17, 1903, in which was an announcement of an absolute divorce secured by Bloodgood from Miss Carni was shown as evidence in both the annulment proceeding and the present trial. It was testified and admitted by Bloodgood that the insertion in the "Clippie" was an untrue statement in him to deceive Edith Webb's mother. He claims that at the time of their living as man and wife, Edith Webb knew he had not divorced Patti Carni. Edith denies this.

The testimony in the present hearing has been practically the same as in the annulment one. Bloodgood's criminal record was brought out and admitted to by him. He was jailed and fined several times. It was testified, on petty larceny charges.

It is expected that by today (Wednesday) the trial will have been completed. Edith Webb-Bloodgood's attorney, Humphrey J. Lynch of White Plains, based the defense on the illegality of the marriage ceremony. It is assumed that if Bloodgood is not the husband of Edith Webb, he is not entitled to half ownership of the property. Thomas J. O'Neill is attorney for the plaintiff, Bloodgood.

2 Shows—Rehearsal Daily Too Much for Chorists

An acute shortage of chorists is reported among the burlesque stocks. It accounts for the aliphed ensembles now being employed in many shows.

The grind of 14 performances weekly which obtains in most stands and morning rehearsals of the following week's bill no longer has allowed for chorists at the staple \$25 or \$30 weekly scale.

A call has been sent to various dancing schools for girls, but even when successful of inducing the girls into the ranks, they soon tire of the grind.

The stocks have not been alone in chorister difficulties. Many of the wheel shows have been compelled to fill chorus ranks with novices.

Not Divorce—Marriage

Chicago, Nov. 10. — Margie Bennett did not divorce Rocco Colonna. She married him. Rocco divorced Henry Wilemet and Rocco divorced Mildred Colonna. Both decrees being granted recently in Chicago.

Margie is prima donna and Rocco is musical director with "Stolen Sweets" (Mutual).

Unlabeled by the fops of their first matrimonial ventures the pair joined in wedlock Nov. 8 in Buffalo, N. Y., in a new act.

BURLESQUE CIRCUITS

COLUMBIA CIRCUIT

Week Nov. 16

Bathing Beauties—Gayety, Pittsburgh.
Best Show in Town—Casino, Brooklyn.
Bringing Up Father—Gayety, Washington.
Burlesque Carnival—Gayety, Rochester.
Chuckles—Gayety, Kansas City.
Fashion Parade—Empire, Providence.
Flappers of 1925—Orpheum, Paterson.
Follies of Day—L. O. Golding, Crook—16, New London; 17, Stamford; 18, Meridan; 19, 21, Lyric, Bridgeport.
Happy Hooligan—Hyperion, New Haven.
Happy Moments—Miner's Bronx, New York.
La Reine Parisian—Empire, Toledo.
Let's Go—Gayety, Detroit.
Let's Go—16, Geneva; 17, Auburn; 18, Birmingham; 19, 21, Colonial, Utica.

Look Us Over—Gayety, Boston.
Lucky Samba—Empire, Newark.
Miss Tabasco—Empire, Toronto.
Models and Thrills—L. O. Golding, Crook—16, Geneva; 17, Auburn; 18, Birmingham; 19, 21, Colonial, Utica.

Monkeys—Gayety, St. Louis.
Mutt and Jeff—Casino, Boston.
Neddie—Gayety, Baltimore.
Powder Puff Revue—Hugle & Seamon's, New York.

Puss Puss—Empire, Brooklyn.
Ramin to Go—Gayety, Detroit.
Reynolds, Abe, Rounders—16, 17, Wheeling, W. Va.; 18, Zanesville, O.; 19, 21, Canton, Ohio.

Seven-Eleven—Orpheum, Cincinnati.
Silk Stocking Revue—16, 18, Van Ock, Schenectady; 19, 21, Capital, Albany.

Step On It—Columbia, Cincinnati.
Steppe, Harry—16, 18, Lyric, Dayton.
Talk of Town—Lyceum, Columbus.

Watson, Sliding Billy—Gayety, Montreal.
White and Black Revue—Casino, Philadelphia.

Williams, Mollie—Columbia, New York.
Wilton, Joe, Club—Star and Garret, Buffalo.

Wine, Women and Song—Gayety, Buffalo.

MUTUAL CIRCUIT

Band Box Revue—Star, Brooklyn.
Broadway Belles—16, 18, Broadway, Long Branch; 19, 21, Savoy, Astbury Park.

Chickadee—16, 18, Lyceum, Beaver Falls; 19, 21, Park, Erie.
Cunningham, E. and Girls—Garlick, Den Moines.

Edith Models—Corinthian, Rochester.
Giggles—16, Plainfield, Plainfield; 17, 19, Camden, Camden; 19, 21, Reading's Palace, Trenton.

Girls Girls—Academy, Pittsburgh.
Happy Hours—Miles-Royal, Akron.

Hey-Ho—Troadero, Philadelphia.
Hollywood—Scandals, 16, York, Pa.; 17, Lancaster, Pa.; 18, Altoona, Pa.; 19, Cumberland, Md.; 20, Union Town, Pa.; 21, Washington, D. C.

Hotay-Today—Savoy, Atlantic City.
Hurry Up—Mutual-Empress, Kansas City.

Innocent Models—Empress, St. Paul.
Jackson, E. and Friends—Cadillac, Detroit.

Jazz Time Revue—16, 18, Grand O. York; 19, Hamilton; 20, 21, Grand O. H. London.

Kandy Kides—Gayety, Brooklyn.
Laffin' Kutes—Gayety, St. Louis.

Laffin' Thru—16, Allentown; 17, Columbia; 18, Williamsport; 19, Sunbury; 20, 21, Reading Pa.
LaMont, Jack—Garden, Buffalo.

Make It Peppy—Hudson Union City.
Moonlight Maids—Majestic, Jersey City.

Naughty Nifties—Gayety, Minneapolis.
Night Hauls—Broadway, Indianapolis.

Measure—Gayety, Milwaukee.
Red Hot—Gayety, Scranton.

Round the Town—Lyric, Newark.
Smile and Kisses—L. O. Golding, Crook—16, Geneva; 17, Auburn; 18, Birmingham; 19, 21, Colonial, Utica.

Speedy Steppers—Empire, Cleveland.
Step Along—Gayety, Baltimore.

Step Lively Girls—Gayety, Louisville.
Stolen Sweets—Howard, Boston.

Stolen Babies—Strand, Toronto.
Tempters—Empress, Cincinnati.

Whirl of Girls—Mutual, Washington.
Whiz Bang Revue—Olympic, New York.

50-50 Splits

The Columbia shows are splitting 50-50 with the Empire, Toronto, for the first time. Last season the shows received 45 percent of the gross in that city. This season they split 50-50 up to \$6,000, and 60-40 above that figure.

The sharing terms were not announced to the Columbia Burlesque producers, they are informed of the terms when first connecting up. A heavy printing and advertising extra is reported to the city, Detroit. According to the producers, the shows pay about \$400 for printing and \$120 extra for newspaper advertising. This addition, transportation, salaries, booking fee and other overhead makes it an unprofitable stand unless the gross exceeds \$6,000. The sharing terms are 50-50.

The producers have not been notified of the sharing terms at the Gayety, Montreal, recently returned to the circuit.

MOONLIGHT MAIDS (MUTUAL)

Soubert.....Ann Darline
Jewell.....Princess McKay
Prima Donna.....Myrtle Adams
Strain.....Myrtle Adams
Comedian.....Harry Levine
Annoyed.....Mildred Hagan
Tag. Soubert.....Anna Toeb

Sam Kraus presents this Mutual which features Anna Toeb, wriggling ingenue soubert, and Billy Hagan, a comedian who uses to work clean but has developed into a past master in handling the shovel. Anna Toeb is a girl who comes from certain to certain, and with this book needs to be to get over. From the reception given the blue portions of the Mutual, the management must be credited with discernment and perspicacity.

Harry Levine, the second comic, does Hebe throughout. He registers mildly, playing second fiddle to Hagan. In between comedy bits Anna Toeb is a girl who comes from certain to certain, and with this book needs to be to get over. From the reception given the blue portions of the Mutual, the management must be credited with discernment and perspicacity.

Frank McKay, a juvenile, plays bits and pieces of comedy, straight, contributing a character in one scene as an old "sweet papa."

In this scene Hagan reaches his high mark in a water mark in a water mark to the huge enjoyment of the house. In another he has a few coy moments where he is being vamped by Anna.

The show has all the trade-marks of the circuit. The main selling suit number led by Miss Toeb, the girls wrapped in cloaks throw them over their shoulders. Anna Toeb doesn't give the house a peek at her one-piece suit until they have encircled the number several times. In this scene Hagan reaches his high mark in a water mark in a water mark to the huge enjoyment of the house. In another he has a few coy moments where he is being vamped by Anna.

A holdover scene from last season, "The Days of '49," Hagan and Levine as explorers. It held a few laughs, credited to the "dialog." Miss Toeb as an "Edkimo," barelegged, did her vamping specialty here.

The chorus, an average lot as to looks, worked well and seemed to include several dancers much above the average. The scene, "The Charleston" that was good enough to stand up anywhere. One end girl caught the favor of the house and looked like principal material.

This opera as played at the Olympic went as well as any show that has been seen in the city. Hagan can do better things if given opportunity and material. He has a few scenes in which he shows his knowledge and values. He consistently got laughs with legitimate methods but they were lost in the deluge of blue and white.

The rest of the cast are the Mutual line up. Miss Toeb can "rough it up" with a few laughs, but she is not a wheel and explains her being featured. She is good looking and has her share of the house.

Mile. Pile was the added attraction. Pile goes with the leaso on 14th street. She is giving them a dash of the delectable her waltz movements thrown in but the competition ahead is very strong. Business, capacity.

ENGAGEMENTS

Like Weber Back in Office
Re Weber, general cashier for the Columbia Circuit shows and manager of the Columbia Circuit Booking Exchange, back after confinement to his home by illness.

Columbia Cuts Scale

The Columbia (Burlesque), New York, beginning this week reduced the admission scale, returning to last season's basis. The house received will be \$1.50 orchestra plus tax for week-day nights, and \$2.20 Saturday, Sunday and holidays.

The scale inaugurated this season was \$2.50 top for Saturday, Sunday and holidays, \$2.20 week-day nights for the orchestra, and rows \$1.65 balcony \$1.10; mezzes, lower floor, \$1.10, and 85c. for rear rows, balcony 50 cents.

The return to the old scale was decided upon barely in time to catch the Saturday and Sunday editions.

Under the increased scale business was off, the burlesque regulars registering disapproval by loss of patronage.

STONE AND PILLARD (COLUMBIA)

Comedian.....Sammy Wright
Straight.....Cliff
Soubert.....Myrtle Adams
Strain.....Myrtle Adams
Comedian.....Harry Levine
Annoyed.....Mildred Hagan
Tag. Soubert.....Anna Toeb

This Hurtig and Seamon, Columbia, New York, of 1925 at the Columbia, New York, last week marks the return to the circuit of George Stone and Cliff Pillard, who had faded humok opera that rates itself as one of the best burlesque shows at the house so far this season.

Stone and Pillard as usual are all over the show, but they have a corking cast in addition. J. C. Coyle is a comic and polished a straight as the circuit houses, and Paddy Cliff is a find in a juvenile. His good good job staging the number would reduce a 10th avenue back room to tears, can hoof and read lines acceptably. He also does a bit of character work in a wop and puts it over. Connie St. Clair is a cute, likeable, nicely formed and pretty soubert and Marie Moran an all-right ingenue. Wendell Lowe sets a singing specialty in which she weeps real tears while cooing a ballad.

The other two males are George Fitzgerald, a seven-footer, and Cliff Pillard, a midsize. The latter pair are used for all sorts of joke laughs and round out a strong cast of principals. Dan Dody has a good job staging the numbers. The book by Matt Kolb and George Stone consists of sure fire comedy scenes more or less familiar to the burlesque audience.

Stone and Pillard in the past. The ship scene with all as sailors looked familiar. Stone is a comic and polished a straight as the circuit houses, and Paddy Cliff is a find in a juvenile. His good good job staging the number would reduce a 10th avenue back room to tears, can hoof and read lines acceptably. He also does a bit of character work in a wop and puts it over. Connie St. Clair is a cute, likeable, nicely formed and pretty soubert and Marie Moran an all-right ingenue. Wendell Lowe sets a singing specialty in which she weeps real tears while cooing a ballad.

A pick out number with Stone holding his nose and in pantomime putting a cork after a punch in the nose of Sammy Wright, the Dutch comedian, in addition to playing piano for Coyle's song, which is a comedy act for comedy in a scene in act two the joke reaches the heights. Stone as a storkkeeper knocks off everybody in the punch line. The Dutch comedian, in addition to playing piano for Coyle's song, which is a comedy act for comedy in a scene in act two the joke reaches the heights. Stone as a storkkeeper knocks off everybody in the punch line.

Cliff Pillard is an actor and talented as ever. She looks charming at all times and works like a day in the night. Her dancing on the shoulders, which has been a comedy by several, stops the show cold. In addition Miss Pillard leads numbers by pushing the midsize into a ball of suds. Cliff clicked here with voice and pedals. His skating dance was a comedy duet with Stone, likewise.

A funny new scene labeled "The Polish Wedding" terminated in a wop scene. The Russian burlesque specialties of the others.

"The Days of '49" gave Sammy Wright an opportunity. His Dutch is consistently funny and never overplayed. It was the old tough wop. Following "Lucky Sam" and a situation and cope the bad man gun.

The show is blessed with one of the smoothest working choruses seen on the wheel. The 18 girls look well and can dance. In addition they work as though they liked it. Eight cute comedies and about 10 show girls comprise the ladies of the ensemble.

The reading of joke have been thoroughly combed and the reception given it justifies the assertion that this is the kind of a show they want. Following "Lucky Sam" and the colored money getter, this opera has been more than holding its own.

RAIDING STOCK FOR PLAYERS

Talent scouts of the organized wheels have been making a round of the stock burlesque houses and in some instances taking performers from the stocks for assignment in the wheel shows. The practice is annoying the stock producers inasmuch as it has precipitated an air of independence and salary boosts in some instances to hold performers, especially comics.

The most recent raid of a scout was made at Minsky's Apollo in Harlem two weeks ago when Nat Mortan was commissioned to line up a quick cast for John Jermom's "Puss-Puss" a Columbia show which had been readied to bridge the gap for "Bringing Up Father" the cartoon musical ordered in for changes. The result was the desertion of five principals of the Minsky stock who are now spotted in "Puss-Puss," current at the Columbia, New York. They are Billy Cochran, Eddie Dale, Vera Wallace, Marie Martin and Frankie Le Brac.

Since performers in the stocks operate with a one week's notice either way the above list handed in their notice Monday and began rehearsing the following day with "Puss-Puss" opening with it four days later at the Gayety, Boston, jumping from there to the Columbia, New York.

Mortan, although having no direct knowledge of the Columbia Circuit, has supplied many principals for various shows now rotating over that wheel.

MONROE GOLDSTEIN IS SUED FOR \$25,000

Former Treasurer of Hudson, Union Hill, Wants Damages for False Arrest

Monroe Goldstein's experiences as a theatre operator for Mutual burlesque wheel shows at the Hudson, Union Hill, N. J., has brought to him a damage action for \$25,000, filed by the former treasurer of the theatre, Merle Hughey. False arrest and slander are charged.

Goldstein, an attorney and member of the law firm of Kendler & Goldstein, who devote most of their law practice to theatricals, has, since retiring from the burlesque theatre business, concentrated his attention upon the Florida real estate boom and is said to be worth \$100,000. As an attorney and familiar with the law, his erstwhile partners in theatrical productions appear to have quickly gotten into disrepute with the lawyer-associate, although Goldstein's partners have been shown while Goldstein posed as a knowing novice. His partner in the Hudson was Arthur Pearson. Pearson is said to have excited the ire of Goldstein, as an attorney and another showman, who, with Irving Tishman, was interested with Goldstein in the importation of some foreign turns, with all of the partners "quawking" against one another. Goldstein making his the most vehement.

In pursuing his career as an amateur showman, Goldstein charged Merle with the embezzlement of \$600, caused his arrest at the Hudson. As an attorney, Merle had to attend to the charges. The amateur showman had neglected to engage a house manager for the Hudson and placed the managerial responsibilities upon the head of his troupe, Merle. Merle had to attend to the charges of the house, paying bills out of his own pocket and when he saw no chance of reorganizing the disorganized personnel, quit the job to get another showman. Shortly after his arrest occurred. Hughey asked that an accountant go over his accounts but is unaware whether this was done, only knowing the complaint was withdrawn.

RIGHT OFF THE DESK

Tennek Film Corp., Manhattan, pictures, capital \$200,000. Dir. ters K. J. Bishop, John Hernandez, Paul K. Brown, Joseph J. Morone, Joseph Chen, 66 Lexington avenue.

Romantic Plays, Manhattan, pictures, capital \$10,000. Directors Rhoda Alexander, H. H. Abel. Attorney, Samuel J. Krinn, same address.

Dissolutions
Pure Park Theatre Corporation, Manhattan.

WOMAN ADMITS INFATUATION FOR CROOK

Sister of Ann Pennington Prefers Burglary Charge Against Jas. W. Vega

James W. Vega, 33, broker, Lenox Hotel, possessor of a long criminal record, was held in \$25,000 bail for the Grand Jury when arraigned before Magistrate Overberger in West Side Court on a charge of burglary, preferred by Mrs. Ellen Rice, 70 West 50th street, former actress, and sister of Ann Pennington. Vega is accused of the theft of two bracelets valued at \$500.

According to the story related in court, about three months ago Mrs. Rice was returning home after the theatre and walking in Fifth Avenue a flirtation occurred between Vega and herself. She accepted an invitation to have a soda and then permitted Vega, who bears a striking resemblance to Jack Dempsey to accompany her home.

Vega became a regular visitor, calling as many as three or four times a week. On several occasions he proposed marriage. Mrs. Rice said Vega complained he had met with financial difficulties and borrowed at various times \$1,500 from her. She said he made other requests and when she told him she could not advance him any more money he tried to persuade her to give him her jewelry.

Their relations became strained about two weeks ago and Mrs. Rice said she told him not to call any more. She said she was asleep Friday morning when hearing the crash of glass. Arising she found Vega there. She testified he was drunk and she feared to argue with him. Vega wandered about the apartment while she made a bed for herself in another room and then he left and returned later with some sandwiches.

Slept in Woman's Bed

After he had eaten the sandwiches, Mrs. Rice said he undressed and went to sleep in her bed. Not wanting any trouble at that hour she admitted it a m. and then notified Detective Fitzpatrick, West 47th Street Station. Fitzpatrick went to the 50th street house and found Vega asleep in bed and arrested him. He searched him but was unable to find the jewelry.

Mrs. Rice admitted her infatuation for Vega. In answer to the questions of Joseph Broderick, Vega's attorney, the woman admitted she had asked Vega to marry her. She also produced a fraudulent check for \$15,000 which she said he had given her in return for the money she had loaned him. She denied vehemently that they had occupied the same room together.

Vega's Statement

Vega testified he had not received any money from her and instead he had given her \$500 cash and had spent \$450 on her in three months. He said she persuaded him to marry her and had threatened to commit suicide if he did not keep his matrimonial agreement. He admitted he was drunk when entering the apartment but denied having entered through the window, saying Mrs. Rice admitted him by the door. He also denied having seen the jewelry.

At the conclusion of the case Detective Fitzpatrick produced a police record showing Vega had been arrested about 12 times and that he had served two terms in Sing Sing, the Workhouse and Penitentiary for various offenses. Before the introduction of the record Vega, through Broderick, pleaded he was nothing more than a love burglar. Magistrate Overberger ruled differently and held Vega for the higher court.

Guild's 50% Cleanup

The Theatre Guild has revised "The Glass Slipper" considerably, following much comment among its patrons of the vulgarity in the play. With the expurgated parts out now, the show still holds some ear-burners, the like of which haven't been attempted before.

One bit of dialog runs like this: "You're a dirty jeweler."

"How do you know?"

"I wash your underwear."

The one which makes the women wince, however, is a side wherein the heroine described to her how she nursed a kitten.

"ABIE'S" FILM OFFER

(Continued from page 1)

the "Abie" rights, regardless of how many years in the future the release date would be fixed. That proffer was declined also by William De Leignemare, general manager for Miss Nichols.

There is a sound reason why all picture offers for "Abie" have been unacceptable; that is the continued success of the amazing comedy here and throughout the country. Not only is the attraction still piling up run records in small stands but business played to on repeat engagements is almost unbelievable.

Never has a million-dollar film offer been made for a play before, much less declined. The possibilities for business in the road for "Abie" in years to come indicate the play's even greater profit possibilities through regular presentation.

3 Dates at Easton

As yet "Abie" has not played many repeats, but startling results were obtained. When the attraction started to tour, Easton, Pa., was played for one night, the takings being \$17,000. Sometime later another company visited Easton, getting \$4,000 in three performances. A year later the stand was visited for the third time, grossing as much in the same number of performances. "Abie's" first visit to Allentown, Pa., was for a week, with the gross about \$8,000. Several months later the show returned in making a jump and got \$2,340 for a single performance. The second visit of "Abie" at Winchester, Va., bettered the first showing by several hundred tickets and the third at Allentown, Va., at Knoxville "Abie" got \$5,000 in five performances and repeated to a gross of over \$4,000 in three performances.

Four performances at Asheville, N. C., grossed better than \$4,000 and a one night repeat got \$1,600. Lexington, Ky., gave "Abie" \$5,500 in four times and \$5,200 for a repeat of three performances. Two years ago Ottawa, Ont., was visited for a week with the gross \$7,000. It repeated for four performances a year later, and got \$6,000.

28 Weeks in Detroit

"Abie" will end its Detroit run the end of this week at which time it will have completed a 28 weeks' run. It has consistently been sent back a year from now. The average gross at Detroit for 24 weeks was \$15,000, the run spanning the summer. The week before election the week dropped to under \$13,000, stop limit and the house immediately gave notice. The announcement of the final two weeks brought a rush of business and the show will close to a capity haul.

The Detroit run equals that of the other mid-western stands which, before "Abie" entered, were good for one week only. The Cleveland run was also 28 weeks while at Pittsburgh it lasted 29 weeks.

"Abie's" Broadway run is standing up with its business the envy of all with new attractions. Last week the gross was about \$13,000. The get on election day was \$2,600 despite disappointing business generally. In Boston "Abie" was netted down to a \$18,000 weekly pace, now in its 6th week.

60 Russians in Chorus

For Arthur Hammerstein's new musical, "Song of the Flame," there will be 60 Russians in the chorus of 150 that Jack Haskell will direct. Mr. Haskell started to stage Monday.

CHICAGO WARM' OVER 'SPECS'

Ziegfeld's "Boots" Cause —50c Premium to Show

Chicago, Nov. 10.

Local legit managers in association have set Nov. 18 (Wednesday) for the next meeting to discuss the ticket speculating proposition. At present it looks as though from the agitation in the press that the managers will have to take some definite step to quiet the newspapers.

It is said that Sport Herman (Cort), an independent manager, is holding aloof from any blinder with the other managers and Harry Powers is also on the outside. The crowd leaning toward the meeting is headed by John J. Gerrity, the Shubert local representative.

Just now the plan for Chicago control of tickets is a centralized office much along the lines of the plan laid out by Joe Leblang in New York about two years ago, to control the selling for all Broadway theatres from one headquarters working in unison with the box office.

The big exchange talked about here would charge a premium of 50c. With any profit going to a general advertising fund. The scheme includes a board of directors for the general office with a head in full charge and branch offices in visiting districts.

The "Daily News" and the "Tribune" went into quite an expose, pointing out that \$2, \$3 and \$4 premiums had to be paid for desirable seats for "Kid Boots" at the Woods.

The press editors and front page stories were directed mainly against Ziegfeld and the theatre, not blaming the scalpers directly as the arrest of scalpers resulted in the theatre management at the got the tickets direct from the theatre management at a forced premium.

It was openly admitted that when Eddie Cantor's "Kid Boots" show came to town Ziegfeld insisted on a 50c. premium on each ticket from the brokers.

Eddie Cantor, in on a percentage, was aware of the brokers corraling tickets and he said to have refused to open until he received his share. The Couthout office, with over 30 stands in the larger hotels and clubs, also using huge electric signs for advertising, reported to have been offering 40c each night without any returns on a straight cash buy for 12 weeks for "Boots." This was turned down and out went the tickets to the scalpers without designation.

In the desire to get rid at the increased prices, the brokers dispatched men and boys with the pasteboards to the streets and in front of the theatres, with arrests following.

Business Falls Off

The newspaper effect has been noticeable with the result that business has fallen off perceptibly when it should be registering an increase. This show was originally planned to stay here until March or later.

With all the press yelling came an aftermath that had all "boys" stopped, but the managing them here signs up that the tickets are sold at a 50c. premium. The Couthout offices sent no sellers to the streets, disposing of their tickets clean each night without a return.

After the worst had happened newspaper advertising spreads by Ziegfeld urged the public to buy only at the box office. This was when the scalpers had the original "boys."

Now the main gossip here is the proposed consolidated ticket office wrinkle. Harry J. Ridings, president of the managers' association, has been quoted at length.

The managers here have pledged their open support to the new plan and the newspapers are playing watchdog. The first manager discovered selling tickets to the scalpers faces volcanic publicity.

But it sounds like the old bunk around here, the same thing that has happened before in New York.

British Critic-Author Ended 'Man with Load'

Ashley Dukes, the famous British critic who authored "The Man With a Load of Mischief," was responsible for the show's closing in New York Saturday, according to Broadway report.

Dukes is said to have argued that the playing of the cast impaired the value of his play and that he did not approve of several players.

The comment of the New York critics following the play's opening was that as a piece of writing it was very fine, but that the cast was not equal to the play. The first reports of this nature were followed by extended Sunday comment.

Before the play came into the Ritz it was said that Lee Shubert wanted Miss Chatterton, to withdraw so that he might put her in another play. He has her under contract, while Robert Lorraine, who is also in the show, was brought over from England.

Shubert and Dukes is rated as one of the foremost of the English critics, ranking with A. B. Walkley. "The Man With a Load of Mischief" is a hit both here and been running for many months.

\$6,000 Weekly for Farrar

"Fraser" in which Geraldine Farrar will be starred, will be spotted at the Shubert, about Dec. 1. When first reported the Viennese operetta was aimed for the Frangier side. Miss Foy, Miss Foy's premier manager is mentioned as concerned in the production along with the Dreyfus brothers (T. B. Harms) and young Bobby Newman. The star's contract is said to call for \$6,000 weekly, with a percentage of the gross over a certain figure.

To make way for "Fraser," "Gay Paree" now at the Shubert is due to move to the Ritz or Ambassador in two weeks. The former house is now playing "Made in America," a stop-gap booking calling for a \$5,000 weekly guarantee for two weeks.

The new "Greenwich Village Follies" has been the regular winter attraction at the Shubert but this season will be presented at Chanin's 46th Street, due there about Christmas. Chanin's was designed for musical comedy and revues but its opening attraction was "Is Zat So?" Existing in the theatre all season. That show is current having held over but when the "Village Follies" is ready, it will either move to another house or take to the road.

Chicago's Rialto Moving

Chicago, Nov. 10.

It is rumored in real estate circles that Flo Ziegfeld is serious this time about building a theatre and has options on a number of lots facing Lake, Wabash and the new Wacker Drive two-level boulevard now building along the river bank where South Water street used to be.

Some people expect a great shift in Chicago's Rialto within the next two or three years and the movement of the theatre to the loop in the proximity of the Michigan boulevard link bridge.

Hearst movie is supposed to be back of the supposed Ziegfeld plan.

Hearst Couples Papers

Syracuse, N. Y., Nov. 10.

W. R. Hearst has bought the local "Journal" (evening), merging it with his "Telegram" (evening). It leaves the "Post-Standard" (morning) and "Herald" (evening), both the oldest dailies of the town.

Chester B. Bahr, dramatic editor of the "Telegram," has gone over to the "Herald," in charge of the same department. Bahr built up the best dramatic pages in Syracuse on the "Telegram."

Clarence H. Chase, dean of the local critics, will have the dramatic desk of the consolidated paper, which will be under the general direction of Harvey D. Burrill.

If it were not the Shuberts, it was Ziegfeld or some other manager with a bit who dislikes to see ticket men make money without being declared in.

LOST DAUGHTER IN BENNETT'S CURTAIN TALK

Slaps Back at Plant Family Opposition in Interviews

Minneapolis, Nov. 10.

Richard Bennett had a few things to say about the marriage of his daughter, Constance, to Philip Plant in Minneapolis, and consequently the Hennepin-Orpheum received a "natural" press story.

Mr. Bennett, appearing at the vaudeville theatre in his sketch, "A Common Man," expressed surprise at his daughter's marriage.

To a reporter who called to interview him Bennett made comment and took occasion to refer to the marriage in a curtain speech at the finish of his act.

"I feel a little sad tonight," Bennett said in his curtain talk. "I have just lost a daughter." He said in a newspaper interview:

"It was a peculiar thing about Constance. She was engaged to Phil about two years ago, and I understand she had promised him not to do any acting. Then the engagement was broken off, and she immediately went to the pictures, saying she was going to show Phil that she could make her own way, and now that she has done that she marries him."

In another interview Bennett is quoted as saying:

"I don't believe Plant's parents like Constance any better than I like Plant, but they're both 21 years old, and it's none of our business. I hope they're happy."

Mr. Bennett is returning to New York for a long vacation in his former role for a road. "They Know What They Wanted." According to reports, Bennett is claiming road rights for the piece despite his trouble with the Theatre Guild.

CUSHMAN CLUB

(Continued from page 1)

residence in which the club is domiciled.

The club has had an auspicious beginning. Mrs. Long states that shortly it will be necessary to rent the adjoining house and connect the two. It is anticipated that by the end of the month the present facilities will be strained to the utmost. Young women of the chorus and drama have been quick to appreciate the desirability of spending their Chicago sojourns under the delightful conditions prevailing at the Cushman Club.

Want Large Capacity Clubhouse

The ultimate intention is to create a large capacity clubhouse. Liberal donations from well known social lights such as Mrs. Rockefeller McCormick have brought this consummation within the horizon.

The board of directors includes, besides Mrs. McCormick, Mrs. Long and Mrs. Kohl, Mrs. Howard Spaulding, Mrs. R. Townsend McKee, Mrs. J. Hamilton Lewis, Mr. Anton Barthelmy, Dr. M. L. Harris, and Laura Tracy Alden. Irving K. Pond and Mrs. Walter F. Braun, the latter treasurer of the club.

Visitors were conducted through the house by the Misses Sarah Enright, Paulette Winston, Ina Courtney and Laura Carpenter, members of plays now in Chicago and resident at the club.

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COSTUMES

GABRIEL ("SUN") TAKES LEAD IN 2ND CRITICAL BOX SCORE OF SEASON

For First Time "Variety's" Combined Score Topped by Reviewer on Daily—Winchell (Graphic) Leaps Into Second Place—Several Changes in Position From Previous Score—Forty Failures Have Departed

Broadway's theatrical turmoil as belied down by the critical box score reveals that 40 departures comprise the top gross of the current season to date. These 40 failures have each been a link in the chain of 77 openings between Aug. 3 and Nov. 7, and are the shows upon which this tabulation, the second of the season, is based. A year ago 85 attractions premiered over the same period of time.

The reviewers are again rated only on the failures, the box scores taking into consideration the successes being the mid-season compilation (after the first of the year) and the final summing up immediately following Decoration Day.

In this score Gabriel ("Sun") is at the head of the critics with a percentage of .893, a remarkably high average. Gabriel is the first critic to better Variety's combined average since the installation of the box score in '23, Gabriel, although second to Woolcott ("World") in the score of Oct. 3, was the nominal leader at that time due to his having reviewed the greater number of plays. Gabriel's percentage total is outstanding in that he has doubled his number of "shows reviewed" but has not dodged an issue for a "no opinion" verdict.

Woolcott has dropped 130 points to 727 and third place, closely pursued by a group of three, the last of whom, Rathbun ("Sun"), is only 13 points behind third place. Mantle ("News") is figuratively trailing by but a "stick" with 724, while Hammond ("Herald-Tribune") is also under the blanket at 720. Woolcott got a belated start in reviewing this fall, while Rathbun's seven shows are explained through only hitch hitting in a rush of openings. Winchell ("Graphic") has also tied his tie with Vreeland ("Telegram") by increasing 50 points and solidly installing himself in second place at 809. Winchell parallels Gabriel in doubling the number of "shows reviewed" without besmirching his "no opinion" column. Vreeland has tumbled to ninth place due to a drop of 150 points and is another who began the grim roll along his fellow "serfs."

"Times" and "No Names." Osborn ("Evening World") is stationary next to closing despite an increase of 48 points, but leads in "decisions" with four. The "Times" listed as a unit because of unsigned reviews, is in the last of 11 places, the result of 16 wrong predictions.

Anderson ("Post") retains his position of seventh although subtracting but 12 points from his former figure for a total of 654. Dale ("American") moves up a peg in the face of a 37-point drop and has reviewed 33 of the 40 departed failures, the greatest number of any individual reviewer.

Variety's combined average of .875 can be classed but fair at best considering the edge it has in trade reviewing. In this score, previously mentioned, Variety for the first time is forced from first place in the percentage totals. Only the staff men of Variety who have "caught" five or more of the failures to date are listed. Pulaski, Green and Schader have a perfect average on this score but Lait with his four wrongs out of 13 chances is the culprit.

Coleman ("Mirror") is not enrolled in the box score, although added since the last score was printed. He is down as having only covered seven flops (all of which he was right upon for .1000) since "picked up."

The next score will be the mid-season tabulation. This will rate the critics on plays which are purely successes as well as the failures.

Departures to Date

- "Spring Fever."
- "June Days."
- "I'll All Depend."
- "A Lucky Break."
- "Something to Brag About."
- "The Family Upstairs."
- "Oh! Mama."
- "The Bird That..."
- "Enchanted April."
- "The Sea Woman."
- "The Fall of Eve."
- "Clouds."
- "Book of Charm."
- "Canary Birds."
- "The Dagger."
- "All Dressed Up."
- "Love's Call."
- "Courtin'."
- "Brother Elks."
- "First Flight."
- "Harvest."
- "Easy Terms."
- "The New Gallantry."
- "Human Nature."
- "A Holy Terror."
- "Bridge of Distances."
- "The Buccaneer."
- "Edgar Allan Poe."
- "Caught."
- "Tale of the Wolf."
- "The Crooked Friday."
- "Jane, Our Stranger."
- "Call of Life."
- "Weak Sisters."
- "Cranes, Ducks and the Walter."
- "Appearances."
- "Holla Polka."
- "Lovely Lady."
- "Arches."
- "Man With Load of Mischief."

LADY BE GOOD PEOPLE ARRESTED DOWN SOUTH

Sam Burton and Wife, Lolita Westman, Misbehaved in Hotel Lobby

West Palm Beach, Nov. 10. During the two days last week "Lady Be Good" (southern) played here, Sam Burton spent one morning in the calaboose and paid \$15 fine to get out, while his wife, Lolita Westman, leading lady of the show, was dismissed with a reprimand. She previously had been released under a bond.

As Miss Westman left the courtroom, the judge said: "Don't you think the show should be re-named 'Husband Behave'?"

The Burtons, married about a month ago in New York, they say, were given a party by the current elite of the town Wednesday night. The show appeared Wednesday and Thursday at the Kettler theatre. It was pretty early Thursday morning when Mr. Burton returned to the Hotel Palms. Everything was wrong according to Burton, and the hotel clerk got the idea Burton never had heard of Volstead. After Sam had run wild for some time, the clerk decided there should be a little peace left for himself and sent for the peace officers.

When Miss Westman became aware there were John Laws present and her husband would be temporarily separated from her, she tore into the cops. That brought about her arrest for interfering with an officer.

JORDAN CONFESSES JUDGMENT

Walter C. Jordan (Sanger & Jordan, Inc.) has confessed judgment for a \$256.68 debt due on a note of Oct. 17, 1924 payable to George R. Branson. Jordan was sued by Isabel E. Branson and Herbert D. Lounsbury, as executors of the Branson estate. The judgment entered against him totals \$3,937.12.

CONFERENCE ON LITTLE THEATRE

Important Meeting at Pittsburgh Nov. 27-28

Chicago, Nov. 10. An important conference of persons interested in the non-commercial drama will meet in the College of Fine Arts of the Carnegie Institute, Pittsburgh, Nov. 27-28. It will be a general discussion of "The Drama in American Universities and the Little Theatre."

The list of speakers is composed of prominent persons. These include Otis Skinner, actor; Brock Pemberton, producer and critic; Otto H. Kahn, banker; Prof. George P. Baker, J. of Workshop; Thomas Wood Stevens, director of the Goodman Memorial Theatre, Chicago; Kenneth MacGowan, critic; Frederick McConnell of Cleveland; Vincent Massey, Toronto; Dr. S. Marlon Tucker, Prof. E. C. of the University of Iowa; Woodman Thompson; and I. Den Payne of the Carnegie Institute.

Galasworthy's "Justice" will be performed before the conference.

CHARLIE BIRD DYING

Hornell, N. Y., Nov. 10. Charles A. Bird, former prominent theatrical executive, is dying here. At the Bethesda hospital it was stated today the patient is slowly sinking with no hope of recovery. Mr. Bird has been suffering from a complication of ailments and during the past two years had been operated on several times.

Mr. Bird is a native of Hornell and got his start in show business as manager of the Shattuck theatre here. He was general manager for the Shuberts when that firm was on the ascendant. After withdrawing from the Shubert concern he handled the attractions of Comstock & Gest, then going to the coast as general manager for the William Fox studios.

He returned east about two years ago and decided to retire. Though he planned to spend his time between here and New York and take things easy, he has been bedridden practically since his return from the coast. Mr. Bird is unmarried and is reputed to have amassed a considerable fortune.

"The Fool" Pirated By Little Theatre Co.

St. John, N. B., Nov. 10. If Channing Pollock reads this his middle name is likely to be Activist. The child of his brain, "The Fool," which has directed a flow of gold into his coffers, was produced recently in Fredericton, N. B., and not far from the coast.

A group of Little Theatre players under the auspices of the Daughters of the Empire arranged to produce a play under the direction of a professional who was spending some time in St. John and Fredericton. It was presented as "From Afar Off," but the names were the same as in "The Fool," including that of Daniel Gilchrist, the curate, who delivers the courageous sermons much to the dislike of his meal tickets. The church was located in Toronto instead of New York. No name of the playwright was announced. This is the only second time "The Fool" has been produced in eastern Canada, as the royalty has been considered too heavy for the average stock and repertoire organizations in this territory.

K. RAY LEAVING CARROLL

Katherine Ray, the prize heart of Carroll's "Vanities" has turned in her notices.

Kathy has better job with the New Show to go on the Century Roof, in which Jack Osterman will be master of ceremonies as well as co-author of the lyrics with Harold Atteridge.

CRITICS' BOX SCORE

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

SCORE OF NOVEMBER 7

	SR	R	W	O	Pct.
GABRIEL ("Sun")	25	25	5	..	.893
WINCHELL ("Graphic")	25	20	5	..	.800
WOOLCOTT ("World")	22	16	6	..	.727
MANTLE ("News")	29	21	8	..	.724
HAMMOND ("Herald-Tribune")	25	18	6	1	.720
RATHBUN ("Sun")	7	5	2	..	.714
ANDERSON ("Post")	26	17	9	..	.654
DALE ("American")	33	20	12	1	.606
VREELAND ("Telegram")	15	9	5	1	.600
OSBORN ("Evening World")	40	17	12	4	.586
"TIMES"	40	22	18	2	.550

VARIETY'S OWN SCORE

	SR	R	W	O	Pct.
VARIETY (Combined)	40	35	5	..	.875
PULASKI (Ibex)	7	71000
GREEN (Abel)	5	51000
SCHADER (Fred)	5	51000
LAIT	13	9	4	..	.692

SCORE OF OCTOBER 3

	SR	R	W	O	Pct.
WOOLCOTT ("World")	16	6	10	..	.357
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	3	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")	10	12	2	..	.500

VARIETY'S OWN SCORE

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

\$22,000 Rent to Board Up Astor Theatre's Front

With Marcus Loew taking possession of the Astor Theatre, New York, for the presentation of the Metro-Goldwyn special picture, "The Big Parade," Loew will commence to pay \$22,000 annually for the front of the building above the ground floor. The space will be utilized for an advertising sign of the current picture.

Loew holds a lease on the Astor for 10 years, starting Jan. 1, obtained from Walter Reade. Reade receives \$125,000 yearly, with Loew paying everything, including taxes. The Shuberts' lease on the Astor expires Dec. 31.

TOM BURKE AT MET.

Tom Burke, whose career has been tempestuous since his importation here from the Covent Garden Opera, London, some years back, has been signed by the Metropolitan Opera, New York, to sing at a salary reported to be \$300 per appearance.

Otto Kahn, when asked to confirm the story, said he hadn't been at the Met for a week, but that he knew negotiations with Burke were on.

Burke was first exploited here by William Morris, who toured him as a concert star, with unfortunate financial results. Later he made many Columbia records. In subsequent years he entered Keith vaudeville; was then heard in several editions of the "Greenwich Village Polkas"; later with the "Ritz Revue," and last year sang in the Shubert revival of "The Mikado."

KIESSLING MARRYING

Chicago, Nov. 10. Christian G. KieSSLing, at one time manager of Cohan's Grand opera house and now an assistant to State's Attorney Robert E. Crowe, will marry Anna Marie Clarke, it was announced at a party in the home of Walter Dugan, manager of the Selwyn Theatre.

For years KieSSLing has been one of the most consistent first nighters in Chicago.

Another Ferguson Play

Elsie Ferguson, following the removal of "The Grand Duchess and the Waiter" to Boston, there will begin rehearsals of a new play called "The Dark," by Martin Brown.

The company will rehearse during the run of "The Grand Duchess." Immediately it is in shape, the "Duchess" will be discarded and the new piece used instead.

GILBERT MILLER'S NEW F. P. CONTRACT

Gilbert Miller has signed a new contract with Adolph Zukor to act as managing director of Charles Frohman, Inc., which is the legitimate producing arm for Famous Players. Miller's present contract has another year to go, with the new arrangement extending two years beyond that.

A report had it that Miller would retire from the Frohman post after his present contract expired. Zukor requested Miller to sign for a longer period than two years.

Gilbert Miller sails for Europe Dec. 10, accompanied by Frank Morse, head of the Washington, D. C. branch of the Redmond banking firm. Morse, press agent in the days when Gilbert was company manager for his father's shows, later became a Washington newspaper man and then shifted to the banking business.

That Florida "Embargo"

Washington, Nov. 10. "The railroads of the South running into Florida are discouraging theatrical companies to make use of their lines but have in no instance placed any embargoes on such travel," was the statement of an official of the Interstate Commerce Commission when questioned concerning the report that embargoes had been placed on theatrical companies. The dailies had it that this drastic action had been taken due to the substantial equipment carried in most instances.

"Nothing to it," said the official, "beyond the attitude of the roads to generally discourage such movements."

NUDE PICTURES "OUT"

(Continued from page 1)

and cast. At the same time one or two undressed pictures in front of the Paul-Carroll was moved inside the lobby.

It was stated that "orders" from "Downtown" resulted in the removals in both instances. Reports are the message from police headquarters was "firm." Last season Carroll fought the right of the police to compel him to remove "nude" pictures from the lobby before his house but the display outside the theatre was eliminated. Carroll became a "martyr," remaining in jail several days because he refused to furnish bail. Earl of the Paul-Carroll vacation in the Tangle but had failed to show an inclination to repeat the visit.

SPEC'S PRICES SHORTEN RUN

May Cost "Kid Boots" 8 Weeks in Loop

Chicago, Nov. 10. All ticket office handling seats for "Kid Boots" the displaying rack cards reading "Seats for Kid Boots" at 50 cents above the box-office price.

The management threatened to cut the specs off entirely if they refused to abide by the 50-cent order.

It is intimated that the excessive prices previously charged will shorten the run of the play about eight weeks.

"Firebrand" Off Road

Another Broadway success has performed a complete Brodie on tour. It is "The Firebrand," closing at Boston Saturday. The show opened in the Hub last week and did not figure to have grossed \$5,000.

Poor business out of town is a surprise because, like "Silence," it drew big money here and made a long run. "The Firebrand" played 40 weeks at the Morocco last season and during most of the engagement averaged \$16,000 weekly, often exceeding that figure. The road failure is partly explained by the absence of Joseph Schildkraut from the cast. The latter claimed heart disease and was warned by doctors to take a long rest. Schildkraut went abroad for a short time but is back on Broadway again, though not appearing on the stage.

The London production of "The Firebrand" is due in January. Gilbert Miller will make the London presentation with Ivor Novello, Constance Collier and Hugh Wakefield as the leads.

No Road Dates in So. Cali

Los Angeles, Nov. 10. It is an impossibility for road shows to book dates through southern California as all of the houses which formerly played there are now playing picture programs.

Edward D. Smith was up against that difficulty in routing "No, No, Nanette," which he is sending on tour after 24 weeks at the Biltmore. To get into Long Beach he had to rent the Ebell Club theatre for one week. This house has been playing little theatre attractions, launched by members of the club. Smith was up against a similar situation in Pomona, where he had to rent a house for one night. He also is renting houses in other one and two-night stands, as the picture circuits which control houses in this territory do not care to play road attractions at all and especially on a percentage basis.

TALENT MARTS

(Continued from page 1)

compelled to gamble for remuneration, are said to be doing so in order to get a New York showing where agents and managers to whom their line of work is unknown may see them in this emergency show window.

This angle probably accounts for the ability of the short roll producers to secure casts on a commonwealth arrangement, for such plays that could be detected by the actors after reading a rehearsal, and which generally last the life of the two weeks' guaranteed rental required by theatre landlords.

Despite operations of these so-called "talent marts" few discoveries from them have thus far been reported, but this does not seem to discourage the practice among the unemployed thespians, who are as willing as ever to take a chance.

"TIP TOES" AT WASH. NOV. 23

Aarons and Freedley's next musical, "Tip-Toes," is scheduled to bow in at the National, Washington, Nov. 23. Queenie Smith will be featured. Eddie Buzzell, who withdrew from rehearsals two weeks ago to jump into "Leave It to Me," has been succeeded by Allen Kearns.

CORT'S STOCK HOUSE

Turns New Windsor, in Bronx Over to Morocco

John Cort, having failed to secure a franchise for his theatre building at Fordham and Kingsbridge roads, as a subway circuit stand, has leased the house to Oliver Morocco, who has a stock company operating at the Willis theatre.

Morocco will move his company into the Windsor, as it is to be called, Thanksgiving Day, with stock to be the policy.

"Barefoot" Shut

"Barefoot," drama, written by Richard Barry and produced through wealthy residents of Manhattan, N. Y., closed at the Princess Saturday. At the theatre it was stated the show was due to resume Wednesday (tonight) on a co-operative basis, if actors can be recruited to play on that basis. Saturday Barry suggested the co-operative idea and all in the company but one refused. "Barefoot" ran three weeks. The reported gross last week was \$1,400.

Jacques Lerner, the French actor who played the lead in the London production of "The Monkey Talks," arrived in New York Tuesday. He will have the same role in the New York presentation which will be under the direction of Arch Selwyn. Rehearsals start next week.

"Love Song" In

"The Love Song" joined the list of road failures after making a Broadway name and was recalled by the Shuberts. Most of the company has been retained and are rehearsing "The Student Prince," making the ninth company of the "Prince" show. Odette Myrtil will be featured in the ninth and final "Prince" show. "The Love Song" made a run of it at the Century last season. In the first two months it grossed \$44,000 and more and for a time led Broadway's list in points of gross.

Shows in Rehearsal

(AND WHERE)

"The Fountain" (Province-town productions in association with Jones and Green), Greenwich Village.

"Master of the Inn" (Druce & Street), Little.

"Chivalry" (Joseph Shea), Hallett Institute.

"Song of the Flame" (Arthur Hammerstein), Imperial.

"Cousin Sonya" (Margarita Sylva), Bryant Hall.

"Back to Philippi" (Henry Miller and Wm. Harris, Jr.), Miller.

"Hello, Lola" (Shuberts), Shubert.

"Greenwich Village Follies" (Jones and Green), 48th St.

"The Makropoulos Secret" (Gantvort and Hopkins), Punch and Judy.

"Tip-Toes" (Aarons and Freedley), Liberty.

"Salvage" (David Belasco), Belasco.

FUTURE PRODUCTIONS

"The House of Usher"

Comedy by the late H. V. Esmond will be the initial production by the new producing firm of Walworth & Brennan. Promised for late in December.

"The Love Boat"

This comedy is being musicalized for early production by the Shuberts, who also sponsored its original production.

"Bride of the Lamb"

Comedy by William Hurlbut announced as season's first production of Robert Milton, Inc., with out of town opening set for latter part of December. Now being cast and scheduled to go into rehearsal in two weeks, under direction of Robert Milton.

Eastern "Glory" Stopping

The Eastern "What Price Glory" will close in Easton, Pa., Nov. 21.

8 SHOWS OUT

Eight more shows are in the limbo so far as Broadway is concerned; in fact, two of the octet took the air suddenly last Saturday. Only two out of the bunch were successes, and will tour. The others are new productions which could not land.

"Hay Fever," produced here by Lee Shubert, passes out at the Elliott Saturday, when the sixth week will be completed. The attraction will probably guaranteed a minimum engagement of that time; otherwise the English comedy would have closed sooner.

HAY FEVER

Opened Oct. 5. Reviewed by all first-string men. All except Anderson and Vreeland ("Telegraph") called it bad. "Times" said it had "many colorful moments."

Variety (Ibex) predicted it "will not long hold the boards."

"The Man With a Load of Mischievous," another English comedy and also a Shubert attraction, stopped at the Ritz last Saturday after playing but two weeks. Business was rated around \$6,000, which meant a loss for a star attraction. The comedy is a London success, true also of "Hay Fever."

THE MAN WITH A LOAD OF MISCHIEF

Opened Oct. 26. Bads and goods equally distributed. Ruth Chatterton's performance deemed disappointing. Gabriel ("Sun") pronounced it "written with genius splendor; acted quite otherwise."

Variety (Ibex) said, "lower floor show, with no chance for a run."

A third English drama to go off is "The Pelican," a London attraction, which was figured to have a strong chance on this side. However, its business pace was around \$9,000, too moderate for a star attraction too. It opened at the Times Square under A. H. Woods direction and moved to the Plymouth where it closes at the end of the eighth week.

THE PELICAN

Opened Sept. 21. They just thought it was good. Seemingly for art's sake, as most referred to it as "good stage."

Variety (Lait) thought it had many admirable qualities but because of "the established likes and dislikes of New York patrons will hardly survive a run proportionate to its importance in London."

"They Knew What They Wanted," produced by the Theatre Guild, goes to the road after playing 51 weeks on Broadway. On the strength of its success the Kluge theatre was rented and the major part of the engagement was played there. For a long time it maintained a \$14,000 weekly average.

THEY KNEW WHAT THEY WANTED

Opened Nov. 24, 1924. Received well, although two critics, Osborn ("Evening World"), and Anderson ("Post") called it bad.

Variety (Sisk) called it "acting that New York will pay to see for a long time to come."

"When You Smile," produced by J. P. Beury, closes at the Central after a stay of six weeks. The musical opened in Philadelphia and played through the summer. Its rating was mediocre, and the weekly average trade hardly over \$3,000.

WHEN YOU SMILE

Opened Oct. 5. All second stringers reviewing, with opinions mixed enough to balance. R. W. Jr. ("Herald"), about covered it when he said, "There are so many agreeable people in the show that it seems a shame its chances for success are not brighter."

Variety (Sime) said it "will remain as long as the cut rates hold it in."

"Scandals," an annual summer review, leaves for the road after 21 weeks at the Apollo. It is the first summer review to leave town. Trade and rating were under former seasons, the average gross being \$24,000.

Ahead and Back

Al Strassman, ahead and back with "Back to Philippi" (on tour for tryout).

G. H. Malnes, publicity for "Dernest Enemy" (Knickerbocker).

Carolyn Darling, publicity for "The Carolinian" (Harris).

Charles Roehert, publicity for "Florida Girl" (Loyco).

Joe Williams, back with Irene Bordini in "Naughty Cinderella" (Lycium).

Lou Cline, general manager of the modern "Hamlet" (Booth).

Campbell Canad, ahead of "Leave It to Me" (on tour).

Eddie Cline, ahead of "Oh, Oh, Nurse" (on tour).

John Farrar, back with "Grand Duchess and the Waiter" (on tour).

A. J. Sheldon, former Boston representative for Shuberts, back with "Mayflower" (Stanley and Sawyer), Nat Royster, ahead.

Jack Lacey, ahead "Greenwich Village Follies" (Shuberts), Charles Hunt back. Hunt transferred from "Desire Under the Elms." Leo McDonald now managing that show.

"The School for Scandal," on tour (Tyler-Dean), Walton Bradford, back; three advance, Thomas C. Leonard, Walter Pritchard Eaton and Jessie Powell Arnold.

Helen Hoerle, ahead, Walter Schimpf, back, "June Days."

Willard Coxy, returned to "Riquet."

Dan Slattery, ahead, "Aloma."

John Wistach, ahead, and Harry Benson, back, "Desire Under the Elms" (Chicago Co.).

Curly Hardy, ahead, and Arta Blodgett, back, "What Price Glory?"

George "Alabama" Florida, ahead of Ed Wynn.

Wallace Munroe, ahead, "Some Day."

Claret Cupp, ahead, Frank Hoyt, back, "They Knew What They Wanted."

Peggy Fears, Chorus Girl, Is 'Follies' Prima Donna

Philadelphia, Nov. 10.

Peggy Fears, chorister, has been elevated to prima donna with the "Follies" and she is rated a corner. Miss Fears' leap upward is interesting because of the Metropolitan engagement of Mary Lewis, one time chorister and later "Follies" prima donna.

Johnny Dooley remains with the Ziegfeld show and is playing Clarence Nordstrom's roles, also doing the latter's numbers. Two new numbers, removed when the show went on tour, have been replaced. They are "Bimini" and the Victor Herbert phantasy medley.

000 to \$25,000. Trade eased off lately and last week the takings were under \$18,000.

SCANDALS

Opened June 22. All first stringers reviewing and all liking it. Some gave it a rave while others gave it both that and credited it as due for a prosperous run. What's more the show was not liked as much as the preceding season's "White piece."

Variety (Sime) said, "does look and sound as though the intent is to go through one season on a reputation."

"Lucky Sam McCarver," produced by W. A. Brady, Jr., W. W. Winman and John Cromwell closed at the Playhouse after four weeks. It was rated a good play but miscast, with weekly trade \$6,000 to \$7,000.

LUCKY SAM MCCARVER

Opened Oct. 21. Opinions almost equally divided, with bads having shade. Anderson ("Post"), who had most of the heavy lifting called it "an absolute must."

Variety (Sisk) said, "it doesn't look commercial."

BAREFOOT

Opened Oct. 19. Mainly "laughed" by second string men. "Times" and "Herald" ("Graphic") thought little of it.

Variety (Ibex) said, "has no chance."

"Barefoot," produced independently at the Princess, closed last Saturday, having played three weeks. Business last week was estimated at \$1,400. The sponsors may attempt returning on the co-operative plan.



NELSON ROBINS

Dramatic Critic, The Baltimore Post.

"Nelson" was born in old Virginia, coming from the famous lowlands, Gloucester County, to be specific. V. M. I. and the University of Virginia enrolled him on their registers. Football coaching is listed among his vocations but he early entered newspaper work on the Richmond "News-Leader," and soon after began his colorful career as a itinerant journalist, an adventure that made him acquainted with the city desks of most of the dailies from Bangor to San Diego.

Coming to the city by the Chesapeake, Robins continued his meanderings in a more circumscribed area, journeying from the "Bumblers" to the late Munsey Press before the advent of the penny "Post."

"Nelson" seems set now and it is a safe bet that his days of roving are over. As dramatic critic of the popular tabloid and columnist of their daily "Shot Tower," he is an important factor in local journalism.

Robins' attitude towards the theatre is—amusement's the thing. He would never pass up the "Polles" for an Ibsen revival. Robins is a good observer, in fact some knowledge commentator has declared him the best special feature writer in Baltimore.

(This is the 51th of the series of photographs and sketches of the dramatic critics of the country.)

MRS. COUTHOUT NOT "SCALPER"

W. B. Nance Appears
Before Tax Committee

Washington, Nov. 10. Though slow in getting started, finally all phases of amusements, including the ticket brokers, made their appeal to the House Ways and Means Committee for the repeal of the ten percent tax on admissions. The last to make their appearance above that figure be repealed.

Mr. Nance stated he feared the members of the committee might want to throw "brickbats" at him when he stated his mission, adding that he appeared before them at the specific request of Mrs. Florence Couthout of Chicago, "who is the largest ticket broker in Chicago—not a ticket scalper."

The witness pointed out that the theatre patrons were interested in the removal of the tax. "It is not the theatres that are seeking the patrons, but the government when it asks so many taxes on amusement tickets."

Citing many examples, Mr. Nance pointed out that if the tax were to be kept on it must be 50 percent "of something" rather than 10 percent above what the broker pays for the ticket and not 50 percent of the "established price." For the success brokers never get them at the "established price."

The committee wanted a statement from the witness if all attractions charged the brokers above the established price. The witness finally modified his statement by adding that "I know it is being done in Chicago right now. I know that it is being done right along, but to what extent I do not know."

Mr. Nance did what might be termed "doubling in brass" before the committee. Earlier in the day he had appeared in behalf of the automatic piano manufacturers asking that the five percent tax on coin-operated machines and devices be removed. The tax was characterized as a burden to the manufacturer and retarding the sale of the automatic pianos.

The committee was shown that but \$390,549 was derived during the last fiscal year from this tax and Mr. Chindblom, of the committee stated that the tax being such a small source of revenue should be gotten rid of.

Tickets En Bloc

By Drama League

Chicago, Nov. 10. The Drama League of Springfield, Ill., which operates the theatre there, sells a family ticket for all five of its regular season's productions. This ticket costs \$2.50 and entitles all members of one family, regardless of how small or how large the family is, to each of the performances en masse.

Miss Kopernak's Attachment
Galina Kopernak, legit actress, filed a \$1,200 attachment in the New York Supreme Court against Paul M. Trebitzsch, who produced "The Four-in-Hand." Miss Kopernak's claim dates back to that flop production of 1924, when Trebitzsch, following correspondence and interviews with the Equity counsel, pleaded poverty and insolvency, but pleaded himself to make good the indebtedness from any sums later accruing to him.

Miss Kopernak sets forth that Trebitzsch has assigned his interests to Sol Beringer and fears he may be able to sidestep his creditors. She points out that Trebitzsch won a \$1,000 judgment in another suit against a production composer and wants her \$1,200 from that source of income.

"SOME DAY" CAST CHANGES

The musical, "Some Day," is still undergoing cast changes during its run at the Olympic, Chicago. Russell Mack has replaced Charles King in the Gloria Foy steps out next week.

Elizabeth Hines may go into the Foy role if negotiations are clinched this week.

Two Stage Magazines

Two new magazines devoted to the stage and pictures made their appearance last week, one titled "Stage and Screen" and published by a Scranton, Pa., publishing house. The other is called "Stage and Foyer," issued by H. Townsend Melbourne, who has published "Melbourne's Plays and Players" annually for two years.

Melbourne's monthly magazine sells for 50 cents a copy. Its best feature is the printing, handsomely done with much gold stuff included. The publisher is down as director of the enterprise, while Walter R. Wiley is named as editor. Its dramatic reviewer will apparently be Irving Mechvolsky, a copy reader on the New York "Mirror," formerly assistant to Rudolph Valentino. A mail critic of that sheet, Mechvolsky is down as a contributing editor. Among others named in the same capacity are Hubert Glennon, Condon, Barney Pagan, Irving Strauss, opomist; Walter Kingsley (the K-A press agent), and a long list of others more or less unknown to show business. Advertisement is carried in by some legit players and also by the Keith office, which contributed four separate ads. The policy apparently will be critical and the publication, if as many pictures as possible.

Paul Bonwit, "Angel"

Paul J. Bonwit of Bonwit-Teller Co., the smart Fifth avenue department store, "angelled" two John Cort productions this season, according to papers on file in the United States Supreme Court, but failed to make good part of the losses as agreed upon. Bonwit held a 20 per cent interest in "Suzanne" and was to share in profits and losses to that extent. He also agreed to defray 10 per cent of the losses or collect an equal percentage of the profits in "The New Galantry."

With both coming to a premature end, Bonwit is being sued for \$2,551.80 as his share of the losses on "Suzanne." He is admitted to have paid \$1,000 on the \$3,551.80 pro rata. Bonwit's loss on "Galantry" is estimated at \$170.34.

Cort is suing through an assigned George McElroy.

Duncan's Record Draw

Chicago, Nov. 10. The Duncan Sisters on tour have been grossing sensationally in some towns, usually reaching as dead heat. They did \$23,000 in Cincinnati; \$26,000 in Cleveland; \$24,500 in Detroit; \$47,000 for two weeks in Pittsburgh and Milwaukee, as much a burg as they are in the middle west for road attractions, the sisters got \$24,000, probably a record for a show in the Wisconsin metropolis.

SYLVIA SEVILLE HURT

Syracuse, N. Y., Nov. 10. Sylvia Seville, of "Rose-Marie," was severely injured last week at the Welting, where the show was playing.

The sufferer gave in with Miss Seville suffering a broken ankle and badly injured hand. She is at the Syracuse hospital at present but hopes to be moved to the home of her sister at 12 Shadel avenue, Toronto.

HERNDON'S "DAY LADY"

Richard G. Herndon has taken over Samuel Shipman's new one, "The Day Lady," from the International Playhouse, Inc. Mary Newcombe will be retained for the leading role while the piece goes into road in two weeks.

Miss Newcombe had been under contract to the International Playhouse having appeared in its initial production, "Bridge of Distances," at the Morosco, New York, several weeks ago. The latter company waived its contractual agreement so that Miss Newcombe could appear in the Herndon production.

Nancy Welford in "Kitty's Klees"

Los Angeles, Nov. 10. Thomas Wilkes has placed Nancy Welford under contract when she closes next month in "No, No, Nanette."

Wilkes will star her in "Kitty's Klees," musical, adap. from "Little Miss Brown" by Otto Harbach.

Petrova Nicked \$7,500 in

Plagiarism Suit—Appeal

Olga Petrova just can't understand it—W. H. Roberts, an Englishman, sued her for \$35,000 for an alleged piracy of his play which he submitted to her in about two years before she produced "White Peacock." A jury before Justice O'Malley, in the New York Supreme Court gave Roberts Monday a verdict for \$7,500.

What Petrova can't understand is the amount of the verdict—if she did, why not \$35,000 and how could a jury reach the figure of \$7,500, whether she did or didn't. Petrova will appeal the verdict through her counsel, Judge Nash Rockwood.

On the final day of the trial Rudolph Valentino appeared on the stand, called by the defendant, to tell what he thought about the story of "Blood and Sand."

The only thing Petrova has forgotten to figure in the infringement action is that she received about \$150,000 worth of free publicity.

The defense contended that "La Rubia" was taken in idea from Ibanes' "Condon." It was because of the Ibanes angle Valentino was pressed into service on the witness stand, the sheik having appeared in the film version of "Blood and Sand."

Petrova and Valentino as a stellar attraction pucked the court room and the audience was not without its reward. Valentino's bowing courtesy to Petrova and his gestures at kissing her hand satisfied the frills. Petrova's flock of Paris sarisorial scenery was another highlight to relieve the weighty legal issues.

Huntley in Revival for Canadian Tour

Toronto, Nov. 10.

G. P. Huntley will star in a Canadian tour of English musical comedy successes, "The Little Maid." The show is now in rehearsal. Others in the cast include Marie Hancock, formerly at Daly Theatre, London, and Sheila Hayes.

Capt. M. W. Plunkett is the producer and the show opens on Nov. 13.

Ann Brunough Masked; Face Burned at Home

Ann Brunough, leading woman with Lewis's 7th Avenue stock, New York, was forced out of her company last week and confined to her home suffering from burns about the face. A gas range back-fired while the actress was preparing to use it in her dressing room. A physician summoned said that the burns were not deep and would not leave scars.

Miss Brunough played the Monday night performance in "A Fool There Was" with her face masked and without facing the audience. Another member of the company played the role the remainder of the week.

"Puppy Love" Again

"Puppy Love" will again reach the boards under the direction of Anne Nichols. It was tried out last month but recalled after being announced to open at the Sam H. Harris theatre. The show has been scheduled and it will open out of town Dec. 14.

Miss Nichols has accepted another show for production in January. It is "Howdy King," a comedy by Mack Swan.

Chicago Treasurers' Ball

Chicago, Nov. 10.

The Treasurers' Club held a get-together meeting at Lindy's Restaurant, 1010 North Dearborn, last night at the Sherman Hotel, Feb. 10. The meeting, presided over by Doc Wilcox, heard the reports of Secretary Louis Wickman and Treasurer Gene Wilder.

Alderman Bert Cronson was chosen to succeed the late Leon Berezniak as attorney of the club.

MINNEAPOLIS BUSINESS

Minneapolis, Nov. 10. Legitimate shows, hitting this city, haven't reported any exceptional returns.

The production of "The White Cargo" at the Metropolitan for a second week, the house is holding its first money-getting card of the season.

"Charlot's Revue" Has "Diamond Horseshoe" Premiere; Selwyn Studded with Big Names

The premiere of the second "Charlot's Revue" at the Selwyn last night (Tuesday) was regarded as "the" Broadway first night of the season. Patrons of the theatre, society leaders, titled English folk, bankers and publishers comprised a list of "names" that compared with the opening of the Metropolitan opera's season.

There was no price limit set for belated seekers of first night tickets. One broker was offered \$200 for a pair of tickets but was unable to deliver. Monday an offer of \$100 was made at the box office, equally unsuccessful.

In Andre Charlot's box were Sir Robert Peel, husband of Beatrice Lillie; John MacGregor, the Scotch millionaire who sold his "Sikho" castle to Andrew Carnegie some years ago, and Lord Murray, a close friend of the Prince of Wales.

John Whelan, head of the United Cigar stores, with his wife and party occupied another box. Paul Block, publisher of the "Pictorial Review" and many other publications, was host to a box party of eight persons. Elsie De Wolf also entertained a box party, as did W. C. Durant, the motor car magnate.

From Europe for Premier

In the audience was Fay Compton, the English actress who recently quietly withdrew from "The Man With a Load of Mischief" in London. Arthur Beggs, a close friend of the show's stars—Miss Lillie, Gertrude Lawrence and Jack Buchanan—came from Paris to attend the premiere. William Fawcett, a wealthy Englishman, came on from London, accompanied by a party of eight, for the event.

Otto H. Kahn, the banker, had six in his party. Lee Campe, a Wall Street figure, entertained a party of eight. Conde Nast, publisher of "Vogue" and "Vanity Fair," had six guests, and Frank Crowningshield entertained four. Herbert Swope, managing editor of

the morning "World" had a party of six on the front row. Ralph Pulitzer, publisher of the "World," entertained an equal number.

The Wall Street Present company included Jules Bache, Barney Baruch, Richard Davidson, Charles H. Frohott.

Society was further represented by Robert Goelet, Mrs. Jerome Napoleon Bonaparte, Harry Constant, Harry Payne Whitney, Mrs. Barrington Moore, H. D. Pont, B. C. Hoppert, Mrs. Forsythe Wickes, Mrs. Helen E. Wharton, George Roosevelt, Richard Lyre and Mrs. Fred Greenbaum.

Prominent in the assemblage were Percival S. Hill, president of the American Consulate General; John Glynn, son of New York's former governor; Henry Sell, publisher of "Harper's Bazaar." The theatrical and film world were well represented by Constant Tassie, Messmore Kendall, Gilbert Miller, Sam H. Harris, Arthur Hopkins and Adolph Zukor. At least two members of the bench were present. Henry McAndrews and Justice Ingraham.

The company had a stormy passage, the trip across taking 12 days. Because of the delay the out of town opening in Baltimore was set for Monday. The show opened at a matinee, however, was played Friday and Saturday, and in five performances the gross was \$17,000. The scale was less than that in New York, \$2.00 being top at Baltimore with the matinees at \$2.20 top. The date was played to capacity, drawing a considerable number of patrons from Washington.

This week "Charlot's Revue" will play three matinees, with an extra performance to be given Friday for professionals. The regular \$2.50 scale every night at Baltimore. The English revue gave the professional showing at midnight, but voted against the late performance this season.

Arlen's "Cavalier"

Michael Arlen will dramatize "The Cavalier of the Street" episode from his novel, "Those Charming People" at the instigation of A. H. Woods with the stage version scheduled as a starring vehicle for Lewis Sherman. Sherman recently tried out Achmed Abdullah's "The Passionate Prince" under the management of Carl Reed, but that one was dropped temporarily after two weeks on tour.

Fund's Disbursements For Oct. Leave Deficit

At the monthly meeting of the Actors' Fund, held Nov. 8, it was reported that during October \$15,328 had been disbursed. The amount included an item of \$813 for the maintenance of the Actors' Fund Home on Staten Island, with the remainder spent for general relief.

Total receipts for October were \$18,000.

There are 35 guests at the Home at this time. Over 200 ill and disabled were cared for last month outside of the Home.

The monthly meeting discussed ways and means of increasing the Fund's income to meet its expenditures.

CARTOON INJUNCTION

A Federal Court injunction suit has been filed by King Features Syndicate, Inc., the Hearst papers' syndicator, against the Ashtabula, Ohio, cartoonist, Louis Walcott, for infringing on the "Spark Plug" statuette.

King Features charges patent and copyright infringement on the William DeBeck cartoons. It is exploiting for a 10-year period from 1922.

MILTON ACCEPTS DODD'S PLAY

Robert Milton has accepted a new play by Lee Wilson Dodd and will begin rehearsals shortly. The piece is to be done by the firm of Milton, Inc., which takes in Messmore Kendall and Arthur Horneblow, Jr., as well as Milton.

Dodd's latest is a melodrama. It may have Blanche Bates as the star.

Sothorn on Road;

"Salvage" Succeeding

"Accused," the E. H. Sothorn vehicle current at the Belasco, New York, will go on tour in about six weeks, the route laid out covering nearly every state in the Union. The play was scheduled for eight weeks in New York but has been doing profitable business and was given three additional weeks. Sothorn is playing "Salvage" with Genevieve Tobin starred, will follow in at the Belasco.

The main purpose of producing "Accused" was to provide Sothorn with a touring vehicle and accordingly, the tour was mapped out for many months before the show opened here, the cream of the time being allotted. Upon the show's opening in Washington to \$16,000, Belasco was certain he had a touring proposition capable of making more than if he kept the show in New York.

"At the Curtains" Liked

New York, Pa., Nov. 10. Wagenhals and Kemper opened their new play, "At the Curtains," here over last week-end, and it opened.

The new show, opening in New York Nov. 16 at the Maxine Elliott, is of the mystery type. At its premiere here in the Orpheum the audience stood and applauded for five minutes the curtain's fall, the usual proceeding in a city where important first nights are rare.

The cast is headed by Ralph Morahan and holds Hope Down, Bruce Evans, Louis L. Louns, Louie Walker, Ashley Cooper, George Pauncefort, Sydney Booth, Walter Pauncefort, Leona Hinghart, Marjorie Wood, Walter Gilbert, Jay Fasset, Joseph Burton and John Shorkey. Arthur Goodrich and W. F. Payson are the authors.

Goodrich's previous play of importance was "So This is London."

"BUMS, INC." NEW PLAY

Success of Maxwell Anderson's "Out of Looking In" has inspired Evans, hobo play, drama, in which Spark Sparks and Howard Lindsay are the authors, with the latter also figuring as producer. The piece is to be given production next week.

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 (12nd week). Election day business disappointing, virtually no contests in New York; "Abie's" rated much better than many others; played nine performances to \$13,000.

"Accused," Belasco (7th week). Average business during October around \$12,000; last week trade somewhat bettered through holiday though no extra matinee; considered good for serious play.

"Antonia," Empire (4th week). Run status not established; last week business climbed \$3,000, being \$13,000; J. M. Cowl mentioned to follow but may go into another house.

"American Born," Hudson (6th week). No doubt that person's appearance of George M. Cohan real draw and should hold up well; being as he carries a record; about \$14,000 last week (no extra performance).

"Applesauce," Ambassador (7th week). Getting good business; theatre parties, including takings to \$11,000; looks nearly shot from house of this size; maybe \$5,000 last week.

"Arms and the Man," 49th St. (9th week). Show revival has drawn splendid business and ought to hold up until next week; last week in nine times bettered \$12,000; small house.

"Arlitz and Models," Winter Garden (1st week). Rated as one of the best reviews ever from Shubert's and continues to fine; rated; business second only to "Sunny"; \$23,000.

"Big Boy," 4th St. (20th week). No added matinee last week, Jolson refusing to sing; last week eight times weekly; business stable at \$23,000; another three weeks to go.

"Daddy and the Man," Longacre (8th week). Boosted scale (\$3.30 top) helping because of agency work on lower scale; extra matinee last week went to \$15,000.

"Lighted Hour," 42nd St. (1st week). Lighted hour, dark two weeks; successful revival of last season brought back from road many as stage play; while Actors Theatre readies new production.

"Management Expectations," Beck (10th week). Management expects to continue run well into winter; extra advertising because of addition of star name; business responded to \$20,500.

"Charlotte's Revue," Selwyn (1st week). Round-out entrant of week; much interest manifested in English revue; opened Tuesday at \$11; regular scale \$5 top.

"Cred's Snatchers," Music Box (10th week). One of few attractions to materially benefit by election day; in nine performances, nearly \$23,500, following Columbus week.

"Crazy Wife," Morosco (5th week). Took encouraging jump last week when hit around \$12,500; extra matinee election day helped; looks to run candidly to \$15,000.

"Dearest Enemy," Knickerbocker (9th week). Well liked operetta; exciting scenes; always keeping above stop limit; not reaching real money rating; \$12,000 to \$14,000. Good fight being made by show to break record.

"Easy Come, Easy Go," Cohan (3d week). Played nine performances; while matinee not especially big, ended week at capacity gross, going to \$15,500; that establishes record. Owen Davis place as extra money show.

"Florida Girl," Earl Carroll (2d week). Fair break from review; with cut week; getting all matinee shortly after premiere; fair indications for musical at gross around \$16,500.

"Garrick Gaieties," Grand (2d week). Theatre Guild keeps young players attraction through fair; extra matinee last week made count about \$5,000.

"Gay Paree," Shubert (13th week). Two weeks; takings after another \$22,000 and \$23,000 lately; "Fraser" will follow in with Marjorie Farrar, Gaiety.

"Hamlet," Hampden (6th week). Hampden-Barrymore card reported; good moderate trade and second attraction; Hampden's subscription season due soon.

"Hamlet," Booth (1st week). "Hamlet" in modern clothes, offered by Horace Liveright; same idea in London well regarded; opened Monday.

"Hot Fever," Maxine Elliott (6th week). Final week. English comedy never drew real money, although author's (Noel Coward) name used in advertising because

of success of "Vortex"; average, \$5,000.

"Is Zat So?" Chanin's, 46th St. (4th week). Enacted off in last three weeks and, without making money, may move to smaller house next month; nine performances to date; about \$12,500.

"Kosher Kitty Kelly," Daly's, 63d St. (4th week) (second engagement). Reported getting plenty of trade from cut prices; business thus far surprising for repeat; \$5,100, better than first engagement; \$6,000 from "Joe's" alone.

"Laff That Off," Wallack's (3d week). Next show opening Monday last week; moderate trade with indicated price \$6,000 to \$7,000.

"Louisiana," Cosmopolitan (4th week). Though not pulling amazing business to Columbus circle still making some money; last week about \$2,100; listed until holidays.

"Lucky Sam McCarver," Playhouse (4th week). Final week; play well rated; some mistakes apparent; around \$6,000; "Somewhere East of Gotham" retitled "Twelve Miles Out" next week.

"Made in America," Ritz (5th week). Moved from Cort Monday as stopgap; with reported guarantee \$10,000, which is about equal takings; "Gay Paree" due here from Shubert soon.

"Mandrill," 48th St. (8th week). Fared rather well at election, but not capacity; takings estimated around \$12,000, which should mean enough profit for intimate musical.

"Naughty Cinderella," Lyceum (1st week). Since Dordoni on road for some weeks, very well received; averaged \$14,000 to \$15,000 out of town.

"No, Nanette," Globe (9th week). Extra matinee for first time last week sent gross to \$31,000; some skepticism about Broadway engagement because of road companies, but has drawn capacity to date.

"Outside Looking In," 39th St. (10th week). Moving up from Villard last week, with results not as good as expected; at about \$3,000 last week; takings considerably over downtown figures.

"Princess Flavia," Century (2d week). Shubert's have produced another comedy operetta; action and costumes rated exceptionally rich; second string reviewers took show as most favorably and sure of big business for time at least; started at \$35,000.

"Ragtime," Imperial (63d week). Final week; extra matinee; takings were \$26,000, under early fall pace; scale revised downward; \$5 top.

"S-and-a," Apollo (21st week). Final week; first of summer revues to leave town; grosses ran under \$10,000; extra matinee; "Stella Dallas" follows Monday.

"School for Scandal," Little (4th week). Has been taken under rental for eight weeks; gross, probably lasting that long, although producers are reading reviews and are disappointed.

"Stolen Fruit," Eltinge (5th week). Strong matinee draw counted in gross; takings to above \$11,000 mark; not among leaders, but looks like good money-maker.

"Student Prince," Johnson's (50th week). Maybe entrance of "Princess Flavia" at Century, but business here: reported distinctly over \$15,000; extra matinee play.

"Sunny," New Amsterdam (8th week). Jilted over \$47,000 last week; extra matinee; running in gross; Broadway in gross and strongest netting call.

"The Carolinians," Sam H. Harris (2nd week). Not very well rated; bleat cast; costume show in need of fixing; opening pace quite moderate; \$7,500 or so.

"The Enemy," Times Square (4th week). Channing Pollock's war drama again new; gross, though capacity pace not indicated as yet; extra matinee, for gross over \$12,000; mostly box office trade.

"The Glass Slipper," Guild (4th week). Theatre Guild's first production this season not as highly rated as some other efforts from this source; subscription list; Shubert's winter in gross at about \$14,500; nine performances next week.

"The Girl in the National," 25th week. Moved here from Selwyn Monday and may extend until first of the year; no extra matinee last week; takings credited about \$11,500.

"The Green Hat," Broadhurst (3rd week). Final week; performances last week with demand claimed as big as ever; probably best profit maker on list and biggest gross

ELECTION HURT FRISCO; "GLORY" ON RUN, \$11,000

Two Stock Shows Got \$5,000 and \$6,000 Last Week—
"Wildflower," \$5,000

San Francisco, Nov. 10. Election hurt the legitimate theatre to some extent. "Wildflower," at the Columbia ends this week, followed by a local production of "Tangerine," produced by Ralph Pincus. "Glory" will end Nov. 14, to make room for road show bookings.

President (Nov. 10). "The Beat People." Box office still pretty busy \$5,000.

Alcazar (25c-\$1.25). "The Goose Hangs High" 2d week, stock. Business not up to normal, \$6,000. "Curran" (25c). "Wild Price Glory" still on everyone's tongue as hit of town. Will stay another week, \$11,000.

Wilkes (\$2.50). "Little Nellie Kelly," 2d week. (Gross wired second engagement). "Wildflower," Columbia (\$2.50). "Wildflower" going out this week. "Tangerine" next by same cast. Fifth and last week, \$5,000.

getter among non-musicals: \$28,000.

"The Jazz Singer," Cort (9th week). Surprise hit which built from \$9,000 to capacity moved here Monday from the extra matinee last week sent gross to around \$15,500.

"The City Chap," Liberty (3rd week). Slightly better ticket sale and management, counting, on steady improvement; a local rated good laughing show; around \$12,000. Changes and reduction reported in show's cast.

"The Kiss in a Taxi," Bijou (12th week). Extra matinee for first time week though business went up; estimated around \$5,000; good score in this moderate capacity house.

"The Last of Mrs. Cheyne," Fulton (1st week). Charles Dillenchamp produced this new Frederick Lonsdale comedy with the Claire starred; well regarded out-of-town; opened Monday.

"The March of a Lady," Mischief (1st week). Last Saturday after playing two weeks; highly rated English comedy could not better than "Made in America" moved in from Cort.

"The Pelican," Plymouth (8th week). Final week; English drama will average over \$9,000 first month, then eased off; light for star attraction; "In the Garden" next week.

"The Poor Nut," 48th Street (29th week). Appears to have been slipping of late; got \$3,000 week before last; extra matinee; may come back, however; \$11,000; Casimo (2th week). "The Vagabond King," Casino (2th week). No doubt about having good agency call and high price at the opera.

"The Vortex," Henry Miller (9th week). Based off somewhat from "The Vortex" picture; business, takings for English comedy-drama still keep it among best of non-musicals; \$15,500.

"The Charm of a People," Gaiety (6th week). Prediction show was matter of star (Cyril Maude) and English girl (Dorothy Gwynne) stunted as yet; business as good as even; last week nearly \$20,000 in nine performances.

"They Knew What They Wanted," Klaw (51st week). Final week; show goes to road under management of Sam H. Harris, with Richard Bennett and Pauline Lord leads; house dark week, then Tuesday, 4th week; "The Lion and the Lion" and "The Man of Destiny" (double show bill).

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BOSTON SPOTTY FOR LEGS; JANIS SHOW FELL \$21,000

"Miracle" and "Cocoanuts" Doing Capacity—Swift Changes of Attractions Happening in Other Theatres—"Weeds" Building Up but Going Out

TYLER REWAL DRE IN \$21,000 AT PHILA.

Light Improvement Noted Last Week—"Follies" Got \$34,000

Philadelphia, Nov. 10.

Small but encouraging improvement in the town's legit business last week. "The Follies," after disappointing first week and a couple of off night early last week, finally got into its stride at the Fort. The management, claiming better than \$34,000, an increase of over \$1,000.

"School for Scandal," Geo. Tyler's revival, also registered a gain at the Broad. It was decided Wednesday to insert an extra matinee Friday, because of the big afternoon show, which the management, claiming better than \$34,000, an increase of over \$1,000.

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Boston, Nov. 10.

The legit business last week was a bit irregular but with the tendency downward. None of the four houses built up to such an extent as any startling pace, with only "The Firebrand," out of the picture the first week.

An illustration of how spoty things were in the Elsie Janis show, "Fuzzies," getting \$10,000 less last week than it did the week before, and it did not take up the final week, leaving the Colonial dark this week, awaiting the arrival of "Singing Stones."

On the other hand, the Marx Brothers in "The Cocoanuts" at the Tremont, built up to such an extent they were a complete sell-out during the week and got an extra week's time because of it. They were originally booked in here for three weeks, with the coming of "Scandals" put back a week.

"The Miracle," at the Boston Opera house, also did capacity last week, which was the first full week the show had here. It will run four weeks in "The Irish Rover" also did big trade and is averaging \$18,000 weekly.

Several of the shows that opened here last week are due to go out at the end of this week. The Pat Rooney show, "Daughter of Rosie O'Grady," is due to go out at the end of this week. The "Miracle," at the Plymouth, and "Weeds," at the Hollis, others.

"Artie and Models," due into the Majestic to replace the Rooney show and because of the extra week given "The Cocoanuts" at the Tremont, this musical will have a week's start on the "Scandals."

"The School for Scandal," with the all star cast, is due into the Hollis to replace the Rooney show. "The School for Scandal," which ran there for six weeks to surpassing success.

One of the features of the business at the Boston houses last week was the opening of "Weeds," at the Hollis. While the show grossed under \$3,000 for the week it built up in strength and is being widely touted here as promising. It had its premiere in this city.

Last Week's Estimates
"The Grand Duchess and the Waiter," Park (1st week). In final week. Show Off, \$42,000.
"June Day," Wilbur (2d week). Opening week got \$11,000.

"The Daughter of Rosie O'Grady," Majestic (2d week). Did \$13,000. "The Grand Duchess and the Waiter," Park (1st week). Opening week got \$11,000.

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DIGEST OF FAMOUS PLAYERS' LASKY IN FEDERAL TRADE COMMISSION'S INVESTIGATION

(To be completed in three installments in Variety)

FIRST INSTALLMENT

By **HARDIE MEAKIN**

Variety's Correspondent at Washington, D. C.

Specifically denying every charge of the Federal Trade Commission, which charges undue "bundling" 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, Famous Players-Lasky, New England Theatres, Inc. (formerly Black New England Theatres, Inc.), Southern Enterprises, Inc., Adolph Zukor and Jesse L. Lasky filed a combined brief, Nov. 2, in answer to that of the Commission's counsel, in which an order is asked directing F. P. and the others named to divest themselves of all theatre-owning interests.

The F. P. brief consists of two volumes. The first, constituting 543 pages, is the "Statement of Facts"; the second, numbering in all 91 pages, is the picture interests' "Argument."

This digest of the F. P. brief will be in three installments. The purpose is to have the picture interests' side presented practically simultaneously with the hearing scheduled for Tuesday, Nov. 2, 1937. To make this possible it was necessary to have this installment of much greater length than those of the digest of the "Digest of the Government's

amner's report and the brief of Commission's counsel, this issue stands out as the issue of the case."

VOLUME I.

STATEMENT OF FACTS.

"We urge the Commission to read this (Statement of Facts) carefully, for, as we will point out in the brief of our brief, both the Examiner's report and the brief of Commission's counsel are inadequate and inaccurate.

"Therefore, in no other way than by reading this statement of facts can the Commission learn the basic facts of the case."

DEFINITIONS.

Various trade terms defined. These include "Bicycling," "Block," "Block Booking" (which would be better termed "block selling"), "Booking," "Distributor," "Exchange," "Exhibitor," "Feature," "First Run," "Franchise," "Group," "Key City," "Legitimate Production," "Legitimate Theatre or Legitimate House," "Motion Picture Season" (Aug. 1 to Aug. 1), "Negative Film," "Neighborhood House," "Positive Film," "Pre-Release," "Producer," "Reel," "Release," "Release Date," "Repeat or Subsequent Run," "Road Show," "Screen," "Screening," "Second Run," "Shed-up-up or Western," "Shooting Gallery," "Short Subject," "Star," "Star Series," "Store Show," "Sub-franchise" and "Tab."

II.

PHYSICAL ORGANIZATION OF SUCCESSFUL PICTURE

"The motion picture industry is still in its infancy." Action pictures first developed through the rapid turning of a series of cards within a cabinet. Shown in penny arcades, prevalent particularly in poorer sections of the large cities up to 1910.

"Messrs. Adolph Zukor and Jesse L. Lasky were among the first to see the possibilities of the motion pictures in an entirely different field than that in which they began and the necessity of elevating not only the standards of the pictures themselves but of all the processes and of the personnel from the beginning of manufacture to the conclusion of exhibition."

Industry in period of experimentation up to 1918, at which time "the character of the product had measurably reached present standards."

In 1924 total estimated admissions to picture theatres aggregated \$400,000,000, with the total film rentals reaching \$155,000,000. "Naturally, this growth has brought with it a corresponding increase in the number of exhibitors of many of those who were prominent in its early stages, coupled with the essentially temperamental character of the business, has made for intense and bitter competition. Today, however, the industry is approaching stabilization and its larger units have attained a position fairly comparable to that of other industries in other lines of business."

"No one engaged exclusively in one of the three branches of the industry—production, distribution and exhibition—can be in competition with one exclusively engaged in any other of these three branches. Two classes of motion pictures—entertainment and educational, F. P. has produced but few. No new produces pictures designed only for entertainment. "Most prominent producer in the educational field is Educational Pictures, Inc."

1.—PRODUCTION.

A.—Specialization of Organization.

A study of the organization maintained by the larger companies will "conduce to a better understanding of the present case, and it is believed show the major reasons both for the success of Famous Players-Lasky Corporation and for the failure of many of the producers and distributors whose complaints have made up a large part of the Commission's testimony."

The Editorial Department. The Studio. Director is "responsible for merit or lack of merit." Directors have come to mean as much to the public as stars. F. P. maintains two studios, one in Hollywood, the other in New York City. Sixty-five percent of its armament (Famous Players) pictures produced at the Hollywood studio.

Art, property, electrical, casting, costume and photography departments outlined. Process of bringing out the completed picture. "All this work is done by people who are thoroughly experienced in their respective lines of work. Sixty-five percent of its armament (Famous Players) pictures produced at the Hollywood studio."

"Experts and tactful executives are necessary."

"The Triangle Company, which in its day had the three most prominent directors—Griffith, Ince and Sennett—and many of the most popular stars, including Fairbanks, is a conspicuous example of the inability of these temperaments to function successfully without such business management."

Those testifying that F. P. had virtual monopoly in 1917 meant to state: "That that corporation was predominant in the production of pictures of excellent quality because it then possessed the best existing talent for writing, directing and producing, and the best of the industry and the executive and dramatic skill and tact of Messrs. Zukor and Lasky."

"The production of 'The Covered Wagon' is given as a 'concrete example of the operations of the production department.' Detailed account of how this picture was made and the expenditures incident thereto. Cost of pictures has advanced since early days of industry. In 1912, average cost was \$3,000, while 'The Covered Wagon' was \$90,000. 'Average cost of the ordinary feature picture during the past two or three years has been about \$200,000.' Exceptional cases cited: 'The Ten Commandments' at \$1,000,000; 'The Thief of Bagdad,' \$2,000,000. 'Increase of cost due to intense competition.'

Although the number of persons attending motion pictures is constant, there is no constant demand for any particular type of picture. "To this statement there is one exception: some stars are so well and favorably known that no matter who produces their pictures, the exhibitors are eager to obtain them." Mirry Pickford, Charles Chaplin and Douglas Fairbanks, "who produce pictures distributed by United Artists Company, are the outstanding examples."

Theatre department of F. P. has frequent conferences on the public trend in pictures. Results of these conferences are reported to executives and directors.

B.—Advantages of Specialized Organization.

"The production of the modern motion pictures is a highly complicated process requiring in the execution the best efforts of numerous minds with training and experience in different lines."

A small organization does not permit of intensive specialization. They will not attract specialists. They lack permanency.

A large organization does not place limits on use of "artistic or dramatic facility." This in connection with the testimony of J. D. Williams of First National, whose watchword, particularly in his discussions with stars and directors, being elimination of "factory methods of production."

Further advantages of large organizations in keeping down overhead. "A small producer manufacturing a limited number of pictures per year, with such an enormous overhead as outlined except at great expense, as in the case of the Pickford-Fairbanks studio, of a tremendous overhead cost for each picture."

Rumors have exaggerated profits. Lists companies of sufficient size to keep down overhead referred to above. Makes the list a lengthy one. "The list is such an enormous one that it is difficult to compile such companies to obtain satisfactory showings, with except only statements of Miss Pickford and Mr. Fairbanks, who on direct examination was completely disproved if only by the statistical material produced by them on their cross-examination."

As to those not able to secure first-run showings for their pictures

(Continued on page 29)

FIERY FRENCH DESIGNER OFF M.-G. LOT

R. de Tiroff Erte Leaves Studio—Imported 9 Months Ago

Los Angeles, Nov. 10. Roman de Tiroff Erte, French fashion designer, whom Metro-Goldwyn imported about nine months ago from Paris to head its new costume designing department at Culver City, is through. He will shortly return to his native land.

It seems as though during the past two months Erte has not been getting along so well with the studio officials. They did not seem to care for the manner in which he did his work as it was not performed in the speedy way required of their various department heads. Erte also could not get along with the various stars on the lot. He drew some sketches for costumes that Lillian Hellman was to wear in "La Boheme." Miss Glad did not like them and told him so. The manner in which she spoke offended the French designer and words followed.

It is said Erte did not like the idea when several months ago the studio was placed as business head of the wardrobe and costume department. When two other people were brought into the department to aid him, the French designer decided his duties at the studio would be limited.

EVANS AS AN ASH

Chicago, Nov. 10.

L. Burton Evans, former vaudeville single, has been engaged to head a stage combination that will dispense the Ash style of entertainment at the Newman, Kansas City. Evans will open Nov. 15 for six weeks with the usual option.

COUNSEL'S COMMENT

(Continued from page 1)

such an attack upon opposing counsel as is contained within the brief submitted on behalf of Famous Players-Lasky, in reply to the Commission's investigation of that picture concern."

"As most of my experience has been in the West, said Mr. Fuller to a Variety reporter, "I still apparently have much to learn of the eastern 'big game' way of doing things." Mr. Fuller added that the F. P. brief is "aimed not at the case against them but at the counsel who prepared it."

Referring to what he termed the "16 points" of the F. P. defense, Mr. Fuller stated "the 16 points will be answered in a way to win our case."

GREAT GUESSEER

(Continued from page 1)

staff, the rest of the men about the office were rather dubious regarding the statement and decided to check up. The checkup brought out that Ralph Bushman, son of Francis X. Bushman, who married Beatrice, had been in the picture since the arrival of the stork about that day.

Young Bushman when asked over the phone regarding the arrival of the stork, said that he would guarantee that it would arrive late on the afternoon of Nov. 3. Bushman called the Variety office on the morning of Nov. 3 and excitedly wanted to know whether the paper had gone to press as yet. Informed it had, before closing his telephone conversation said, "Don't forget the baby will arrive today."

The next morning Bushman again called and imparted the information that Betty J. Bushman had arrived as per schedule at 9 p. m. Nov. 3 and that his wife and her mother were doing very well.

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ADDITIONAL COMMENT UPON BRIEF SUBMITTED BY SAENGER AMUSEMENT CO.

The Saenger Amusement Co., Inc., and Ernest V. Richards, Jr., among the first to file a brief to the Federal Trade Commission's suit, flatly deny the government has jurisdiction in the proceeding against the Famous Players-Lasky Corp., and the many co-defendants in the theory that the conducting of motion picture theatres and booking thereof do not constitute interstate commerce. Legal authority is cited to support the defense that the Federal Trade Commission's complaint should not be entertained on the premise the booking of a film for a theatre is merely an intrastate personal service and no more interstate commerce than is the exhibition of vaudeville or theatrical performers. "The transportation of the film is only an incident; as much as the transportation of the actor or vaudeville artist, the lecturer, or other performer," to quote the Saenger brief. In support of this the theatrically famous Max Hart vs. Keith Vaudeville Exchange, Orpheum Circuit, et al. litigation is cited.

The Saengers' counsel, Charles Rosen and S. I. Herold, attack the allegation of conspiracy and monopoly, claiming no such issue is named in the complaint as against them and that even if monopoly were alleged, any unfair competition in the matter of the operation of the theatres and attendant exchanges is disclaimed; that the 60-day exhibition protection given the Saenger Amusement Co., Inc., by the various exchanges for the exclusive showing of the pictures leased to the Saenger circuit is entirely legitimate, required by the necessities of the trade; that the same is true as to the protection given by such exchanges to the suburban houses in New Orleans where the Saenger Amusement Co. books films; that the booking by outside exhibitors through the Saenger's exchange is legitimate and not unfair competition; that E. V. Richards' connection with the Metro Exchange is a personal employment and beyond the control of the commission as are the First

National and Warner film exchanges controlled by the Saenger Amusement Co.

"Exclusiveness of Pictures"

The Saengers argue that "the very nature of the motion picture, as of the theatrical business, is the exclusiveness of it" as their defense to the protection complaint. The high rentals in the commercial district of New Orleans necessitate a higher admission charge than in the suburban houses, and "it is clear that it cannot carry on its business unless a large measure of protection is given to it. If it is compelled to charge 50 cents in its theatres in the commercial district, it cannot do so if, on the same night or within too short a period thereafter, the suburban theatres can exhibit the pictures for 10 cents and 25 cents. The Saenger Co. is granted 60 days' protection in its theatres in the commercial district. This we submit is no more than fair. We submit that Section 5 of the Federal Trade Commission Act denouncing methods of unfair competition, cannot reach, and was not intended to reach, such a contract arrangement between producer and exhibitor, because there is nothing unfair in such an arrangement. . . ."

The Saenger Co. sets forth that it has bought and buys pictures from almost every producer excepting Vitaphone for a while and "this because Vitaphone refused to sell its products through the Saenger Co. to the theatres booked by the Saenger Co., even when those theatres requested it, and the Vitaphone Co. itself is now selling to the Saenger Co. and the exhibitors for whom it books. The prices in all cases are fixed upon exhibition values and arrived at by mutual consent."

For the rest, as reported last week, the Saengers contend that the company and Richards have taken the fight to Stephen A. Lynch and the Famous Players-Lasky Co., this being a strong point to disprove conspiracy, collusion and general sympathy with the other defendants.

Brief. In four installments published in Variety, with the final installment last week.

In presenting this digest no attempt will be made to "tie in" with the charges of the Commission in sequence other than in a general way and wherein the F. P. attorneys (whose names are not appended to their brief) have done so. In the general make-up, however, the same policy of following the various chapters will be adhered to.

Rights

In presenting its defense the picture interests base same upon two "rights":

The right of the manufacturer (producer) to sell his product (pictures) directly to the public through their own theatres; and

The right to present in any manner copyrighted product under the Copyright Act of 1909.

A highlight of the F. P. brief is the following contention:

"That wherein the counsel for the Government attempts to show that F. P. was endeavoring to stifle First National, its greatest competitor, counsel for the picture interests attempt to show that it was this same First National that was endeavoring to stifle F. P., its greatest competitor."

Turning first to the "Argument," the following appears: "This brief is written in defense of the right of the American mapublisher to sell his product directly to the public without the intervention of either wholesale or retail middlemen."

Continuing, it is stated that, "Stripped of all the innuendo of the Ex-

COAST BATTLE F. P. AND P. D. C.

"Road to Yesterday" Can't Find 1st Run

Los Angeles, Nov. 10. It looks as though there is a one-sided battle between Famous Players and Cecil B. DeMille with pretty much all the "war" on the side of Famous. That the first outward sign of conflict should break here came rather as a surprise, for it was expected that, taking the shape of turning down a booking for a DeMille film, it would have had its first shot fired in New York. It is just possible, however, that the events here had their origin in New York and the scene of execution purposely shifted to the west coast.

Frank L. Newman, who has the managerial direction of the three local Famous Players controlled houses, fired the shot which resulted in buying "The Road to Yesterday," the first of the personally directed DeMille productions made for Producers' Distributing Corp., this being followed almost immediately by the refusal of Jack Partington, who books the four F. P. San Francisco houses, to play the picture. This means that DeMille is virtually shut out of a first run in two of the most important movie cities of the west coast, although in Los Angeles it is possible for the picture to get into one of the smaller houses.

P. D. C. executives here believe that the turning down of the picture is in reprisal for their affiliations with the North American Theatres Corp. and its subsidiaries, which are running theatres in opposition to those controlled by the Famous Players-Lasky of Kate combination. They state that they were informed by F. P. managers that "they did not like the picture," while at the preview held here many of the producers termed it as one of the best DeMille had ever made.

Frank L. Newman informed a representative of Variety his reason for not booking the picture was because he had the room for immediate release, as his booking sheets are filled until March.

As a result the picture to get a first run here will be forced to play the new Miller house on Figueroa street, a combination vaudeville and picture house in a neighborhood section.

"The Road to Yesterday" was given a Broadway preview at Loew's Embassy Friday night after the regular performance of "The Merry Widow," with the press and trade invited.

At the home offices of P. D. C. in New York the refusal of who would comment on the refusal of the F. P. managers to book the production, John C. Flynn being on the coast at this time.

The Famous Players executives were at the Sales Convention of the organization at the Drake Hotel, Chicago, and did not return until today.

Saturday "The Road to Yesterday" had a dual world premiere opening at the State, Denver, and Paramount-Express, Salt Lake City. This was exactly 17 days after the picture had been completed at the DeMille studios on the coast.

\$720,000 Attachment

Cleveland, Nov. 10. Attachment for \$720,443.55 was served this week against George A. Harvey, 331 Hippodrome Building, and his brother, Albert J. Harvey, of Milwaukee.

The attachment was brought by David J. Bondy, of New York, through his counsel here, Marc Grossman. Bondy, it seems, was awarded judgment against the Harveys October 29 as a result of alleged breach of contract on the part of the Harveys in the leasing of a Milwaukee theatre.

On top of the attachment came a court order from Common Pleas Judge Alvin Pearson here to prevent transfer of stock of the Euclid-Doan Co. from Albert Harvey to George Harvey. Attorney Walter Karach was named receiver for the property of which transfer was enjoined.

PICTURE POSSIBILITIES CURRENT PLAYS ON B'WAY

"Young Woodley"—Unfavorable

"YOUNG WOODLEY" (Comedy—George Tyner—Hasil Dean—Belmont). Revolving about the routine of English secondary schools. Subject would have to be transplanted to America, action inserted and also comedy. Suggests that Owen Johnson's "The Varmin" and "The Tennessee Shad," novels of American boarding school boys and classics of the type, would be vastly more acceptable for screen presentation. "Woodley" series sex angle unsuitable for film story of such youthful characters. Johnson's stories have never been done in pictures. *Skp.*

"Laff That Off"—Favorable

"LAFF THAT OFF" (Comedy—Earl Carroll—Wallack's). Good program picture story here, not expensive to produce. The war angle would be an aid and the title sounds like a live one. *Ibco.*

"Florida Girl"—Lye and No.

"FLORIDA GIRL" (Earl Carroll—Lyric Theatre). As has been observed before, any facile scenarioist can dress up almost anything into a film script. Hence the qualification is sent in which would ordinarily rate as a decided "no" because of its thinness. But with the Florida real estate tie-up there's no telling if they mightn't start their own independent film producing company just to get over a real estate plug for their location. It's not likely anybody will actually pay money for the screen rights, however. *Abel.*

"The Carolinian"—Yes.

"THE CAROLINIAN" (Charles L. Wagner—Harris). This Sabatini story, while not so forte on the dialog and construction sides as a drama, is lively and adaptable for picture purposes, provided there isn't any objection to costume pictures. It is of the Revolutionary War period, and while the stage version is simply dressed, it might be elaborated into a spectacle without much trouble. The injection of some comedy might make it suitable for some athletic hero, for such a type should handle the lead. *Skp.*

"Naughty Cinderella"—Favorable

"NAUGHTY CINDERELLA" (Farce—Charles Frohman—Lycum). A light comedy story set in Paris and the famed Lido at Venice. There appears to be a good chance to evolve an attractive program release. Foreign settings and French costume creations would be essentials. *Ibco.*

"The Last of Mrs. Cheyney"—Favorable

"THE LAST OF MRS. CHEYNEY" (Dillingham—Fulton theatre). Attractive class film prospect, ideal as a starring vehicle for any of the younger feminine luminaries who register breeding and distinction as well as carry light comedy; also good juvenile male support, a British nobleman who is a sheik among flappers and grand dames, as well as strong assortment of minor parts such as a smooth butler-crook, a middle-aged lord in love, a set of merry blackmaller and an ensemble and atmosphere of British gentility. Should make at least as good a film as it does a play, and that is going a long distance. *Lair.*

Battle of Films and Acts in Newark

Newark, N. J., Nov. 10.

Fox's Terminal has changed its policy and with its stage enlarged is running two features and three acts of vaudeville. The bill this week includes "Thunder Mountain," "Parlanian Nights," Charleston Three, Alice Lawler, Xylophone Novelty. This is Fox's gun in the terrific battle for business in Newark this week. Not counting the Orpheum, which is running a colored house, and must cut in to some extent, there are 5,000 more seats to be filled in downtown Newark alone than there were last year.

So far they are not being filled. At one matinee recently one of the large houses held less than fifty people.

Burkan's Judgment for \$300

Los Angeles, Nov. 10. Nathan Burkan in his suit against Ann Luther for \$500 services rendered was awarded \$300 for legal services.

DIGEST OF F. P. BRIEF

(Continued from Page 28)

worthy of such showings, the testimony "as to the worth of the pictures was that of the producers themselves."

2.—WHOLESALE DISTRIBUTION.

A.—Importance of Novelty and Exclusive Character of Exhibition Rights.

"Motion pictures are especially valuable while they are new. The element of novelty is one of the most important factors in attracting the public to view them." Hence an exhibitor in a given territory must have the exclusive right for that territory. The early contracts gave exclusive territory for all time; now, however, it is protection for a certain period. Twenty exhibitors complained that F. P. gave protection to Loew, Keith, Fox and Saenger circuits. "The pictures were sold to these circuits because the company could realize a larger price." Period of "protection" varies. In New York it is but seven days, while in New Orleans it is 60 days.

B.—The License Contract.

Now existent uniform contract adopted by all is not unlike the first F. P. contract.

C.—The License Fee.

Cost of production of small relative importance in determining fee. "Film rentals are determined upon the basis of the value of each picture as a box-office attraction." Cost of handling the physical distribution, "whether the rental received from that theatre is \$7.50 or \$1,000," this cost is the same.

D.—The Exchange System of Distribution.

F. P. maintains 40 exchanges. System devised by Woody personally. Right plan. The distribution department of F. P. is the oldest and best as well as the most complete of any in the industry.

E.—Advertising.

Describes methods in detail. Outlines the "Glendale System," under

which a town was told it was a good town, but no Paramount (F. P.) pictures were being shown, and asking why. (Note: The Commission referred to this plan as "shock advertising.") "One of Commission's own witnesses, called to corroborate this fact, admitted he saw nothing wrong."

3.—RETAIL DISTRIBUTION.

Defining first-run houses and subsequent runs. First runs not necessarily in key cities. "The greatest contributing factor in determining whether or not a first-run theatre should be classified as first class is the showmanship of the man who runs it." Entertainment and picture is policy of such importance that in 1917 the picture theatres situated in the suburbs of Chicago were considered first class theatres in that city rather than the downtown theatres. Like conditions in other cities. Discussion of various methods of presenting pictures.

On September 1, 1924, there were about 18,000 motion picture theatres in the United States. Not all open all the time, however; from four to 15 performance of Chicago were considered first class theatres. Total paid admissions per week. In 1912 the investment in motion picture theatres in the United States estimated at \$120,000,000. On January 1, 1922, it had increased to \$125,000,000. Theatre construction in 1924 involved estimated investments of \$125,000,000.

"Experienced showmen estimate that under normal conditions operation of picture theatre cannot be conducted profitably on the basis of more than one theatre seat for every 10 persons residing in the particular zone conveniently adjacent to the theatre." Value of the legitimate theatre for first runs. "This custom on the part of producers has arisen because of the vital interest which producers have in the manner in which their motion pictures are presented to the public."

4.—INTEGRATION IN PICTURE INDUSTRY.

"During the last 15 years there has been a tendency in all industries for the sale of whose product they are to be sold to integrate into larger units of production or distribution with a diversified product and to eliminate or reduce the importance of the middleman."

From the very beginning of the industry, wholesale and retail distribution were frequently combined; "In fact, in the early days of the industry the two functions were clearly defined. Early days producers had no distributors and would exchange their pictures. From this system the present meaning of the word in the industry is derived. As revenue came from wide distribution, it was evident producer would not be satisfied with just the sale of a print. Delays into history to develop other combinations of production and distribution. First system of exchanges established by the General Film Company in 1919.

Retail distribution (exhibition) development is accounted for "because producers early came to realize that they were almost as vitally affected by the manner in which their pictures were exhibited to the public, particularly in the cities, as they were by the cost and efficiency of the wholesale distribution."

Cites how William Fox continued as producer and exhibitor. Fox now owns 35 or 40 theatres and has been acquiring them since 1915, when company was first organized. Universal likewise so mentioned with 19 or 12 houses. Vitaphone, Metro and Loew. The combine of Metro, Goldwyn and Mayer with Loew, Inc., an exhibitor, owning all stock. Loew, Inc., controls 340 picture theatres, and "forming, perhaps, the largest combination of production, wholesale distribution and retail distribution in the world."

Allied with the Distributors Corporation, subsidiary of United Artists, "has made practice of leasing theatres for the purpose of securing extended exhibition of the more important pictures distributed."

"Associated First National Pictures, Inc., offers the outstanding example of an integration of the three functions of the industry."

Cites numerous other companies engaged in the production, distribution and exhibition of pictures.

III.

CHRONOLOGICAL OUTLINE OF DEVELOPMENT OF FAMOUS-PLAYERS-LASKY CORP.

From the Incorporation of F. P. on June 1, 1912, carries the company through its various developments and acquisitions in the three branches of the industry throughout all sections of the United States. The final two days of 1912 and Dec. 31, 1912, set down as the dates upon which the stock in the Stanley Company of America and Saenger Amusement Company was returned to original holders.

IV.

DEVELOPMENT OF FAMOUS PLAYERS-LASKY CORP. AS PRODUCER AND DISTRIBUTOR

In 1912 there were about six companies in the field, with domination held by the General Film Co. In this same year there were 4,832 pictures produced, of a total length of 5,192 reels, of which the General Film Co. produced 2,507 pictures, of a length of 2,632 reels. General Film distributed for 10 companies—Pathe, Vitaphone, Biograph, Selig, Lubin, Edison, Kalem, Miles, Geo. Kleine and Imp, which in turn owned stock. Pictures were sold to exhibitors on a cash basis. Domination of General Film Co. continued until 1915, when decree of Federal Court dissolved the Motion Picture Patents Co. on a suit instituted by the Department of Justice.

2.—ORGANIZATION OF FAMOUS PLAYERS FILM CO.

Zukor conceived idea in 1912 of the production of films that would each run in the capital for a continuous day or longer. First picture secured by Zukor was "Queen Elizabeth" (French production), with Sarah Bernhardt starred. Incorporated F. P. on June 1, 1912, with Daniel Frohman as vice-president, director and one of the acting "heads" to secure theatrical stars.

In 1912 were producing about 20 pictures annually, with exchanges of General Film Co. closed to it. Litchman, general sales manager, made trip throughout country inducing more important exchanges to form a distributing system for F. P. productions.

3.—ORGANIZATION OF BOSWORTH, INC.

Organized on July 31, 1913, by Hobart Bosworth, picture actor. First to enter into contract distributing on personal basis. This with Hodkinson, then running the Progressive Motion Picture Co.

4.—ORGANIZATION OF JESSE L. LASKY FEATURE PLAY CO.

Incorporated Nov. 28, 1913, by Jesse L. Lasky and Cecil B. deMille.

5.—EARLY METHODS OF DISTRIBUTION.

"State right system, then in vogue, gave rise to numerous difficulties."

6.—PARAMOUNT PICTURES CORP.

A.—Events Leading Up to and the Formation of Paramount Picture Corp.

Bosworth could only get \$3,500 for "The Sea Wolf" for the entire state of New York. Hodkinson, in New York, entered into agreement for distribution of the F. P., Lasky and Bosworth product. Development from this conference leads to creation of five distributing-exchanges for entire United States.

B.—Contract of May 15, 1914, Between Paramount and Producers.

Paramount was to distribute 40 pictures a year—35 F. P., 24 Lasky and 20 Bosworth. Producers to get 65 percent; balance to Paramount, which was to distribute two pictures a week, or 104 in a year, the remaining 24 to be purchased wherever possible. If the pictures did not bring the three producers \$35,000 each within a year after Aug. 31, 1914, either could cancel the contract.

From this point on for the next several 20-odd pages of the brief the development of the company covers that which is generally known within the industry up until the formation of Realart Pictures Corp., which the Commission has charged with being "a bogus independent."

To this charge P. D. C. answers: "While the Realart company advertised its product separately from the Paramount pictures, and its advertisements did not affirmatively state that it was a subsidiary of Famous Players-Lasky Corp., the connection between the Realart company and Famous Players-Lasky Corp. was never concealed by either company and was well known to exhibitors."

(To be continued)

DIRECTORS ARE FOX-ENGAGED IN BULK

Winnie Sheehan on Coast
Lining 'Em Up—25 Directors Next Season

Los Angeles, Nov. 10. Winfield R. Sheehan, vice-president and general manager of the Fox, has added three new directors and is understood to be negotiating for four or five of the first line telephone holders.

The directors engaged are Harry Beaumont, Irving Cummings and Howard Hawks. Cummings has been chosen to direct "The Flood" to be made in the locale of San Francisco. Beaumont, now in Europe, upon his return is to direct a picture entitled "The Road to Glory," with Hawks (formerly Players) being assigned to make "The Charlot of the Gods."

With the higher class of productions Fox will make from plays now current in the east that he controls the screen rights of. It is said the production department will be divided into different departments with a possibility a supervising director will be appointed for the studio.

It is said Fox is negotiating with a number of the high-priced directors on the Coast whose contracts expire shortly with other concerns when the directorial staff of the Fox organizations for the 1926-27 program about 25 directors will be on the list.

HEARST RETURNING WITH SHORT FILMS?

William Randolph Hearst may return to picture producing in a very active capacity before long. It is said his first step will be to go into the short subject and possibly an animated "Barney Google" series will be his first venture.

Hearst returned from the coast about ten days ago, arriving in New York just prior to the election which returned Jimmie Walker as Mayor of the Greater City and proved so overwhelmingly a victory for Hearst's old enemy, Gov. Alfred B. Smith.

Overtures are said to have been made to Hearst for the "Barney Google" series, guaranteeing the publisher a product of \$300,000 annually for the rights to the pictures. Those close to Hearst state that he cannot keep out of active participation in picture making and predict that he will before another year again be in the field with a series of his Cosmopolitan productions.

BUFFALO'S NEW HOUSES

Shea's Buffalo Opens Dec. 20—F. P. and Fox Open Soon

Buffalo, Nov. 10. Buffalo will have three new picture houses within the year, according to actual purchases and leases made here within the past fortnight.

Shea's Buffalo is due to open Dec. 20. At the same time, Famous Players is planning the erection of a \$2,000,000 house on the Root property, immediately adjoining the site of the Buffalo. This location is owned by Shea and will be built under the new Shea-Famous Players merger.

The Fox Film Corp. has leased the corner of Main and Chippewa at a fabulous figure, said to approach \$3,000,000, and will erect a house to cost over \$2,000,000, in conjunction with the Fox interests of Rochester. Fox has been angling here for several years.

This will make three picture houses with entrances practically adjoining within half a block on North Main street.

MAX FELLERMAN MARRYING

Max Fellerman, for the past nine years one of the staunchest men of the Pathe (N. Y.) forces, expects to become a benedict Thanksgiving week.

His marriage to Frances Cohen will occur at that time.

STATE HEARING ON EXTRAS' CONDITIONS

Women and Children Particularly Considered—
Hearing Nov. 18

Los Angeles, Nov. 10. The State Industrial Welfare Commission has ordered a public hearing to consider wages and working conditions of women and children employed in picture studios. The hearing is for Nov. 18, in the auditorium of the new Chamber of Commerce Building.

At this session the commission will consider wages paid women and children in pictures; the maximum hours of work consistent with the health and welfare and the standardization of the conditions of labor for the women and children.

It is said the hearing was called at the request of the picture executives to enable them to lay out a definite plan for meeting conditions arising from the employment of women and minors in pictures. Studio executives and officials have been invited to be present at the hearing.

Women and children employed in the studios also have been summoned to appear.

Congressman Upshaw On Federal Censorship

Washington, Nov. 10. Since the dailies have found that their readers are interested in the probe of the motion picture industry Congressman William D. Upshaw (D) of Georgia has been given an opportunity to "break forth in print" on his proposed Federal censorship measure for "cleaning up" the movies "at the source." Several of the syndicate writers have sent out a lengthy statement from the Congressman, who stated he represented the "militant church organizations."

The latest move to raise funds for his crusade, said Mr. Upshaw, was a contemplated campaign to sell "crusade seals" with the "crusaders to pay \$1 for a book of 100 such seals."

These seals are to have the picture of a crusader in armor on a white charger with his lance drawn, going out to cleanse the movie of "anything indecent, immoral, inhuman, subversive, sacrilegious or offensive to the sentiment of religious reverence."

Upshaw says his bill, which was buried throughout the last session in the archives of the Committee of Education, was "a sane one" and that he, personally, was a "true friend of the moving picture people."

4th Title Will Stick, U's "Woman of World"

Los Angeles, Nov. 10. It seems that the most difficult job at Famous Players' picture office is to decide upon a title for Pola Negri's next picture. The fourth and final title for this picture has been chosen, which is "A Woman of the World."

The original title was "The Tattooed Countess"; then changed to "A Woman of Mystery"; with someone coming along with "A Countess in Love."

Another picture made on the Famous Players' Islay lot, which has had several changes before, a final title is Bobo Daniels' next starring vehicle made by Wm. De Mille. The original title was "The Marquis" with the releasing name "The Splendid Crime."

IN "SILENCE" PICTURE

Henry B. Warner, who closed in "Silence" last week in Baltimore, left immediately for the coast, where he will make a picture in connection of the play for 10 weeks at a salary of \$5,000 weekly.

Cecil DeMille is making the film, the rights to which were bought from Crosby Gage for about \$75,000.

MENACE TO THE FOREIGN TRADE

Picture producers if sitting secure under the impression the foreign demand for American pictures is a solid one, may commence to conclude that it is not as strong for Americans as before and will not be as strong as time passes.

There is a trend abroad, everywhere, toward native pictures. This may be coming through native pride or the native's wish to see himself reproduced, to see his country and his country's customs upon the screen—or it may be the foreigners are growing a wee bit tired of American heroes, heroines, villains and comics.

Italy was the first foreign country to make an impression with native pictures. Some of them the older days came some of them. There is probably a reason in Italy while its native picture production fell off. Germany is struggling as a picture maker with the indications the Germans will win out, after their many years of nothing short of terrible pictures. England has failed as a picture maker, not so much through its pictures in themselves as the English trying to do it in a cheap way, and while unhesitatingly trying, to have the Americans come in to smother them.

Now Profit

American pictures abroad were taken to slowly. At first the foreign income was looked upon as "velvet" soft money no one had thought of. It grew until now it is profit, being watched and counted without being nursed. They are sending American pictures abroad in the can loads, as they run and as they come.

American pictures don't vary sufficiently. That is why there are so many "clipped stars" over the screen. The picture makers particularly care to see pictures for they can visualize the most of them before reaching the theatre, but they want to see their favorite on the screen. It's personality against story and personality has won out in foreign tongues, maybe personality doesn't mean so much. Maybe the foreigners don't especially care for American faces. And certainly they must have grown tired of splendid libraries, handsome parlors and crowded cabarets. Even a marble mansion after awhile doesn't look anything beyond a marble mansion. And cowboys don't ride horses in so many styles that you can commence to tell which cowboy it is by the horse he rides.

Too Much Following

One producer or one director following the other won't sell American pictures abroad forever. The tendency to turn out native pictures by natives will expand. Foreigners will find the money for foreign bankers will be led into pictures through the example of their American banking brethren. And then the Governments will commence to protect the native industry by high if not prohibitive import duty. This latter can happen at any time in any country.

There may be no way to prevent or cure this matter of the foreign trade, but there is one safe guard against it. When it occurs that the foreign grosses for rentals commence to dwindle, much or little, the picture end on the side can be closed.

A prediction is that within five years the foreign trade for American pictures will be 40 per cent less than it is today.

Famous' Chi Meeting Proves Quiet Affair

Chicago, Nov. 10. The district and branch managers of Famous Players convened here for four days. The meeting was called to order on Friday and broke up Monday at noon. The heads of the organization were all here including Adolph Zukor, Jesse Lasky, Sydney Kinet, George Weeks and Harold Franklin.

The meeting was exclusively devoted to announcing the second block of P. P. pictures with the general routine of sales instruction pounded into the conventionalists. The second block was announced as having fewer features than the first series of pictures. Several representatives of screen artists were also present to see that their individual stars are properly pushed through the various exchanges. John Haglin, representing Harold Lloyd, Bogart, Hogan, for Douglas MacLean, were among those on hand.

The gathering was held behind closed doors but proved to be one of those semi-annual get-togethers that had been on the calendar for a long time.

Unsafe Theatre Building

Providence, Nov. 10. Charges that the building under erection for the United Theatre in Westerly has no safety appliances and that it will be a menace to the safety of the theatre's patrons, were made at a meeting of the Westerly (R. I.) Zoning Board. The theatre completed of it was stated at the meeting, has no windows in its auditorium and but two exits. Narrow wooden stairs lead to a gallery, under which are to be erected two stores with furnaces in their basements. It was said a furnace was also to be placed under the stage in the theatre.

Making Hoyt's Farces

Los Angeles, Nov. 10. Announcement was made at the Fox studio that shortly after the New Year production would begin on a number of Hoyt's farces (farces). The first will be "A Trip to Chinatown," Margaret Livingston starring in the picture for the Grinnell lead with Earle Fox opposite, J. Farrell, MacDonald and Harry Woods will also be in the cast. Robert Kerr will direct the picture.

Infringement Alleged By Ray's "Percy"

Charles Ray's recent film release, "Percy" is the subject of a copyright infringement suit by Fay Pulisier and Cara Carrell, authors of a flop production, "The Gilded Youth," which ran for six weeks at the Punch and Judy Theatre, in 1923, as "Go West, Young Man" with Miss Pulisier and Carrell, the Gilded Youth, Inc., is co-plaintiff.

Ray is being sued in conjunction with the Thomas H. Ince Corp., Pathe Exchange, Inc., and Arthur S. Kane, it being charged that although "Percy" is screen-credited as an adaptation from William J. Hamby's novel, "The Desert Flower," it is actually taken from the Pulisier-Carrell play. Accordingly, the usual injunction, accounting and damages are prayed for.

Dr. Goodman Supervising

Los Angeles, Nov. 10. Dr. Daniel Carson Goodman, formerly general manager of the Cosmopolitan Productions, has been appointed supervisor of the picture that Natchez Rambow (Mrs. Rudolph Valentino) will make for F. B. O. The picture has a temporary title "Clothes," as it is to be of the fashion order, and Harry Hoyt will direct it. It is understood that although F. B. O. has an option on the future services of Mrs. Valentino, it is waiting for a change of the releasing organization has found the drawing power of this picture. Mrs. Valentino is being paid \$12,500 for her work in this picture.

RUTH RANDOLPH LONESOME

Los Angeles, Nov. 10. Ruth Randolph wants to return to the films and act again. Miss Randolph was a star in the days of the chapter plays but several years ago retired to pay attention to real estate interests, which are said to have paid her in the millionaire class. About a year ago Miss Randolph made a picture on the banking subject which, however, did not make much headway.

Sam Goldwyn's Find

Los Angeles, Nov. 10. Samuel Goldwyn has found a little girl named Betty Davidson until the time her father to play the heroine in "Partners Again."

AMUSEMENT STOCK QUOTATIONS

The organization of a new \$22,000,000 corporation on the part of the Fox organization; the possibility of a pool operating in Los Angeles, Inc. and the announcement of the voting of the regular quarterly dividend on the part of Famous Players are the high spots of the week as far as amusement stock were concerned.

During the past week Loew reached a new high of 44 1/2 for that stock. Marcus Loew professes that he does not know what the cause of the rise is but believes that it is possible that there is a pool operating in the Street. An agent that the general belief is that Joseph Schenk operating from the Coast is buying heavily of the Loew stock again so as to be in on the expected rise to come with the possible announcement of the merger of the Metro-Goldwyn interests and those of United Artists in which he is active.

Papers for the Fox Theatre Corp. have been filed in Albany and the board of directors of the new company met in New York Monday. The company is entirely independent of the Fox Film Corp. and will be interested solely in the acquiring and operation of theatres. The one of the new company will approximate \$22,000,000 in the country. The one of the largest individual theatre corporations in the country. The corporation will take over all of the theatre properties and leases held by William Fox. There will be an authorized capital of 4,000,000 shares, no par, of which there will be 3,000,000 Class A and 1,000,000 Class B stock, the voting right being vested in the latter which is to be held by William Fox and his associates.

At Monday's meeting of the board of P. P. L. Corp. the regular quarterly dividend of \$2 a share was voted on the common, payable Jan. 2 to stock holders of record as of Dec. 15. The books will not close. Last week's transactions showed that there were 91,600 shares of the Loew dealt in, a record for that stock and the gain of 4 1/2. As against the Loew gain Pathe Ex. fell off 4 points on the week.

A summary of the transactions of the week are:

	Sales	High	Low	Close	Change
Loew	91,600	44 1/2	43 1/2	44 1/2	+ 1/2
Famous Players	20,000	10 1/2	10 1/4	10 1/2	+ 1/4
Pathe Ex.	90,000	11 1/2	11 1/4	11 1/2	+ 1/4
First National	1,000	14 1/2	14 1/4	14 1/2	+ 1/4
Paramount	1,000	14 1/2	14 1/4	14 1/2	+ 1/4
Loew Inc.	91,600	44 1/2	43 1/2	44 1/2	+ 1/2
Orpheum	2,500	30 1/2	30 1/4	30 1/2	+ 1/4
Loew, pfd.	2,500	30 1/2	30 1/4	30 1/2	+ 1/4
Pathe Ex., pfd.	2,500	30 1/2	30 1/4	30 1/2	+ 1/4
United Pictures, 1st pfd.	6,300	29 1/2	29 1/4	29 1/2	+ 1/4
Warner Bros.	1,000	29 1/2	29 1/4	29 1/2	+ 1/4
Curb					
American Nat.	200	230	220	230	+ 10
Baldwin & Katz	100	100	100	100	0
Phil. Inc.	100	100	100	100	0
Trans. Lux	100	100	100	100	0
Warner Bros.	100	100	100	100	0

* All sales at quotations

it's here!

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JETTA GOUDAL, VERA REYNOLDS,
WILLIAM BOYD, JULIA FAYE,

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JEANIE MACPHERSON and
Beulah Marie Dix from the stage play by
Beulah Marie Dix and E. G. Sutherland

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STRAND WITH LOPEZ EXTRA GROSS \$46,655 (NET) LAST WEEK

Capitol with "Lights c' Broadway" Did \$55,271 (Gross); Not Held Over "Bobbied Hair" at Warner's, \$11,868, Better Than Average

Last week with Election Day helped the business along Broadway for the picture houses. Receipts were somewhat above the figure of the previous week.

At the Capitol the regular show with Marion Davies in "The Light of Old Broadway" drew \$55,271 (gross) on the week. The attraction with the continuation of the Vincent Lopez orchestra and "Classified," did \$16,655 (net), while at the Rivoli a strong presentation with an impressive tableau and the latest Douglas MacLean picture, "Seven Keys to Baldpate," drew \$24,112.

The Rivoli had "New Brooms," the secondary F. P. release of the week, and got \$13,799 with it. At Warner's, "Bobbied Hair" got \$11,868, a little better than the average week at that house.

In the run division "The Freshman" at the Colony came back with a boost of about \$2,500 over the previous week, getting \$23,850 which brings the total for the picture to \$100,000. The picture is to stay the full ten weeks and then be followed by "The Phantom of the Opera" for four weeks at least.

Next week "Stella Dallas," the new Goldwyn feature, comes into the Apollo for a run. At the Astor the Metro-Goldwyn feature, "The Big Parade," is due Nov. 19.

Estimates for Last Week
Capitol—"Proud Feet" (F.N.) (1,140; \$1.65). Came in to fill final two weeks of U. control. Opened Sunday with matinee, played two weeks. With Election Day to help got around \$10,700.

Cameo—"The Dark Angel" (F.N.) (619; \$0.85). After strong showing in picture made at Grand placed in Cameo for week as second run. Pulled business, getting \$5,000.

Capitol—"Lights of Old Broadway" (Cromo; M.G.) (5,489; \$0.15). Marion Davies in her latest at Capitol drew good substantial gross but not enough to hold over. Usually Davies production here has stood up for two weeks. Last week \$55,271.45.

Capitol—"The Freshman" (Pathe) (1,950; \$0.85). Eighth week. Will go the full ten. Last week \$23,850, making a total of \$100,000 so far. "The Phantom of the Opera" follows in for a run of at least four weeks.

Criterion—"The Vanishing American" (F. P.) (608; \$1.65). Business lifted last week on account of the holiday. Got \$10,650.50 on the week. Embassy—"The Merry Widow" (M.-G.) (600; \$2.20). Business here went up last week. Got \$11,868, better than the average at this house last week. Got \$15,799.

Rialto—"New Brooms" (F. P.) (1,000; \$0.85-89). Pulled a week better than the average at this house last week. Got \$13,799.

Rialto—"Seven Keys to Baldpate" (F. P.) (2,200; \$0.85-93). This was the first Douglas MacLean made for Rialto. The picture started strong on Sunday and finished with \$24,112.91 to its credit.

Strand—"Classified" (F. N.) (2,900; \$0.35-50). Here was a great combination of a good picture that had already proven itself the box office and Vincent Lopez and his orchestra as an added attraction. The picture was a quiet, but a complete justification of the show, for the take was \$46,655.

Warner's—"Bobbied Hair" (Warner's) (1,300; \$0.85-93). Business here held to about the average with a picture that was nothing more than average. The result at the box office being \$11,868.

N. O. AS USUAL

Old Southern Town Simply Wild Against Pictures

New Orleans, Nov. 10. Nearly all film weeks are quiet in New Orleans, but last week was a bit quieter. With the natives Corinne Griffith was not "classified," as far as her latest went, while "Souls for Sabien" did not do in many to find out why. What a picture burg!

The Tudor had to shove "A Lover's Oath" a couple of days earlier than is customary, due to poor business.

The Figures—"Classified." Corinne Griffith not sufficient to wake them up. \$4,800.

Tudor (1,800; 25)—"Souls for Sabien." Failed to make grade. \$2,761.

Tudor (800; 25)—"A Lover's Oath." Five days, \$953.

PHANTOM BEATS 'GOLD RUSH' WITH \$14,500

Chaplin Film Disappoints Through Absence of Hokus—U Picture Pleases

Kansas City, Nov. 10. "The Gold Rush" and "Phantom of the Opera" were the "names" in the downtown picture show district last week, although "Seven Keys to Baldpate" and "Why Women Lie" had many followers who did not care for the eccentric Chaplin or the bizarre Chaney.

The Chaplin picture was in the Royal with its \$20 capacity, and the management made it a strictly cash affair by notifying all pass holders to wait for the second week. The Liberty, where the "Phantom" was featured, also declined to honor pass holders as its picture was shown for two weeks. The Newman and Mainstreet with their larger capacities and added vaudeville features pulled in money. Something seemed to be off. Fact business was off all over town. A hot finish to a heated city election and bad weather are the alibis.

Last Week's Estimates
Newman—"Seven Keys to Baldpate" (F. P.) (1,190; \$0.35-50). Sunday stage turns. Business failed to show much strength. \$10,000.

Mainstreet—"The Gold Rush" (U. A.) (920; \$0.60). Latest of Chaplin's billed as a "dramatic comedy." Disappointed many. Something seemed to be off. Fact business was off all over town. A hot finish to a heated city election and bad weather are the alibis.

U. A.—"Why Women Lie" (F. N.) (310; 25-50). Together with five acts. \$13,000, not high.

U. A.—"The Phantom of the Opera" (U.) (1,000; \$0.50). Coming after most disappointing week with "The Fool," management had no cause for sorrow with this one. \$14,500. Very big.

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FRISCO CROSS AVERAGE; \$18,000 BEAUT. CITY

"Man on Box" Got \$20,000 with Big Campaign—Walt Roegner's Band Plugged

San Francisco, Nov. 10. The California put on a big campaign for "The Man on the Box" and reaped a harvest. The Warfield went strong announcing Walt Roegner's Orchestra. The attraction topped the preceding week. Harold Lloyd's "The Freshman" ends a five week's run with "Annie Rooney" following.

Estimates for Last Week
Warfield—(2,608; \$0.35-60). Richard Barlimes. "The Beautiful City." First man. Roegner's Orchestra helped considerably. \$18,000.

Granada—(2,734; \$0.35-60). Douglas MacLean. "Seven Keys to Baldpate" (F. P.) and Verne Buck's Band. \$17,000.

Capitol—(2,348; \$0.35-60). Syd Chaplin. "The Man on the Box." Warner. Big ad campaign and personal appearance. \$20,000.

St. Francis—(1,031; \$0.35-60). Second week of "Merry Widow" (M.-G.) maintained good pace but below opening week.

The Freshman goes out this week. Mary Pickford next. Lloyd Lind.

Cameo—(200; 25-30). "The Wild Bird's Lair" and novelties on stage. \$2,500.

COMEDIES TOPPED TOPEKA

Orpheum, With Two, Did \$1,800—Cozy Hits Low Record

Topeka, Nov. 10. (Drawing Paper, 75,000)

The comedy got the business this week, and at the Orpheum, where "The Man on the Box" was on schedule, the bulk of the fans were to be found. At the Cozy "The Fighting Heart" was started for a week's run, but after the first two open days was pulled to make way for "The Ranger of the Big Pines," which did a little better.

The first heavy snow of the season did the dirty work Saturday, cutting the heaviest day's business of the week to less than half of normal.

Estimates for Last Week
Isis (700; 40)—"The Man Who Found Himself" did not find a lot of patronage, although the Melchior name drew to a certain extent. They had to admit that Tommy needs something. The box showed slightly less than \$1,100—low for this house.

Orpheum (900; 30)—"I Want My Man" was liked and increased its draw, as did "Marry Me" the last three days. Despite the storm business was up. The picture showed about normal returns—\$1,800.

Cozy (400; 25)—"The Fighting Heart" started, but was pulled to make way for "The Ranger of the Big Pines," which did little better. A low record for the house at \$900.

Twins Draw \$25,000

On Repeat in Buffalo

Buffalo, Nov. 10. The Slamese Twins (Pathe) attraction was the chief factor in the business of local picture houses last week. Aside from the girls, box-office returns remained lukewarm.

Last Week's Estimates
Loew's (3,500; \$0.35-50)—Slamese Twins and "Black Cyclone" film, running well. The picture of the draw, with business carefully watched, inasmuch as it is a return engagement within a return engagement.

Pathe (2,400; \$0.35-50)—"The Slamese Twins" (Pathe) return engagement at Cleveland a week ago were said to be unsatisfactory, but business here for the week showed it was remarkably strong.

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MERRY WIDOW, \$21,000 LAST WEEK COLE 'LIVE' PICTURE AT COL

Down to \$34,000 at Chicago Theatre—Needs Something Special to Boost—1st Nat'l at McVickers Last Week—"Where Was I?" With Denny, at

WHITEHURST CONTROL WON'T SELL TO LOEW

Spectacular Stock Battle in Baltimore—Film Grosses but Fair Last Week

Baltimore, Nov. 10. The Whitehurst won an extended and rather spectacular battle to retain in the Century and Parkway theatres when they completed purchase of a controlling interest in outstanding stock by Century Theatre Co., owners of both houses late Saturday.

This ends the Marcus Loew negotiations, which took an unexpected turn last week when a committee of five bankers, representing certain stockholders, sent out circular letter requesting stockholders to deposit their stock, endorsed in blank, with a stipulated trust company.

The purpose was to have the stock negotiable by delivery in order that the committee might return the negotiations with Loew, with the threat of their protest had been broken off by J. H. Whitehurst with the declaration that the sale to Loew was unsatisfactory.

This was the first time that the disagreement between the several holding interests has come out openly to print and was followed by two "open letters" to stockholders printed over the signature of President J. H. Whitehurst outlining the history of the Loew negotiations.

The Whitehurst victory insures their position as the leading picture factor in this city, and ends what would have been a lessening of their prestige had Loew gained control of two of their four-house string.

Down town picture interest shifted to the New theatre last week, where Cosmopolitan's "Never the Twain Shall Meet" was the bill. The tie-up with the two local Hearst papers was a big factor.

Estimates for Last Week
Century—"Plover of the Night" (2,000; \$0.75). Neither Negri nor scenario got much of a hand from reviewers. Gross not outstanding at \$13,000.

Loew—"Never the Twain Shall Meet" (2,300; 25-75). Picture proved satisfactory and house did usual night capacity. Little variance from previous week's figures. \$10,500.

New—"Never the Twain Shall Meet" (2,300; 25-75). Picture proved satisfactory and house did usual night capacity. Little variance from previous week's figures. \$10,500.

Metropolitan—"Below the Line" (1,500; 15-50). R. T. big b. o. w. \$11,000.

Hippodrome—"Kivalina of the Icelands" and vaudeville (3,200; 25-75). Proved little highbrow for average house patron. Receipts came off from previous week's excellent showing. Around \$10,000.

Parkway—"Duchess of Wives" (1,400; 25-50). Renee Adoree billed in advertisement ahead of Eleanor Boardman. Names in cast added \$1,000.

Garden—"Hearts and Spurs" and vaudeville (2,300; 35-50). Buck Jones and his gang stuff sure fire here, but big kick on program were Roscoe Ails and his variety troupe. Gross up, with \$11,000.

Century—"Best People"; Rivoli, "The Lost World"; New, "The Freshman"; Parkway, "Layton"; Met, "Plover of the Night" on Main Street; Garden, "The Last Edition"; Hippodrome, "Headlines."

MARION FAIRFAX'S PICTURE

Los Angeles, Nov. 10.

Marion Fairfax has arrived from New York and announces she will shortly put into production an independent picture titled "The Desert Healer."

Maurice Tournier is to direct the picture. The cast includes Lewis Stone, Anita Naldi and Tully Marshall.

Ince's Estate's Atty. in N. Y. Incle Carpenter, attorney for the estate of the late Charles H. Ince, is now in New York settling some business affairs of the director.

Chicago, Nov. 10. A continuous downpour of rain Saturday took the sting out of the receipts for the loop cinema. Business has been exceedingly off during the past three weeks, with the majority failing to maintain an average gross. The latter is partly due to the double billings in houses, which have absorbed some of the downtown trade. Loop picture conditions will take another drop when the new Fox house opens downtown. Present building conditions reveal that 10 new picture theatres operated by various combinations and each building a substantial capacity will be ready to serve the public by the first of the year.

"Merry Widow" is the only attraction holding its own. While no records are being shattered, the feature is running along turning in a big gross weekly. The picture is on its fourth week and has varied little in receipts. The last week's advertising has helped this materially and should prove a good boost when the picture is ready to turn in a new high. Last week's estimates ran neck and neck with the previous week, getting \$21,000.

"The Knockout" proved everything but a knockout for the Chicago. The theatre has hit the \$10,000 class following the engagement of "Her Sister from Paris," and has remained there during the past two weeks. The picture is a big, strong "Syncope" feature.

During the past three weeks programs dispensed have been ordinary; having educated the public to accept the mediocre arrangements as a substitute. Last week's business amounted to around \$34,000.

The first First National attraction to play McVicker's in a long time was introduced there last week. The feature contained little entertaining value, with the bulk of the responsibility falling on the Ash presentation. The latter was a lengthy affair, consuming around 50 minutes of good solid entertainment. This value fell off with the rest, with last week's estimates going at around \$24,000.

The Warner name is now blaring over the Orpheum, which they acquired with last week's feature. The opening attraction, "Below the Line," suffered somewhat, but in comparison with the feature, it turned in a like amount of money. It fared well to get the gross it did. The picture gradually renovated, installing a new feature. With Rln Tin Tin as the feature the houses turned in \$6,300.

McVicker's—"Half Way Girl" (F. N.) (2,400; \$0.75). Nothing sensational about feature, and drawing average. Surrounding entertainment credited with obtaining gross. \$24,000.

Monroe—"Thunder Mountain" (Fox) (1,800; \$0.75). Good presentation and did well to accomplish \$14,000.

Orpheum—"Below the Line" (Warner's) (775; \$0.75). Rln Tin drawing the top billing led public to believe feature is old release. The picture did only \$14,000. The box's gross to open 14th for run. Last week's gross around \$6,300.

Ralph—"Where Was I?" (U.) (650; 25-45). With one of last week's attractions Universal has to offer (Rodriguez Denny), and a likeable feature. The picture drew only \$11,000 with 15-hour daily grind.

Roosevelt—"Merry Widow" (M. G. M.) (2,400; \$0.75). One of best consistent bets this house has had. Keeping steady pace last three weeks. Around \$21,200, close to previous week's business.

Mary Pickford Follow Up Los Angeles, Nov. 10.

According to reports, as soon as Mary Pickford finishes her work in Europe, her next United Artists release will be "The Sign of the Cross" story with Jack McDermott directing.

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"MEMORIES OF 1918" (100) Prologue to "Big Parade"

39 Mins.; Full Stage (Special)
Grauman's Egyptian, Hollywood

Sid Grauman is in a field and world by himself when it comes to staging atmospheric stage surroundings to superlunary productions and spectacles.

For "The Big Parade," Grauman had a herculean task to figure out a presentation which would still be atmospheric and at the same time not border too heavily on the subject of the muds of war, covered in the picture itself. For "The Big Parade" prologue he only labored some 40 hours before the production was put on before a \$5 mob who saw the last word in presentations.

The proceedings started off with a medley of martial tunes arranged by Jan Soffer and played by an orchestra of 35 under his direction. As the last strain of the overture died out one could hear the tramp, tramp, tramp of troops on the stage and when the curtains were parted some 75 or more soldiers with heavy marching equipment were shown resting in front of a Red Cross tent, on their way to the front. It was a beautiful sight and impressive.

Announcement was made by the effect in charge that during the rest some entertainers from among the ranks would supply amusement. There were single and double numbers as well as tris numbers by the various men; then a Hawaiian, also

clad as a soldier, tore loose the various army calls on a ukulele after which he took a steel strangled guitar and thrilled with more melody. This man just made the latter instrument talk and stopped the proceedings. Then a native team brother and sister (Bloom and Bloom) did a dance. There was a grotesque apache, a classic and stopped affairs again. Following a tenor sang "Hose of No Man's Land," which ushered in 12 girls clad as Red Cross nurses. These girls did a neat stepping routine of a semi-military nature and retired to allow a few solo numbers and group singing which wound up with "Tipperary" as the boys formed into line and marched route order to the front.

Then the second scene, in the Palace of Arches with the time set as Armistice Day, 1918. This set consisted of a number of arches with bronze statues at each portal along the stairway guarding the entrances. The guards were troops of various branches of service.

The first number in this setting was a Danse Americaine, executed by a quintet of girls trained by Theodore Kosloff.

Next a number of tableaux portraying "The Revolution of American Patriots." They included "The Spirit of '76"; "Washington Crossing the Delaware"; "Grant and Lee at Appomattox" and then visions of history makers, with living characterizations. Presenting: Wilson, Roosevelt, Fessenden, Haig, French, Diaz, Foch, Joffre, King Albert and Von Hindenburg. Although these tableaux were wildly acclaimed at the opening performance, they were eliminated the second day.

Following were five girls beautifully gowned in costumes designed by Ette to represent the Pageant of the Allies: France, England, Belgium, Italy and America. The costumes were as gorgeous and exquisite as one would want to see, and gave the real fashion touch to the proceedings. Then came the presentation of colors by the various troops of the allies. It consisted of a color bearer and seven men marching to the rostrum saluting the colors and going through a manual of arms, with a hilarious touch being injected through the use of Scotch bagpipers.

Next was the biggest punch, programmed "Danse Militaire." A number of 24 girls trained by Fanchon and Marco did a high stepping, kicking, dancing and military routine which has never been equaled in his part of the country so far as execution is concerned. When these girls had finished their stuff the audience did everything but toss their hats and garments in the air.

For the finale "The Unknown Soldier" was the tableau on the opening performance. It had a catalogue with two soldiers guarding the flag-draped bier in the shadows of arms, with a hilarious touch being injected through the use of Scotch bagpipers. Next was the biggest punch, programmed "Danse Militaire." A number of 24 girls trained by Fanchon and Marco did a high stepping, kicking, dancing and military routine which has never been equaled in his part of the country so far as execution is concerned. When these girls had finished their stuff the audience did everything but toss their hats and garments in the air.

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Vincent Lopez and Orch. (17) Mark Strand, New York

Mark this one as the perfect picture house presentation. Not that such summary matters much to Lopez who is of necessity limited to New York where he has his Casa Lopez supper club and the Hotel Pennsylvania besides recording and booking interests. But if Lopez can ever break away from the Big Burg, this act will do more to spread his good name and fame with the masses than all the radioacting in this civilization, and Lopez can thank Joe Plunkett (Strand) for this proper presentation.

It will disclose a compact, showmanly entertainment, a personality conductor who wields a baton with distinction and salesmanship of extraordinary order, a syncopating organization, that takes with the finest and a flash at one of the flashiest acts that ever top-lined in a picture house.

It will do more for Lopez to establish him with the "paying" public ("paying" is quoted for emphasis) and be worth more than the admittedly thousands of radio dead-heads who think Lopez the greatest thing ever on the ether. That opinion by his unseen audience is probably cherished by Lopez but doesn't mean much at the boxoffice because of his initial investment in the receiving act is figured by him as his last, outside of a minor percentage of exceptions.

Lopez could stand a cross-country tour in the picture houses at more than financial profit. It would introduce him in person to a vast audience that knows Lopez only as an abstract name and Lopez is really a "name" in the showman's sense of the word, whether he is via radio or otherwise. With this following would come a prestige that could serve Lopez in turn for a high grade recording connection.

The act itself is beautifully set with the "Casa Lopez" sign flashing intermittently as a plug for his cafe. That is one instance of the Lopez showmanship. That plug for his new place is worth plenty and probably figured considerably in adjusting the \$4,500 weekly salary for the Strand last week. The attraction, since his opening, has demonstrated its worth through the big draw.

The band is on a movable platform which slides forward for full stage, making for an improved volume and an idea that could well be adapted by the Hippodrome for similar acts in order to improve the range and the tone.

In a waltz number, Lopez flashes a vocal soloist (Joe Griffith) as extra measure with B. A. Rolfe as the vocal soloist appearing from the wings as a punchy "kicker." Lopez's piano solo in "Let Me Linger Longer in Your Arms" was an individual highlight as was the "Liebestraum" arrangement. Comedy was not lacking with a hoke "dame" and boy instrumental duet on bass and soprano reeds.

Lopez's band comprises 15, including himself, with the vocal and instrumental soloist bringing the total to 17. With the Lopez "name" and the crack Lopez organization, now an ultra unit with the inclusion of several new additions, the band is a sure-fire draw for any audience from the picture house and vaudeville to productions. Abel.

"FOUR SEASONS" (16) Singing and Dancing 18 Mins.; One and Full (Special) Chicago, Chicago

In honor of the fourth birthday of this theatre the presentation was introduced with each season representing a year. The prolog is delivered in the form of explaining the significance of the letters H, K, and what they anticipated doing for the picture public of this city. Summer, with all its splendor, was enacted by a ballet of nine and backed by a woodland setting. The girls pranced about incoherently, receiving little recognition.

"Fall" was ushered in by Adolphus and Eastman, who presented what looked like an Hungarian folk dance. What the latter has to do with the fall season remains for the production department to answer. The leaves, supposed to fall in the fall, remained stationary.

Winter supplied Gertie Morgan a fair toe worker who executed her routine in an abbreviated costume. A silvered tinneled streamer drop was used to represent the snow. Spring captured the honors for pretentiousness. "The Voice of Spring" was excellently handled by Helen Yorko, a corking lyric soloist. Several colorful scenes are presented here that drew the first signs of applause. An illuminated butterfly at the finish was a life saver for the presentation.

The first three sections of this presentation were the weakest entertainment presented here in many a day. The closing number looked like something and was the only one to extract any real applause. Loop.

LOUISE LORING (1) Operatic Soprano 5 Mins.; Full (Special) Capitol, New York

The appearance of Miss Loring at the Capitol was noted on the program as her debut and for this occasion was selected an aria from "Forza del Destino" called "Pace, Pace, Mio Dio." It offered great opportunities for the singer's voice and her dramatic ability, and it is not too much to say that instead of receiving the usual perfunctory applause of any operatic rendition, Miss Loring was applauded so vigorously that she was called for a bow before the curtain.

Equally impressive was the set provided for the occasion—the background being a cave entrance, at the end of which a stereoscopic effect of water was used. Not the usual effect of water, but one of the best seen around for some time. Whether it is something new cannot be stated definitely, but it is such an improvement over the usual water effects that producers should look it over. The set proper consisted of two drops, cut out harmoniously to resemble the cave.

A good presentation of an operatic aria not as familiar as some of the movie house standbys. Sisk.

SID HALL and Crew (16) Singing and Dancing 28 Mins.; Full (Special) Rialto, Chicago

This presentation engaged to augment the regular five-act bill, puts the necessary punch to that section of the entertainment. While acts have been booked in regular vaudeville houses for a run before, this is the first time a presentation has been added to a regular vaudeville bill. The entertainment clicked from start to finish and would suffice the patrons of the more exclusive picture palaces.

The turn opens with a syncopated blues rendition. The production melody was handled exceptionally well musically, displaying its individual talents along those lines. Sally Jones, a buxom miss impersonated a "pop" number that satisfied. She is followed by Betty Burnett, who also delivered a "hot" melody intermingled with a display of high kicks. The girl is there and registered. A selection by the band was succeeded by Jimmy Carron, from a local music house who delivered "Apron Strings," putting the ballad over solidly. Sid Hall tops off the added entertainment with a fast routine of dancing. Sid Hall follows this with an announcement that the orchestra will play a special arrangement. The latter saves the way for several novelty solos, extracting individual applause. Betty Burnett returned for a routine of Russian, doing some neat floor work. Hall, besides the two girls, come in for some of the singing and stepping. A huge crystal globe, lowered with colored lights playing on it while revolving, glittered the entire house. After taking several curtains the turn ended with a "gaze" during which a "hot" clarinetist as the soloist.

Hall has rounded out a good combination for this particular style of entertainment. He has a nice personality which he uses effectively in putting over several "gazes" during each number. The turn is in for four weeks, and according to the increase in business will probably have its option exercised. Loop.

"NORMANDY" (2) Pop Song 5 Mins.; Full (Special) Capitol, New York

This number was handled by Gladys Rice in Britanny costume and William Robyn, similarly garbed. The set held a wall at one side of the stage, behind which Robyn stood, singing the first chorus to his lady love, while Miss Rice was placed before a pretty tree. The entire thing was nicely framed by a quartet circle drop.

Suitable for any picture house and well staged, can hardly fail to be effective, the number itself being one of the ballads of the day which is heard frequently. Sisk.

CAPITOL BROADWAY AT 6th STREET Edward Ross—Managing Director

NOW PLAYING
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A Metro-Goldwyn-Mayer Picture

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MARK STRAND BROADWAY AT 47th ST. NOW PLAYING

RUDOLPH VALENTINO
in "THE EAGLE"
MARK STRAND SYMPHONY ORCH.

LOWE'S STATE AND METROPOLITAN Broadway E'way & 45 St.

In his new comedy
Buster Keaton "GO WEST"
At the State—JACK ROSE
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KATHLEEN NORRIS
"ROSE OF THE WORLD"
with PATSY RUTH MILLER
Herman Heller and His Orchestra

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MABEL HOLLIS

"ONE HUNDRED POUNDS OF BLUES"
PLAYING FOR WEST COAST THEATRES, INC.
Direction FANCHON and MARCO

MACK WELLS and WINTHROP EDDIE "FOOT-FEATS"

NOW PLAYING RETURN ENGAGEMENT FOR BALABAN and KATZ WONDER THEATRES OF AMERICA
THIS WEEK (NOV. 9), CHICAGO; WEEK NOV. 16, TIVOLI; WEEK NOV. 23, UPTOWN; WEEK NOV. 30, HARDING
Personal Representative, MILTON BERGER-BILLY JACKSON Agent
P. S.—Managers' Guarantee—We Do Not Dance the Charleston

he supposes is a French traitor to grab off the prize of his family and he sends him to the wine cellar, but the girl steps in in time, to save the day.

In the finish Vladimir is captured by the troops of the Czarina and taken to the palace to be executed, but the old girl still has a bit of love for him and through her latent "general" arranges for his departure from the country, although in prison just prior to the moment that he believes is to be his execution, he sees the daughter of his enemy.

The picture is skillfully handled and there are many moments of a light variety where there are laughs and there is enough suggestion in the scenes with the Czarina to make the money come to the box office. Whether they will be able to get away with these scenes and what they imply in certain censor spots remains to be seen.

But Rudy is doing considerable of a come-back with this picture and if Joe Schenck can follow it with another as good, the chances are that he will have this star right on the real road to popularity.

Ulmia Banks as the daughter makes a most charming heroine opposite the star, but Louie Dresser is about as much the picture as the star himself. Fred.

NEW COMMANDMENT

First National production presented by Robert T. Kane. From the novel "The Love of the Last Days," by Col. Frederick Palmer. Adapted by Sada Cowan and Howard Higgin. Directed by Howard Higgin. At the Rivoli, New York, week Nov. 8. Running time, 74 minutes.

Reed Darcourt.....Blanche Sweet
Bliss Morrow.....Ben Lyon
Mrs. Parr.....Holbrook Kiln
William Morrow.....Clara Esmer
Marilyn de la Salle.....Erlie Shannon
Constance Stoll.....George Cooper
Pierard.....Piero de Cordova
Fred.....George Cooper
Ethel.....Diana Kane
Henri Darcourt.....Laelus Henderson

A love scene in this picture between Blanche Sweet and Ben Lyon is about the most intense ever screened. Can you imagine an audience right in the middle of a picture breaking into applause as the scene finishes. That is just what those in the Rivoli did Sunday night. And boy, how they applauded! And how the girls snickered to cover up—and how they chattered after the scene finished. That love scene alone is worth the price of admission.

In addition to that, "The New Commandment" is a good picture, a little draggy in spots but it can easily be snapped up and then it will

be about as good a picture as any of the average program features.

It is a war story to a certain degree and has some corking battle stuff toward the latter portion. Incidentally there is proof positive in the picture that the average pretty penny. No cheating on this one except for a few shots where it is possible the U. S. Signal Corps pictures taken in France during the war were utilized to add to the thrill. These, however, are so skillfully blended they are almost as though especially made. There is one bit of color film most effective and play- ing the picture on Broadway during Armistice Week was a clever stroke of booking, for it is right in the atmosphere.

The story opens in New York with Tammany Young acting as a lecturer on a rubberneck wagon. It closes the same way, except for the years that have lapsed. Two homes are shown of the Darcourts and the Morrises. Darcourt is an old Frenchman who has written a book. He cannot get a publisher and decides to go to France to have his work printed.

The Morrow family also goes abroad, principally because Mrs. Parr, who is Morrow's sister, would like to have her stepdaughter marry Billy. Billy manages to escape and in a cafe meets Reed Darcourt, who is being shown the sights of Paris by a party including an artist for whom the posed after the death of his father. A woe-worn fight scene here that will have most audiences on the edge of their chairs while it is in progress. It is to escape arrest as a result of the fight that Billy Morrow accompanied by Reed, a New York taxi-chauffeur, and the girl escape into the country, arriving at the home of the Marquis de la Salle.

There are complications and the young lovers are parted. Then the war and in a hospital they are reunited.

Blanche Sweet looks great and handles herself wonderfully well and how she did cut up in the scene. Ben Lyon is a likeable enough hero, but George Cooper walks off with the comedy honors, and Holbrook Kiln for acting.

In directing, Howard Higgin put over a couple of clever touches. That little bit of business with Diana Kane as the stepdaughter, looking over the boys, twice repeated, got to be one of the wow touches as far as the audience was concerned. Clara Esmer as the match-making mother scored most effectively.

If Bob Kane continues to put ten over along the lines of this one, he is going to be in the big money. Fred.

CLASSIFIED

First National release, produced by Alster, Small & Rogers. Directed by A. J. Daniel, with Corinne Griffith starred. Jack Mulhall and Charles Murray featured. At Strand, New York, week Nov. 2. Running time, 60 minutes.

Bliss Morrow.....Corinne Griffith
Bliss Morrow.....Jack Mulhall
Bliss Morrow.....Charles Murray
Bliss Morrow.....Carroll Nye
Bliss Morrow.....Nadine
Bliss Morrow.....Edythe Chapman
Bliss Morrow.....George Sidney
Bliss Morrow.....Bernard Randall

This story by Edna Ferber may have been published, and if so on the screen, probably in one of those true story magazine. But it is doubtful if Miss Ferber wrote it as it is accurately played, for its scenario right down to the picture level, perhaps below, made broad and tireless at times, with even Corinne Griffith's over-wise flapper-character aiding in this.

As a picture house comedy of the general release standard, it's enough, for it snappishly the story sufficed in its action and tale to amuse mildly the Griffith admirers. The real and best laughs come from the captions. Many are quite snappy and several are bright in humor.

It is really the dramatization of the story of the girl who had to walk home from her auto ride. There's nothing else to it excepting that, in the picture. The rest is freshness on the part of the flapper who works in the classified department of a daily.

She flirts to get an auto ride downtown every morning, tells her mother she doesn't like the "joint" the family lives in, and the story or plot of a girl who remains out late at night, but can take care of herself, has been recited more than once in pictures.

It's when the "millionaire from 5th avenue" takes her autoing that she walks home as another of her wise wheezes, besides the pantomime that went with it, when the machine broke down, as Babe Comstock has been recited in a recent road house right in front of them. That is when she walked, she walks home via milk wagon at 7 a. m. to express neither sympathy nor regret over the fact that her folks had remained up all night waiting for her.

This kind of stuff for picture is about the worst kind of trash that can be put upon the screen for young girls and boys. It's too fresh and it's too wise; it's too loose and it's too careless. It's the worst kind of an example to set before

the youth who attend pictures and it's tiresome to anyone with an intellect.

And yet and again no doubt it fits the picture house audience. It fits them because such pictures as this, perhaps a little better and not much worse, are constantly being fed to the American picture house audience.

Technically, the best thing about this film, next to the captions, is its continuity. The direction is fair enough for the material unfolded. In acting Miss Griffith cannot come first, for she overplayed, although making a great looking little flapper. Jack Mulhall did a dandy juvenile, but Charles Murray as the dad father showed nothing to hold up his feature billing.

George Sidney and Bernard Randall were a couple of P. & P. cloak and suiters, who were involved in one scene that somehow passed the censors. It was raw and pushed in to follow up laughs in the sequence.

Carroll Nye did a neat little bit as Babe's brother. That boy seems expressive. Ward Crane had a heavy, doing an in and out piece of work. Edythe Chapman carried a mother role very well.

The First National exhibitors need not be afraid of this one, but it will drive away some of the class trade if there is any picture house left with any class patronage. Slim.

ROSE OF THE WORLD

Warner Brothers production, directed by Harry Beaumont. Patsy Ruth Miller starred. Adapted from the Kathleen Norris novel. At Waldorf, New York, week Nov. 7. Running time, around 10 minutes.

Patsy Ruth Miller.....Patsy Ruth Miller
John Talbot.....Allen Forrest
John Talbot.....Pauline Gurney
John Talbot.....Barbara Lundy
John Talbot.....Helen Dandridge
John Talbot.....Edward Piel, Jr.

A real reliable program feature that will make itself especially interesting to women. It's full of sentimental intrigue, has some types without in character dress, weaves in and out of plot and schemes, with an overdose of love interest, also kissing—but it's clean.

Men may say it is padded out too long but that is not so although excellent direction fell into the error now and then of too much detail. That the women will like it is enough.

While the action is meagre, the many twists to the tale upholds continued interest. It's the most per-

fectly cast picture in New York for a long while. Every player fits in, even to the boy and cute little girl of the company. Special commendation might be slipped to Allen Forrest as Jack Talbot on his make up, in a most unattractive role at the outset, the part of a weeping lover easily weaned away and always filling for a girl who would kiss him, Mr. Forrest, was a slight mustache, as the youthful idiot, as the years passed grew older with them in a workmanly quiet manner. Probably technical for the boys but it does display thought and application. As the player of the role, Mr. Forrest did about all that could have been done; he must have hated it, too.

Patsy Ruth Miller, featured, is the much maligned girl, engaged to the son of the village social tier and expected to bridge the high life span. Miss Miller was outstriped by performance by Pauline Gurney as the young society girl who comes home to find her youthful swain about to marry, he other girl, and she cuts her out. The other girl was Miss Miller. Later as his wife and the social leader in the burg, Miss Gurney gave a fine impersonation of a beautiful dumbbell.

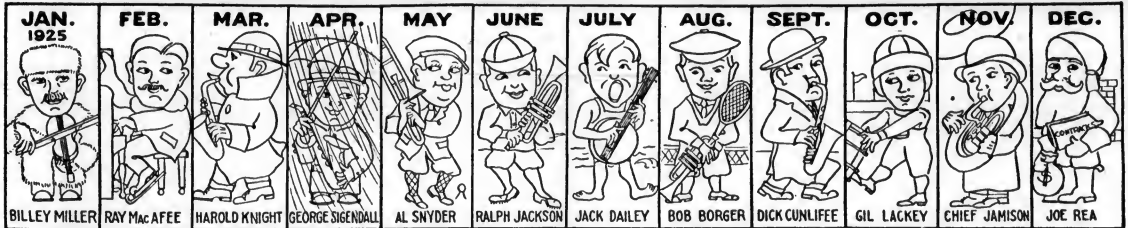
In the picture, the director had to kill two young people to get them out of the path of the sweet finish. That was no light job and it seemed to take a long while. But at last one died of heart disease and the other was thrown into a gulley. That permitted Miss Miller and Mr. Forrest to return to their first love tryout and marry, each having unsatisfactorily noted meanings.

There's a player unprogrammed who did about the most artistic "death" that has been seen on the stage or screen. He is elderly and was the Jack Talbot's father. Taken by an apoplectic stroke in his office, this unknown fell off his chair and he seemed to become rigid on the way to the floor. This man put a lot of acting into a very minute bit and should be worth watching for character roles.

Another finger of appreciation, going to Harry Beaumont is for resisting any sex stuff temptation and running through it wholesome as he did. There are several spots where the box office would come first to the mind of any director of this unknown fell off his chair and he never allowed a move to get off side. That was fine, for it would have hurt instead of helping.

Nice settings, several neat interjections, extremely pretty outdoor shots, and in general one of those regular releases they all would like to make all of the time. Instead of in and outers.

(Continued from page 41)



12 MERRY MONTHS WITH 12 MERRY MEN

THOSE FAMOUS

CALLED BY THE LIGHTS

Jan., Feb., Mar.—Appeared at the popular Walton Roof, Hotel Walton, Philadelphia, Pa.
April—At the historic Beaux Arts Cafe, Atlantic City, N. J.
May, June, July, Aug.—At that smart rendezvous, Silver Slipper, Atlantic City, N. J.
Sept.—In Keith Vaudeville and Stanley Picture Houses.
Oct., Nov.—Opening that beautiful new restaurant—The Piccadilly, Philadelphia, Pa.
Dec.—Playing out a wonderful year and starting a greater New Year at Silver Slipper, Miami, Fla.

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AMUSEMENT, U. S. A.

"Following our Florida Season we are contemplating a tour of the leading Picture Houses of the United States. We would be pleased to send a motion picture reel of our band showing the personnel in action and the type of the theatres we have played. Write us if interested in seeing this reel." Yours for better entertainment.

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Keith-Albee Representative

INSIDE STUFF ON PICTURES

(Continued from page 36)

feeling a policy of "for the British exhibitor solely." Its subscription price is around \$10 annually—rather high for England. Frank A. Tilly is the editor. So far, the paper comes out in four-page form. In one of its issues it inquired that Will Evans, the English circuit (pictures) owner who last came over here with Sir William Jury, did so not as a tourist for pleasure, as was reported by the American picture papers, but with intent to sell out or into Metro-Goldwyn (Marcus Loew). The inference given is that Loew and Evans had a deal under way.

In the few issues looked over, "The Exhibitors' Leader" appears to be more knowing on other American matters. It is rather rough on the American, and probably that is the proper angle for an English trade weekly to assume. The Americans in the picture distributing business like the English trade for what they can get out of it. Meanwhile the Americans will be rather more careful about entering into an English film alliance, outwardly at least, than the British weekly appears to understand. There are more reasons than one for that.

For the information of the "Leader," it may be stated that the understanding was and still is that Evans came to New York on pleasure only, for the trip, and with Jury, with no negotiations opened for any deal.

It is also understood over here that the American picture contingent in London went into a panic through the agitation over First National turning down "The Only Way" for this country, after holding the world's rights and only excepting America. It is believed in New York that, even if the picture could not have "gotten over" here (and it is said that it could not), First National should have taken its loss, as it did anyway, and sent the picture through. It might have grossed, from accounts, over \$75,000, perhaps under and hardly ever that amount, but it would have averted the English outcry against American discrimination.

The English agitation over this affair, probably not pre-considered by First National (which handled it strictly as a plain business proposition), is reported in New York to have reached an apex so serious and inimical to American picture interests that Englishmen were called upon

by the Americans to intervene, and did so, to what effect the future may tell.

Meanwhile the "Leader" is on the right track as far as American film trade papers are concerned when it mentions that advertising controls them. It is stated in New York, and often repeated, that there is no recognized American picture trade paper not subsidized through its advertising. That is generally understood. In some instances there may be famous players money in or behind the papers. Famous players has been the most insidious in gaining control of the trade papers through advertising or otherwise. "Whipping them into line" is the favorite famous players expression for a paper inclined to kick over, even once in a while.

There is another nasty system of indirect control in trade papers on this side not commonly known nor understood. That is, carrying people connected with a paper or papers on the payroll of a large show organization. That person or those persons are thusly controlled for whatever writing they may turn in. It's difficult for a publisher or editor to easily detect his "payroll" men, and especially if a paper is full of "policy." Of course, with a matter of that description, it is also a matter of loyalty of the newspaperman. The "Leader" might look into this among the English trade papers. It's a system that is adaptable to any country.

With First National failing to exercise their option they had with Lubin and Sawyer for the services of Barbara La Marr on the second year of a three-year option contract, Miss La Marr's attorney announced that she has severed her business relations with Associated Pictures, the Lubin-Sawyer Corporation.

John McCormick, general western representative for First National, asserts all difficulties Miss La Marr may have regarding the contract are with Associated Pictures and not his organization as her business dealings were with the Lubin-Sawyer outfit. Miss La Marr at present is resting at Pasadena for her health.

It is virtually settled that there will be a rearrangement of orchestras in the Skouras houses in St. Louis, now that the brothers have taken over the management of the Missouri in that city. The rearrangement is scheduled to become effective Nov. 21.

EGYPT'S FILMS 60% AMERICAN

But Public and Custom
House Believe Two-
Thirds French

By Maurice Ventura
(Deceased)

Cairo, Oct. 3.

In a recent interview published in a leading trade paper of Paris, it was stated that the French Commercial attaché in Cairo declared that "two thirds of the production shown in Egypt are of French origin."

This is a mistake, a big mistake. The French commercial attaché perhaps got this information from the Custom House of Egypt, or at the Bureau of Statistics which although it is doing its best to prepare the work accurately, does not take into consideration that the United Artists, P. F. Fox and many others send their pictures to Egypt from France and that therefore these films are considered by the Custom House as being of French origin. The pictures are sent here with French titles, and the employees of the Custom House are not obliged to know that Mary Pickford is an American.

I have therefore passed in review the entire list of pictures shown in Egypt from October, 1924, to April, 1925, a period of six months. The results:

Cinema Kleber—On a total of 38 features: 13 American, 3 English, 19 French, 1 Swedish.

Cinema Gaumont—41 pictures shown: 25 American, 13 French, 1 English, 2 Swedish.

Cinema Cosmograph—45 pictures: 12 American, 25 French, 2 Italian, 1 English, 5 German.

Cinema Metropole—25 pictures: 17 American, 8 French.

Cinema Union—9 pictures: 6 American, 2 French, 1 English, 5 Italian, 3 German.

Cinema Majestic—23 pictures: 7 American, 1 French, 2 English, 1 Italian, 3 German.

Cinema Triomphe—30 pictures: 23 American, 1 French, 1 English, 1 Italian, 4 German.

Cinema Empire—26 pictures: 20 American, 4 French, 1 German, 1 Italian.

Hence, in the 254 features shown during the above six months it will be seen that 123 are American and it must be remembered that while the Gazettees are French (Eclair, Gaumont and Pathe from Paris) the comedies, many educational pictures and the Westerns are American. Two important second run theatres in Cairo pass serials which I did not count as they are not shown in the first run halls cited above. The total of all this has been of about 91 features (as I have counted a feature for each seven reels). Therefore the American total is of 214 features, or exactly 60 percent. I did not forget to add the Gazettees to the French total, thus amounting to 94 features instead of 84.

The rest of the production is divided as follows: 27 percent French; 6 percent German; 7 percent between English, Italian and Swedish.

According to private information the Cinema Metropole and Kleber will show during the next season at least 80 per cent of American films, and as the Cinema Empire is controlled by P. P.-L. for next season (at least) I am sure that Americans will again lead next year.

The comedy point to all this is that the public is persuaded that most of the production is French and the employees of the Custom House believe it, too.

CRABB MANAGING BOSTON MET

Boston, Nov. 10.
Despite rumors that Earl Crabb, who was brought to Boston from Texas to manage the new Metropolitan, was being replaced by Crabb, formerly assistant manager at McVickers', Chicago, the fact is that Crabb remains as the manager of the house, with Crabbill as his assistant.

Town's First Film House

Redlands, Cal., Nov. 10.
The first motion picture theatre here opens this week. It will seat 600.

It. W. Hopkins is to manage the house.

Gloria Swanson in "STAGE STRUCK"

AN
ALLAN DWAN
PRODUCTION
PRESENTED BY
ADOLPH ZUKOR AND JESSE L. LASKY



a
Paramount
Picture

Miss Swanson's supreme achievement in comedy

From Frank R. Adams' story adapted by Sylvia LaVarre. Screen play by Forrest Halsey

COMING SUNDAY TO THE RIVOLI

FILM REVIEWS

AMERICAN HIGHWAY

Famous Players picture featuring Jack Holt, Billie Dove and Montague Love. Written by Willard Brown. Adapted from James Oliver Curwood's story. Alfred Gilks, photographer. At New York City, Nov. 8 week. Running time, 60 mins.

Another of those tried and true lumber camp tales but entertaining for all of that. The narrative includes the inevitable log jam, the blocking of the stream by the villain and the dynamiting to free the timber after which Jack Holt must rescue Billie Dove from the turbulent torrent.

The picture starts off with plenty of action in an enthusiastic static encounter between Holt and Montague Love before ten minutes have elapsed. Famous has staged the picture to the point of a consummatory splendor, although the major portion of the footage is out of doors and suited for the lumber camp. The story covers a number of months but Willard has reduced the footage by depicting a couple of passing seasons by means of "shots" at the foliage.

A program feature consisting but around 40 minutes is an oddity by these days, and that this release has been so cut as to curtail the running time is much in its favor. This film could easily have become a screen bore if permitted to run at large due to its much used plot, a fact which someone evidently realized.

Ivan Hurd has the Canadian lumber situation in his lap. So much so the inherited forest tracts of Antoinette St. Ives are almost lost to her with Hurd's price to cease his oppression being marriage. Cliff Brant disrupts a conference between the girl and Hurd in the latter's office by a call which terminates in Brant's administration of a terrific beating to the lumber monarch. This is in retaliation for Hurd having ruined Brant's father and causing the pater's death (told by subtitle). Antoinette is in the next room while the hands to hand warfare is going on but gets a glimpse of Brant as he departs.

A sprained ankle of the heroine's brother paves the way for the entrance of Brant into the St. Ives home where the girl's cousin, managing her interests, tells Brant as his overseas captain believed dead. The combination of these two incidents is to fight him off.

Changing to the tree country the spring drive is ready when the dirty work commences. Brant starts the logs down stream but Hurd's men blast out a side of a hill to halt the flow. Brant and the cousin make a frantic trip in canoe to reply by exploding the resultant jam. They light the fuse but the cousin becomes imprisoned among the logs and to complicate matters Antoinette selects this moment to become remorseful over her previous attitude toward Brant and rushes out to seek her lover's forgiveness. The fuse finally reaches its destination and the trio are hurled into the mad race of water and timber. A rescue is finally effected with the usual clinch finish.

William Carroll gets comedy into the sequence although some of the bits designed for him are out-and-out jokes. Holt convinces as the very masculine hero while Love is obligingly and sufficiently under-handed to become appropriately disliked. Miss Love's appearance is a pleasing study regarding her previous appearances in comedies while her performance fits all requirements of the script. Other cast support is efficient.

Nothing great about this release but suitable program fare, helped by the cast names, and as the houses grow smaller its entertaining capabilities will increase.

Skia.

THE LAST EDITION

F. B. O. production made by Emory Johnson and starring Ralph Lewis. Story and continuity by Emory Johnson. At the Cameo, New York, Nov. 8 week. Running time, 60 minutes.

Fun. MacDonald.....Ralph Lewis
Mary MacDonald.....Lila Leslie
Ray MacDonald.....Clay Fisher
Polly MacDonald.....Frances League
Eugene Walker.....Frank Carson
George Hamilton.....Lou Payne
"Red" Moran.....Walter Miller
Mike Fitzgerald.....Walter Miller
Gerald Fuller.....Casper Supply
Austin Hoffman.....Leigh Williams
Sam Biot.....Will Frank
Emory Johnson, who put this one on, has made a specialty for the past few years of turning out melodramas, filled with more hokum than any small time vaudeville show and usually glorifying some underpaid group, such as the firemen, the policemen, the mail carriers. Now he comes to the newspapermen, who deserve, if one is to judge from his subtitles, all the glory in this world and a large part of that in the next. He really meant newspapermen, although in his zeal he made a reference to "journalism," that somewhat mysterious occupation pursued by

fellows who don't cut so much of a dash in their own city rooms but who put on the dog outside.

His hero is a reporter—and what a reporter. One of the kind with his own car, a flivver, but funniest of all, a big sign which labels his machine as the "Press Car." The reporter, being somewhat of a sleuth, takes the sign off when he gets after a big story, and being a good reporter, he never follows a man unless he creeps along the side of a wall in stooping posture, a la Sherlock Bones.

The story proper concerns a young district attorney whose father is assistant foreman of the press room in the San Francisco Chronicle's office. The boy is framed by the villains and thrown into jail. Immediately the paper gets a flash on the yarn, the time being about 6 a. m. But the city room men were still working and by the time the yarn hit the composing room, a full union force was there also, which must indicate one of two things—that the "Chronicle" is a very wealthy paper to stand such an expense, or Emory Johnson's zeal is more than his knowledge of newspaper work. However, when the yarn gets to the press room, the assistant foreman sees that his boy is implicated and he goes mad, threatening to stop the presses. He breaks up to the publisher's office, and even at that early hour, the boss is still in. Asking

that the story be killed, he is refused.

A few moments later the boiler explodes and the entire building burns, bringing out the fire department and the crowd, while Johnson has the building away in a huge skyscraper tumbling because of fire. The falling business was done in miniature and well handled, however.

Of course the old foreman is accused of the damage but all the time his accusers reckoned without the bright young reporter, who had overheard a big political boss laying the plot; revealed that a henchman went to the boiler room and got the firemen so drunk they engaged in a coal heaviness contest, which agitated the boilers. Then the old foreman was made boss of the press room and the bright young reporter married the daughter of the boss.

From a newspaperman's standpoint, the whole thing is dotted with silly errors, which, if Mr. Johnson should insist, will be enumerated. For the mugs it may be great stuff, but it is the type of thriller which is shooting gallery stuff and suitable for the picture side of the small time vaudeville houses. As first run stuff it will never do.

At the Cameo Sunday afternoon there were some folks present who apparently knew their newspaper business and whenever the reporter got very brave or whenever the title

writer pulled a particularly maudlin title, they would applaud vigorously. Apparently someone in authority knew something about the newspaper business too, for he called out to an usher:

"Go down there and ask those people to stop kidding this picture." So the usher walked himself down, went over an austere look and turned around again.

To get back to the film: It is chiefly done with a poor cast. The story is that F. B. O. has made terrific grosses by exploiting these hokum specialists of Johnson's. That being true, their line of exploitation is easily understood, for the lobby signs termed "The Last Edition" a "dramatic thunderbolt."

Skia.

The Pace That Thrills

First National release. Original by Byron Morgan, directed by Webster Campbell. Shown at the Broadway, New York, week Nov. 9. Running time, 42 minutes.

Donny Wade.....Len Lyon
Doris.....Mary Astor
Dick Jefferson.....Charles Beyer
Jackie Sims.....Tully Marshall
Jack Van Laren.....Warner Richmond
Mrs. Van Laren.....Evelyn Walsh Hall
Paula.....Thomas Holding
Tenderloin.....Fritzi Brunette
Tenderloin.....Paul Kelly

Can't say whether it was the pace or not, but in this case it isn't thrills, it's "kille." This picture really hasn't a chance outside of the

smallest houses and then it will get by, principally on double feature bills or with some other added attraction. At the Broadway it has seven acts of vaudeville to back it up. The vaudeville was good; the picture wasn't.

There are some names in the cast and that is about the principal asset. The story itself isn't convincing, nor how it then handled in the fire then to lead any audience to believe that any of it was on the level. The featured male lead, Len Lyon, is the most unconvincing of them all. The boy was inebriated in this one. Even Tammany Young in a little bit is better than Lyon in any of his scenes.

The story itself is one that combines society, picture producing and an auto race. Lyon as the hero is the son of a Van Laren. His dad married a girl from the chorus, and the Van Larens, when the father comes home souse and accidentally causes his own death, accuse his wife of having committed the crime and with the aid of servants convict her. The baby is placed in an orphanage, but gets a chance in picture and finally becomes the Valentine of the day, thus earning sufficient to wage a battle to have his mother pardoned. Meantime he has a double work all his daring stunts and gets the reputation of being a

(Continued on page 43)

NOW AT

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IT'S a great author's zest selling novel. Kathleen Norris, America's most popular woman novelist, has written a gripping love drama, which a stellar Warner cast has interpreted to perfection.

It's a picture with an appeal for every feminine heart. And that means—a picture for every EXHIBITOR'S BANKROLL!



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Scenario by Julien Josephson



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Here is

*the William Fox picture made from
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WHEN the DOOR OPENED

A virile drama of the great Canadian
outdoors—which will be awaited
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It has every element of Curwood popularity

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DOG HERO!

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Who's Known for Big Successes

With a brilliant cast, including: JACQUELINE
LOGAN, MARGARET LIVINGSTON, Walter
McGrail, Robert Cain, Frank Keenan and Prince
Royal, the Dog Wonder.

Fox Film Corporation

NIGHT LIFE

(Continued from Page 5)

foreign and Chinese manner, that is, the rich brocade and embroidered silks are cut more along Western lines than heretofore, she gravely tries to learn the other intricate dance steps her escort has learned at some "frat" dance or prom.

Incidentally Mr. Returned Student, himself, is a riot. An ability to wisecrack, wear Oxford Bags and pomade his hair make him the Asiatic "bun duster." The boxer incidentally has at least afforded us the amusement of witnessing the amazing metamorphosis from a quiet, well-mannered celestial to that of an up-to-the-minute and modern being.

Most of the cabarets have floor shows. Good in spots, but in the main a trifle to the rear. Refugee Russian talent trekking down from Siberia with marvelous terpsichorean and vocal abilities clutter up the atmosphere between each dance by the patrons. Handicapped by inferior sets, atrocious costumes and a limited repertoire they do extremely well. The revues are changed weekly but the encores given are the old standbys.

"Troika" as Musical Source

One does get fed up viewing the "Troika" number after five years of chronic cabaret going, and not failing to catch it at least in three different revues a month. Aprons of "Troika," this and a few other Rusky numbers seem to afford the basis theme for some of our current musical hits. Notably "O, Katharina" and "Tittina."

Very seldom are the shows enhanced by Chinese turns. This seems a pity as some of the Chinese are gifted for floor shows. Spectators compose one of the most if not the best cosmopolitan audience in the world. Every know nationality seems represented. The Nordics affect dinner dress while other nationals wear the dressed-up garb of their respective countries.

Shanghai, known as the International Settlement, is a concession by the Chinese Republic to the European and American to rule and govern as they see fit. As a consequence a Municipal Council is composed of Americans, Britishers, Japanese, Portuguese, Italians and Spanish. The chairman of this council (akin to a mayor over here) is at the present time an American. These solons do all the legislating for Shanghai proper.

Lid Taken Off

A closing law was instituted about two years ago, but last spring the lid was off again and they threw the keys away. Russia and Germany are not represented on the council, and strange to say, no Chinese. The French have the concession in the western district known as French Town. This is the better residential part of town and not given over to night life as much as the International Settlement. And in French territory, too.

Leaving the Carlton, we "riches" out to the Majestic on Bubbling Well road. Formerly a private home with spacious grounds it has been remodeled into a hotel. In addition a dance-cabaret annex has been built.

Before proceeding I wish to state that in all my travels and this includes Europe, the writer has never seen anything to equal in beauty the Majestic Hotel ballroom. A corker and an eyeful. An 11-piece American jazz band recruited from a well known Pacific coast organization, grind out the melodies. And they're "hot!"

French cuisine, with a chef reputed to have cooked em up for the late King Edward VII. of England. No revue at this place.

Girl "Cappers"

Then there's Del Monte, a so-called road house on the outskirts. Owned and managed by a San Franciscan, his place caters more to the stage element. Russian girls "cappers" in evening dress give you the privilege of their company at your table, but, brother, it costs heavy. They receive a percentage on all drinks ordered and consumed by themselves and the management expects and demands champagne be asked for as a stimulant for their endeavors. Their company (?) is always at a premium, as the Orient can boast of more "Butte" and "Eggers" than Broadway ever saw.

Figure it out: An oil employee up in the sticks for anywhere from four months to a year is well-nigh goofy when he strikes the big noise.

Zowiel goes the works! Companionship is what he craves most of. Del Monte and resorts of this ilk (there's a mob of them) lay it on heavy for the fun-seeking scamp from the hinterland.

When I left they were cutting out the wine, racket and inaugurating a dance ticket system. For 50c a copy (Mex, of course), a few whirls on the dance floor with your Rusky bimbo was the source of big revenue. Management and "hostess" equally split the tariff. A floor show at the Del Monte is usually good. Six a. m. is the get-away hour on "big" nights.

Then there's the Plaza Roof, the Astor House and hosts of others, catering to the usual cabaret trade. All carry American orchestras, the Plaza having a darn Negro band. Very versatile and dishing out the best top music in all Asia and environs.

The "Chit" system is used in all places of enjoyment, in fact, all merchandisers in China, whether liquor or a su' of clothes, will accept a western I. O. U. in lieu of currency. The ghost walks once a month, and as a consequence the "Shroffs" or collectors don't bother you until the first. Then they're easily put off, which makes it very copasetic (as Con sez) for the boys with a deflated B. R.

Foreigners Sidestep Hop

Shanghai has literally thousands of licensed Chinese brothels, but patronized only by the gilded Chinese youth. Fan Tan, Mah Jongh and other gambling places frequented by the native abound. Opium smoking is prohibited in Shanghai, but hitting the poppy is one of the daily dozen in the search of release from pain and worry and succumb to all ills. Foreigners never patronize the "Hop Speakeasies." To do so would make of one a social Pariah.

A slumming party of transient: conducted by one of the town's permanent inhabitants is "done," but not so often. Roulette has a firm foothold in Shanghai and it's closing quite the thing to do enter closing one of the night cafes to journey to one of the clandestinely operated gambling "hells." Mostly run by Russians and heavily patronized by "releasers," the places flourish and move away, seeking new locations free from police interference.

The sky is the limit in the big ones. Have seen in one place faro, Klondike and blackjack (or Vingt et un). A substitute for roulette and known as Card Lotto is the big noise, instead of an expensive wheel, celluloid balls somewhat like those for ping pong are marked to represent 35 playing cards. Also two balls represent single and double zero. A green baize cloth is employed with markings similar to the balls, which are placed in a revolving box, shaken up and the first ball dropping out is the winning one. The same odds prevail as in roulette. The main reason for this game's existence is the cheapness of the outfit. So many expensive roulette layouts have been confiscated that Card Lotto was ushered in as a cheap substitute.

No Welchers in Shanghai

For the seeker after the more sordid vices, Shanghai has a "line" that's world famed. The untold fortunes that have been squandered in this precinct would almost float a government loan. Wind flows a plenty and the spender is sure of a good "cleaning" if willing to go the route. The "chit" or I. O. U. system is in vogue here also. No one disputes these chits when presented for collection by a Shroff on the first of the month. To do so would be a loss of "face" and the town is too small to have one's name bandied about as a non-payer or welcher.

To the tourist Shanghai affords a never-ceasing source of wonderment and interest, but it is the permanent who gets the big wallop. It's comparatively a small place in point of area and foreign population, but its international flavor is the chief charm coupled with the carefree life of the Orient.

The Chinese expression for "itchy gibber" is "Maskee" (I should worry). What does it matter? That's the attitude. "Tell that Shroff to come around number one day next month, then maybe I'll pay him then, Maskee."

Which makes it unamusing.

Mrs. Joe Paige Smith (Ida Carle) returned to New York from Florida last week. She will leave this week for Los Angeles.

"Among the season's best. An exquisite gem—ranks with the best pictures of the year."
—Dorothy Herzog of the "Mirror"

"Promises to be one of the big sensation success pictures of the season."

—Motion Pictures Today.

"One of the outstandingly good pictures of the year. One of those rare films that 'get you.'"
—Bill Colling of the "Telegraph"

"Certain to make a strong bid for popularity. Mr. Schildkraut's work is a star." —Harlette Underhill of the "Herald Tribune."

"Deserves nothing but praise. It has real heart throbs and dramatic power." —Palmer Smith of the "Eve World."

"Ought to run as long as 'Able's Irish Rose.'" —Harlette Underhill of the "Herald Tribune."

"I wept real tears! My advice is to go to see one of the finest contributions to the silent drama yet offered." —Luella Parsons of the "American."

"Can't miss. It's heart appeal is universal. Should attract business for the run."
—Edna of "Variety"

"One of the most legitimate pieces of entertainment I have seen recently." —Willard C. Howe of "Exhibitors Daily Review."

"A cleverly directed and wonderfully sincere picture." —Mordaunt Hall of the "Times."

"Good, all 'round entertainment." —Willie Waldorf of the "Eve Post."

"Calculated to bring joy to the heart." —Warren Nolan of the "Eve Telegraph."

"Decidedly interesting. An appealingly sincere picture. Schildkraut marvelous. Rose Rosann a positive delight." —Rose Pelwick of the "Journal."

"Could scarcely fail of sound financial success. Hope 'Proud Heart' makes as much money as 'Humoresque.'" —The Moviegoer of the "Sun."

"A rich glowing picture that fairly brags your heart-strings. It's appeal is universal." —Mordaunt Hall of the "News."

"One which any exhibitor can show to his profit and to the satisfaction of his audience. The most vitally human screen drama of the new season." —Arthur James of "Motion Pictures Today."

HIS PEOPLE

A UNIVERSAL Picture

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Opening at the

RIALTO

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NEW YORK

beginning

NOV. 29TH

Universal Miles and Miles Ahead
of All

FILM REVIEWS

(Continued from page 41)

coward. He loves the daughter of the producer for whom he is working and is loved by her in return, but the heavy ineptness in her mind that the favored one isn't game. An auto race for a social start is scheduled to drive in it. The same day the pardon hearing comes up, but he manages to make the scene of the race in time to start driving. He doesn't win but proves he's game and wins the girl.

All of the action worked up to that auto race and then it flopped all over the place.

Mary Astor, as the heroine, got about all that she could out of the role assigned her and Tully Marshall, as her dad, pulled secondary acting horses. Walter Richmond, who was in but a few scenes at the opening of the picture, seemed to have far the best of it as far as acting honors go. Fred.

OLD CLOTHES

Metro-Goldwyn production starring Jack Coogan. Written by Willard Mac and directed by Eddie Cline. At the Capital New York, Nov. 8. Running 45 minutes.

Max Ginsberg.....Lillian Elliott
Mary Riley.....Jean Crawford
Nathan Burke.....Alan Forrest
Dapper Dan.....James Mason
The Adjuster.....Stanley Lock
"Dynamite".....The Horse
Timothy Kelly.....Jackie Coogan

Max Ginsberg, an old man, and little Timothy Kelly are partners in the old clothes business. Mary Riley and a boy named Nathan are in love. Max, Timothy and Mary live together in comparative poverty, while Nathan is a rich uptown man. And the reason that Max and Timothy are poor is that they invested their money in Vista Company.

So in walks the boy Nathan toward the finish of the last reel, bemoaning his fate and saying that if only he could corner Vista Company he wouldn't go broke and could marry Mary. Timothy walks him upstairs and shows him a room papered with the stock which makes everybody rich and happy.

It doesn't take a great deal of imagination to figure out the plot, the names being what they are. Furthermore, the titles coming from Ginsberg run like this:

"From me you should do this, O."

Little Coogan as the Irishman wears a big derby hat, walks with his hand behind his back and is somewhat growling. The best thing in all their roles satisfactorily, and to the credit of Eddie Cline, the director, it must be said that he has injected clever business at spots.

Inasmuch as the recent Coogan films haven't done so well, and as this one is cheaply produced, it doesn't seem to be in the stars that "Old Clothes" will be a mop-up for anybody. *Stuk.*

CALL OF COURAGE

Universal production, starring Art Acord. From the novel "Red Dawn," by Harold Blumie. Directed by Clifford K. Smith. Runs about 85 minutes.

Art Acord.....Art Acord
Sam.....D. R. Lee
Jimmy.....Purnell Savage
June Hazlett.....Olivia Isabrook

Probably the most preposterous, tiresome and aggravating of all Universal's westerns. The best thing in it is the leading lady's rather pretty profile.

Acord has done much better things than this, and rather than appear in this piece of junk he should have forfeited his contract. It will ruin whatever popularity he has achieved with those unlucky enough to see it.

A travesty it might be more bearable. The heavy is the hero's brother, and up to a certain point is not pictured as such a bad fellow. But, without motivation, he suddenly shoots his employer, the ranch owner, and places the blame on his younger brother. The most peculiar thing about it is that he hasn't really killed the old man, but severely wounded him and placed him in a vault in the mine. It is never made clear whether he expected him to starve to death or merely keep on existing while the brother gets put out of the way at the hand of justice.

Visual chase scenes, but badly done. The comical relief is a blash the love-interest mushy, and only the horsemanship and photography at all adequate. "The Call of Courage" is food for morons. *Herb.*

UNKNOWN LOVER

Vitaphone production starring Elsie Ferguson. Supervised by Victor Hugo Halperin. At Loew's New York, one day (Oct. 30) as half Bill. Runs about hour.

Ken Hulme.....Frank Mayo
Elin Norman.....Mildred Harris
Hilary.....Peggy Kelly
Phyllis Wagner.....Lillian Elliott
Elaine Kendle.....Elsie Ferguson

Another Vitaphone "bad boy." Still for the program theatres it isn't so very bad as far as the business possibility goes because Elsie Ferguson's name should be some

draw in picture houses and there is a lot of sex stuff in the picture that will be talked about. This consists of some undress scenes and of a rather risque honeymoon situation. The nudist comes in a sculptor's studio and later on in some cabaret sequences where living curtain girls are employed. Nothing very startling but enough to give the boys a thrill.

Otherwise it's the usual masterpiece about a woman who sets out to reform her husband. The one twist comes when after he has had a nervous breakdown and must, according to the doctor either quit work or die, his wife purposely ruins his business to save his life.

Miss Ferguson has not much of an opportunity but is charming though there are far too many clear close-ups that disclose too much. Frank Mayo does little with an unsympathetic part and Mildred Harris has just a bit. The best is Leslie Austin, who seems to be a promising newcomer.

The production was expensive and it is doubtful if Vitaphone gets it's money back. For Miss Ferguson it marks another unlucky break, or poor judgment in taking any job offered. *Herb.*

Aracade theatre, Hyattsville, Md., has opened. It has a seating capacity of more than 750.

Cold-Blooded and Test

A cold-blooded person doesn't appear to screen well on the tests made in the New York studios. The coldness of the person, no matter how beautiful of face, swarms out from the camera, leaving her useless for ingenue picture purposes.

The latest instance was last week.

RECOVER \$1,000

Cleveland, Nov. 10.

Robbery of \$1,425 last week from the safe in the office of Loew's Mail theatre has been solved.

An employee of the playhouse has confessed to participation in the theft, and one of the two other men he implicated has been arrested in Detroit with more than \$1,000 of the loot in his possession. The third member of the gang is being sought. *Herb.*

Albany's Film Center

Albany, N. Y., Nov. 10.

Ten buildings to cost more than \$600,000 and which will house virtually all the motion picture exchanges in Albany will shortly be erected on North Broadway opposite the old circus grounds. Contracts for the buildings have been let and work will be started within a few days. Plans and specifications for the "film center" have already been approved by James M. Nolan, superintendent of buildings.

Most of the buildings have already been leased. Among the lessees will be Universal, Fox, First National, Famous Players and Metro-Goldwyn. The foregoing exchanges are now scattered.

Coast Catholic Guild Meets

Los Angeles, Nov. 10.

The first meeting of the Catholic Motion Picture Guild of the fiscal year was held this week at the Hollywood Woman's Club. Jack Coogan, Sr., president of the organization, presided. Among some of those who spoke were Father Mullen, Bert Lytell, Virginia Vail and May McAvoy.

License Suspended of Finance-Holding Co.

Los Angeles, Nov. 10.

State Corporation Commissioner Edward M. Daugherty has suspended the license of the Studio Finance and Holding Company, Inc., to sell stock. The revocation was a result of charges that the company practiced irregular methods in an attempt to sell its securities.

Albert R. Smith is vice-president and the promoter of the company. Further inquiry will be made in this matter as to whether or not the license should be permanently revoked.

JACKSONVILLE'S NEW HOUSE

Jacksonville, Nov. 10.

Famous Players have purchased the realty from S. A. Lynch for a site on which it will build a first run house here.

The venture is to cost \$1,500. In addition to a 2,500-seat theatre will be a 10-story office building with stores.

WELCOME TO OUR CITY

We are extending the hand of greeting to hundreds of new customers.

Welcome to our city, gentlemen.

It is gratifying to find so many new showmen in the ranks of Metro-Goldwyn-Mayer exhibitors.

And just as gratifying is this fact.

Our old accounts are with us today stronger than ever.

Stop and think this over!

Isn't it natural that Metro-Goldwyn-Mayer pictures should be winning a wider distribution every day?

Spreading out into new towns and new theatres?

We believe that we have won over more new accounts since the opening of the current season than any one other company.

Why?

Because exhibitors are in business every week of the year.

And we have shown you that we can deliver every week in the year.

That doesn't mean one or a couple of big pictures.

And a lot of junk.

It doesn't mean a flash at the box-office and then empty houses.

With each additional Metro-Goldwyn-Mayer release, more and more exhibitors are being convinced.

That The Quality Fifty-Two is a guarantee of consistent product.

That Metro-Goldwyn-Mayer would sooner shelve a weak sister than break its uninterrupted record of money-winners.

We're welcoming a lot of new friends.

On the strength of what we've done.

Again this year—just as we did last year.

The talk of the Industry!

ASK THE MAN WHO IS PLAYING THE QUALITY FIFTY-TWO

Member Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President.

Playdate Bureau Scrapped

The first meeting of the Administrative Committee of the M. P. T. O. A. since the appointment of Joseph Selder as business manager of the national exhibitor organization, will be held at 745 7th avenue tomorrow (Wednesday). At this meeting it will be announced the Playdate Bureau of the M. P. T. O. A., over which so great an acclaim was made at the time of the Milwaukee Convention last May, will be scrapped.

This plan was one of the first things that the new business manager of the organization has taken out. The independent producers who subscribed to the fund will have their money returned to them.

Originally the Independents subscribed and furnished \$25,000 with which to carry out the scope of the Playdate Bureau. They further pledged themselves for an additional \$25,000. They will be relieved of this plan.

Consolidation with the Independent organization has been drawn and is now in the possession of Fred Elliott who is the secretary. It provides that the M. P. T. O. A. will pay back to the Independents the \$25,000 in installments of \$5,000. As far as can be ascertained about \$9,000 was spent in carrying out the plans of the Playdate Bureau. Where the rest is, so that installment payments are necessary cannot be learned by those on the outside of either organization.

It is also understood that definite steps are being taken to heal the breach existing between the Michigan, Minnesota and Northwest organizations as well as those of Kansas and Texas with the National organization. A general get together with the executives of the Hays organization is planned and a solid front is to be presented by both the producing and the exhibiting branches of the industry.

That move it is stated has the full sanction of both the M. P. T. O. A. and the Hays organizations and it is believed a reunion will be looked on favorably by the insurgent factions now on the outside of the M. P. T. O. A. fold.

"BROWN OF HARVARD" NEXT

Metro-Goldwyn, having produced "The Midshipman" at the U. S. Naval Academy in Annapolis, Md., will go to Harvard to make the screen version of Rida Johnson Young's "Brown of Harvard."

They acquired the property several months ago and are preparing to begin film work shortly.

Schlesinger Expected

Paris, Nov. 1. Gus Schlesinger is expected here, but not on behalf of the Warner Brothers' interests. It is rumored he has quit the Warners and will start for himself.

GLORIA'S SUITE

(Continued from page 1)

ner of 58th street and 6th avenue, which, between its trimmings and fittings, represents an outlay to the star of about \$250,000.

Miss Swanson signed a five-year lease at \$15,000 a year and had two apartments rebuilt into one. Additionally, she pays \$3,000 annually for the use of a private elevator, shut off from all others, plus its upkeep with three shifts of uniformed operators.

Both apartments had been leased but Miss Swanson bought the leases in order to have what she wanted. Special architects were engaged and plans were drawn. All fittings were stripped out and entirely new ones, some imported from abroad, set in. The living room has a skylight built of iridescent glass.

Much of the furniture was brought here from France, formerly the property of the mother of Miss Swanson's husband, Marquis de Palaie. One is a spinnet verified as having belonged to Marie Antoinette.

Miss Swanson was lately reported as having arranged to make pictures under the name of her own production company, to be released by United Artists. She has been under contract with Famous Players.

As a picture star on salary, Miss Swanson could command not less than \$500,000 annually, with a percentage of the profits on the pictures she would appear in.

The long term lease in New York indicates Miss Swanson contemplates producing the major portion of her pictures in the eastern studios.

Warners' State, Pittsburgh New Policy and Scale

Pittsburgh, Nov. 10.

With Warner Bros. assuming management of the former Rowland & Clark State, a complete change of policy, prices, class of pictures and presentation went into effect.

A seven-unit show is now the program and leading supplementary attractions to the feature film will be booked each week. These, according to the management, will include comedies, novelties, news reels and other special short subjects. Ralph Hirsch's jazz band has been engaged as a permanent feature.

Performances at the State will be continuous from 10 a. m. to 11 p. m. There will be four feature performances daily. New prices are: 10 a. m. to 12:30 p. m., 25c; 12:30 to 5:30, 25c; 5:30 to closing, 50c.

Novarro's Vacation

Los Angeles, Nov. 10.

Ramon Novarro will shortly leave for three months in Europe. Upon his return it is said Metro-Goldwyn will present him in a spectacular production.

Graf's A. E. Pictures

San Francisco, Nov. 10.

Max Graf, picture producer, returned from New York with a contract to produce four big comedies for Associated Exhibitors, and is now making an effort to locate a studio in Frisco, he announces.

RAY'S \$4,500 CAMPAIGN

Los Angeles, Nov. 10.

Huston Ray concluded his engagement at the Forum by giving a noonday concert which taxed the capacity of the house. This was after only one week of appearances in the house. John P. Gording, director of the house, has booked Ray for a return engagement of two weeks this month.

The publicity campaign put on by Ray was the biggest any individual artist has ever had in conjunction with an appearance at a picture house here. Piano and music concerns spent about \$3,000 in the dailies to advertise him while he himself spent \$1,500 for bill board, window card and novelty advertising.

Ray already has about 10 weeks booked out here.

NEW FILM HOUSES

Brandts Reading Five—A. H. Schwartz Four

William and Harry Brandt have three new theatres under way, while negotiations are on for an additional pair. This will bring the Brandt circuit, Brooklyn, up to 10.

Now finishing is the New Carlton, Flatbush and Seventh Aves., which will open Jan. 1. The house will seat 1,500 downstairs and have a roof theatre of 1,300 capacity.

The Brandts have also closed for a 2,000-seater at Sutter and Ralph Aves. and for one other house, the location of which is being withheld at this time.

A. H. Schwartz has closed for four theatres on Long Island. One of these will be at Flatbush Ave. and Kings Highway, another on Coney Island Ave. The other pair are to be in Port Washington and Flushing.

Sally Long Not Signed

Los Angeles, Nov. 10.

Sally Long denies having signed with Helasco Productions, and says she will continue as a free lance.

IS L. A. 1st CLASS?

Los Angeles, Nov. 10.

One of the most unusual theatrical cases ever brought to trial is that of Lee Hutton, playwright, against Tom Wilkes, claiming damages to the extent of \$12,000 because Wilkes produced her play in Los Angeles and not a "first class city."

The point is, according to Miss Hutton, that had the piece gone on in New York or Chicago, its picture rights would have increased greatly in value. As it was, Louis H. Mayer bought her play for picture for \$15,000 and immediately thereafter the authoress brought suit against Wilkes in the Superior Court. She contends that Wilkes promised a production in a first class city and brought in as a witness Rupert Hughes, who said that although Los Angeles may be a first class city, it ranks with Philadelphia theatrically.

Wilkes contends in his testimony that Los Angeles is strictly a first class city, whether considered in point of its restaurants, its picture studios or its producing playhouses.



—and it's
a wiz at
the box-
office, too!

**The PACE that
THRILLS**

Ben Lyon, Mary Astor
and Tully Marshall

Directed by
WEBSTER CAMPBELL

Produced under the supervision of
EARL HUDSON

A First National Picture

A First National Picture

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays, President

DISAGREABLE MUSIC BUYER

In Cleveland Chain Store
—M. P. P. A. After Him

An annoying offender in a Cleveland chain store, with a music department, uses business tactics meeting with reproach from music salesmen. He is influential in the music department, and the shop happens to be psychologically located for brisk sales, he takes an uncompromising attitude that is offensive, according to the music men.

Everybody in the music business is a bunch of rats in a disagreeable attitude on several occasions, so much so that E. C. Mills of the M.P.P.A. is taking it up with him first and later with the store's executives to halt this state of affairs, which has become general. Individual publishers have been loath to complain for fear of discrimination in the future.

A house which handles considerable production music had its salesmen approached by the chain store man for passes to the local attraction. It so happened the show asked for it was not related to that house and the salesmen gently refused. The Cleveland man is alleged to have said, "I'll remember that!" in an aggrieved tone of voice.

Another instance was the visit of an executive of a music firm, not to solicit orders, but after information. The same general attitude was meted out to him.

MILWAUKEE EXPO.

Milwaukee, Nov. 10. The third annual Wisconsin Radio Exposition opens at the Auditorium Nov. 11 with more than 100 booths and all space taken. The show will run four days.

Opening of the new Milwaukee high power station, WKAF, on the Antlers' hotel roof to supplement the other Milwaukee stations, WSOE and WIAD, has created additional difficulties as a result of the broadcast from the show floors, time having been allotted to each by the committee in charge.

Leaders Running Radios

Detroit, Nov. 10. Two prominent orchestra leaders here are now acting as radio announcers. Jean Goldkette, the musical mogul of Automobile City, who has the choicest hotel and clubs sewed up, is officiating for the Jowett station and now WMBC (Wolfe's Most) here. Stations will be directed by Seymour Simons.

The new station is atop the Hotel Addison and is operated by Mert Moss, owner of the Addison cafe. It is a 1000-watt station and is in full charge of Simons as to talent, publicity and presentation, besides broadcasting Simons' own dance music. Heretofore, the Addison broadcast via WAFD, Port Huron, Mich.

By Air to Funeral

Skye, Pa., Nov. 10. Hearing of her mother's death over the radio while in a theatrical boarding house in Orlando, Fla., Mrs. Mollie Williams, a member of a show troupe, by means of aeroplane, train, and automobile made the trip homeward in 19 hours.

With the exception of the last few miles through Pennsylvania, after the plane had been forced to land, Mrs. Williams made the entire journey via the air route. Her mother's funeral was held an hour after she arrived.

JACKIE SOUDERS

and His Musical Hotel Orchestra, are the "Hazel" Waves of New York, Wash. This elegant, college segregation are huge favorites with the hotel. Their jazzing at the smart Hotel Hazel has won for them a host of admirers. Souders is another of the large chain of internationally famous hotel bands. He is featured in ROBBINS-ENGEL'S HIT.

"DREAMING OF TOMORROW"
"LONESOME"
"LOOK FOR ME HERE"
"FRESHIE"

Published by
Robbins-Engel, Inc.
1058 Broadway New York City

Big Sellers in West

"Sometimes" (Remick) and "Brown Eyes, Why Are You Blue?" (Waterson) lead as to the big sellers in the Midwest. Waterson is staging a comeback with "Brown Eyes" and also has a big number in "Normandy."

Other good sellers in that territory are "Moonlight and Roses," "Remember," "Let Me Call You Sweetheart," "Knee Deep in Daisies," "Pal of My Cradle Days," "Kinky Kids Parade," "Charleston," "Show Me the Way to Go Home," "Yes, That's My Baby," "Let Us Waltz as We Say Goodbye," "Sweet Georgia Brown," "When the One You Love Loves You," "Oh, How I Miss You Tonight," "If I Had a Girl Like You," "Collegiate."

Balto's High Power Station Broadcasting

Baltimore, Nov. 10. WEAL, Baltimore's new super-power broadcast station, has gone on the air for the first time on a 350-400 meter length. This length is a temporary allotment by the Department of Commerce. Its permanency depends on results, inasmuch as two far western stations are operating on the same wave length.

This the new station will not use its full power of five kilowatts, 1,000 kilowatts will be the power for the debut. It is an improvement over the first allotment of a 247-meter length which threatened for a while to prevent the opening of the station as scheduled.

Testimonial Benefit For Paul Biese

Chicago, Nov. 10. A testimonial benefit is being arranged to defray the cost of a suitable plot and shaft in memory of Paul Biese, the band leader, whose body was placed in the Rose Hill cemetery vaults temporarily Saturday. Biese was brought to Chicago for burial, his wife taking charge of details.

Biese, although a prominent recording artist, was in financial difficulties as a result of the first Mrs. Biese's alimony claims. Only recently Biese paid \$5,000 in Minneapolis as accrued alimony to secure his freedom to fulfill bookings.

DIES ON STAGE

Paris, Nov. 10. Francois Lamoureux, a cornet player at the Opera, fell dead during the Lamoureux concert last Sunday matinee. After rendering the solo of Vincent d'Indy's *Sauge* he was seized by Paul Biese, who collapsed. The band stopped while the body was carried off the stage.

The deceased was aged 42 years, and a first prize winner at the Conservatoire de Musique. Death was due to cerebral hemorrhage.

POLLOCK ON AIR

Channing Pollock will get in a great plug for his play, "The Enemy," an anti-war propaganda musical, in a radio talk from WEAF Armistice Day (Nov. 11).

Pollock will scathingly denounce the horrors and futility of war, similarly to the thesis of his play.

YEAR'S STAY ON COAST

Los Angeles, Nov. 10. Harry Owens will have his band at the Cafe Lafayette, which will succeed the Roy Fox outfit, who will conclude a year's engagement tomorrow.

Owens and his 10-piece outfit are due to open Nov. 12.

EDDIE KING'S TRIP

Eddie King, the Victor recording manager in New York, leaves within a fortnight on a southern recording trip. King only recently returned from a western "canning" tour.

The Human Broadcasting Station

B.B.B.
AT STATION E.C.N.
Making New Orleans Charleston Mad at the

LITTLE CLUB



ELBERT GREENE

Pianist-Arranger-Composer of James G. Dimmock's Sunnybrook Orchestra. Now playing Cinderella Ballroom, N. Y. City.

Mr. Greene is a highly accomplished musician, his versatility embracing trombone, trumpet, bass and marimba. He is a graduate of the New York Conservatory of Musical Institute of Warren, O., a world-famous college. Mr. Greene's arrangements as evidenced in James G. Dimmock's Sunnybrook Orchestra are unique and of extraordinary calibre, and as such flatteringly noticed.

Gene Buck and Berlin

Gene Buck is making a shift of music publishers, from the Harms to the Berlin firm. In his new location it is said Mr. Buck will write with Irving Berlin.

Buck for many years has been Flo Ziegfeld's principal book and lyric writer and chief assistant producer of the Ziegfeld shows. During that association he has been mainly writing with Dave Stampfer, Stampfer is with the road "Pollices," where his stage partner, Edna Leedom, is also engaged.

For all of the years of the Buck writing period his numbers have been published by the Dryfus brothers (T. B. Harms). It has been rumored often that Buck had a small piece of the Harms business. That would appear to be automatically contradicted by the present shift of base, with Buck said to have received a glowing contract to move over.

ELKINS COMPLAINS

Takes Horn Before Union—Played Date But Can't Collect

Eddie Elkins has complained to the Musicians Union of the A. F. L. against J. E. Harms, who books bands and orchestras.

Elkins claims on Oct. 5 he sent a band under his name to play a date for Horn, telling Horn it would be impossible for him personally to direct, as he was playing at Ciro's. About two o'clock A. M., however, Elkins was allowed to leave Ciro's and took three men with him and upon arriving at the place, found that it was an affair for negroes.

Afterward Horn is alleged to have refused payment to Elkins for the date, and Elkins' claim with the union is that Horn is now unwilling to assist him collect.

HYLTON FINED FOR SPEEDING

London, Nov. 10. Jack Hylton, the Paul Whiteman of England, having incurred the wrath of the Brentford magistrates by neglecting to answer a summons for speeding, turned up in court for two adjournments and a threat to have him arrested. Having apologized with necessary humbleness, he was fined £15.

His excuse for speeding was an appointment with a gramophone company, while he explained his previous absence by saying he thought the case would be dealt with without him.

HARRY ENGEL BACK

Harry Engel has returned from a two-months' coast-to-coast trip. Engel is general manager of Robbins-Engel, Inc., music publishers. His report on business generally good all over the country.

ROCKWELL WITH MORET

Will Rockwell, general manager for Clark and Leelle, Johns Villa Moret, Inc., next week as eastern representative.

"Zips" Black, who returns to the coast,

Girls and Instruments

(Chicago, Nov. 10. There is a decided crush on orchestra boys among the cabaret girls of the town, with the girls dubbed with whatever instrument her particular sweetie plays in the orchestra.

The new gag instead of saying "Hello, Agnes," is "Hello, Drummer," "Hello, Saxophone," and it's paid what a good business getter this intermingling is.

There is one large orchestra in town with the 12 boys having girls in the same class, they getting through about 1:30. A table has been reserved for them and they can be seen in attendance every night and no dead heading.

BOSTON MUSIC

Boston, Nov. 10.

Bert Lowe, known for many years in and around New England as the pre-eminent musical contractor in the "general business" field, including the choicest college dances, is out of the picture as the biggest man.

After the business which he used to get, Bill Lossez is getting a large portion; Jack Renard is coming all the way in from Mansion Inn to play at the Harvard Union tea parties after the football games; Percy Breed, regularly at the Oak Manor dance hall, at Melrose, is taking some jobs; Luc Calabrese (formerly Lowe's ace) has united with Sid Reinhardt, who is holding up beautiful small jobs that Lowe accepted checks for. Ray Stewartson, formerly another crack Lowe man, is also stepping out for himself, and in addition to regular work at Cook's Ambler Room, where he has a really fine band, is also cutting into the "general business" racket.

Lowe is still getting much of the "high" society stuff but even in that field he's not receiving what he once did. Billy Lossez is a strong bidder for a great deal of this class of trade and Leo Reisman, with the only recording label in the city and a high-priced man, has an exclusive portion of this type of work sewed up tight.

Lowe, probably the best-liked musician in New England, with a splendid, easy-going personality, a capital faculty for making friends with everybody, and an enviable freedom from that petty professional jealousy which is a failing of so many of his colleagues and contemporaries, is trying hard, meantime, for a comeback.

Don Eisenbourg, with a 26-piece band in the pit of the State theatre, and a high-class team of 12 in the State ballroom, continues to progress. He seems destined for something larger than the city of Boston from indications.

Another notable pit band is that in the new 5,000 seat Metropolitan Theatre, recently opened here by Famous Players. Nathaniel Finston, formerly a Boston symphony man, is in charge of this orchestra of 55, which is as big as any other Boston pit team. Finston is only due in for six weeks with the concert master slated to step in as his successor.

Mr. Hallett continues to flash as the biggest draw in the public dance halls. Hallett is playing a pretty foxey game on the business side of his work. He is reported investing in a large tract of land in the local dailies and the results more than vindicate the slogan "It pays to advertise."

Morey Pearl, in a general slump for some time, is picking up again due to his acquisition of several corking musicians, some from the wreck of the Henry-Franks team and a couple of others from the old Jack Renard Mansion Inn combination.

It is interesting to note the Imperial Marimba Band is still playing at the American Hotel. Many American dance teams have played this hotel the past few years. It was reported for a very extended period, while the Marimbans seem to go on forever. Under the leadership of Henry Montenegro, they started here in 1918.

Blumie Glickman continues at the Checker Inn and seems as popular as anybody around here over the radio.

TWO NEWS AT CONFERENCE

Differences of Opinion on
Everything in Wash.

Washington, Nov. 10.

The broadcasters came to Washington to Secretary Hoover's radio conference and state: "Everything is now lively. We are going to do what the copyright holders want. We are going to pay for their music. We were not smart enough to look up the laws before we sunk hundreds of thousands of dollars into broadcasting stations, but now we have learned the rights of the copyright holders—and now we can 'kiss and make up'."

This to a committee, officially designated as "Committee No. 3 on Copyright Relations to Broadcasters," which is entirely composed, with the exception of its chairman, the chairman of the administrative committee, doing the talking, backed up by Silvio Hein and J. C. Rosenbald, stated:

"Everything is not set. Everything is not lively and it's not time to yet start the 'kiss and make up' business."

During the regular conference sessions Secretary Hoover made many recommendations. The most important being that the number of stations must be curbed.

As to the condition of the industry one delegate had the sales of records sets 16 per cent below last year's business while Powell Crosby, of the Cincinnati station, recently involved in the Supreme Court decision, claimed the business had increased 70 per cent.

The general discussion was of just such nature. One thought a "Caar of the Radio," such as of baseball and the movies, was needed because interest was being lost by the ever important listener—in other thought the idea "all wet," and so on down the line, everybody had a chance to speak his little speech, and they were all agreed.

The committees getting together following the general conference and it is from these groups that will come the actual recommendations to be made to Congress.

The copyright group were again in session this morning (Tuesday) and further discussion of the entire situation gone into. The arguments of the music men were heard, except now instead of for nothing it is for the adoption of the compulsory licensing idea.

William A. Brady appeared today before his little speech, and declared he would insist upon representation for the theatrical interests he represented.

The New York manager stated the photographs had stolen copyrighted material, then the motion picture and now the broadcasters, who had killed the value of musical comedy melodies.

SPEECH BROADCASTING

Paul Speech is back on the air Tuesday nights via WJY direct from the Moutin Rouge restaurant, New York. Speech is enabled to perform copyrighted dance numbers and reports he has a lot of American station through paying a fee to the American Society of Composers, Authors and Publishers.

Paradise, Newark, N. J., has retained for the next month Oliver Naylor's orchestra. Paradise this season is using a monthly contract only.

Bacon & Day
SILVER BELL
BANJOS
New Catalog—Just Out
THE BACON BANJO CO. LTD.
GROTON, CONN.

CABARET REVEALS

SILVER SLIPPER

This is the ninth week of the Silver Slipper show. In that period this West 45th street cafe has made \$12,000 weekly average, with a \$3,000 average net profit. The first eight weeks disclose a \$19,000 net profit. All of which appears to show for the success of the place. The answer is reflected in the show. I's smart entertainment, with the gals and the paprika paragon as the attractions. Nils T. Granlund, who is program-credited for staging and conceiving the show, has wisely made the first half serve as bait to keep them seated from one until 2.15 for the second stanza, holding out "The Undraped Princess," Oriental ballet, as the lode stone. The cafe man's psychology that "the longer they stick the more they'll pay" probably accounts for the good weekly grosses, since it was noticeable that few departed after the first portion.

It's a great floor entertainment. Salt and Pepper, a pair of likely lads from "Gay Paree" are starred with Van Lowe, from the "Van Lowe" as master of ceremonies, and Dolores Farris, a blonde cutie and a corking singer, also featured. For the rest, it's a right, light presentation. Possibly N. T. G.'s program note tells the o'ry best: "As the evening wears along, the costumes worn by the girls become less and less (if possible). Anybody who goes home before 4 a. m. is a chump. If the finale of the first show doesn't knock you flat on your face, the Oriental number in the second will make you rush out into the night air. Musicians fain ed and strong men went when this was shown at rehearsal. As a result of this show it is no longer considered effeminate for men to carry smiling salts. The costumes for our Silver Slipper Club arrived by carrier pigeon."

There's no doubt about the appeal. If they'll pay \$4 to gaze at these undraped across the foot it's worth more for a close-up flash in the intimacy of a cafe floor. Great thinkers, those little bobbies! Strangely enough, despite the gals

and the underdrape, Salt and Pepper, a pair of "cute" looking boys, fresh and clean-cut, of academic aspect and yet not freakishly "collegiate," wowed 'em with their pop stuff on the ukulele, but to vocal accompaniment. One with a "Ukulele Ike" yodel is the personality of the team. Although the other is toplopie for ballast. The boys are Dixie products, the dialect and Texan references serving as clinchers for their stuff. What surprises most for their performance is he exposit on that, after a flock of gaily stuff, at 2.30 in the g. m., this team tied it up cold and were forced to beg off for lack of material. Their personalities and entertainment are refreshing, which may be an unconscious asset on their part, and if broadway doesn't get them, they and doesn't import that emanated, dissipated, leeringly sophisticated air that the average floor performer acquires in spite of himself, the boys are headed for theatrical clobber.

The first show started off with a bathing girl number led by Dolores Farris. Van Lowe and Maida Vale in a waltz double clicked. Miss Vale is a sweet looking gal. Van Lowe for the rest officials as master of ceremonies. Demaris Dore is a Charleston specialty redeemed her blab vocal contributions. Miss Farris' toe jazz number scored. The "Broadway Bedtime Story" was a frank dissertation on "fannies" by Van Lowe. (Of course, only to be gotten away with in the cabaret b.c't.) Kitty Rasche, a Ziegfeld "Polles" result of titillating personality that is okay from every (Continued on page 48)

MIND READER IN CABARET

Eugenie Dennis, 19-year-old psychic reader, is slated to open at the Casa Lopez next week.

Bloom Changes Bands

Chicago, Nov. 10. Sammy Kahn and his New York orchestra replaced The Chicagoans at the Bloom's Deauville. The latter sang after arranged a vaudeville combination.

25% BETTER IN MUSIC SALES

Music salesmen coming in off the road after cross-country trips report a general 25 per cent improvement in business over last year. Things look very optimistic generally. The piano manufacturers in convention in Chicago recently state this year's output is 30 per cent over the past five years' average which is another factor contributing to better music conditions.

Things are generally better all 'round nationally which is reflecting on the music trades.

COSTLY CARD GAME

Sheriff's Cut Delated Bankroll of Musicians—Held for Gambling

A sample of Oklahoma justice was meted out to 10 members of Ted Weems' orchestra playing the southern territory. To while away a six-hour wait in Howe, Okla., en route to Oklahoma City, a deck of cards was pressed into service and the station bench utilized as the scene of activities.

This attracted the town constable's attention. Sheriff Lewis Marlow and the local town judge, John Morin, decided the boys be assessed the minimum of \$25 each on the charge of gambling. The group had \$80 among them, the court compromising on that amount releasing them under bond and requesting their return to stand trial.

In order to make certain that this outrage against the town's public morals be not repeated, a deputy sheriff escorted the boys to the station until trial time. Incidentally, that's the answer why Weems' boys arrived in a day coach in Oklahoma City instead of in a Pullman.

Hickman Engaged for Fla. Doesn't Know Where

Los Angeles, Nov. 10. Art Hickman and his Biltmore Orchestra will leave the Biltmore Hotel Dec. 26 and leave for Palm Beach, where they will open for ten weeks Jan. 12 at Flo Ziegfeld's new establishment. Hickman does not know, outside of the Biltmore Hotel, of course, just what this establishment is.

Hickman is to take 12 men besides himself and is understood to receive around \$3,000 per week during his contract.

Orlito Band to Switch
The Orlito Orchestra (Florio-Russo direction) is not recording for Brunswick any longer. They may affiliate with Victor.

HERE AND THERE

Frank R. Kelton will be in charge of Jack Mills, Inc., west coast territory, Los Angeles, succeeding Bernard Pollock, now eastern manager for Sherman-Calk.

Milt Hagen for Mills, Inc., has put over a smart tie-up for a pop song with the Lonsome Club of the New York "Mirror." The Mills' song is called "Lonesomest Girl in Town."

Art Hayes and Jay Rosebrook, violinists, join Jan Garber's orchestra at Coral Gables, Florida, this week, making the fiddles for the Garber organization.

Alex Hyde opens an Orpheum tour in Minneapolis this week. Hyde is offering a band novelty titled "Berlin versus Liszt" written and produced by Herman Timbreck (presentation in association with Lewis & Gordon) and will include pop and classical music played by two bands as part of the act.

Carl Lorraine, former drummer with Austin Mack's Century Scenecers, has recruited his own combination and opened with it at the Pershing Palace, Chicago.

Fred Hall and his Okeh record band are touring Pennsylvania ballrooms.

Charles F. Butterfield, Jr., trombonist-arranger, and Joe Tartin, bass and arranger, are new additions to Vincent Lopez's original orchestra.

ORCHESTRAS AND VAUDEVILLE

Charles Kerr and his orchestra from the Bal Masque cabaret in the Hotel Claridge were refused vaudeville bookings in conjunction with the cafe. M. S. Bentham was informed that the Keith-Albee edict against playing any and all attractions who also perform in cabarets and supper clubs also applied to bands.

The silver lining as regards the bands is that the big time notoriously underpaid vaudeville bands for the same reason they are now being barred. Because the big time figured the band was earning two salaries through doubling with a hotel or night club, the vaudeville figure was much out of proportion. Even when the band was strictly a vaudeville offering, the bookers took the attitude that bookings around New York would afford the band opportunities for subsequent doubling in other hotels.

An instance came to light some time ago when The Ambassadors were offered for vaudeville. The Ambassadors is purely a fanciful name and a Vocalion record product but the bookers offered \$500 for nine men. When the ridiculous figure was contested by the leader the bookers stated they assumed The Ambassadors were doubling from the Ambassador Hotel, New York. When it was otherwise, the salary was tilted but not sufficient to interest the band for vaudeville.

INSIDE STUFF
On Music

Texas Guinan's Friendliness

Each Sunday evening Texas Guinan finds some place to go, as her own place, Del Fay Club, is closed on that night. And Miss Guinan goes to another cabaret, taking her girls along, becoming an advertised attraction at the opposition, Saturday Sunday. Miss Guinan has been doing the same thing for many weeks, seemingly going to any cabaret requesting her and without favoritism. There is no question that she is a drawing attraction. As far as known there is no return of any kind for Miss Guinan or the girls other than the publicity. Perhaps Texas figures this is a business maker for her own night club, which may be so but as a friendly business boosting act, no other entertainer over here has approached it.

Phil Kornhauser Surprised Gus Kahn
Gus Kahn, Chicago's prolific song writer, went to New York on purpose to squelch Phil Kornhauser at golf. Phil had been doing a lot of crowing that made Gus feel that someone ought to take the conceit out of his pal's plus fours. Kahn considers himself pretty good with a maulie and just the boy to stick a pin in Kornhauser's inflated opinion of his prowess.

The match was duly held, with Kornhauser slaughtering Gus 90-115. Now a much-chastened Chicagoan is hanging around the Westchester-Biltmore Country Club having his game analyzed by experts in an effort to find out why.

Jobber Appropriating Ideas

A prominent jobbing concern is the cause of vexation from several publishers who allege after they create an idea for marketing song follows the jobbing house adapts the idea and publishes same under the imprint of a music publishing company controlled by the jobber. Through comparison with everything else published, the jobber underprices his stuff and naturally exploits his own products in the trade bulletins in preference to the outside publisher.

"Show Me the Way to Go Home" Clicking

It is rarely that an English pop song clicks in America, although the reverse holds generally true. In view of America being the birthplace of the entire civilized world's popular music. On the other hand, Harma, Inc., and Chappell-Harms have made big American hits of ballad number like "Love Sends a Little Gift of Roses," "Song of Sonnets," etc., which were created by British writers, although this type of song generally proves an international success through the many years it is exploited by concert artists.

Harms, however, has now introduced "Show Me the Way to Go Home," written by Irving King, an Englishman, which bids fair to exceed its British popularity. If it doesn't, it will be very disappointing, in view of America's greater field for popular music. "Show Me the Way to Go Home" was "started" as a dance tune and is already a nation-wide favorite and a good seller. With the "mechanical" releases first coming through, it has yet to make its biggest impression.

CAIRNS WITH VICTOR

Cliff Cairns has succeeded J. S. MacDonald as manager of the J. S. Cairns department at Victor. Cairns is stationed down in Camden, N. J., the Victor's home office, transferring from the New York laboratories.

JIM GILLESPIE IN N. Y.

Jimmie Gillespie, Paul Whiteman's personable representative, is in New York for several days. Gillespie is negotiating some contracts.

EDDIE ELKINS FOR FILMS

Eddie Elkins is leaving Ciro's (cataret), New York, to engage in the picture business in Chicago. He will be amusement purveyor from the stage and pit.

Harry O'Brien Moves to Boston

Harry O'Brien has left the local Shapley-Borden office to take over the management of the Boston office for Waterson, Berlin & Snyder.

Billy Stoneham succeeded O'Brien as local sales manager.

CHINESE ON B'WAY

(Continued from page 1)

figures through the kitchen privileges, which are rated as a concession in many places, now being under Chinese control in some of the best stands in New York.

The Chinese pay heavy for the kitchen privileges but make it up in generous measure by nudrapping the price of a bowl of conowmen as compared to the ordinary Chinese restaurant scale.

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Direction Bernard Burke

BAD SHOWMANSHIP MAIN CAUSE FOR FAIRS' LOST ATTENDANCE

"Cheating" Quickly Detected by Rurals—Gyp Concessionaires Another Reason—Very Heavy Fair Losses in Season Just Ended

A decided drop in fair attendance all around this year has given the wise ones something to think about, while layabouts are sitting back blaming bad weather and embracing all manners of lame duck alibis. As a matter of fact the slump has been mainly due to the cheap character of midway attractions and in some instances cheating on the free shows by announcing 12 and 15-cent bills for the grandstand but showing only about five or six and in some instances even the minimum layout not containing half of the advertised names.

Any wonder that some of the fairgoers took unprecedented heavy losses in the season just passed and with the future of many problematical as to next year, showmen say.

Owners of cheap carnival outfits have also taken the hard, rather than they could bear with most coming to conclusions that the rurals are becoming educated and can no longer be outwitted by mediocre shows and high priced or grind games that pass out little stuff and carry over merchandise from one season to another.

The penny wise and dollar foolish attitude may do its stuff for the hit and run species of concessionaire who drops in for a season or two and is out to clean up at any cost, but not for the staple gent who is in the field as a business, although many of the latter have followed the "gypps" like so many sheep and found that it is a losing way.

The slow moving of merchandise has also attracted attention of the various merchandise concerns and may be climaxed by many of the concerns operating booths themselves in the fair next year if fairgoers are not on the "up and up" or else they are going after a coin play.

These gambling abuses have been fairly well cleaned up at the fairs with those in charge having been convinced that the taking over of the fair crowds by the "gypps" reacts tellingly against them the succeeding year.

In smaller communities the gambling and other abuses run rampant and despite the "eraft money" distributed, the fairs earn little else and consequently passed out few years, without real support both financially and morally bound to wane.

Central States Pays Interest

Chicago, Nov. 10. The Central States Exposition at Aurora, Ill., will be held next year, 1926-28 (about the same time as this year). Officers elected at the annual meeting were Frank Theilan, president; E. J. Baker and Oscar Nelson, vice-presidents; John Esser, treasurer; Clifford Trimble, secretary.

Checks for the annual four percent interest have been mailed to 1,562 stockholders. The association was organized into a corporation not for profit last year, the holders exchanging their stock for bonds bearing interest at four percent and convertible into stock when the park is out of debt.

MELVILLE SHOW FOR TROPICS

Although early for the annual departure of circuses and shows for tropical countries, Melville's Melville is one of the first, now in New York, planning to leave for an eight weeks' engagement in Caracas, Venezuela.

Showmen's League Ball in Dec.

Chicago, Nov. 10. The Showmen's League will hold its 12th annual banquet in the grand ball room of the new hotel Sherman, Dec. 2. Tickets are \$10 per.

JOHNNY JONES' FLA. PROFITS

Showman Making Money on Realty Holdings

Jacksonville, Fla., Nov. 10. Johnny J. Jones will be here for two weeks opening next Monday, with his Exposition shows. After this stand he will go to his winter quarters city, Orlando.

While the Jones shows are reported to have had one of their best seasons, with it said Jones took \$125,000 out of the Toronto Exposition, he has been hitting good weather and conditions since leaving Canada, having broken his own record several times.

Mr. Jones' Floridian patriotism and his property holdings in this state are commencing to turn him into a large party. He withdrew from selling any of his real estate at the start of the boom, but recently commenced to let some of it go. He has realized a profit of \$98,000 on one tract of 240 acres, a recent purchase by him, while a business deal he owns has an offer giving him a net gain of \$65,000. Mr. Jones has rejected that offer, also profitable proposals for his several other pieces.

MOB INVADDED READE'S OFFICE

Hot Time Election Night at Asbury

Newark, N. J., Nov. 10.

Walter Reade, the stormy petrel of New Jersey's theatrical business, led the opposition at Asbury Park to the referendum that proposed to spend not over \$1,500,000 to build a convention hall on the beach with an amusement pier by less than 400 referendum carried by less than 400 votes. When it was seen to be victorious Tuesday night a mob celebrating the victory broke into Reade's theatres causing much disturbance.

Reade says that he will not prosecute them but called them a lot of "cheap honky-tonk hoodlums."

He maintains that the projects voted for were not intended only by the manipulations of machine politicians and that Asbury Park is in for wild extravagance, increased taxes, and the juggling of public moneys beyond anyone's realizations. He also states that the projects can not be carried out for less than \$2,000,000.

Johnny Simon's Kick

Chicago, Nov. 10.

Johnny Simon says a gag is a gag, but Variety has written him right out of show business and he's pined.

The Special Western Number kindly referred to Johnny as the retired member of the Simons Agency and he doesn't want Variety putting him into an A. K. home before his time.

Judge Darns Back Home

Los Angeles, Nov. 10. Judge J. L. Darns, legal adjutor with the Wortham show, has returned to his home here where he will remain until next spring. He will again be with the Wortham outfit next year.

LOS ANGELES RODEO DROPPED \$30,000

Unpaid Contestants Appeal to Labor Commission—Day and Bentel Involved

Los Angeles, Nov. 10. Add P. Day and George Bentel must answer to the Labor Commissioners why they failed to pay \$3,600 in wages to 50 cowboys and cowgirls who participated in the nine day rodeo, which closed November 1, at Ascot Speedway. Day was promoter of the event and Bentel is the operator of the speedway.

Day admitted to Deputy Labor Commissioner Lowry that \$30,000 was lost on the rodeo and that the promoters only had \$4,440 in cash at the end of the meet. Day said that this amount was given in the form of a cash check to one of the rodeo officials to pay the wages of the performers, but before the check could be cashed it was attached.

The show was acclaimed the best ever seen on the West Coast. The failure of the enterprise is charged to lack of publicity.

Los Angeles Authorities Against Street Carnivals

Los Angeles, Nov. 10. Indications are that the City Council and Police Commission will take measures to bar street carnivals from Los Angeles.

At a meeting of the Police Commission two weeks ago Commissioner Foss declared war on carnivals. He said that 50 per cent of the takings always goes to the promoters, and that the church and lodge, which need the money, come out in the hole.

This statement was made when the Beth-Eden Church was refused a permit to hold a carnival on Central avenue. A subsequent endeavor was made by Rev. R. R. Brown, pastor of the church, who appeared before the commission and pleaded that the pew of his church would have to be sold to satisfy a mortgage if the carnival was not held. The commission gave approval in the face of heated protests from residents in the neighborhood. Rev. Brown proposed to reach the needed sum by means of games of skill and science. When the matter was brought before the City Council, several members of that body declared plainly that the alleged scientific games were the old fashioned county fair gambling devices through which the gullibles lose their coin. It was also asserted that these games were in charge of a professional carnival promoter not of the church.

FAIRS

Cedar Falls, Iowa, Nov. 10.

Directors of Marion Interstate Fair last week voted to continue the fair next year. Signers were secured to a \$2,500 guarantee to finance this event.

Kewanee, Ill., Nov. 10.

Charles E. Johnson was elected president of the Kewanee District Fair for the ensuing year and Hugh Calhoun vice president. Carl W. Peterson secretary, and A. H. Bunhoff treasurer.

The Van Buren county fair, Keosauqua, Iowa, reported that its 1925 fair had finished the year with a profit of \$960. Tentative dates for the 1926 fair have been fixed as Sept. 7-11.

Joe M. Barker, Keosauqua, was elected president; C. E. Bunker Stockport, vice-president; A. J. Secor, secretary, and H. E. DeHart, treasurer.

Aurora, Ill., Nov. 10.

Officers of the Central States Fair and Exposition were re-elected last week at the annual meeting. Secretary Clifford R. Trimble announced the 1926 dates as Aug. 28. The officers are: Frank Theilan, Aurora, president; E. J. Baker, St. Charles; Oscar Nelson, Geneva, and E. L. Matlock, Yorkville, vice-presidents; John Esser, Aurora, treasurer; Mr. Trimble, secretary.

INSIDE STUFF ON THE OUTSIDE

Christy's Had Good Season

Following the closing of the Christy Circus comes the report the show had a very good season. Credit is given to Bert Lutherford, its general manager for methods which got results. The Christy Circus was a 20-car show during the summer. William B. Naylor was ahead, doing local contracting and the press work, getting publicity right along four weeks in advance instead of the customary two.

Big Show's Good Weather Break

Performers of the Dingling-Burnum and Bailey circus, back from the tour which included the coast, tell of the exceptional weather with which the big show was favored throughout the season. After leaving New York there was one rainy week and a hot one but not in memory did the big top ever get such a good weather break otherwise.

Wrong Report on Palisades Park

Reports that Palisades Park, Palisades, N. Y., would either be scrapped or shifted to another location have been denied. The rumor gained impetus through the acquisition of the property by a development company which was reported as having intended to replace the amusement park with dwelling sites. The Schencks, operators of the park, have the land under lease, with several more years to go.

Byberry Fair Biggest Loser

With the fair season all washed up there is little doubt that the worst loss sustained was the Byberry fair, near Philadelphia. The general admissions gate for the week was only \$2,000, which meant a deficit of perhaps \$50,000. The trotting events had purses which amounted to \$7,000 alone, and the free admission show cost another \$5,000. J. Brennan, wealthy horse fancier, who controls the fair, paid off in full and with a smile.

Why the Byberry affair was so weak financially may be explained in several ways. The date was switched from Labor Day week to early October, which started with cool weather. There was also, no railroad accommodations, which meant attendance depended on auto trails alone. The change of date was tried in order to have a better racing card, as the Philly fair followed that in New York, Pa.

Ringlings Pass Out Bonuses

The season just ended is said to have been the best financially in the history of the Ringling-Barnum-Balley circus, with the profits reported at \$1,500,000. When the big top returned to winter quarters at Bridgeport all bosses and assistants were tendered enormous bonuses. It is understood the Ringlings are performing making the disbursements rather than pile up an abnormal income tax to the government.

B. & L. SHOWS NETTED \$30,000

Larry Boyd Denies Show Closed

Larry Boyd says his carnival (Boyd & Lindeman) made \$30,000 this season and that he closed the season at the usual time, in Richmond, Va., Oct. 31, when the shows went into winter quarters in that city.

With unfavorable weather during the final month, Mr. Boyd thinks his showing on the season excellent.

The Boyd statement came through Variety printing last week that Boyd & Lindeman had closed, owing \$100,000. Mr. Boyd likes the idea of crediting him with owing that amount but he says it's about \$60,000 too much.

Boyd and Lindeman shows will open in the early spring as formerly with Mr. Boyd now arranging his dates for next season. His partner, Max Lindeman, is a New Yorker, not of Cincinnati as reported.

Wirths Booked Abroad

May Wirth and the Wirth family will appear abroad during the winter. The equestrian turn will open at the Olympia, London, Dec. 23 booked for five and a half weeks. Following the London date the Wirths will appear for a month at the Wintergarten, Berlin.

The Wirths will return in time to reopen with the Ringling-Barnum-Balley Circus at the New Madison Square Garden in March. Prior to sailing the act will play a week at the Hippodrome (Nov. 23) and a split week in the greater city.

Assn. Enlarges Fair Dept.

Chicago, Nov. 10. The Fair Department of the Western Vaudeville Managers' Association has been enlarged. Many new members have been taken on and larger quarters on the seventh floor of the State Lake building have been obtained.

Earl Kurtz of Indianapolis has moved in and will handle the national dates with J. & M. Coffey.

CARNIVAL ROUTES

(For current week when not otherwise indicated)

- Johnny J. Jones, Augusta, Ga. 16-23 Jacksonville, Fla.
- Michael Bros. Expo.: Anderson, S. C. 9.
- Leith Miller Shows: Water Valley, Miss. 9.
- Morris & Castle Shows: Beaumont, Texas. 9.
- Nat. Reiss Shows: Gaffney, S. C. 9.
- Rice Bros.: Sumter, S. C. 9.
- Rubin & Cherry Shows: Montgomery, Ala. 9.
- Snap Bros. Shows: Houston, Tex. 9.
- David Wise Shows: Swainsboro, Ga. 9.
- Edwards World Wonder Shows: Columbia, S. C. 9.
- Gelman & Pollie Shows: Moultrie, Ga. 9.
- K. G. Barkost Shows: Lagrange, Ga. 9.
- Barnard Expo.: Phoenix, Ariz. 9.
- Barnard Greater: Florence, S. C. 9.
- Sanche Amus. Co.: Washington, Ga. 9.
- Bruce Greater: Scotland Neck, N. C. 9.
- L. Cronin Shows: Waycross, Ga. 9.
- Central States Expo.: Monticello, Fla. 9.
- Clark & Dyer Shows: Del Rio, Ark. 9.
- Dobson's World Fair Shows: Monroe, La. 9.
- Dykman & Joyce: Gainesville, Fla. 9.
- Noble C. Fairley Shows: DeQueen, Ark. 9.
- Gloth Amus. Co.: Albany, Ga. 9.
- Hill Hames Shows: Strawn, Tex. 9.
- Iser Greater Shows: Wagoner, Okla. 9.
- H. L. Johnson Shows: Chester, S. C. 9.
- C. R. Leggett Shows: Jennings, La. 9.
- J. George Loos Shows: Cuero, Tex. 9.

Stock Exhibs.

Chicago, Nov. 10. The International Live Stock Exhibition will be held in the Amphitheater at 43d and Halsted streets Nov. 23 to Dec. 5. Ten thousand head of stock, including many prize ribbon winners, are entered. Nov. 16 is the final day for registration. J. Egerton Quastel of Kent, England, and Robert Duncan of Perthshire, Scotland, are among the judges.

The Chicago Riding Club Horse Show will meet Dec. 8 to 12, while Kansas City's classic, the American Royal Horse Show, will run from Nov. 16 to 21.

Collins With Wirth-Hamid Stuart Collins, who formerly handled fair bookies in the Barnum-Balley circuit, is now affiliated in a booking capacity with the Wirth-Hamid office.

101 RANCH AND HIGH LICENSES

Millers Close at Birmingham—Big Season

The Millers Brothers 101 Ranch closed last Saturday at Birmingham and Ala. Col. Jos. C. Miller ordered the closing, about two weeks ahead of the show's schedule, through excessive high licenses the old west would have encountered in Mississippi.

Another accompanying reason was in Mississippi it would have been necessary to dip the stock and with the show carrying hundreds of animals the prospect for profit there slim.

Col. Miller stated these reasons in wire to Variety, also confirming the many reports during the season, that the inaugural revived tour of the 101 Ranch has been a very successful one.

At Birmingham the show closed a turnover night performance.

Fred M. Fields Dead

Fred M. Fields, 35, carnival man, died Nov. 3 in the Baptist Memorial Hospital, Memphis, from a complication of diseases.

Fields for 19 years had been identified with carnivals, his last engagement being with the Little Giant show. In August he left the show at Houston and about five weeks ago moved to Memphis with his wife who was at his bedside when he died.

The remains were sent to his home, Wood River, Ill., for burial. Besides the widow, his parents, Mr. and Mrs. John D. Fields, Wood River, survive.

Jones Shows at Florida Fair

The South Florida Fair, Gasparilla Carnival will be held at Tampa from February 2 to 13. As usual the Johnny J. Jones Exposition will supply the midway entertainment.

Ed Mozart's Concession

Los Angeles, Nov. 10. Ed Mozart has been given the newly concessions at the Orange Show, which is to be held Feb. 19-March 1 at San Bernardino, Cal.

OBITUARY

MRS. LUCILLE McVEY-DREW

Mrs. Lucille McVey-Drew, screen comedienne, 35, widow of the screen, screen actor, died at her home in Hollywood, Cal., Nov. 2. Mrs. Drew for several months prior to her death had been in failing health. She worked with her husband at the Vitaphone studio as a series of domestic screen comedies. Mrs. Drew wrote a number of them herself.

Following the death of Mr. Drew, whose second wife she was, in 1915, Mrs. Drew retired from the screen. Last year she appeared in one picture on the coast here and was to have made her own production, but retired on account of failing health. Mrs. Drew is survived by a sister and two brothers, who live in Los Angeles.

SYDNEY COWELL

Sydney Cowell, 73, actress, died Nov. 5, at Hillcrest Sanitarium, Jersey, Pa., after an illness of several months. Miss Cowell, for 17 years, had been living in the Edwin Forrest Home at Holmesburg, Pa.

Miss Cowell was of English parentage and had been prominent in English theatricals. Her father

is fond and loving remembrance of our dear friend
EDWARD EVERETT RICE
who passed away Nov. 16, 1924
Never forgotten
FRANCES AND FLORENCE

was Samuel Cowell, musician and actor, while her mother was the daughter of a prominent English theatre manager.

Miss Cowell came to America with the Charles Wyndham Co. in 1874 and for many seasons was a member of the old Chestnut Street stock, Philadelphia, under direction of E. L. Davenport. Her last engagement was with the late Richard Mansfield.

The deceased actress had been twice married, her first husband being George Oldings, and her second, Mr. Holmes.

Miss Cowell's remains were interred in Cedar Hill cemetery, Philadelphia.

ROLAND RUSHTON

Roland Rushton, actor, who was to have reported for rehearsals today in the new David Belasco play, "Salvage," died last week at his room in the Friars' Club, New York, after a few days' illness with pneumonia.

Rushton was a native of Australia and has a sister living in Adelaide. His last New York stage appearance was with "The Right to Love," interment Nov. 8 in Maple Grove cemetery, Long Island.

NICK JUDELS

Nick Jude, 60, said to be a brother of Charles Jude, and who for many years was a company manager, died Oct. 27 following a long illness. He had been at Riker's Island, a city institution, for

some time. The remains were undisturbed and interred in Potter's Field.

TOM HIGGINS

Tom Higgins, 54, former actor and song and dance artist, died Nov. 8 in Providence. He was the last of the famous Higgins brothers (Dan, John and Will), once well known as blackface song and dance comedians. A sister and two sons survive. Higgins lived for 25 years in the home of his sister, Mrs. John H. Boyd, 102 John street, where he died.

JOSIAH CHAMBERS

Josiah Chambers, 57, for 18 years a member of circuses and wild west, being with the Buffalo Bill outfit when it was operative, died suddenly of heart disease last week at the plant of the American Cement Machine Co., Keokuk, Ia.

Mrs. H. A. Wyatt, mother of William H. Wyatt, former manager of the Mason Opera house, Los Angeles, died at her home in Brooklyn, N. Y., Nov. 4.

N. W. Nelson, treasurer Seventh Street, theatre, Minneapolis, following an operation in a hospital in that city, died Nov. 7.

The mother of Mrs. Holliday (Willette, Holliday and Willette), died at her home in Los Angeles, Oct. 23.

C. B. Wilbur, 44, former vaudeville and at one time manager of the Grand theatre, Galesburg, Ill., died Nov. 1 in Los Angeles.

Iva Hopkins, 35, costumer and stage dressmaker, B. F. Keith's theatre, Syracuse, N. Y., for the past four years, died last week in St. Joseph's hospital, that city, after a brief illness.

DEATHS ABROAD

Clement Garapon (French journalist) of "Echo de Paris," died at Richards, Lie-et-Vilaine.

Christian Krogh, 73, Norwegian painter, died at Oslo, Christiania.

Mme. Jeanne L. Winkler, pioneer, wife of Louis Lumiere, pioneer moving pictures inventor, died at Lyons, France.

Pierre Gencand, opera singer (baritone).

Michel Francesco, picture actor, at Venice, Italy.

Pierre Jonal Lavator died of pneumonia while singing in a Paris cabaret.

Alberti Pickman, 69, prestidigitator, died at Rouen (France).

Victor Segoffin, 58, acrobat, at Toulouse, France.

Andre Michel, French writer (particularly literary).

Henry Sagnier, 81, French author and editor.

Easthope Martin, composer of "Fair," died Oct. 19, after a short illness, aged 35.

(Continued from page 46)

angle for the cafe floor, led this night-night effusion.

Claire Stone in an acrobatic toe dance was followed by Salt and Pepper. Ann Wood's buck dance clicked, and Peggy Bernier's cute wiggle registered as "Kitty" Young as the Silver Slipper Girl, Miss Rasche, and Dorothy May, Miss Broadway Eye, finished the first half in an undrums party.

Kitty Rasche led the second show's opening with a bula on-ombic mark by space covering. Peggy Bernier again registered with her cuteness, the soloists from the previous show again contributing. A "hot" dance number had Miss Rasche, Van Lowe and Miss May featured. Salt and Pepper walked away with everything in this section. Dolores Farris to Charleston and Ann Wood and Stella Bolton in dual stepping registered with their top offerings.

Jimmy Carr, whose smart dance orchestra impresses favorably, sold himself individually at these girls. Carr has an edge on the other band leaders through his solo entertainment. Carr's dance number had Miss Carr with dance step preceded the Oriental ballet. That's a clinch for the stage any and all times, with Van Lowe topping it in a fantastically burlesque "Prince" get-up. The business with the tin-oup breast-plates is another thing. How much can be gotten away with in public in a cafe.

A great sight show and corking diversion after the theatre for anybody's money. Good for repeat trade, too, which is the reason for the consistency of the draw at the Silver.

MURPHY'S CELLAR

Bob Murphy, the well-known season-singer of Chicago, hotel and vaudeville tourist, has attained the apex of his life. He is now the owner of a place of his own, the one-time Wigwag, now Rodeo, on 7th avenue, under the Red Star.

It has been redecorated and now smacks and smells of Bob. He seems to want an approximation of the life of the theatre in his contacts, though, he makes it.

It is a combination class joint and half-fellow drop-in. Bob does all the greasing and catering when ever the spirit moves him or a good friend or thirsty butter-and-egg customer. Murphy's Cellar is a hangout for professional and cabaret hoovers to picture stars.

The band is hot, the floor is inviting, and considering the soul-venic nick is only one smacker and the pastry range is so broad and the individual all-around addition to the "loopy" district of Broadway.

The entertainment, besides Bob's versatile gurgling, consists mostly of pretty girls and their vocal choruses. Kitty-White, a beautiful girl of Oriental type, tears off a wicked Chorus. Her song, "I've even those days when every girl with two feet is pretty good at it." Alice Lawler and the Joyce Sisters, and Pennington, all specialists. The three harmonize daintly. Miss Lawler knocks out comedy and charmingly. Bigle and Lee and Nina Stewart, all specialists at their own stuff and at putting it over on a glazed floor, complete the show. It's as near the called-on and volunteers, of course, as Bob knows everybody and everybody likes Bob. It's as near the spirit of the old Fifty-Fifty Club as any Times square resort has yet attained.

Murphy is all over the place all the time, and it is a miracle how he stands up under it. He sits at tables, handing out the Broadway o. k. on this and the o. k. on that, sings, dances, sips, quips, looks after his gang—and that is no bromide. He really looks after them. And, what is even rarer, gives them protection. They're thanks to Bob, not chumps. Last.

Salaries at Frivclity

The Frivclity opens Nov. 11 with Evelyn Nesbit at \$10,000 a week and the Ray Miller band at \$1,500 as the prime attractions.

Besides a chorus of eight, the rest of the show will comprise Beryl Halley, Dorothy Hathaway, Madeleine Kileen, Rose Adair, Kitty Banks (the Macfadden girl who has been touring as a physical culture exponent for the Macfadden publications) and Wallie Grisham as other principal.

N. T. Granlund is producing and authoring the revue.

A \$2 covert will obtain.

Van and Schenck in Detroit Cafe

Detroit, Nov. 10. Van and Schenck have been booked into the Silver Slipper here for four weeks at \$5,000 a week.

CABARET RENEWS

Friars' Inn, Chicago

Chicago, Nov. 10.

With Mike Fritzel back on the job and devoting his entire time and attention to the management, Friars' Inn is taking on a new lease of life and in particular the show Del Rey and his "Somebody Loves Me" Friars' used to be tremendously popular with the actors in town but when Mike started wholesaling and letting feature hands handle the place while he rotated between several establishments the actors began to drop away. They went to Friars' because Mike was a great host and without him Friars' Inn simply wasn't. (Not that it has ever lost money.) It has been one of the big dividend getters of Chicago's night life.

The cafe has all been done over recently and is now draped in soft subdued flower stuff with the walls lined with French dolls. The talent is topped by Flo Henrie and Lillian Henrie. In Chicago these girls are "names" although elsewhere their fame may be minus. They are a pair of blondes, blonde and Schenck and the billing is not as hyperbolic as strangers might at first think. The girls have a wide range of ability and can break a hot tosy number as easily as they master a crooning ballad or sing "My Darling Clementine." This combination is certain to make good anywhere be it cafe, vaudeville, moving picture theatre or musical playhouse. They have class, personality, know how to troupe with the best and although the costumes of the Friars' floor show is always a little more than robe sets an example the rest of the performers are unable to cope with it. Head and shoulders above the average cafe entertainers these girls in the past couple of seasons have forged to the front until today they are the darlings of the eye of any cabaret talent in town.

Johnny Black of "Dardanella" fame; Florence Schubert, a tall, slender blonde; Donna and Marie, dancing team; Billie Gerber and Auricle Craven are the rest of the principals. Lew King, Billy Meyers and Bernice St. John make the rounds of the tables peddling songs and personality to the butter in the kitchen. Lew King is probably as adept at this racket as any of his tribe in the country. The visiting firemen come clean for Lew and enjoy it. Every trade has its masters and Lew is the exalted cyclops of table singers.

There are eight young ponies in the chorus and Billy Rankin, director, not only picked them for looks but picked them with graceful feet and pleasant voices as well, so nothing more could be asked in that department. Merritt Brunies and his orchestra continues to function in its customary place. It is a good standard all-around band good for dancing and competent when it comes to playing the show. Brunies has been at the Friars' some time and while not particularly well-known beyond its precincts is regarded as a professional. He has incidentally a great many orchestra men drop into Friars' after 2 a. m. and it is also a circumstance, easy to verify, that Friars' Inn draws in a lot of entertainers from other cabarets who like to mix with the gang. There are about 150 costumes at Friars' Inn, but they are inobtrusive and do not join parties unless requested.

In short now that Mike Fritzel is personally present with all that means in changed atmosphere and smoothness of administration and with a dandy show headed by Bernard and Henrie, it looks as if Friars' Inn will strike a stride for a gala winter of record trade. Hal.

Fritzi Snow Kills; Claims "Accident"

Chicago, Nov. 10.

Fritzi Snow, entertainer at the North Shore roadhouse near Aurora, shot and killed Jean Pennock, said to have been her sweetheart. The girl says it was an accident, that Pennock had been handling a gun, which she took from him; that he said it was unnecessary and to be certain told her to shoot. She shot and died on the way to the hospital.

Some of the papers here have their "sob" women on the case. The girl is in the Aurora jail, held in \$10,000 bail for the Grand Jury. She says Pennock had been separated from his wife for four years. She says she met and loved Pennock when he was a gambling dealer at the road house.

Jimmy Morgan is said to have purchased for \$1,000 Tommy Lyman's interest in the Back Stage, New York, cabaret.

TEXAS GUINAN GOING AWAY

Texas Guinan will transplant herself, her gang and her general activities to Miami, where she opens Thanksgiving eve at the former Silver Slipper, to be renamed the Del Rey-Club-in-Florida. The Del Rey Club in New York will accept a voluntary padlock Nov. 14 for six months, Larry Fay chancing his mind about contesting the action by Buckner's staff.

Miss Guinan will operate in Florida on a \$17,000, 50 percent in New York—\$1,000 weekly and 25 per cent. of the profits.

The band with her will be the California Night-Hawks.

FLORIDA

Florida looks good for the cabaret field this winter.

Already Irving Berlin and Ray Costa have talked of an exclusive night club aboard a ship.

Nora Bayes is dickering, having been offered \$5,000 weekly and is holding out a \$1,000 weekly and 25 per cent. of the profits.

Will Rogers, who will not play the cabarets, goes into the new gold belt territory Jan. 14 for several weeks at \$1,500 a performance.

Vincent Lopez takes his band down late in January at \$7,500 weekly.

Paul Whiteman goes to Coral Gables for two weeks at \$100 weekly for himself and organization—a record price.

Isham Jones will take his band to Davis Island.

The California Ramblers will also be among those present at Miami Beach Dec. 31.

Ginger Ale, 3 for 75c, Not 3 Bottles for \$6

Chicago, Nov. 10.

Ginger ale is not worth over 25c a bottle, whoever sold, according to Judge Lyle, who decided against a charge of \$6 for three bottles by the Eklite Restaurant to Robert Maus.

Maus brought an action to recover.

POWELL-TAMARA RETURN

Addison Fowler and Florenz Tamara return to the Casa Loma, New York, as featured dancers Nov. 17, following a fortnight's engagement at Spanish Gardens, Coral Gables, Florida.

Meantime, Pierre Jenesco and Yvonne Accent, dance team, have had their engagement extended a third week. The latter is a conditional important well known at Deauville, Biarritz, Cannes and Monte Carlo.

FEJER'S HUNGARIAN CLUB

Joe Fejer, the Hungarian violinist-conductor, is heading a new Hungarian night club, the Cardal on West 141 street.

Besides Fejer's orchestra, Melissa Ton Byck (Ten Byck and Welby) and (Miss) Jackie Hunter are in the show.

Vera Cavelli for Caravan

Vera Cavelli joins the caravan show in the Village as a specialty songstress. Miss Cavelli was last in the "Scandals."

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And others. Also
and others. Also
and others. Also

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The current Majestic bill is being heralded as an "All Nation Week." The bill was evidently laid out to comply with its billing, but there is nothing on the program that suggests a variety of nationalities. "Wop" act, colored act and Spanish dancing turn are the mainstays of the supposed all nation aggregation. Business was somewhat off during the early running but picked up considerably when the next to closing turn put in its appearance. The show runs to average form but lacks a substantial kick. It's a case of up and down all the way through.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.
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Jones and Jones, one of the best colored talking acts seen hereabouts, were the big comedy "wop" of the afternoon. The shifting of seats had a tendency to hinder their performance somewhat. Their material in spots is too bright for the average family audience, with half of their routine missing fire. This is strictly a big time offering and their chatter is more adaptable for the two day audiences. They are a couple of devil comics using a line of talk this in check full of real Southern humor. A harmony number is used for a get away, procuring a reasonable amount of encouragement for their efforts.

The bill opened with "Seal." The seal works without cues or attendants, shifting his own props on and off. The conventional routine for acts of this calibre is employed but is made more interesting through the seal working alone. Garo and Costello failed to connect with "wop" comedy in the early position. The man is a fairly good comedian but handicapped through poor material. A pop number by the woman also missed. The guitar was injected as a possible life saver and delivered the only

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CHICAGO

entertaining merits this turn possesses. Mason and Cole as a couple of quarrelsome lovers connected for a few laughs. The turn is bolstered with a couple of numbers and is presented as a sudden setting. Pietro Rubin and Co. put another dent into the performance. This is a quartet of mixed dancers. The featured member depends on supporting aggregation contriving little towards the success of the turn. It is pretentiously dressed and that's about all. Finished to the point of no applause.

houses. It will carry ads from merchants, etc., 15 off the cost. A circulation of 200,000 is claimed.

Fitzpatrick and McElroy now have eight theatres in Indiana. Three months ago they did not have one. The latest additions are in Richmond, three in Muncie, with four in Michigan City.

"The Dove" opening at the Blackstone Monday has sold the house for three performances.

Boyle Woolfolk has recruited a "Circus Show" to tour the Butterfield houses. Fuddies Hanneford, Toby Wells Trio, Sensational Togo, Ling and Long, Tom and Vera Patts and Al and Emma Garbelle will be the bill opening Thanksgiving.

Among his numerous other accomplishments in the realm of the theatres Aaron J. Jones, Jr., succeeded Ralph Kettering in handling the publicity for the Vonda and Rialto theatres. Aaron is also manager of the Woods.

The Central theatre was burglarized during Monday night, walking away with all the wardrobe of the show.

George Menno, associated with the Williams Jacobs agency here, motored to California following a nervous breakdown. Menno anticipates returning as soon as he has fully recovered.

T. Dwight Pepple is in Florida selling real estate.

Frances Kennedy is in town trying to stage a come-back in vaudeville.

Whenever the Chicago newspapers have referred to Mayor-elect Jimmy Walker of New York they bill him as "son of a bitch." The "Tribune" discovered Mrs. Walker was a former Chicago girl and that her father, Frank Allen, was once a "Tribune" reporter (and later city editor of the "American").

The State theatre is said to be the largest straight picture theatre in the city under present management. It is the latest addition to the Lubliner and Trinz string.

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Charles Dillingham presents
MARILYN MILLER
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Comedy Hit

Music by Jerome Kern. Book by Otto
Harbach & Oscar Hammerstein 2d.
Staged by Howard Shore

FULTON Th. W. 46 St. E. 8:30
Mata. Wed. & Sat. 2:30
Charles Dillingham presents
INA CLAIRE
in a Comedy by Frederick Lonsdale
"The Last of Mrs. Cheyne"

with Robert Young and A. Matthews
STAGED BY WINCHELL SMITH

Dr. A. L. LIBERTY Th. W. 42 St. E. 8:30
Mata. Wed. & Sat. 2:30
Charles Dillingham presents
THE CITY CHAP
with **RICHARD SKEET GALLAGHER**
Music by Jerome Kern. Book by Jerome
Kern. Lyrics by Anne Caldwell

Gaiety Dr. A. L. Liberty
Mata. Wed. & Sat. 2:30
Charles Dillingham and A. H. Woods
present
Cyril Maude Michael Arlin's
These Charming People
Staged by Winchell Smith

Charles Globe Th. W. 46 St. E. 8:30
Mata. Wed. & Sat. 2:30
H. H. Francis presents
NO, NO, NANETTE
with **LOUISE BROODY** and **Star Cast**
CORT Th. W. 48 St. E. 8:30
Mata. Wed. & Sat. 2:30

GEORGE JESSEL in
"The Jazz Singer"

ZIEGFELD COSMOPOLITAN
THEATRE. Col. Circus 15th St. & B'way
Mata. Thurs. & Saturday
LEON ERROL in
LOUIE THE 14TH

REPUBLIC Th. W. 42 St. E. 8:30
Mata. Wed. & Sat. 2:30
ANNE NICHOLS' Great Comedy
"ABIE'S IRISH ROSE" FOURTH
YEAR
THE PLAY THAT PUTS "UP" IN HUMOR

Playhouse 15 St. E. 8th St. E. 8:30
Mata. Wed. & Sat. 2:30
"LUCKY SAM McCARVER"
BY SIDNEY HOWARD, Author of
"They Knew What They Wanted"

DALY'S 63rd STREET
THEATRE
KOSHER KITTY KELLY
BY
LEON De COSTA

LONGACRE Th. W. 48 St. E. 8:30
Mata. Wed. & Sat. 2:30
The BUTTER and EGG MAN

MUSIC BOX Th. W. 45 St. E. 8:30
Mata. Wed. & Sat. 2:30

CRADLE SNATCHERS
A Sparkling, Clever, Scintillating Comedy
with **MARY BOLAND**
And a Wonderful Cast

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! THE POOR NUT With
ELLIOTT NUGENT

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GEO. COHAN Th. W. 42 St. E. 8:30
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EASY COME, EASY GO!
A New Farce by OWEN DAVIS
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An interesting trio of stars who
came last week to the Show-
folk's Shoeshop were Miss Gloria
Foy, the star of "Someday", Miss
Helen Shipman, star of "Kosher
Kitty Kelly" and Miss Winnie
Lightner, star of "Gay Paree", all
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Ford's—Ziegfeld Follies.
Maryland—Keith-Albee vaudeville.
Garden—Vaudeville, pictures.
Hippodrome—Vaudeville, pictures.
Homewood Playshop—"The Beaux Strangers."

To Frederick C. Schanberger, Jr., manager, Academy of Music, goes the honor of having H. L. Mencken in his theatre Nov. 5. It was Mr. Mencken's first play-going venture in fifteen years.

WEAL, Baltimore's new super-power radio station, goes on the air five nights weekly, according to Frederick R. Huber, station director.

Wallace and Capps, dancers, had their dressing room robbed last week while they were doing their act on the Hippodrome stage. About \$50 was stolen.

"Marjorie Rambeau
Attains 'Antonia'
Heights
A Dazzling Performance."—Herald Trib.

EMPIRE Th. W. 42 St. E. 8:30
Mata. Thurs. & Sat. 2:30

GARRICK GAITIES
Sparkling Musical Revue
GARRICK Th. W. 42 St. E. 8:30
Mata. Thurs. & Sat. 2:30

GUILD THEATRE 12nd Street,
Even. 8:30. Mata. Thurs. & Sat. 2:30.

GLASS SLIPPER
A Comedy by MOLNAR

KANSAS CITY

By WILL R. HUGHES

Shubert—"Blossom Time."
Shubert-Missouri—"The Gorilla."
(2nd week)
Orpheum—Vaudeville.
Pantages—Vaudeville.
Gayety—"Follies of the Day" (Columbia).
Empress—"Naughty Nineties" (Mutual).
Royal—"The Gold Rush" (2nd week).
Liberty—"Phantom of the Opera."
(2nd week)
Newman—"Never the Twain Shall Meet."
Mainstreet—Vaude. "Graustark."
Globe—Loie Bridge Musical stock.
Twelfth Street—Tab burlesque.

Following "Rose-Marie," which turned in close to \$20,000 on the two weeks, Mitzel's "Naughty Riquette," at \$3 top fell several thousand dollars short of the "Rose" receipts.

The five act "unit" at the Mainstreet last week, with the exception of one single, played the house during the summer season, which is pretty close for a repeater in this sized town. However, the bill is a pleasing one, with lots of stepping, singing and "gals." The "unit" consists of "The Arcadians," Harry Garland, Archie and Gerrie Falls, Hoban and Mack, and the "Toy Shop Revue."

Seven dancing girls are carried for the revue and work in all of the other acts except Garland's. Everybody including the Arcadians (orchestra) appear in the revue.

Walter B. Tracy, president, Kansas City Aquarium Corporation, says the huge indoor ice rink to be promoted here will be in the American Royal building several miles from the theatrical district.

The Ritz, new picture theatre in the residential district, opened last week. In a tower over the building is a large ball which will be rung 15 minutes before each performance.

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"The Sensational 'Mother' Ballad!"

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"Pal of My Cradle Days"

by Marshall Montgomery and Al Plantadosi

"The Class Waltz Ballad of the Year!"

✓ **A FEIST HIT!**

"WHEN THE ONE YOU LOVE LOVES YOU"

by Cliff Friend, Abel Baer and Paul Whiteman

"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

"Tops Any Novelty Ballad We Ever Published!"

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"IM SITTING on TOP of the WORLD"

(JUST ROLLING ALONG—JUST ROLLING ALONG)

by Lewis and Young and Ray Henderson

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CHICAGO, 107-8 Clark St.
MILWAUKEE, 181 Tremont St.
DETROIT, 1208 Randolph St.

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(Has Anybody Seen My Girl?)

by LEWIS and YOUNG and RAY HENDERSON



Five Foot Two, Eyes Of Blue
(Has Anybody Seen My Girl?)

Lyrics by
LEWIS and YOUNG

Music by
RAY HENDERSON

All Mod!

I just saw a man-i-see, man-i-see, man-i-see
Low made him a tun-a-tic, tun-a-tic, tun-a-tic

Wild and tear-ing his hair,
Gee! he hol-ly and cred,

Jump-in' like a jump-in' jack,
Like a mon-key on a stick, on a stick, on a stick,

Child, you shoud of been there,
He was fit to be tied,

Laughed so loud I thought that I would cave
When we asked him for his wife's de-scrip-tion,

When I heard that all-ly, daf-fy-dil-ly, rav-in'-in'
He just an-swered all of us with this con-rip-tion,

CHORUS

Five-foot two, eyes of blue, But oh! what those five-
Five-foot two, eyes of blue, But oh! what those five-
-foot could do, Has an-y-bod-y seen my girl?
-foot could do, Has an-y-bod-y seen my girl?

Turned up nose, turned down nose, Flap-per, yes, air!
Half a gill, half a plot, She could thrill you

one of those, Has an-y-bod-y seen my girl?
like a giant, Has an-y-bod-y seen my girl?

Now if you run in-to a five-foot two, Cov-ered with fur,
Now if you run in-to this five-foot two, Lis-ten old sport,

Dia-mond rings and all these things, Bet-cha! life it
Two can do what you can do, Steal my plot, I'll

is-at her! But could she love, could she woo?
steal your quart, But could she love, could she woo?

Could she, could she, could she coo? Has an-y-bod-y seen my
Could she, could she, Charleston too? Has an-y-bod-y seen my

girl? girl?

Five Foot Two Eyes Of Blue

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BROOKLYN

By R. W. HARPER

At Werba's Brooklyn this week is the first metropolitan showing of the musical comedy, "Oh! Oh! Nurse!"

The new producing combination of John Mehan and James W. Elliott presented their pretentious musical play that goes by the alluring name of "Land of Romance." This is the show with the so-called milk-fed chorus.

We are meeting a great many of old comedy acquaintances over on this side of the bridge lately, all

dressed up with musical scores and accompanied by the ladies of the chorus. This week at the Majestic Willie Collier's former laughing success, "Never Say Die" is being presented in musicalized form under the title of "Leave It to Me," with Eddie Fuzzell and Mary Milburn featured.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lycium—"Beware of Widows"; "Desire Under the Elms" (last half). Keith-Albee Temple—Vaudeville. Faye—Vaudeville and pictures. Gayety—"Let's Go." (Columbia). Corinthian—"Stolen Sweets." (Mutual). Eastman—"The Lost World." Victoria—Popular vaudeville. Regent—"The Coast of Folly." Piccadilly—"Exchange of Wives."

William Elliott took over the title role of "The Naked Man," when it closed a week's engagement at the Lycium Saturday. He succeeds Henry Howe for the Chicago opening shortly.

The Charleston is doing a comeback after a preliminary flop. Keith's held the zone finals of the Keith-Albee Quartet Contest on the local stage Nov. 9-10. Dancing instructors have found that Charleston teaching doesn't pay.

Jack Farren, manager, Victoria, said the Rochester Victoria operating Co. has been formed as a holding company, recently purchased by the directors, William H. Kelley, M. Fien, and J. J. Farren.

John Henderson, 24, who attempted to rob Frank L. Smith, cashier, Eastman Theatre, Oct. 2, pleaded guilty to attempt robbery (second degree) and given an indeterminate sentence in Elmira Reformatory.

Underlined at the Lycium: "Foot

Loose" (William Faversham), Nov. 19-21; "Stepping Stones" (Fred and Dorothy Stone), Nov. 30 (week).

Al Root, former manager, Gayety, is promoting some neighborhood theatre deals. John Glennon now manages the Gayety.

The wage scale for musicians remains unsettled. The musicians demanded a \$10 increase and local house managers came back with a bid of \$2. Now it is understood that the musicians have made a counter proposition.

Model settings for "Dark" given a try-out by the Lycium Stock during the summer, have been shipped to New York by Manager Floyd Menzies. It is understood that "Dark" opens in Boston with Elsie Ferguson in the lead immediately following her present engagement in that city.

Will Rogers and the De Reszke Singers appear in Convention Hall Nov. 27.

Fred Bradna and outfit pulled in from Bridgeport, Conn., Nov. 7 for the Shrine Circus this week at the State Armory.

SAN FRANCISCO

With Walt Roemer and his soloists at the Warfield, and Verne Buck's symphonists at the Granada, the town will no doubt be stirred up to heights of enthusiasm not reached since Paul Ash decamped for Chicago. Publicity men fo, both houses are spending plenty promoting their respective musical organizations.

A new incorporation is the Valley Empire Corp., for the purpose of operating theatres in Chgo, Marysville, Oroville and other northern cities. Capital stock, \$500. The incorporators are mostly Sacra. into business men.

The annual turkey schutzenfest given by the local theatre managers in the establishment of the Blanchard Press will take place Oct. 20. Chief Work of the Golden Gate Jack Brehany and Frank Whitbeck of the West Coast are favored marksmen.

As a substantial evidence of their gratitude, the P-P-L. houses ran trailers supporting certain candidates for municipal offices who

fought the "no seat no sale" ordinance when it was introduced at the behest of the All Civic League. The measure was defeated. All the candidates given the theatre backing were ignominiously defeated.

VARIETY BUREAU WASHINGTON, D. C.

816 The Argonne
Telephone Columbia 4630

By HARDIE MEAKIN

Belasco—"At the Curtains"; next, "Deep in the Woods" (Lionel Atwill).

National—"School for Scandal" (all star cast); next, Ziegfeld's Follies.

Poli—"In a Garden" (Laurette Taylor); next, "Leave It to Me."

Keith's-K-A. vaudeville (Cecilia Loftus-Marle Cahill-Wallace Edinger).

Earle-Keith popular vaudeville (Lopez Debutantes).

Strand—Low vaudeville (Clinton and Rooney).

Gayety—"1925 Bathing Beauties" (Columbia).

Mutual—"Hollywood Scandals" (Mutual).

Pictures

Columbia—"The Gold Rush" (3rd week); next, "The Merry Widow."

Metropolitan—"The Lost World"; next, "Classified."

Palace—"Go West"; next, "Lights of Old Broadway."

Rialto—"Souls for Sables"; next, "Havoc."

Seems to be the week for tie-ups. The Rialto with "Souls for Sables" is plugging a local fur store, while the Earle with "Trouble With Wives" is doing likewise for a branch store here selling ladies' shoes.

Spencer Tuppman's Hotel Mayflower orchestra is at Keith's big time house this week.

The Auditorium for the current week has three concerts and a wrestling match, the latter set for Nov. 14.

Jack Nesbit's singing has become such a feature with the Sidney Seidenman orchestra (Hotel Shoreham) that Nesbit has been relieved from the organ assignment entirely.

The Mayflower
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HOTEL FOR
Distinguished
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Pete Macias has the organ job now. Nesbit sings six songs daily.

Louis Thompson, for several years a teacher of voice here, closed his studio to go with the Elsie Janis show. He is now back in town and singing at the Rialto in Guterson's presentation there.

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"Girl Friends of Mine"

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At the Lyric this week-end is an accordionist who has RED HAIR and does NOT wear a tuxedo and weighs OVER 119 pounds and really can play.

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Excellent musician playing difficult stuff with precision, style and technic. Act holds an abundance of laughs, some derived from De Leir's patter, but most from the crossfiring between De Leir and audience "plant."

Act panicked 'em at Prospect. It's a standard for any time, and can readily follow all the others of its type, topping most of 'em.

"Bell"

ALBANY, N. Y.

By THOMAS S. BURKE

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"Sliding Billy Watson" (Columbia) playing the second half.

A novel stunt was pulled Sunday by the State, Schenectady, one of the Mark Strand film chain. As Albany is without Sunday pictures and Schenectady has them, the State management carried big ads in the Albany papers Saturday and Sunday announcing that a special car of the Schenectady Railway Company would run from the Plaza, Albany, direct to the State in Schenectady at 3 o'clock Sunday afternoon. The fare was not gratis, however. Troy also has Sunday movies, but there are no matinees in the Collier City.

Oscar Perrin, resident manager, Capitol, has booked William Faversham ("Foot-Louise") for Nov. 16-17-18. The scale runs to \$2.50, exclusive of war tax.

Margaret Anna DeGraff, Albany harpist, returned home last week after six months' stay at Fontainebleau, France, under Marcel Grandjany.

The body of John M. Francis, publisher Troy Times and founder of The Masque of Troy, who was drowned in Round Lake three weeks ago, has not yet been found.

A fire at Wolfert's Roost Country

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Club, on Van Rensselaer Boulevard, election night, caused damage of \$1,500. Wolfert's Roost originally was the home of Joseph K. E-mett, the actor, and later was bought by the late Gov. Hill. In recent years it has been a golf club.

CLEVELAND

By C. S. GREGG

Hanna—"The Gorilla." (Julia Sanderson).
Ohio—"No, No, Nanette" (Julia Sanderson).

Palace—Keith vaude (Alice Lloyd, Marie Dressler, Florence Reed).
Loew's State—Vaude. "The King of Main Street."

Keith's E. 105th St.—Vaude. "Thunder Mountain."
Reade's Hippodrome—Vaude. "Thunder Mountain."

Stillman—"The Merry Widow."
Allen—"The Beautiful City."
Park and Mail—"The Scarlet Saint."

Circle—"Rose of the World."
Columbia—Vaude, burlesque, "One Glorious Night" (film).

Empire—"The Tempters" (Mullin).

"No, No, Nanette," which played to crowded houses on three different dates last season, returned this week to the Ohio for two weeks.

Across the street from the Ohio in the Hanna "The Gorilla" offers competition to "Nanette" for one week only.

MONTREAL

Manager Jim Adams of Loew's Theatre picked a winner in the Blamense Twins, who played to big business all last week.

Mollie Williams and her show opened at the Gayety on Sunday. This is the first show under the return to Columbia Burlesque.

His Majesty's has the Dur-bell's new show, "Lucky Seven," current.

Andree Pascal and Paul Capellan have arrived from Paris to take the place of Mlle. Geniat and M. Colin at the Orpheum. Mlle. Genia and

M. Colin were entertained to lunch at the reform club by M. J. A. Gauvin prior to their departure for France.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—"Desire Under the Elms," last half, "The Show-Off," next, "Able's Irish Rose."

B. F. Keith's—Vaudeville; pictures.

Temple-Pop vaudeville; films.

Strand—"The Phantom of the Opera."

Robbins-Eckel—"The Pony Express."

Empire—"Souls for Sables"; Julian Eltinge special attraction.

Crescent—"I Am the Man."

Rivoli—"The Overland Limited."

Regent—"Seven Days."

Savoy—"Children of the Whirlwind."

The Robbins-Eckel last Saturday inaugurated a new box office tariff. Under the new rates, any seat, any time costs the patron 25c, daily, except Saturday and Sunday; balcony seats are 15c. The ticket in the past has been following a 40-50c scale.

James K. Hackett is back at Zenda, his Clayton homo on the St. Lawrence, for the duck hunting season.

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CHICAGO NEW YORK

The Gilmore Amusement Company, Inc., headed by Charles P. Gilmore, has taken over the Hohman Opera House, Pulaski, for Francis W. Hohman.

Owing to the removal of its playhouse to the newly completed theatre in Straight Hall, the Cornell Dramatic Club will give no bill this week-end. The first production in the new home will be "The Contrast" (revival), originally presented in New York.

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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.

Instead of Frank and Mae Collins, programmed to open, Three Longfields, two men and a woman, carded to close, started off with a fair equilibristic routine which had no startling features. Next came Taylor and Bobbie, man and woman, with talk, song and dance. The turn is one of those hokish kind which starts nowhere and ends the same place, after using material and ideas seen and heard time and again. Then Nan Grey, a singing comedienne, who possibly arrived from Scotland in the recent past. Miss Grey had five Scotch character songs, which pleased but did not excite.

Originally Miss Gray was sched-

uled for the fourth groove, but was switched to this position so that its rightful occupant, Jane Courthouse and Co., should worry along following her with a comedy sketch, "Our Family." In this Miss Courthouse is aided by A. P. Thomas (formerly of Roiley and Thomas); Ross Forrester and Norma Leach. It is a sure fire sketch for this circuit, as it has all of the heart elements that ring true with folks that patronize these houses. The story is one of a family trying and making a slave and drudge of the mother, who at last rebels, steps out with a friend, comes home, finds the family weeping and bemoaning her loss and ready to realize that she is a pretty and wonderful woman. The playlet went much better with the buyers than any of its predecessors.

Eddie Borden, aided by Hazel Maye, was next to step forth. Borden is considered one of the family here, having played this house on innumerable occasions, as well as having been in stock with Harry Carroll last year. Borden started his clowning and kidding as his regular routine, then got a bit rough in his talk. Some of the dialogue was as objectionable as one could hear anywhere. Why Pantages, a house catering to women and children, allows anyone to use this stuff, is beyond conjecture. Especially the story of the second wife of an old man, who when asked what she does for excitement with her husband, states that she has a great time sitting home and watching his arteries harden. That gas did not nettle Borden in a nut comic who can sell his stuff clean and wholesome and the sooner he

does this the sooner he may be able to get back into big time company. Closing the show was the J. Francis Hancy Revue, four men and a woman, one of the most refreshing dancing turns around in many a day. The entire routine is of a couple of bookers being on the receiving end for most of her donations.

Arnaud Brothers following with their musical contribution, acrobatics and imitation of "Love Birds" scored their usual hit.

Following Barton and the Kouns Sisters were Skelley and Helt with a revue which necessitated the services of Helen Ellett and the Janis Sisters. Hugh Skelley is a nut comic of the tab type. He possibly belongs in the intermediate vaudeville entertaining group, which his work echoes of, while the entire offering that he and his four feminine aids submitted was just small time in assemblage and execution. It really was unfortunate for these people to be in the next to shut groove on a big bill. The opening spot could have been condoned by folks paying \$1.50 as a good many do not arrive until the opener is almost through, but when it comes to the feature position someone else should have been permitted to commit amusement suicide instead of this quintet who mean well but just cannot express themselves properly from the entertainment standpoint in big company.

Closing were the Equillo Brothers, rather unfortunate in having to do their equilibristic feats while the throng were passing from the auditorium. It really was not fair to them, just victims of circumstances. Ung.

At Pantages when a show won't go it won't go, and from the observations, Alexander Pantages, himself, is the real reason for the entertainment not working as it should. The auditorium of his house is as bright as the interior of a Pennsylvania coal mine shaft,

with the audience naturally affected by its atmospheric surrounding and conditions, so far as repulsing justly to what is done for them by the players. Then again, Pantages advertised on his program that there would be seven acts; only six and the customers figured they were cheated as they patronize this house exclusively for a

Next and most important Pantages lays his show out, not on the principal to do justice to the acts so the show could build, but to make some act or other disgruntled and give them something to talk or worry about besides the subject as to whether or not he will exercise his renewal option on their services for him.

Due to the fact the way the bill was poorly laid out last week at the Wednesday night performance the show ran along at a ragged and listless pace until the closing act, the only real kick evident in the entire performance. As a matter of fact a dog picture "His Master's Voice," received more approbation from the cash buyers than did the entire vaudeville.

Orpheum had a good show up to the next to closing spot. Monday night last week, when the entertainment began to falter and fell flat the balance of the way. It was no fault of the act that had this spot, or the management, either. It was just due to the fact that the act who should have had this spot to shut groove insisted on living up to its contract, which called for fifth position, and refused to be budged, possibly as the turn which was to follow it was not to its liking, and a holdover as well, so James Barton, who stood on his grounds, made it rather hard for the Kouns Sisters to get started. Then again there were six of the eight acts working in full stage, also a tough proposition, as there was no real next to closing on the bill.

Barton with his two aids, Lew Christy and Miss Penman, were the headlines in his farcial sketch, "The Pest." Barton, a past master in the art of interpreting the character of an ineptitude, had the gang in stitches with his antics. Then for good measure he did a bit of his dancing steps, which just goaled the mob that insisted on him taking some five or six encores.

Kouns Sisters, next with their classical singing offering, did not have such an easy road. However, the quality of their voices did not take long to penetrate to the hearts of the cash buyers who proved to very liberal in approving the every endeavor of these girls, who were in their second week.

Opening the show were The Hedleys, two men and a woman, with head to head balancing feats executed by the men and a bit of acrobatic terpsichore during the interludes performed by the woman. The gymnastic feats of the men got the show started at a fairly fast clip with Bill Lorraine and Sam Howard coming next. They had as vocalists and dancers, the former being the singing and the latter the dancing. However, their one trouble seemed to be in wanting to impersonate other singers and dancers, which they should not do, as they have sufficient ability to go on their own, instead of wanting to show how others do things. They are not capable of performing the latter stunt while they are of the former.

Next were the Cansinos, Elisa and Eduardo, aided by a vocalist programmed by Senorita Alonso. The Cansinos themselves did the first gonling of the evening with their variety of steps that ranged from

with the audience naturally affected by its atmospheric surrounding and conditions, so far as repulsing justly to what is done for them by the players. Then again, Pantages advertised on his program that there would be seven acts; only six and the customers figured they were cheated as they patronize this house exclusively for a

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HIPPODROME, NEW YORK (NOV. 30), ALBEE, BROOKLYN (JAN. 4)
B. F. KEITH'S PALACE, NEW YORK (JAN. 11)

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CITY OF OAKLAND
CALIFORNIA

Mr. Wm. A. Rose,
Manager, Gladstone Theatre,
Glendale, California.

Dear Mr. Rose:

In my line of work where I am on the job recreation and relaxation which I get and that is dropping the year theatre to witness the vaudeville. I wish to take this opportunity to congratulate you on the high grade vaudeville which you have put on during the last year.

While living in the East I attended the coast to see on the western coast as high grade vaudeville in late of the last year. I was greatly disappointed the W. F. M. A. Circuit.

Assuming you that I will always take the opportunity of dropping in whenever I can find time, as I certainly enjoy the excellent bills which are being played at your house, and with best regards, I remain,

Yours very truly,
Ed. J. ...
Chief of Police

October 20, 1925.

Ameside, Montana.

Mr. Albert Sadov,
Manager Blue Bird Theater,
Ameside, Montana.

Dear Sir:

I have been intending for some time to say to you just how much I appreciate the line of Association Vaudeville you are serving us every Friday at the Blue Bird.

As we are both in the same business, that of serving the public, I am sure you won't object if I in person who action gain credit for service rendered, put you on the back of a bill and say that the bringing here of the several acts of vaudeville each week is a highly big thing for this little city of Ameside, and as a result give good entertainment.

I have been pretty regular in taking in these vaudeville performances and I consider that the service you are rendering for the reasonable fee you are charging is one that is surely appreciated by the theater-going people of Ameside. I am sure you that this service is very much appreciated by me.

Wishing you continued success with these attractions.

I am,
Wm. ...
PUBLIC UTILITY DEPARTMENT
AMESIDE, MONTANA

October 20, 1925.

Rainbow

Great Falls, Montana

Mr. Wm. Stange, Manager,
Grand Theatre,
Great Falls, Montana.

Dear Mr. Stange:

So many of our guests who are taking in the weekly Association Vaudeville bill at our recommendation, praise it so highly that I thought you might like to know this fact.

Besides, it means so many views on vaudeville and vaudeville fan. The Association Vaudeville shows are getting better and better; the acts are steady and up to date, of splendid variety, entertaining to a high degree and best of all—no more lack of either of audience or references.

Just by seeing nothing will cause you to alter your view of the vaudeville bill at the Grand Theatre.

Yours cordially,
Wm. ...
Manager

October 19, 1925.

Longview, Washington.

Mr. Geo. H. Purvis, Manager,
Columbia Theatre Company, Inc.,
Longview, Washington.

Dear Sir:

A good thing for a good town deserves commendation. The "Association Vaudeville" which entertains here is offering to the people of this city, at year in some romantic manner, to equal it, and as a result give good entertainment.

In making this statement, I am sure that I am giving credit to the vaudeville bill at the Columbia Theatre, which entertains here. I am sure that I am giving credit to the vaudeville bill at the Columbia Theatre, which entertains here.

Very truly yours,
Wm. ...
Attorney

October 18, 1925.

Public Colorado.

Manager Palm Theatre,
Public Colorado.

Dear Sir:

I wish to say a few words regarding the weekly Palm each week.

I have seen quite a number of the shows and have always found them pleasing, however I think the service of the Palm is superior to those of the past.

Here in the store we have many people after the vaudeville, and I am sure that you will all the service of the Palm that is being given.

I think that vaudeville is a good thing for the city as it offers a diversion and my only regret is that we do not have a larger number of the shows as I find them very entertaining.

Yours very truly,
Wm. ...
Manager

October 21, 1925.

Mr. Fredrick Harry,
Yakima Theatre.

Dear Sir:

The Capitol Theatre I understand is now offering vaudeville another circuit. I am sure that it has been a great success for the Capitol Theatre, and I am sure that it has been a great success for the Capitol Theatre, and I am sure that it has been a great success for the Capitol Theatre.

We are fortunate to have it on our bill, and I am sure that it will be a great success for the Capitol Theatre, and I am sure that it has been a great success for the Capitol Theatre.

Very truly yours,
Wm. ...
Ch. Motion Picture Co., Inc.

Yakima, Wash.
Oct. 20, 1925.

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THE 20th ANNUAL
Anniversary
Number
OF
VARIETY

Will Be Issued in

DECEMBER

This paper first published in December, 1905, a 16-page 9 x 12 issue selling at 5c. Around 300 copies of the first issue were sold. 5,000 had been printed.

In the 20th anniversary number in response to requests and to avoid evading the question in the future, a history of "Variety" will be written, telling how and why, through accident and ignorance, "Variety" happened.

The Anniversary will contain its customary reading features with contributed articles, including a reprint of J. C. Nugent's masterful article on organization among vaudeville artists, written and printed in Variety over 15 years ago.

A special effort will be made to make the 20th Anniversary Number worth preserving, as other Variety's anniversary numbers of the past have been preserved.

It is a long stretch, 20 years. When it is recalled that the "New York Clipper" went 72 years and to an untimely finish, the mile stones for any theatrical paper should be marked with much pleasure as they are reached.

The publisher of "Variety" never expected the paper to reach the 20th Anniversary, nor has he ever been certain of reaching the next one, as the years sped by. That is why the 20th Anniversary Number of Variety is an event in Variety's office if no where else.

In the 10th Anniversary Number of Variety was reproduced the entire first issue of "Variety." If this "Variety" goes to its 25th anniversary, that issue again will be reproduced.

The Anniversary Number as Usual makes its special plea for advertisements. Reservations are now acceptable at any Variety office at the regular rates.

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SEATTLE

By DAVE TREPP

Liberty—"Pony Express."
Strand—"Sally of the Sawdust."
Columbia—"Phantom of the Opera" (third week).
Coliseum—"Seven Keys to Baldpate."
Blue Mouse—"The Unknown Lover."
Winter Garden—"Garrison's Finish."
Capitol—"The Heart of a Siren."

The Duffy players open in their new permanent Seattle home, the President, formerly the Holme Nov. 3, with "Polly Preferred."

The Seattle Times published a picture of Anne Nichols with a caption she would appear at the Met with Able's Irish Rose, opening Nov. 10.

Local dance teachers are beginning to recognize the Charleston, although some of the more uphish declined to teach it at first. With the Charleston going big on stage and in ballroom, Seattle is really in the throes of a Charleston craze.

The Liberty, premier Jensen-Von Herberg house in Seattle, has been topping the grosses the past few months, although the Columbia has come along with a bang lately. The Liberty will next show "The Pony Express" and then Chaplin's "Gold Rush." Coming on top of "The Freshman," "Don Q." and "The Iron Horse" and "Covered Wagon," not so long ago, this house has been hitting the high spots for receipts quite regularly.

Duncan Inverarity, formerly manager, Everett Amusement Co., Everett, Wash., has taken charge of the American Theatre, Spokane, succeeding J. Rivers, now at the Liberty, Spokane. The American will have three dates weekly open for road shows. On the remaining four days, beginning Nov. 19, Ackerman-Harris vaudeville will be played.

The concert series of 1925-1926, sponsored by the First Presbyterian Church, includes Emilio De Gogorza, baritone, Dec. 4; Mischa Levitzki, pianist, Jan. 13; Florence Macbeth, soprano, April 21 and London String Quartette, May 2.

BUFFALO

By SIDNEY BURTON

Majestic—"No, No, Nanette"; next, "Pigs."
Shubert-Teck—"The Gorilla"; next, "Mayflowers."
Hipp—"Man Who Found Himself."
Loew's—"Lovers in Quarantine."
Mafayette—"Friendly Enemies" (Weber and Fields in person).
Olympic—"Peacock Feathers"; second half, "Folly of Youth."
Gayety—"Burlesque Carnival" (Columbia).
Garden—"French Models" (Mutual).

Edward McBride, son of the late Eddie "Hotspur" McBride, now assistant treasurer, Shubert-Teck, was formerly one of the best known sport writers and promoters in the country.

Will Rogers, with the De Raskie Singers, management Charles L. Wagner, appears at the Elmwood Music Hall, Thanksgiving night. For many years the holiday date has been filled here by Gall-Curci.

"Mayflowers" (Jos. Santley-Ivy Sawyer) has its premiere at the Teck, Nov. 15. The book and lyrics are of Clifford Grey, music by Edward Kunneke and Frank Tours. William Wilson staged the show for the Shuberts.

The Buffalo Players' third production will be Wm. Gillette's "Sherlock Holmes" at the Playhouse, Dec. 7.

BRONX, N. Y.

By P. W. TELL

The Metronome has been taken over by the Sunshine Film Co. for a week's showing of the foreign-made "William Tell." The house will probably be dark following.

The inauguration of special night stage features at the re-

cently-opened Boston Road theatre has caused the other neighborhood picture houses to follow suit. The Crescent, Belmont and Congress now have soloists, orchestras and other entertainers almost nightly, and are also planning revues with local amateurs.

Fox's Audubon is to try the experiment of broadcasting Thursday evening, through Station WMCA. It will be the first uptown theatre to do so.

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See WILLIAM MORRIS
about DU'CALION at once
At Liberty for Production, 1926. At Present Touring England

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that I am still

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The title and last Fox Medal was awarded me at Tammany Hall, New York City. This was the last contest held.

I have all credentials to prove above claim. Enough said.

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Friedland Antole
Friend Mae

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Gerretty Julia
Gray Paul
Grumth Billy

Harrington J Miss
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McMahon Oliver
McNally Ben
Middleton Walter
Mitchell Frank

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Newport Hal
Pearson Virginia
Peters F

Ray Eddie
Redmond Robert
Rene Miss
Rene The Family
Robert Vinach
Rogers Gladys
Ritchie John
Rivoli Caesar
Ross Dorothy

Sandow Wm
Shelley Hazel
Stevens Florence
Stirk Cliff
Stots Melville
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Todd Edna
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Young J K

serial story of the same name running in a local paper.

All records made by the Duncan sisters since they started their road tour were broken in Milwaukee.

The Garrick has reopened again with pictures. "The Freshman," which ran three weeks at the Merrill, is given another downtown fling at reduced admission.

Max Gealer, comic with Erin Jackson and Her Girl Friends, leaves the show at Jackson, Mich. Roy Mapes, who broke his arm several weeks ago, returns to the cast.

Frank O'Rourke, straight with LaMont's Mutual show, has joined the Bridge stock players in Chicago.

The Bert Levey vaudeville circuit is reported seeking a house here with the Garrick, recently reopened with pictures, considered.

Theatres made another clean-up last week with the Marquette University and Milwaukee Normal school homecomings combined with the annual Wisconsin state teachers' convention, which brought thousands of visitors.

Nat Lewis

THEATRICAL OUTFITTERS

1630 Broadway New York City

MILWAUKEE

By HERB ISRAEL

Davidson—Ed Wynn's "Grab Bag." Next, "White Cargo."

Palace—Vaudeville (Whiting and Burt).

Majestic—Vaudeville.

Miller—Vaudeville.

Palast—German stock.

Empress—"Radio Girls" (stock burlesque).

Gayety—"Smiles and Kisses" (Mutual).

Alhambra—"Lightnin' Garden"—"The Everlasting Whisker."

Garrick—"The Freshman."

Strand—"Lovers in Quarantine."

Merrill—"Lights of Old Broadway" (2d week).

Wisconsin—"Granstark."

Auditorium—Radio Expo.

"Bandy," a song written by Joe Lichter, Strand orchestra, is being exploited in conjunction with

HARRY HOLMAN

Advised by Edith Manson, Florence Crowley and Antony Stanford IN HIS LATEST AND GREATEST ONE-ACT COMEDY PLAYLET

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CONGRATULATIONS OF YOUR NEW SONG HIT SLEEPY TIME GAL IT LOOKS LIKE THE CHICKEST HIT YOU HAVE HAD IN YEARS

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SLEEPY TIME GAL IS THE BEST SONG WE HAVE HEARD IN YEARS ITS A SENSATIONAL HIT FOR US

DANNY RUSSO AND TED FLORITO

PITTSBURGH

By JACK A. SIMONS

Nixon—"Pigs."
Shubert Alvin—"Mayflowers."
Shubert Pitt—"Young Blood."
Gayety—"Abe Reynolds and Rounders." (Columbia.)

Academy—"Chick Chick." (Mutual.)

Grand—"Classified."

Loew's Aldine—"Little Annie Rooney."

Cameo—"Phantom of the Opera."

State—"Satan in Sables."

"Stepping Stones." (Fred and

Dorothy Stone), is due for a two weeks' engagement at the Nixon, Christmas and New Year's.

Playing for bigger game, Federal prohibition officers raided the Nixon Cafe, most prominent in the city last week. One man was arrested for interfering with the officers.

No liquor is reported to have been found.

Louis K. Sidney, managing director, Loew's Aldine, plans a big Charleston dancing contest for local strutters at the Aldine shortly.

"Apple Week" was celebrated last week at the Davis Theatre, where patrons were given apples in the lobby.

Sophie Braslau, Metropolitan Grand Opera principal, assisted in the opening of a \$400,000 fund campaign last week, singing at the banquet which launched the drive.

DETROIT

By GEORGE WINTER

New Detroit—"Open House." (Helen MacKellar).

Bonstelle Playhouse—"The Swan." (Stock).

Shubert-Detroit—San Carlo Grand Opera Company. (2nd week).

Lafayette—"The Student Prince." (8th week).

Garrick—"Able's Irish Rose." (28th week).

Temple—Keith vaudeville. (Frances Starr).

Ferry Field—"Another Man's Shoes." (Stock).

Gayety—"Miss Tabasco." (Columbia).

Cadillac—Jazztime Revue (Mutual).

Capitol—"The Beautiful City." Madison—"The King on Main Street."

State—"The Pony Express." Adams—"The Freshman."

"Able's Irish Rose" terminates its stay at the Garrick Nov. 14. The completed run is 23 weeks or 252 performances. The estimated attendance is \$20,000. The show goes on tour through Michigan.

"The Gorilla" comes into the Garrick Sunday night for an anticipated run.

The Detroit Repertory Theatre is presenting Shaw's "Arms and the Man" for its subscribers Friday and Sunday nights in November.



VERA GRIFFIN

who wins Blue Ribbon for Calves in "THE SHEIK OF '61"

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OKLAHOMA CITY

BY WILLIAM NOBLE
The Oklahoma M. P. T. O. held its annual meeting here Dec. 8-9 and elected officers.

Adna M. Avery, once an usher has been promoted by Paramount to the management of the Capital here, succeeding Ollie Brownlee.

transferred to the Criterion, Enid, Okla.

The Nome State Film Co. has opened a branch here to handle films for the Independent Film Service Co.

The annual convention of the Texas Exhibitors will be held in Dallas, Nov. 17.

Considerable changing of house owners, buildings and the like reported in this section lately. Griffith Brothers of this city have purchased the Quality and Storey theatres, Enid, Okla., from the Storey Amusement Co. A. B. Summers has bought a half interest in the Empress, Mangum, Okla., and will manage it. The Star, Bristow, Okla., is to reopen soon. W. C. Robertson now owns the Cozy theatre, Okmulgee, Okla.

PORTLAND, ME.

BY HAROLD L. GAIL

Strand—"The Iron Horse."
Empire—"The Last Edition," "The King in Main Street."
Jefferson—"Little Miss Bluebeard" (stock).
Elm—"Flowing Gold."
Keith's—Vaudeville pictures.
New Portland—"Unguarded Women."

Permission to erect a new amusement pier at Old Orchard Beach was granted Nov. 4 by the town of Old Orchard at a special election. Judge George L. Emery, attorney for John L. Duffey, who opposed the new pier was greeted by hooting and yelling and told to "sit down." Duffey is proprietor of the present pier.

Pathe, Fox, Universal and Kinogram news men last week "shot" the annual salmon sweep at the State

hatchery when the fish were released of their spawn. The sight was a novel one, thousands of fish yielding up their eggs which were saved for hatching. The fish were released.

NEW ORLEANS

By O. M. SAMUEL

Tulane—"Give and Take" (Louis Mann).
St. Charles—"The Love Child" (Seenger Player).
Strand—"The Midshipman."
Liberty—"Wild Horse Mesa."

With the best minstrel show to play the South in a decade the Al G. Field organization played to plentifully small houses at the Tulane last week. As far as this city is concerned, minstrelsy is "all washed up."

Louis Mann is appearing at the Tulane for the first time in seven years.

They're still hot on the trail of Max Fink, the band conductor, over in Texas, and although he was acquitted on one charge and the jury in the second stood 11 to 1 in his favor, the musician is being brought back for a third ordeal.

As announced in "Variety" exclusively last spring, the Tulane was

begin a four weeks' season of grand opera, Nov. 23, with Fortino Gallo the belsman. Gallo has been guaranteed \$50,000 by his subscribers, who are in for three nights each week. The colorful boulevardier, Major J. Headgore Hudock, arranged the financial and artistic details.

If it was not for the "midnight show" for whites, and every Friday, the Lyrio would hardly slip into the "win" column. The Lyrio is a colored house that negroes prefer seeing white actors disport. It appears.

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Sept. 28	Gates, Brooklyn	Dec. 28	State, Memphis
Oct. 5	Orpheum, New York	Jan. 4	New Orleans
Oct. 12	National, New York	Jan. 11	Grand, Oshkosh
Oct. 19	American, New York	Jan. 18	Miller's, Milwaukee
Oct. 26	Newark, New Jersey	Jan. 25	Rialto, Chicago
Nov. 2	Greeley Sq., New York	Feb. 4	Colonial, Akron
Nov. 9	Orpheum, Boston	Feb. 8	State, Cleveland
Nov. 16	Emery, Providence	Feb. 15	State, Buffalo
Nov. 23	LeRoy, Pawtucket (Picture House)	Feb. 22	Lcew's, Toronto
Nov. 30	Aldine, Pittsburgh (Picture House)	Mar. 1	Montreal
Dec. 6	Strand, Washington, D. C.	Mar. 8	Fay's, Rochester
		Mar. 15	Wilkes-Barre
		Mar. 22	Garden, Baltimore
		Mar. 29	Fay's, Philadelphia

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VARIETY

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VOL. LXXXI. No. 1

NEW YORK CITY, WEDNESDAY, NOVEMBER 18, 1925

64 PAGES

30 TRYOUT PLAYS PLANNED

40 TO 50 WEEKS FOR SPECIAL ATTRACTIONS IN BALLROOMS

L. O. Beck, Mid-West Proprietor, Representing Ballroom Circuit of 20 at Present—Radio Hurting Most—Ballrooms Helped It

Booking extra attraction in ballrooms may give rise to 40 or 50 weeks' engagements for desirable dance teams and other entertainers suitable for dance floor work. L. O. Beck the big ballroom operator of Cleveland, Toledo and Akron, came into New York yesterday (Tuesday), representing a chain of 20 ballrooms can be put into simultaneous operation and on an immediate paying basis through the media of such extra attractions.

Beck and other ballroom managers are now playing extra acts to supplement the dance bands, the supplement the dance bands, the

(Continued on page 8)

GOLDWYN SUES FIRST NAT'L

Alleges Cutting of Values and Phoney B.O. Reports

Nathan Burkan has been retained by Samuel Goldwyn to bring suit against the First National Pictures Corporation charging that they entered into a conspiracy to defraud him under the contract that he held with the organization for the distribution of the final three pictures that he made and delivered to them.

Goldwyn asks the court to compel First National to perform under the provisions of the original contract and for an accounting to date.

In the complaint which the Burkan office has drawn and served on First National Pictures Corporation there are 31 pages setting forth the various charges. There are also

(Continued on page 36)

Theda, Comedy Vamp

Los Angeles, Nov. 17. From dramatic vamp to comedy vamp is the cycle in which Theda Bara on the screen has traveled. Bara has signed a contract to starred by Hal Roach in a play which is to be produced in December. The comedy is a two-reel subject.

to making the picture Miss will go to New York on a trip.

CIRCUS PARADE FOR N. Y. STORE

The first circus parade New York has had in years will be held on Thanksgiving Day as an exploitation stunt for R. H. Macy.

The parade will carry animal cars, floats and other paraphernalia. It will also have exhibits of antique carriages as well as a number of attractive floats.

The line of march will proceed from 145th street and Broadway direct to Macy's store at Herald Square.

Another similar parade will be staged in the interests of A. I. Namm's, Brooklyn, department store. The parade angle is said to be something new as an exploitation feature for department stores.

\$6,500 Floor Show

In Detroit Hotel

Illustrative of the inroads on vaudeville from outside sources is the show which opened Addison Hotel, Detroit, last week.

The show includes Bee Palmer, assisted by Al Siegel, Nick Lucas, Bernard and Garry, Ruth Day, Adele and Zaza, Virginia Beardsley and Ray Miller and his Brunswick Orchestra of 14.

The salaries for the show total \$6,500 weekly, one of the most expensive bills ever assembled for a cabaret.

All of the principals and acts have played vaudeville, three of them coming under the "standard" classification.

Advertised 'Bad Show'

Fort Madison, Ia., Nov. 17. Our local theatre manager, Ebinger, is not going to allow his townspeople to be bunked.

Last week he advertised the show for that night at the Orpheum didn't look so good. Ebinger advised the public to remain away, but, he added, in the ad:

"Tomorrow we will have a new and good picture, worth your coin."

SEEKING TALENT FROM OLD AND YOUNG ACTORS

Chamberlain Brown's Plan to Bring Out New But Experienced Talent—Special Matinees in New York—After Jan. 1—Equity and Managers Reported as Sanctioning—Vaudeville, Burlesque and Stock Players to Be Given Chance with Names from the Legit

STARS OF PAST ALSO

A remarkable experiment is to be made in New York shortly after the first of the year to present to managers, authors and directors possibilities of new talent. At present the plan is under discussion with Equity and the producing managers very much interested.

The plan has been worked out by Chamberlain Brown, and Equity is said to have already stated it will sanction its operation, which is to call for a series of about 30 special matinee performances in New York city during the season after January. The Producing Managers have the plan under consideration.

The scope of the venture is such that players from all walks of theatricals, including vaudeville, burlesque, musical comedy, and those of the drama who have been looked upon as already having had their day are to be brought before the

(Continued on page 4)

33-Year-Old Romance Started in Back Yard

Portland, Me., Nov. 17.

Thirty-three years ago Thomas E. Shea saw Helen Burkett in the garden of her father's home in this city. It was love on the spot.

Thomas; his courtship was swift and their marriage shortly followed. Last week Mr. and Mrs. Shea celebrated their thirty-third anniversary at a banquet tendered them by the members of the Carroll Players at St. John, N. B. Mr. Shea is a member of the company.

HONEST BOOKIE PAYS OFF \$400 TO WINNER'S WIDOW

Former Usher Met Death in Auto Smash While Treating Family with Winnings—Story of Another Honest Family

RADIO PAYING MORE AND MORE

Radio, particularly the advertising stations, is gradually paying more and more for talent. As the advertisers maintain a certain standard, attained through reimbursement for choice talent, the stations themselves are not risking lowering the standard through inferior performers and are accordingly buying services.

The angle is that after the new program offering makes an impression the first few weeks, it is farmed out in turn to some advertiser whose contribution of \$400 to \$600 per hour for the use of the station makes it worth while. The advertiser in turn then assumes paying the radio performers.

Secret Marriage of Barry Keith Revealed by Birth

The elopement and secret marriage of Barry Keith, nephew of Joe Lebling, to Ethel Chasmar last Christmas Eve came to light through the birth of a son to the couple last week.

Miss Chasmar was also employed in the Lebling agency, behind the reservation counter. She remained on the job until 5 o'clock last Monday afternoon, going from the ticket agency to a private sanitarium on Central Park West. At 9:45 that night she gave birth to an eight-pound boy.

Half an hour later Mrs. Keith is said to have sat up in bed to drink a cup of tea.

Cameraman at \$1,000

Los Angeles, Nov. 17.

Charles Roemer, under contract for the past five years as cameraman for Mary Pickford, and now en route to Germany for UFA, will receive the highest salary of any cameraman on the continent, it is said. His weekly stipend is reported to be \$1,000. He has a two-year contract.

A bookmaker doing what he considered a simple act of honesty in seeking out and paying the widow of one of his creditors, \$400, has revived many tales of the day, when an "honest gambler" was more common than at present.

The widow was Mrs. William Morris and her husband had been an usher at the Lyceum, New York. Last Thursday he won \$400 on the races, choosing a horse at long odds. His previous wagers had been small and his winnings, seldom.

Friday (the 18th) and before receiving a settlement from the

(Continued on page 4)

PAYING RENT UNDER PADLOCK

Lido-Venice Will Pay \$32,000—Closed a Year

Proprietor Cont'l of the Lido-Venice, among the most exclusive night clubs of New York, and located at Madison avenue and 54th street, has decided to pay the rent for the place, amounting to \$32,000, while padlocked for a year for liquor violation.

The Buckner padlock goes on the place Nov. 23, with the management consenting to permit it to remain there for one year.

Mr. Cont'l expects to reopen his club upon the expiration of the punishment.

Colored Colleges' Big Football Game in Phila.

A number of New York's colored professionals expect to be in Philadelphia Thanksgiving day for the annual football classic between Howard and Lincoln universities. This year the colored teams, rated

(Continued on page 11)

COSTUMES
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BROOKS
ALSO 5000 COSTUMES TO RENT

FOUR MORTONS MAY PLAY LOEW CIRCUIT FIRST HALF ONLY

No Salary Agreement Yet—Family Has Never Appeared Outside Keith-Albee Houses—Sidestepping Four-Show Daily Policy

The Four Mortons were offered to the Marcus Loew Circuit last week, but to date no salary agreement has been reached. If the Mortons sign for the Loew tour, they will work the first half of the week only, due to the four-show-a-day policy on Saturday and Sunday in most of the Loew houses.

Sam and Kitty felt that their years of service had removed some of the pep, and they would be averse to hopping the buck four times daily. To make it unanimous, Paul Morton and Naomi Glass were also submitted to Jake Lubin. That one is also in abeyance.

If booked, it would mark the first time the Four Mortons have ever appeared outside of the Keith houses.

AL HERMAN STILL PLAYS ON EASTERN BIG TIME

5 Weeks in K-A Houses—General Letter Sent Out on Blackface Comic

Al Herman, "the bad boy of the Orpheum circuit," and the subject of a general letter sent out recently by the Keith-Albee circuit, opened at the Flatbush, Brooklyn, Monday.

The booking is the first date of five weeks in the eastern Keith houses. Herman will play three weeks in the split-week Moss houses and then Washington and the Riverside, New York.

The booking occasioned considerable buzzing following closely as it did Herman's defiance of the Orpheum circuit by playing the Wisconsin, Milwaukee, an "opposition" motion picture house after he had obtained a postponement of his Orpheum route through the illness of his wife. It is claimed although another report says the Milwaukee week was open time on his Orpheum contract.

Coincidental with the picture house appearance the general letter to all Keith-Albee and affiliated managers went out saying Herman's propensity for cutting sharp shows and ad libbing with the customers.

The current booking is explained at the K-A office as a matter of playing out prior booked dates with a strong inference that the conclusion of the five weeks will wash up the blackface comic on the big time.

Jack Curtis, Herman's agent, is credited with acting in good faith when he secured permission to book Herman from a K-A executive. The Orpheum reaction is said to have been at first unpleasant but later it was discovered the K-A official had not learned of Herman's Orpheum defiance. The letter sent out from K-A headquarters said nothing about Herman being removed from the "acts desirable list" but intimated he should be watched by managers and if discovered cutting or kidding the audience, cancelled forthwith.

Herman is reported in receipt of several picture house offers. He received \$1,500 for the single week at the Saxe picture house in Milwaukee.

Freeman Bernstein Is Nicked for \$75

Freeman Bernstein was in New York for a few days, getting in early one morning and insisting upon a friend having breakfast with him at the Hotel Astor.

After the meal, to impress the friend there is plenty of money in Florida if you know how to get it and get away with it, Freeman paid the \$3 check with a \$100 bill.

While waiting for the change another friend of Freeman's walked in, coming over to the table just about as the waiter returned with the load of change.

The friend asked Freeman to let him have \$75, and what could the wisest boy of Times square do?

Joe Daniels, Producer, Strands Six Girls

Los Angeles, Nov. 17.

Joe Daniels, San Francisco actor-producer, will have to answer to Deputy Labor Commissioner Lowry why he stranded six girls, members of the vaudeville road show he sponsored.

The girls who are Lois Miles, Enid Button, Louise Upson, Geraldine Stanley, Alice Rhendog and Helen Muller stated Daniels offered them a 25-week contract under which he was to pay them a salary and traveling expenses. They complained that Daniels failed to provide transportation here and that he also failed to pay them salary.

J. Dooley Not Billed

Washington, Nov. 17.

With his name omitted from the program Johnnie Dooley is continuing with Ziegfeld's Follies, current at the National. Engaged, as reported in Variety last week, to take over the W. C. Fields' scenes the return of Fields left Ziegfeld with two comedians for the same role on his hands. Sunday night Dooley sang a number credited to Clarence Nordstrom, led the toy soldiers number along with a chorus girl and came back for one other song number.

His name is also omitted in the daily paper advertising of the show here.

Heaney and Kelly Revival

May Heaney and Frank Kelly are reuniting after a separation of several years due to Kelly's retirement at the time because of poor health. Kelly, who spent two years on a ranch in Arizona, has been completely restored to health.

Since the Heaney-Kelly dissolution Miss Heaney has appeared with several partners, most recently with Harry Rice.

Loew Agents' Ball

The annual ball of the Loew agents will be held at the Hotel Pennsylvania Friday evening, Dec. 18.

N. T. G., an announcer for WHN will be in charge of the entertainment.

Vincent Lopez's orchestra will supply the dance music.



DILLON and PARKER
B. F. Keith's Palace, New York.

This Week
Jay Dillon and Betty Parker in "No Nicks and Now" are playing the Palace, New York, this week. This is a brand new revue and Mr. Dillon and Miss Parker are assisted by William Clifton, Allice Kosta, Roland Dixon, Frank McNeill and Elsie Gray. The act is under the direction of **RALPH G. FARNUM** (Edw. S. Keller Office)

BILLY SUNDAY SORE?

Williamsport, Pa., Nov. 17.

Billy Sunday, evangelist, opened a six weeks' campaign in this city, coming here from Portland, Ore. In speaking on the matter of giving to the church, he remarked that he has always been unable to understand how people could square it with their consciences to place dimes, nickels and even pennies on the collection plate, when they would go to the theatre and pay \$1 for a very ordinary performance.

"Not that I have any fight with the theatre," he added. "I have not, for in some respects it is an institution I admire. I do not attend for the reason that if I went to a good show people would use it as argument that it was right for them to go to a bad one. 'I have no fight with the theatre as an institution, however. With the saloon, no matter what its kind, I have.'"

Guinan and Marguerite's Production Turn for Fla.

Guinan and Marguerite are rehearsing an 11-people revue to open at Spanish Gardens, Coral Gables (Miami), in January. The act will play three weeks in picture houses beginning Dec. 8.

It will be a return engagement to Coral Gables for Guinan and Marguerite. They played a three-week engagement in September, when Miss Marguerite was presented with a silver loving-cup by the management.

Mrs. Larry Gordon Hurt

Mrs. Larry Gordon, wife of Larry Gordon (Gordon and Joyce) was severely injured in an automobile accident last week when the car skidded into a telegraph pole and threw the comedian's wife through the windshield. The accident happened while the team was making a jump from Toronto to Detroit via auto.

Mrs. Gordon suffered lacerations of the face and scalp, with 30 stitches required by an ambulance surgeon who had been summoned. Gordon escaped with a few minor injuries.

Cooper's 29th Free Show

This Thanksgiving will mark the 29th anniversary that Harry Cooper has taken a show over to Blackwell's Island for the prisoners.

Every year, as a holiday treat, Cooper gets together an entertainment for the city's guests on the island.

Florence Walton at \$4,000

Florence Walton and Leon Lettrim, class dancers, have been engaged for four weeks at Coral Gables (Miami) Florida, at \$4,000 weekly. Miss Walton (Mrs. Lettrim) and her husband open in the southland Dec. 14.

"HOLKA POLKA" CONDENSED

A condensed version of "Holka Polka," which closed after two weeks at the Lyric, is being readied for vaudeville. It will feature Orville and Fats Harlow. The former was financially interested in the full length production of the operetta.

THE STANTONS AND BIG TIME

A story last week that Val and Ernie Stanton were going to separate following an appearance at the N. V. A. Club is true in all particulars except the motive.

According to the report along Broadway, the Stantons had come to the parting of the ways following temperamental clashes. The dissolution was figured out by the couple as the only method they could use to increase their state vaudeville salary which remains as was in the days they were elevating the drama on the small time rostrum.

The Stantons hopped to England last season at good money and scored abroad. They returned to this country figuring their salary would be as an end. To make it double monthly they planned to do one of those "big acts," which the bookers go for.

They were "induced" to do their old tour for a few weeks at the old salary with intimations their stipend would be boosted by the bookers at the end of a few weeks' probationary bookings.

Arriving at the Riverside, New York, the salary remained the same with no raise in sight. The pair decided the night clubs were the next best bet and they would double. They signed with the Club City but the vaudeville people said "no doubling" and cancelled them.

The Bohemian Night entertainment at the N. V. A. was figured a good spot to "show" the act for reinstatement. It was "caught" by officials of the Keith-Albee circuit and the Stantons thought they smelled money when they heard the hearty laughter of the vaudeville moguls at their act.

The delusion was further aggravated when an official of the club and one of the largest in the country had discussed the turn pronouncing one of the best two-men comedy talking acts they had ever listened to. But the salary remained stationary so the Stantons again got together, figuring that Val could work with his wife and Ernie could hop into a production for more money than big time vaudeville was offering.

They had been offered a route at their old salary. The Orpheum Circuit also kicked in with an offer for a route at the old salary. Now the Stantons are going to treble, independent vaudeville, night clubs and broadcast from Station WJZ.

Dancers' 10-Week Nap

Marion and Randall have been engaged to dance for 10 weeks, starting Dec. 14 at the Hotel Royal Danell, Palm Beach, Fla.

Selected by the attorney for the hotel's management, after a trip over New York City looking at dancing turns, the team's contract calls for their room and meals at the hotel during the engagement.

An ordinary guest at the Royal Danell can have a room without meals for \$28 daily.

DEPT. STORE BILL OF VAUDEVILLE

Pittsburgh, Nov. 17.

Joseph Horne's department store, one of the largest in the country, stole a march on the others here by booking a series of vaudeville turns for its toy department during the pre-holiday season. To say that it is making the cash register hop fast would be putting it mildly. Youngsters by the thousands flock there, a great many accompanied by their parents, and it all means added business in the department.

The programs given in the toy department are of the kind to appeal to youngsters. Three performances are given daily, at 10:30 a. m., 3 and 4 p. m. One bill was made up of George Allen, London dog pantomimist; Taylor, ventriloquist, and the three clowns, Wynken, Blynken and Nod.

Last week's program was made up of the Al and his company, who had appeared the week before; Gwynne, in mystery and magic; the DuCrows, trio, clowns, and the Dancing Girl. As an added attraction Joseph Santley, at the Alvin in "Krazytown" went on for the 1:30 show last Tuesday. He was accompanied by Ivy Sawyer. They did several numbers.

Ben Bard Runs Out

San Francisco, Nov. 17.

Ben Bard, brought on from New York to act as announcer and master of ceremonies for the Orpheum's celebration of its 25th anniversary, ran out on Manager Campbell in the middle of the week.

Bard gave no reason for his unusual act. He expressed dissatisfaction the opening day, but Campbell induced him to open. After each performance Bard had grievances, apparently smoothed out by the manager.

A wire received Wednesday afternoon stated Bard was en route to Los Angeles, to see Harry Singer.

SHERMAN SIDESTEPS VAUDE.

Lowell Sherman has passed up the idea of entering vaudeville in a tabloid version of "Lawful Larceny" as previously planned. Instead he will occupy himself with picture work until his new starring vehicle, "The Cavalier of the Streets," has been adapted by Michael Arlen.

COSTUMES

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INSIDE STUFF ON FLORIDA

Getting paid off in real estate is not a new gag in the boom State. That goes for performers as well as mercantile men who find themselves sellers of Florida property owners. The latter are just as apt to point to a plot of land and say, "See that corner; take it in settlement of the contract."

They all fall sooner or later. Performers in Florida at fancy salaries generally leave most of it behind in exchange for realty.

Speaking of fancy wages, the busboys and waiters are high-hat menials. They are mainly imported from New York. As a species they serve as a result they don't stand for much backtalk and hand out plenty of it. Day labor at \$20 a day is not unusual.

No Sunday performances in most cafes or places of amusement.

Before the hotels are built, the rooms are booked solid from plans. Another instance of scarcity of quarters. A football game is scheduled for Thanksgiving. The arena has yet to be built but the game is practically sold out. Office buildings are similarly fully rented before the foundation is laid.

In a month or so, \$50 a day for decent hotel accommodations may not be uncommon at the rate of the influx.

The overflow is creating a boom for Jacksonville. Finding Miami and Palm Beach overcrowded they return to Jacksonville with the result they invest there just to be among the boomers.

The land promotion propositions with cabaret connections are offering almost any amount a "name" from the show business calls for.

Barbers at Sarasota last week increased the price of hair cuts to 65 cents. Independent at that.

This is the season the speculative holders expect to unload. They don't know what it will be by next season.

Architectural styles in building are aimed to make Florida "The Venice of America." The State will outdo Hollywood and Los Angeles for "pretty" houses. Florida will look like a landed rainbow if it keeps up. They talk bigger money down here than the picture people do in New York.

If a New Yorker in this section says there's more money in Long Island real estate, he's chased out of town.

The State not fully represented by auto license plates is claimed to be holding out.

Anything said against the Florida boom is alleged by the papers here to be "northern propaganda." The papers claim that every State in the Union is jealous of Florida. The paper said: "No matter what the papers outside the State may say, everybody everywhere is packing a grip and coming to Florida."

Not much mention is made as to housing nor apartments formerly renting for \$100 a month being shoved up to \$500.

Nor is it known how much property values will be washed away at the first tidal wave off the coast.

There are so many blue prints around that one should bring a pair of colored glasses along. "That is where this will be" or "over there you are going to have," etc. An empire on paper.

HONEST BOOKIE

(Continued from page 1)

bookie, he engaged on credit an auto for a pleasure ride, to "treat" his family, wife and young daughter. The auto with a liveried driver cost \$4 an hour, but Morris said he was taking a "burr" for a chance to take the folks for a ride. Driving to Long Island Morris was killed when the machine ran into an accident near Rockaway.

When his client did not call to collect the bookmaker's thought something must have happened. He investigated. Being a regular as well as a square shooter, the bookie sent the \$100 to the widow. It was a verbal waver with nothing in evidence to apprise anyone of its existence. The boys around the theatre also made up a collection.

An Honest Family

This tale is probably being paralleled by many of the Times square fraternity. One of the best records of honest money games and their people in days gone by before the "modern" gambler with his own of everything arrived, is of a rising money widow.

The sporting man, during the Florida mania of a few years ago phoned another sporting man in New York he owed \$5,000 to meet him at a New York hotel the following day. He wanted to make a settlement. The New Yorker held nothing to show the debt. The money had been turned over to the man in Saratoga in cash, following a conversation. In Saratoga the sporting man was making a book as well as running his own horses. On the way to New York the same night the man died in Albany. Not keeping the appointment the following morning, the New Yorker later heard of his death.

Visiting a few days, the New Yorker called upon the widow and told her of her husband's death. She said, without asking a single question as to verification that her

husband had left his affairs very unsettled, but that when she disposed of some of the mortgaged horses she thought the estate would leave her an amount and she would pay the obligation.

Several weeks later the New Yorker received \$5,000 from the widow and again without a question—which may be proof that honesty in the head of a family runs through the family.

Cabaret Offers for

Mrs. A. K. Rhineland

Mrs. Alice Kip Rhineland (nee Jones), who is muchly in the limelight in the duties in the annulment action by young Rhineland, will not be wanting for theatrical engagements after the conclusion of the trial. She has been propositioned by cabarets as a freak attraction. Jack Lenigan of The Owl on West 43rd street heard that Mrs. Rhineland was "not interested."

Because of the colored show policy at Lenigan's cabaret, he figured on her as a very likely attraction.

TWO MEN BADLY HURT

Los Angeles, Nov. 17.

Arthur Lloyd, cameraman, and Lloyd Campbell, script clerk, were severely injured when an automobile overturned at the Roach studio in Culver City. The accident occurred during the shooting of a scene, and both Lloyd and Campbell sustained such severe injuries that they were taken to a hospital.

Their condition is serious, the injuries being internal.

KAJIYAMA SECURES DECREE

Timoto Kajiyama, the Japanese mental calculator in vaudeville, has been given his decree in a divorce action against Mrs. May Kajiyama, an Englishwoman. A Los Angeles court was named as co-respondent. The couple were married in 1916.

'Private Car' From Fla.

Acts going to and coming from Florida should carry enough paraphernalia with them to permit their opening without delay, in view of the baggage deliveries. Passengers are delayed an average of eight to 12 hours regularly, the usual thing because of the shuttle track into Miami.

Ever coming back, despite the extreme lightness of the return passenger traffic, baggage delays are unavoidable. The return train carries as many as 25 coaches with hardly enough passengers at the rate of one person per coach, affording practically private car transit on the return trip.

30 TRYOUTS

(Continued from page 1)

managers in roles that they can shine in.

There are 30 plays to be given. None new, but plays established more or less as modern classics of our stage. They will include "His House in Order," "The Chorus Lady," "The Hypocrites," "The Mid-dleman," "Mrs. Dane's Defense," "John Claydon's Honor," "The Yells of Jericho," "Heartsease," "The Play-boy of the Western World," "Strongheart," "Kick In," "The Famous Mrs. Fair" and plays of that order.

None of the actors will be utilized in the cast of more than one play.

All of the productions are to be staged by directors who are virtually unknown at this time.

Stars of the Past

Players who have been stars in the past in musical comedy, but who have outlived their usefulness in that branch of the profession and who have dramatic talent, will be given an opportunity to prove to the managers that they still have many years of stage activity before them in dramatic and comedy situations. Players still young in musical comedy with possibilities in light comedy will be cast for roles of that type. "Finda" brought from stock will also be given a chance, as will a number of players from Vaudeville and burlesque.

The plan was evolved because of a discussion among several managers who stated that they found it difficult to find casts of the right calibre for a number of their productions from the players available at present. Some players did not want to take to the road, others have raised their salaries to such an extent that a road company could not live with them, the majority, therefore, the hunt for new talent.

A subscription on the part of all of the managers is to defray the necessary expense of the innovation. Business managers have taken charge of the working out of the plan which he has developed and likewise the casting of the various roles in the productions that are to be staged.

Morrissey in Trouble;

Rescued by Wife

Will Morrissey played but a brief stand in the Ludlow street "Alimony club" last week, thanks to the efforts of Middle Miller (Mrs. Morrissey). The comedian was taken into official custody from the Monte Carlo cafe, New York, Tuesday night and jailed on an order by George Gordon Battle, the attorney, who had \$1000 in cash fees coming to him. New York Supreme Court Justice Churchill signed the order of commitment, it being a result of the Elizabeth Brice matrimonial suit against Morrissey. Miss Miller, who is appearing with her husband at a cafe, came to Morrissey's rescue with a \$500 check and a stipulation to pay off the remainder at the rate of \$100 a week.

MARJORIE BENNETT DIVORCE

Chicago, Nov. 17.

Marjorie Bennett was recently granted a divorce in this city. Thomas J. Johnson appeared as her attorney.

Mrs. Johnny Morris in Hospital. Mrs. Johnny Morris (Morris and Towne, vaudeville) was injured last week when an auto in which the team was making a jump from Boston to Providence was struck and overturned. Mrs. Morris is undergoing treatment at the Day Kimball Hospital, Putnam, Conn., where the accident occurred.

INSIDE STUFF

ON VAUDEVILLE

The remains of the brother, Nick Judele, of Charles Judele, buried in Pottery Field last week, were removed by the family and properly interred. The brother had been on Riker Island and died there under an assumed name, it is claimed, without Charles Judele or the family aware of his whereabouts or death.

Francis Renault played at Loew's Orpheum in Boston on Sunday, the first female impersonator given permission for a Sabbath performance in that city for 16 years. The Boston Police supervise the local Sunday bill. Mr. Renault was approved by the Chief as a "high class artist, ranking with Julian Eltinge."

Renault holds another record; he has advertised on the back page of Variety seven times this year, more than any single turn has ever done within a similar period. Renault in conversation has asserted that he could trace his continuous playing time, also advancement in position and salary, to his Variety advertising. Renault spends a fortune in clothes for his impersonations and is a gorgeously figured figure upon the stage. That is a big attraction for women, while Renault himself is a thorough showman outside of the theatre, often arranging special fashion shows, all making business for the house. He's one of those willing workers who believes himself responsible for the business when headlining or as a special attraction, and goes after the business end to protect his reputation as a drawing card.

George S. Martin has preferred a complaint against Murray Earl, formerly partner, with the V. M. P. Martin charges the latter embarrassed him by running out on a contract with Fally Markus for the Myrtle, Brooklyn, N. Y., two weeks ago. At that time, according to Martin, Earl told him he was quitting show business. Later Martin learned that Earl had merely terminated partnership with him and had framed another act with three girls which will shortly open billed as Murray Earl and His Girl Friends. Martin is bringing the charges he claims to vindicate him for disappointing the Markus office. He also figures the trailing end of the team must accept a New York Sunday date where Earl got his present assistants from a production act, "Help Wanted" which had been also on the same bill.

Every year at Loew's Hoboken, N. J., a Hoboken girl is given a week's engagement. This girl, Blanche, happens, now 12, has been making a special appearance at Loew's and her date this year is Thanksgiving week. Miss Pannenchine hasn't become a professional yet adds something to each of her programs each year.

The annulment suit of Leonard Kip Rhineland against Alice Beatrice Jones Rhineland, his colored wife, turned up the names of Al Jolson and Irving Berlin last week. Jolson's name went into the court record when in one of Alice's letters she said she had met Al that day and he was "some first with the girls." Berlin was mentioned as having "a cottage next door," in the Adirondack Mountains.

One of the poems which Alice claimed she "studied out one night in bed in Peiham," bears a startling resemblance to the lyrics of Clarence Gaskill's song "I Want You Back Again" (published by Shapiro-Bernstein) and now being currently sung. The poem which Alice sent to Kip, runs:

I never thought I would miss you so.
I didn't think I would care.
It seems no matter where I go,
I miss you smiling there.
I thought I would soon learn to forget
I have tried but all in vain,
I never thought I would miss you so.
I want you back again.
I miss you so on Monday
On Tuesday I feel blue;
On Wednesday night I do not feel right,
Just sit and think of you;
I crave for you on Tuesday;
Friday I am in dismay;
On Saturday night and Sunday, too,
The skies appear so dark and blue,
Come back and bring your smile with you.
I miss you, every day.

Cliff Work, manager of the Golden Gate, San Francisco, ran into some extra grief when he announced that free "Charleston" lessons would be given to those who wished to learn the funny dance by applying at the stage door. But Miller of Miller and Miller tested the instructor. Work hoped to get a little extra business with the publicity attached, and also expected that the applicants would be the usual goofs who hanker for the stage.

As Mr. Work neared the theatre Monday morning he was attracted by a large crowd blocking the street near the stage entrance. He put a speed to learn whether the house was on fire or a riot in progress. He found the latter to be the case and all because of his promise to give dancing lessons. A crowd of over 500 was waiting for the stage door to open. All were society girls and boys. A police sergeant and two prize-fighters, Charles Phil Rosenberg and Kid Karpis, were also among those anxious to be taught the Charleston.

Billy DeBeck has landed twice—on his feet and in the finest apartment to be found in New York City. The creator of "Barney Google," personally known to hundreds of show people, has had a long string of illness. He is just about recovering with his illness partially compensated for through Billy's good fortune in locating his most pleasant home on the 16th floor (top) of the new apartment building containing 150 tenements at the southwest corner of Broadway and 94th street.

From the DeBeck apartment, Jersey, seems to grow over there, while north, nothing intervenes excepting mist. Outside the DeBeck apartment, running along the 94th street and west side of the building is a concrete walk that provides for his own exercise, while on the south side is a fine stone floor, 30x16, resting on a concrete base. DeBeck's own use, and which he will convert into a summer garden with the warm weather's return.

The spacious rooms of the large apartment are exquisitely furnished. Should some of the Chicago pals of Billy's ever get a flash at his present room, they will go looking for the body, but Billy has earned it all.

Reports coming over from London with the many visiting Englishmen in New York at present say that an effort is being made to revive Frank Timney as an attraction in America. A New York agent is said to have been approached from abroad with a view of "sounding" out theatrical circuits (vaudeville, possibly) to ascertain the chances for Timney's come-back.

The same reports fail to say anything about Timney's regeneration. He has not met with success in England, due to himself solely, and his many promises of reformation, according to the stories, have not been kept in a single instance, even at present, when he is said to have become "tied up" with some unknown group in London that is not helping Timney, who would not take a temperance come-back.

Timney, had he taken care of himself, would have been a 94th street week comedian now. Leaving for London when the unpleasant notoriety broke with "Hubbles" Wilson, Timney since has failed to keep out of the papers. Scandal reports of one kind or another have contin-

(Continued on page 8)

NIGHT LIFE OF THE WORLD

(The 13th installment of Night Life in the principal cities of the world.)

NAPLES AND MUNICH

By Archie Bell
(Cleveland "News")

About the year One and seventy-seven, when a Roman Johnny wanted to go in for his first jinks, he told the folks that he must "take a run down to Pompeii on business." There was something doing every minute in old Pompeii. Then Vesuvius covered things up for several centuries and gossip about the Roman boys became hearsay.

But Vesuvius aches and the warm climate acts as a preservative. One day they dug up Pompeii. Even the archaeologists blushed; but history is history, so they moved napsy Pompeii of two thousand years ago to the Naples museum. And thither the thoughtful students of the world have been going every year since the removal. One never dreamed that there were so many students on earth. Neapolitans and all visitors to Naples could have passed an examination on things as they used to be at Pompeii—just across the Bay.

And as Isadora Duncan revived the dances of the ancient Greeks, Naples undertook to revive the classic pranks of Pompeii. Success crowned the effort. Wander into the Galleria Umberto any evening in the week, any month in the year. The Galleria, by it known to Naples what Hyde park is to London, Broadway to New York or the Cafe de la Paix to Paris.

Everybody goes there. It's where everyone meets everybody else. The world sits down at the little round tables, alps beer, wine or coffee and nibbles at cakes with ices. It's as innocent as a prayer-meeting. Military and naval officers are there, bedecked in the fantastic decorations and uniforms that Italians admire. Doves of American school-teachers. Staid old merchants and their wives and daughters. Mr. and Mrs. from Idaho, Iowa and Indiana. The promenade is like that in the Plaza Principe of a Spanish city. Everyone who doesn't sit down in the Galleria, walks through one of its four entrances and takes a look around.

That's all that's necessary. The Galleria Umberto is Neapolitan night life. Just go there, if you are a stranger, or go there if you are not, and as the American says: "Everything will be revealed unto you."

750 Percent Ballyhooing
About half of the population of Naples seems to be a ballyhoo for the other half. The waiters, the person who sits across the table, the one who touches your elbow in the promenade, or the person who stops for a moment to decide whether to sit down or go away—all ask the inevitable question: "looking for entertainment tonight?"

And if you're American, they'll address you in English. Likewise, if you are French, German, Spanish or Russian, they'll speak that language. If you hesitate before answering, you are asked how you'd like to see Pompeii redivivus. Not exactly in those words, perhaps, but that's the meaning. And if you have archaeological interest, you'll find that all of Naples (in dozens of side-streets around the Galleria) revives all of the "entertainment" that used to tempt the Roman boys away from home 2,000 years ago.

Not so many girls walk Neapolitan streets at night unattended; not so many are seen without escorts, unless they move in pairs or threes and are to be found at the Galleria. They must have "representatives." Probably the Near-East influence. It isn't "proper" for girls to be wandering around at night alone. The engaged couples, the theatrical managers do, and consider it quite as legitimate. If they did not, who would know where and how to find them? Naples streets are so narrow and crooked.

The beautiful dark Marline Garden along the sea front is coming into fashion as a promenade. So easy to drop down the stone steps to the Starita and other water-side restaurants, where one may talk it

over, a quiet drive along the seashore to Persillip, as quiet as the Bois in Paris, and as abundantly served with cafes and restaurants in shady nooks, where one will not be disturbed by the curious.

Paprika in Movies
Movies are everywhere in Naples and attract the crowds; but with the exception of famous old San Carlo, one of the most celebrated opera houses in the world, the average Neapolitan or visitor does not attend the theatre. And movies are likely to be rather "naughty"—at least, having the tang of paprika, sometimes even of poison ivy. It's all in the point of view. Naples has the "taint" of Pompeii in everything after sunset. The natives say it's the air. The soft, perfumed sultry air that floats over the Bay from Capri inspires love. Always did. That's why ancient Roman emperors built their palaces there. Why trippers from the world make (Continued on page 3)

Did Jimmy O'Neal Wed?

Chicago, Nov. 17.
Jimmy O'Neal is on his way to Australia, over the Pantages times with the Tishman & O'Neal midgets. O'Neal will take the midgets along with him sailing from the coast when the Pan trip shall have been finished.

There is no local record or report that O'Neal married Sylvia Bernhardt last week in Detroit, as Variety printed from Montreal that he would. That story said Miss Bernhardt intended to leave Montreal to marry O'Neal, the latter having sent for her to go to Detroit. Her intended wedding spell the dance act of Sylvia and Darlo. Miss Bernhardt has not come to Chicago as far as known nor is it known where she is at present. Her mother lives in Seattle and consented to her daughter's marriage to O'Neal.

Following Variety's story, O'Neal is said to have sent a wire denying he intended to wed. The girl is but 18. O'Neal has a daughter of 20.

MRS. VALENTINO'S SKETCH

Mrs. Rudolph Valentino (Natasha Rambova) is to appear in vaudeville providing negotiations, now under way by Harry J. Cohen, are completed. Cohen placed Mrs. Valentino with H. O. for one picture at a salary of \$12,500 for the production. It is to be made in the east and will be directed by Harry O. Hoyt.

According to Cohen, Mrs. Valentino is to appear in a sketch provided by the Keith-Albee offices. There will be three people in the cast.

The picture is to be finished in six weeks, which would leave Mrs. Rudy free to make her twice daily about January 1.

Abe Feinberg Suspended

Abe Feinberg, independent agent, has been suspended by the Loew Circuit for booking acts into opposition houses.

In addition to losing his floor privileges the Loew Circuit also warned by H. O. for one picture to deny the agent front and back door courtesies.

MARGARET ANGLIN'S CO.

Margaret Anglin in "The Terrible Woman," by Wilbur Danile Steel, opens at Keith's Fordham the last half of this week.

The supporting cast will be William Shelley, Jane Huston and Meril Ballard. After a break in the act will go to the Palace, New York. Alf Wilton arranged the bookings.

ORPHEUM ROAD UNIT

An Orpheum Road Show, which will be headed by Ted Healey and include "Six Husbands," "Moore and Fried," Tom Brown and orchestra and a ballet, will open a tour of the Orpheum Sr. houses the week of Dec. 15.

BUTTERFIELD TAKES

Chicago, Nov. 17.
The W. S. Butterfield interests of Michigan have leased the Ypsilanti theatre from F. Fred Weaugh of Ann Arbor; also two houses in Ann Arbor, all for long terms.



JACK THOMPSON

The loose-jointed dancing juvenile playing the "Arrow Collar Ad" in Marie Sabott's clever musical comedy playlet, "TIPS AND A LAKE."

Week Nov. 3, Bloomington and Decatur, Ill.

Week Nov. 15, Peoria and Joliet, Ill.

Week Nov. 22, Ft. Wayne and Jeffery, Chicago.

FORUM

1657 Sheridan Ave.,
Bronx, N. Y. C. Nov. 12.

Editor Variety:

In this week's "Variety" is an article stating Elmer Thompson has been held for murder.

That happens to be my husband's name and he hasn't murdered anyone yet. Several of our friends have called me up about it.

Mr. Thompson appeared in "The Nervous Nymph" last season in London and is now engaged in the automobile business.

Loretta King-Thompson.
(Mrs. J. Elmer Thompson.)

Rio de Janeiro, Oct. 14.

A split infinitive has been known to cause fainting on the part of a certain artistic hearer.

What would be the reaction of the same person on reading "Variety," Sept. 29 (page 18, column 1), in which it is stated that an English actress is suing a newspaper because the reviewer "inferred" she was an amateur.

The word intended is probably "implied," not inferred.

The above is given with the greatest deference and friendship. Think of our brothers and sisters at Harvard and Vassar!

S. O. SMITH.

Calza Postal No. 2457, Rio de Janeiro.

What's a split infinitive in Variety along side having a subscriber in South America? Variety will guarantee two split infinitives for each additional subscriber in Brazil.

Mr. Smith may think of his brothers and sisters at Harvard or Vassar but not on Variety ever had a relative in either, unless they were on the payroll and even that is doubtful.

An infinitive is really something to diagnose if you can't. It's seldom bothered about by the unknown until receiving a returned manuscript without reason assigned. Around Times square they may split infinitives but nothing else unless you have something on them.

Still it's nice to know that Variety of Sept. 30 got to Rio de Janeiro by Oct. 24. Some may believe Variety never gets there.

(Mr. Smith, after investigation, is a cash subscriber, too. He's entitled to a yearly kick)

HELD FOR TRIAL

Madison, Wis. Nov. 17.
Kenneth Richardson, 22, treasurer of the Orpheum here, has been extradited from Chicago and is being held for trial. The Orpheum circuit will prosecute him for embezzlement in collusion with the doorman and ushers.

A deficit of several thousand dollars is believed to exist at the Orpheum.

Lulu Lucky's Faith In Her Own Name

Shakespeare to the contrary, Lulu Lucky certainly does believe there's something in a name.

Miss Lucky, of the vaudeville team of Harkins and Lucky, had a narrow escape from death last Friday, the 13th, when struck by a taxicab while crossing Broadway at 48th street. The actress had just left her agent's office and was hurrying to keep a luncheon appointment. Attempting a fly-walker's short cut she was crossing on the far side when a taxicab turned the corner, throwing her to the sidewalk. The actress unconsciously broke the fall with her hands and suffered little, other than a few scratches aside from considerable shock.

When a traffic cop asked the actress if she wanted the taxi chauffeur held she answered in the negative, claiming it her own fault for having flown across the street. To avoid the large crowd that had gathered Miss Lucky commissioned the same taxi driver to whirl her off to the luncheon date.

ANOTHER MILLER SISTER DIVORCING HUSBAND

Mrs. Ruth Miller-Sweeney
Suing in Chicago—Divorces
Followed Five Columbians

Chicago, Nov. 17.

Mrs. Ruth Miller-Sweeney is continuing the divorce record of the original Five Columbians in vaudeville, to later become famous as the Miller family through the daughter, Marilyn.

The first divorce of that family group that emerged several years ago from Brooklyn to fame was the divorce between the parents, Mr. and Mrs. Dick Miller. Later and following Marilyn's success, to whom her sister, Claire, had acted as secretary and purchasing agent, Claire divorced her husband, James B. McKown, vaudeville agent, and now manager of the Hillstreet theatre, Los Angeles. Shortly after procuring her decree, Mrs. McKown married a Boston man, then reputed to be wealthy.

Of late have come reports of a final separation between Marilyn Miller and her husband, Jack Pickford, leaving the other sister, Ruth, to make the complete circle.

Dr. Sweeney is house physician at the Palmer House. The Sweeneys were married some years ago, Mrs. Sweeney has started her action against the doctor in this city.

South Wild Over Walker; Goldsmith Back from Fla.

Fredrick E. Goldsmith, the theatrical attorney, returned yesterday (Tuesday) to his office in the Loew State Building, New York.

He was in the gold country for some weeks, realizing on a few of his investments around Palm Beach, made last spring.

Before leaving the south the New Yorker visited Mayor-elect Jimmy Walker at the Fleetwood Hotel, Miami Beach. Florida has gone wild over Jimmy Walker, Mr. Goldsmith stated. The new mayor will return to New York around Dec. 1.

"IKE" LEAVING "SUNNY"

Borrah Minnervitch, recently closed with "Fuzzies," opens with "Sunny" Thursday, replacing Cliff Edwards. The harmonica soloist also starts doubling with "The City Chap" next Monday, making the second attraction to double both shows.

George Olsen and His Music is the other act to play both Dillingham productions on Broadway.

Diamonds Playing for Orpheum

The Four Diamonds succeeded in having their Schubert contract put back one year and have been booked for that period by the Orpheum and Keith-Albee circuits. The act begins its Orpheum tour at the Palace, Chicago, Sunday. Alf Wilton arranged the vaudeville bookings. The Diamonds recently signed a three-year contract with the Shuberts.

NEW YORKERS FAVORED BY KAHL

Plain Matter-of-Fact Instance Arises—Chicago Producers and "Step-Son Treatment"

Chicago, Nov. 17.

Chicago producers who must book only with the Association, Chicago Keith-Albee and Junior Orpheum are compelled to interview office boys, Sam Kahl being too busy to see them, although he invites the New York producers to do business with him direct.

Last week, when Lew Cantor, one of the New York producers, decided to go east for a breathing spell, he asked a Chicago agent to look after his contracts, photographs and details. When Kahl heard of this he sent for Cantor and told him he did not need an agent.

This was in violation of an iron-clad rule that all producers must have an agent represent them on the floor.

The Chicago agents "burned" when hearing about the Cantor episode, but Irving Tishman, Jimmy O'Neal and Irving Yates, New Yorkers, enjoy all sorts of favors and "courtesies" not accorded the faithful Chicagoans.

It came out recently that Sam Tishman, one of the association bookers, was a "silent partner" of the firm of Irving Tishman and Jimmy O'Neal. This is against all accepted ideas of vaudeville, and Sammy was told to disconnect himself from the firm. Sammy may be out, but the firm is certainly "in" when it comes to having a clear track for immediate showings and prompt and consistent bookings, even at a time when the local producers can get nothing but "maybes."

Home Producers Suffer

It is a further fact that when cuts are slapped on acts of the western producers suffer, and the favors asked by the booking offices are asked of the Chicagoans, not the New Yorkers. Under these conditions, with the local boys resentful at such treatment, it is inevitable bad feeling should have arisen and that unkind things have been said about the booking staff and their "connections" and "angles." This unblinking favoritism will lead to a general breakdown in the industry, existing previously if it is not stopped.

Pauline Guilty of Third Degree Assault

Pauline, the hypnotist, was found guilty of assault in the third degree, which is a misdemeanor, in General Sessions before Judge Nott yesterday. The charge was that she brought in her verdict after they had been out for 23 1/2 hours. Pauline was remanded to the Tombs for sentence Friday. The law provides from 6 months to three years. Judge Leonard Spittin is taking an appeal in the case.

Jack Phillips, tried with Pauline, was likewise found guilty.

Harry Case will be tried separately. He was also in the party on the night of Aug. 11 when Sol Trencher, a waiter from Jack's Food Shop on West 48th street, was found on the roof of the Cort theatre and alleged that he had been thrown out of a window in the Flamingo Hotel, from the room which Pauline occupied, following an altercation over a check for food.

N. Y. A. Former Employee Arrested

Washington, Nov. 17.
Kenneth Waring, who was arrested in Clarendon, Va., a Washington suburb, last week by operatives of the United States Secret Service, has been returned to New York to face the charge of obtaining and forging a \$10 soldier's compensation check, which he secured while employed by the National Vaudeville Artists, New York. The arrest was made here upon a tip from the New York secret service that Waring was employed in the nearby Virginia town.

MUSIC MEN DEMAND LICENSE FROM VAUDEVILLE HOUSES

Trend Towards Picture House Policy Opens Big Revenue Channel—Houses No Longer Exempt—825 Theatres Affected—Jan. 1 Time Limit

If no blanket contract for the Vaudeville Managers' Protective Association houses as regards licensing from the Music Publishers' Protective Association can be concluded by Jan. 1, the music men contemplate negotiating individually with the theatre owners. E. C. Mills has been endeavoring to reach some understanding with the big time heads, E. F. Albee, J. J. Murdoch or Pat Casey, but for some reason or another they can not find the time to deal with the music interests. As a result, Mills' patience has become exhausted.

Vaudeville has assumed the aspect of mammoth picture theatres in policy more and more of late. Music men cannot perceive the equity of demanding a music license tax from Balaban & Kats in Chicago when across the street the State-Lake theatre, for instance, is playing feature pictures with just 14,000 more vaudeville and not contributing a performing rights' tax. Up to January of last year, the vaudeville interests and the music men had a mutual understanding for the reciprocal free use of popular music and back-stage co-operation from the vaudeville interests. After that a licensing arrangement was to be made. This gave rise to sundry theories as to what the popular music publishers would do when the organized vaudeville theatres to bar the use of their music from all acts, instrumental rendition, etc. Seemingly, if any such fear existed from the music interests it is a thing of the past now.

The actual income in music licenses from the vaudeville theatres couldn't be more than \$40,000 annually. There are some 825 vaudeville houses as compared to just 14,000 picture theatres and many of the vaudeville theatres are closed down part of the time, over the summer season. The trend of the large houses to play feature films plus stage attractions is changing the character of many vaudeville houses into the picture theatre classification of the type that plays extra attractions and presentations.

For houses like the Palace and the Hippodrome, New York, which use little music entertainment, new reel accompaniment, the rest of it comes under dramatic presentation and therefore exempt from license demands.

Orpheum, New Orleans, Best Business of Town

New Orleans, Nov. 17. The Orpheum reverts to six bills beginning Nov. 23, with two shows daily except Sunday, when three will be given. There will be a tilt in admission prices from 50c. to 35c. for the first 12 rows, reserved.

The change is expected to further amplify the Orpheum's business, which at present is the best in New Orleans, and also help the Palace, the other Orpheum Circuit house here, which has slipped some since the former big time stepped into the pop division.

Loew's Grand, meanwhile, has been affected and is clicking off a large weekly profit regularly.

Theatres Opening

A theatre with 2,500-seating capacity is under construction on Brighton avenue at Brighton Beach, Coney Island. It is being erected for the Parkland Amusement Co. and will play pop vaudeville, booked independently.

Ethel Grey Terry Has Sketch

New Angeles, Nov. 17. Ethel Grey Terry will shortly appear in "Bedlam," a vaudeville sketch, written by Joseph A. Jackson.

Her husband, Carl Gerard, will be in the cast. Miss Terry contemplates playing the Orpheum Circuit.

COLORED AGENCY'S OBSTACLE AT NEWARK

Leigh Whipper of Local Orpheum Refuses to Exclusively Play T. O. B. A. Acts

Apparently a divergent opinion exists as to whether the Orpheum, Newark, N. J., managed by Leigh Whipper, colored, and catering mainly to a Negro clientele, will be booked exclusively by the T. O. B. A. from its Washington, D. C., headquarters or handled independently by Whipper. A "break" in this respect came last week when a show, booked by the T. O. B. A., was cancelled almost on the eve of its Newark opening because Whipper insisted that he shall book his house as he saw fit, taking what T. O. B. A. acts he wanted and booking other direct, Whipper came over to Broadway and quickly booked substitutions.

The T. O. B. A. derives its name from the Theatre Owners' Booking Association. The Orpheum, long a white elephant for business, has been turned into a winner under the new Whipper regime. Whipper's success in building up a profitable patronage has been his ability to book his shows as he wanted to, taking only acts from the T. O. B. A. that he thought would benefit.

With the T. O. B. A. laying down its iron fist, its booking cancellation so far hasn't fazed Mr. Whipper one bit as he has all kinds of colored acts beginning dates. One thing that mitigates against an all T. O. B. A. show every week, the Orpheum changed its bill twice weekly, playing six acts and a feature film, is its proximity to New York and New York has no designated T. O. B. A. house.

The T. O. B. A. is well organized and has branch booking offices throughout the country. E. H. Dudley is in charge of the Washington offices, Sam E. Reavin at Chattanooga, and Martin Klein, Chicago.

W. R. Arnold, for some time publicity representative for the T. O. B. A., has resigned to join the Whitney and Tuttle road show, "Non-sense," as advance man.

Burlesque Stock in Old L. A. Orpheum

Los Angeles, Nov. 17. When the new Orpheum opens about Feb. 1, the present Orpheum will be turned over to Will King for his stock company.

The Orpheum circuit will continue to operate the house. The King stock, which presents what they call musical comedy on the Coast or girl shows, has been popular in Northern California.

The King engagements in a house have been almost steady for two years with a change of bill weekly. King will bring with him his company of about 50 people and his brother (theater King) Jazz Band, which plays both in the pit and on the stage.

A number of Los Angeles producers have been angling for the house, not familiar with its future policy. The Orpheum is claimed to be the best located theatre in Los Angeles.

In White Plains

Westchester County's largest theatre will be operated by the Keith-Albee interests in Main street, opposite Mamaroneck avenue, in White Plains.

H. & S. Sonja, Inc., consisting of Hyman and Sidney H. Sonja, who own the property, will build the theatre. It will cost \$300,000.

Loew's has three White Plains houses, one dark at present.

Pantages-Ascher Booking

Chicago, Nov. 17. It is understood that Ascher Brothers' two recent purchases, Parthenon, in Berwyn, and the Madison, will be booked by Pantages.

The present Pantages house in Chicago, Chateau, goes into dramatic stock Dec. 7. The Berwyn house and the new Madison were acquired from the S. J. Gregory Corp. by Ascher Brothers.

Labor Troubles

Springfield, Mass., Nov. 17. The Motion Picture Operators' Union has engaged attorneys to fight the case brought against it by the Playhouse, Inc., of Chicopee, to enjoin the defendants from picketing the two theatres of the corporation at Chicopee or otherwise interfering with business.

Lynn, Mass., Nov. 17. The Capitol and Dreamland here, theatres operated by E. M. Lowe, in whose houses all union employees are on strike, have been the scene of order bomb explosions. Three youths were arrested last week in the Dreamland for placing bombs. They were freed when it was shown they had done so merely for a prank. In the Capitol a most obnoxious hemlock preparation has been used. Union employees of all the E. M. Lowe houses in New Bedford, Fitchburg, Portland, Dorchester, as well as Lynn, still are on strike. An injunction has prevented them from picketing.

Portland, Me., Nov. 17. Abraham Goodside has reinstated the union musicians in his Empire and Strand, after granting a small increase in salary. In the former house a 15-piece orchestra and at the Strand there are 15 musicians.

Washington, Nov. 17. After negotiations extending over a period of approximately six months the local managers and the musicians' union have now reached a settlement effective for the next two years.

Under the agreement an increase of about 15 per cent. is granted. The vaudeville theatres and picture houses carry an increase from \$55.50 to \$67, with the leader jumping from \$72.50 to \$100. Legitimate houses from \$47 to \$54 and the leader from \$64.25 to \$73. Burlesque, \$54 to \$62. Leader \$66 to \$76.

The new scale with the stage hands is still in the process of being worked out. The picture operators have yet a year to run under their agreement.

Pooling Acts

The "tab is next week" alibi, worked overtime by some independent bookers as an out for play or pay contracts, has lost its grip within the past week. Suspicious reformers are running around by the excuse more than once have done a little investigating. They finding misrepresentation demanded stopping elsewhere. So far the acts have won out.

INTERSTATE IS CLOSING DEAL

Partnership Agreement with F. P.

Karl Hoblitzelle and the Famous Players have reached an understanding, it is reported, for the merging of the Interstate Circuit in Texas (vaudeville) with the Famous Players interests.

Mr. Hoblitzelle is president of the Interstate. He has been in New York for several days, in conferences with Famous Players representatives. It was reported yesterday that but a few minor details were left unsettled. The agreement is said to be a partnership arrangement, with Mr. Hoblitzelle continuing to operate his theatres, meanwhile holding a guarantee from Famous Players which ensures a profitable season hereafter for all of the Interstate houses.

The Interstate has five theatres in four Texas cities, also a house at Birmingham, Ala., and another at Little Rock (Ark.).

The Texas towns are Houston (two-stock house), San Antonio, Fort Worth and Dallas. The circuit may be consumed in two or more smaller houses.

During the past season the Interstate has played pictures with vaudeville, using the Fox pictures. Previously it played vaudeville only and is looked upon as a big time vaudeville circuit. Its booking affiliation is the Orpheum Circuit, the Interstate holding a contract with the Orpheum. It is stated that the F. P. connection will not affect the Interstate's booking contract or relations with the Orpheum people.

Benny Leonard's New Act

Benny Leonard will be assisted in his new act by Charley Leonard, his brother, and Charles Williams. Charley Leonard will do "dutch" in the act, written by Herman Timberg. The new act opens next week as an out of town Keith house for a break in. The booking will mark Charley's stage debut.

Leonard is working outside this act at Grupp's gymnasium to get in shape for the boxing turn, which he does in the boxing bit which he has done in the former comedies. George Mayo, Leonard's former comedian, walked out on the act a few weeks ago and is now rehearsing his own turn written by Benny Rubin.

THEATRES IN CONSTRUCTION

Ann Arbor, Mich.—231 S. State St. Owner, Bijou Theatrical Enterprises, Inc. 505 Insurance Exchange Building, Detroit. Value and policy not given.

Brooklyn, N. Y.—4225-000. S. E. corner 14th Ave. and 40th St. Owner, Roimoff, c/o architect, J. M. Berlinger, 469 57th Ave., N. Y. C. Pictures.

Buffalo—\$400,000. Hertel Ave., near N. Park Ave. Owner, Simon Wertheimer, Chamber of Commerce Building. Pictures.

Buffalo—\$150,000. 3049-51 W. Chippewa St. Owner, Blackford Realty Co. 1117 Kensington Ave. Pictures.

Cincinnati—(Colo.). About \$50,000. N. W. corner Gilbert Ave. and Beecher St. Owner, Eli G. Frankenstein, 409 First National Bank Bldg. Policy not given.

Detroit—Dexter Blvd., near Monterey. Owner, Saul Shaw, 1020 Lafayette Building. Value and policy not given.

Detroit—\$150,000. Lafayette Blvd. and Wayne St. Owner, Shubert Theatre Co. 223 West 44th St., N. Y. C. Policy not given.

Kearney, N. J.—59-65 Kearney Ave. Owner, Joseph Stern, 207 Market St., Newark, N. J. Value and policy not given.

Lake Forest, Ill.—\$25,000. N. E. Forest and Deerpath. Owner, Estate of James Anderson, George Anderson, trustee. Policy not given.

Libertyville, Ill.—\$150,000. Owner, Carol Gridley, c/o First National Bank Bldg., Libertyville. Policy not given.

New York—\$6,000,000. E. 87th Ave. near 50th St. Owner, Roxy Theatre Corp. 313 Madison Ave., N. Y. C. Pictures.

North Andover, N. Y.—\$150,000. Townsend St. Owner, Henry S. Henschel, 15 W. Swan St., Buffalo. Policy not given.

Perth Amboy, N. J.—Exact location withheld. Owner, Kilvan, Snapper & Kelsey, c/o architect, Hyman Rosensohn, 138 Market St., Newark, N. J. Value not given. Pictures.

Rochester, Minn.—\$200,000. Owner, Twin City Amusement Trust, Loeb Arcade, Minneapolis. Pictures.

St. Charles, Mo.—Owner, Robert Stemple, c/o Strand Theatre, St. Charles. Value and policy not given.

South River, N. J.—Exact location withheld. Owner, Kilvan, Snapper & Kelsey, c/o architect, Hyman Rosensohn, 138 Market St., Newark, N. J. Value not given.

New London, Conn.—\$400,000. Church street. Owner's name not given. Building to include large theatre. Policy not given.

Braintree, Mass.—Washington street. Owner's name not given. Building to include theatre and large hall. Value and policy not given.

Hartford, Conn.—\$25,000. 1751 Park street. Owner, Max Shulman & Sons. Two-story theatre, stores and office building. Policy not given.

Worcester, Mass.—\$350,000. Franklin street. Owner, Benjamin I. Coenen. Pictures.

Everett, Mass.—Broadway. Owner's name not given. Monks & Johnson, of Boston, architects. Capacity, 2,100. Policy not given.

INSIDE STUFF ON VAUDEVILLE

(Continued from page 4)

ually appeared in his absence, making his return back home under his former stage rating a very misty event.

Meanwhile Tinney, with his mode of living in London since he reached there and at present, has not improved his mind or his health. He still has his valet, "Ernest," with him, the English people say, but they say little in Tinney's favor.

If Frank wants a chance to return home and make good where once he stood so prominently, he must take care of himself in London. If he does, it will be known in New York, and his opportunity may again arise, but he can't flagrantly cheat over there and make people believe it over here. There's just about one chance left for Frank Tinney; he had better seize it now, throw off those companions he is reported at present associating with, and if there is anything left to him—prove it!

If Tinney, after being a \$75-a-week single on the mid-western vaudeville time, with personality and ability enough as a blackface comedian to land in New York, rec'd. by a salary of \$1,500 in one of the country's biggest shows ("Music Box Revue"), can't revive his fighting spirit sufficiently to regain his position on the home grounds, then he's hopeless. And if Tinney has any fight left in him, he will do this; otherwise he just might as well cable home he's all washed up in the show business and stagger along over there until he falls over.

A vaudeville act had changed agents six months before last week. Not once during that time had they even their former agent nor had they written to or heard from him. The other day in going into the Palace theatre building with their new agent they met the former agent. Seeing them as he hurried by the former agent said: "Nothing today, boys. Better come in tomorrow."

Victor Moore has had two good breaks so far this season. He's co-featured in a comedy hit, "Easy Come, Easy Go," at the Cohan, and the lots he holds at Elmhurst, standing him in \$4,100, are now worth \$60,000. Some years ago Vic had a good day at the races but couldn't collect in cash, \$4,100 he had won. The bookmaker was just short at the time and asked Moore to take some loss he owned at Elmhurst. In settlement, believing it would be wiser to take what he could get, Vic accepted the lots. Like all other Long Island settlements Elmhurst has been racing along with property values mounting accordingly.

A present there is being talked about a property boom to come at the end of Long Island, at Montauk Point, with the boom engineered by Carl Fisher, the man who started the Florida uprising when converting a forlorn reef no one had noticed into the present Miami Beach. The Long Islanders are growing excited over the really talk and say they don't have to go to Florida—their coming bonanza is being in their front yards.

Keith's Alhambra at 7th avenue and 126th street is to be sold by the circuit, according to information. The circuit has been checking up on the attendance and the survey reveals the regular attendance is preponderantly colored. The house was a big time stand until last season when a split week policy was experimented with, followed by continuous vaudeville and pictures. The present policy is straight pictures.

Each time a girl is reported missing in Chicago, "show business" is blamed for her lure. To stop the agencies from booking the runaways in choruses, etc., a bill has been introduced, with descriptions, is sent to all the Chicago theatrical agencies.

Bransby Williams, on the all-English bill at the Palace, New York, last week, met an old friend unexpectedly when John Decker, the caricaturist, called on him. About 15 years ago, in England, Decker was trying to be an Englishman and told him that he was a good Englishman, however, was doing Dickens' impersonations, like Williams. The thirty-two-year-old, longer, Williams was the leader in his field. Decker and 15-year Williams to do his stuff. The Englishman, being truthful, was sent to Williams had seen better actors. Discouraged, Decker told young Decker he was up art, which has been kind to him financially.

After recalling himself, he stated that, as Williams had discouraged him once, he was going to have his revenge by doing a murderous caricature. Williams laughed and told him that if his caricatures were as murderous as his acting, they would be bad indeed. But Decker didn't get back and, instead, used a large cartoon of Williams in the "Evening World" last week.

An attempt to follow suit of the organized big and small time with all circus bills in independent shows proved a short lived affair, mainly because such a layout is considered too expensive except for a few spots.

Bookers, mostly independents, that claim to have spent considerable time and money to promote new business in educating some of the small picture houses in the outlying districts to incorporate vaudeville and with their picture programs are anything but pleased with results and had these one-day stands more bother and more uncertain than the larger houses.

Vaudeville in most cases seems an unknown quantity to this type of picture manager who not only wants unobtainable bargains but cancels his show at the last minute if midweek business is bad. He cares for neither bookers or acts. It now develops that the only gainer of the arrangement was the picture house operators who had the bookers juggling acts for small sums in these spots and making up the deficiency on other stands.

Robert Sterling, vaudeville agent and producer whom it had been feared would lose the sight of his right eye because of having contracted an ulcer of the optic has been completely cured without resorting to an operation, under a special method of treatment administered by Dr. Milton Reder. Sterling's case had been passed up as hopeless by several eye specialists, prior to submitting to the new treatment. He claims the injured member has even stronger vision than before submitting to treatment. Prior to treatment Sterling wore glasses which he has since discarded. The agent returned to his desk last week.

The I. Miller advertising in Variety is notable, for a trade paper. It appears to be in line with a more conservative thought on theatrical advertising; that for the theatrical trade the heavy display is not necessary to attract attention. The heavy display in the theatrical trade paper advertising has been handed down from time immemorial through the building up of the trade by the public.

The Miller firm is a very large shoe manufacturer-retailer, selling its own product in its own stores. I. Miller is said to stand for gross business done near the top of all shoe makers. It specializes on stage foot-wear for women and makes its advertising copy punchy along those lines, without giving it any flare. Usually the Miller copy in Variety is illustrated, in a frothy but artistic manner, to more fully express the intent of the wording, the latter brief, sedate and pleasant reading. The Miller copy was studied in Variety's office the other evening, hence this comment.

The Miller firm started its advertising in Variety some years ago, using one inch space. Last week and for several weeks back the Miller copy has been 27 inches weekly. Years ago and then as now Miller's had its theatrical shoe store on the 46th-47th street block, on Broadway (1851). Meanwhile it has created one of the most imposing buildings of its own on upper 5th avenue, at the 15th street corner.

BALLROOM WEEKS

(Continued from page 1)

trend being to give them something extra besides dance music. It is of practical necessity to pull them out of their homes. The radio is affording so much free music that just good dance music can't make them leave the home. A jostling ballroom when they can arrange a little party near the home and hearth and in comfort.

The ballrooms themselves have been a big office at the other radio features. The dance halls run direct wires into their places, and thus actually create competition with themselves, although smart showmen like Beck are not set against the radio.

The Beck ballrooms play to a 25 per cent. non-dancing audience. In other words, a fourth of their admissions come just to sit around, the Beck places being unusually ideal in their conduct of business, drawing a family crowd and of a generally older average than the ordinary ballroom. Many nice people are in it, and the low 50c admission. The extra attractions, it has been proved, pull more of those people who cannot afford to take in cabarets and like the dance halls, in preference to other entertainment. In addition, the extra acts in pulling extra admissions more than pay for themselves besides building up the following.

The Admission to Come
Beck, for instance, has already tilted the 50c admission for women to 50c each for male or female, and at the rate of the draw the men will be paid in the evening. It is not mind it through the extra be-lie-given them such as floor revues, dancers, etc.

In New York, the same idea has been greatly worked out around town. The off nights have vaudeville programs or cabaret revues as extra attractions to supplement the freak stuff like dancing contests and the like.

There is a need for something extra to draw business for the dance hall. The hands can't do it alone any more because of outside influence, and the vaudeville and the music via radio. In addition, the "Charleston" dance has proved a detriment for the average ballroom. Those who can't do it are kept away by the "Charleppers. Beck has proved it in Cleveland, where the "Charleston" is the rage, and business is suffering accordingly. They don't care for the "Charleston" in Akron and business is fine. Toledo is just taking to it, but every effort to put a damper on the idea is being made and business is holding up accordingly.

NIGHT LIFE

(Continued from page 4)

Naples a half-week stop-over. In the daytime Naples is as respectfully commercial as any other southern seaport. The streets are busy with the Italian and German or American school-teachers sending "Vesuvius in Eruption" postcards back home. Neapolitan girls of any age are not much in evidence until late in the afternoon when they ride or walk along the waterfront. Sometimes they stop for a glass of wine or a cup of tea, and linger until sunset. Dinner hour is late in Naples—any time before 10 o'clock. And there the Neapolitan hostess is very much like her Pompeian predecessor. Why not? The climate is much as it was long ago and, as she will assure you, made for love.

And, after you have boarded a train at Naples and rolled along through Rome, Florence, Bologna, Venice and Innsbruck, the thought of come you have left the "almost-where," of which you have heard so much, one morning you find yourself in the station at Munich, Bavaria. Good, solid, beer-drinking old Munich, of which anyone will tell you. You expect to find the streets filled with stuffy burghers, smoking long-stemmed pipes and laughing "yah, yah, yah"—which in the Bavarian accent is nearer "yo-yo-yo."

On the contrary you'll find that Munich is now just about the liveliest, up-to-date, merriest, most cultured and most fashionable city in Central Europe. It has been rescued from the late stress and storm of war. Galety that once reigned at Vienna has shifted to the Bavarian metropolises. In the neighborhood are countless summer resorts, that

more and more are becoming winter resorts as well; the cosmopolitan crowd rocks here and the old town is fairly giddy in its entertainment advantages.

Munich is the city in which to eat, drink and be merry. The city of Wein, which means "wine," and here it's a 24-hour-a-day bout. Or say something like 12-hour shifts for the merry-makers. The crowd that begins to celebrate in the early evening doesn't finish until after the first breakfast has been served. The early-morning risers are still going strong at midnight. A party worthy of the name, something that might be termed "echt Bayerisch," is something like a Norwegian wedding—it lasts a long time.

Munich, as a city, was planned for all tastes and pocketbooks, day or night. It seems that no city of its size has so many roomy and properly equipped beer-halls, wine-room, restaurants, coffee-houses, gardens, parks and other places where people congregate for the purpose of enjoying themselves.

It isn't a crime for the girl who serves a bottle of wine in Munich to indicate by her eyes and manner that she wouldn't mind being petted a bit "after closing hours." It isn't a misdemeanor for a pretty girl who comes into the wine-house to drop down in a chair at a stranger's table and ask him why he looks so lonesome. Munich just naturally provides consolation for the solitary.

Please Sit Down
And they don't blink it on the sultry air that wafts over the bay, as they do in Naples. It's true Bavarian to be happy. Also to mind one's own business. Nobody finds fault with anything so long as everyone seems to be happy. How people find happiness is merely a matter of taste and individuality.

Everybody is somewhere in the evening in Munich—somewhere away from the home or hotel. The ordinary or garden variety tourist and native will find delight of nights at the big Hofbrau Haus, once the king's own saloon, but now run by the government. Or the Loewenbrau Haus. The Eschborner Haus, or 50 other houses. At these, the entertainment is chiefly Bier, Wein and Gesang. The line is distinctly drawn, screened off by one of the 50 or 60 wine-houses for the sect of Bavarian hillside, Wein und Gesang is everywhere. No laws in Munich against cozy little rooms, screened off from the crowd, where one may partake of a bottle of wine, "my friend," and a couple of souzlers because Lena, Gretchen and Lilli make the rounds of the wine-houses every evening, or two or three times in an evening, looking for the lonesome fremde from America or England, who is waiting to be chatty.

One of the most beautiful rivers that ever flowed through an earthly city is the Rhine that goes tumbling down the Rhine. The father of the royal princes (all very romantic) and the government long ago realized that beautiful river banks were made for evening promenades. Shady walks and the starlings with plenty of benches. Pretty, little, quiet, quieted wine-houses beneath the trailing vines for all who would escape from the brilliantly lighted city. And, seemingly blind people.

It's the city of live and let live and over the entry cantrons should be a paraphrase of Dante: "Abandon all puritanism ye who enter here."

Theatres? Some of the best opera in the world, plays by international writers, yes, and movies. Festivals and cycles of dramas and musicals throughout various seasons. The city itself seems to have added spice to life in the Bavarian capital.

Night life in Munich is in the streets and the host of cafes and restaurants. What is not there, isn't anywhere.

LONDON

(Continued from page 2)

heard a fortnight with no money, then opened at the "minimum-maximum" wage and played for five nights. Being for the time no money was necessary and the artists received only five days' money.

London theatrical sympathy exists all over London under the guise of giving artists work.

A. C. Astor arrived back on the Berengaria, Nov. 14, and returned to America in January to play the Keith Circuit.

Norman Lee's new revue for the Gulliver houses in entitled "Pictures." The opening is scheduled

for Jan. 4. Casting is now in progress.

The Stoll houses have declared the following dividends, which certainly shows no decrease in the interest taken in early movie vaudeville:

The Coliseum, 25 per cent. per annum, less tax; Hackney and Shepherd's Bush, 20 per cent. per annum, less tax; Leicester Palace, 10 per cent. less tax, and the Bristol Hippodrome, 10 per cent. less tax.

"The Playboy of the Western World" is in its last weeks at the Strand and on Nov. 16 Dennis Paddy and B. Hagan will present the same company in "Juno and the Peacock."

C. B. Cochran is the latest British Broadcasting Company entertainer and opens Nov. 14. He will broadcast the scenes of "The Boy and My Book." The Co-Optimists program will be used the night after, and the scene of "The Greengate Mary" will be done Nov. 27.

The Phoenix Company, which has been giving semi-private performances at the Theatre Royal, the Restoration and other old plays, has been turned into a limited liability company, and the "Theatre Royal" shows very few people connected with the profession although a producer is among them.

Mr. Plus-Four "Hamlet" having retired from the Kingsway Theatre, Mrs. Henry Jackson will produce there. The play, "Hamlet," by William Hamilton, Nov. 17, originally named "The Human Factor." In the cast will be Eileen Llewellyn, Scott Sunderland, Roy Byford, Clifford Marquand, Drellincourt Odium, Clarence Blakiston, Charles Carson.

Another musical play is coming to town. "Nicolette," by Norman French, will be produced by the "Theatre Royal." It is due Nov. 18 at the Duke of York's, lately vacated by "The Monkey Talks." The cast includes Phyllis May, Phyllis May, Mollie O'Shann, Kingsley Lark, Bertram Wallis, Mark Daly.

The Magicians' Club Concert is light was important for two events during the evening. One was the disengagement of Leggy O'Neill—that of guest of honor—a position occupied by a lady for the first time in the history of the club. The other was the reading of a pocket book full of banknotes by Vee Georgie Wood. The chairman announced a pocket-book had been found with some money. Georgie felt his pocket and found a vacant place there. In such a case, the club had started to read the book and found it empty. When a Jewish friend shouted, "Georgie, don't tell everybody about this," the club decided to find the finder and you will have a chance of getting it back."

"Rose Marie" is still breaking records in the provinces. In Manchester the advance bookings for the fourth season total £10,000 before the play opened; this is the largest sum ever taken in advance at the theatre for any musical or dramatic play. Liverpool tells the same story of capacity houses, with the show breaking all records on its final night at the new Empire.

At the close of Sir John Martin Harvey's three weeks' season at St. Martin's, Granville Barker will revive his own play, "The Tenth Muse," originally produced some 15 years ago. The cast includes Irene Rooke, Aubrey Mather, Ernest Milton, Nicholas Hannen.

The Gate Theatre Salon, latest of London's little art theatres, commenced its career Oct. 30 with Susan Claspell's "Bernice" and a one-act play, "The End of the Trail," by Ernest Howard Cuthbert. Situated in the purlieus of Covent Garden and seating but 100, the theatre is a venture, but of its very course, may go far. With a minute stage and a minimum of scenery, sets are most effectively presented with the aid of skilful lighting.

Each play runs for a fortnight, and authors and producers of production include Ibsen, Strindberg, Pirandello, Jacques Copeau.

Following the end of its run at the Vandellie, the "Punch-Bowl" production will go on a suburban and provincial tour, opening at Golders Green, where it remains a fortnight. The Hippodrome, Golders Green, is one of the palatial suburban music halls which never plays variety.

Another new theatrical organization in the form of the International Theatre-Society has come to life.

Following on "Emperor Jones," Paul Robeson is signing for the National Sunday League. He made his London concert debut Nov. 1 at the Palladium.

The new comedy which Archibald Nettleford is about to try out at Eastbourne will follow "Lavender Ladies" at the Comedy. Arnold Brierley has been cast in a case which also includes Olga Lindo and Richard Bird.

AMONG THE WOMEN

By THE SKIRT

The best dressed woman of the week!
GLORIA SWANSON
 "Stage Struck" (picture).

Charlot Revue's Opening of Furs and Jewelry

Now that the Charlot Revue has come to town the theatrical season is really open. The Selwyn theatre held the best dressed audience of the year at the English show's opening. A fortune in furs was worn by the women. Scattered through the auditorium were wraps of sable, ermine and chinchilla. In abundance were the gold brocade fur trimmed coats of the minute. Embroidered shawls played an important part. Enough diamond bracelets to encircle the entire theatrical district. That the Charlot Revue has become an accepted institution was evidenced by the welcome each star received.

As Gertrude Lawrence, Beatrice Lillie and Jack Buchanan emerged in turn through the tabs they were greeted not only by applause but by cheers. It took the show six numbers to get started. But by the time this is printed the show probably will have been whipped into a darn good performance.

The dressing of the production is exquisite. Paris was written all over it, running mostly to evening gowns of every material and color. The models were some straight lines, some long waisted effects and mostly all followed the flare frounce so fashionable at the moment.

Miss Lillie had in her wardrobe a violet chiffon made on the long lines and embroidered in crystals. Also a sea-green chiffon made over a frounce of a darker green. The overfrounce had three bands of the darker shade of green with the bands outlined with brilliants.

Miss Lawrence's first dress was an exquisite shade of orange chiffon. A silver dress was made with long waist and frounce, picked out in a pattern of brilliants. A huge pink feather fan, too.

A Japanese kimono of orange was worn in one number and in the "The Blue Eyes" scene a dress of dark slate blue taffeta made short and with a frounce over a tulle skirt there was at the side a bunch of coke feathers in all colors with red predominating. You can't imagine how pretty that effect, slate color and the red. Miss Lawrence

The best dressed man in New York
JACK BUCHANAN
 Charlot Revue, Selwyn Theatre

In her Russian number had the girls behind her in the highly colored Russian costumes. The blues, yellows and purples made a fine stage picture.

And that Buchanan boy! Can't he dress! Even the hard bodied when it comes to dressing will have to admit his double breasted tux is the last word. Mr. Buchanan's trousers remain the wide and full model brought over from England about two years ago. One sack coat worn by Mr. Buchanan had but one button and button hole.

Gloria Swanson's Laughing Picture

Gloria Swanson's newest picture, "Stage Struck," at the Rivoli is going to please the multitude. At the Rivoli Sunday was a criterion. During a prize fight scene with another girl, Miss Swanson caused oceans of laughter. The picture for the most part shows the star as a waitress in a restaurant.

The first part is a dream and Miss Swanson is displaying a wardrobe, the like of which has never been seen on the screen. In rapid succession dress after dress. Gorgeous is the only word. Applause greeted every change. A Spanish costume was done with the high lace arrangement on the head. The colored photograph brought out all the beautiful tints. Red velvet was used in two gowns. Silver grapes in abundance were used as a trimming on a gown and velvet. One red velvet draped skirt had a silver top. A huge headress was of pearls.

In a blond wig and silver dress Miss Swanson drew much applause. For a minute of "Salome," a train of velvet, yards long and of so exquisite a pattern it took your breath away. There is only a flash of these costumes in the picture.

The presentation before the picture has four "Yama Yama" girls in silver Pierrot costumes. Bright red pompons added a lovely touch.

Among the Rivoli Women

Adele Gloria, dancing at the Rivoli, wore a lovely dancing frock of black silk. The skirt was cut in huge scallops and edged with a wide pink feather banding. The hat shaped like a cornucopia was also feather-trimmed. A change was made to an all-white dress made with a rather long skirt. The trimming was of feathers. The four girls assisting were in dainty frocks of green and blue meline skirts and crystal bodices.

Charlotte Woodruff, the soloist, wore a nice gown of silver lace made on long straight lines. A pink flower ornament graced the left side.

Sylvia Clark Worth While

If a gun were fired on lower Broadway on a Saturday afternoon no one would be hurt. But go into the 5th Avenue theatre and find it packed. So you wonder where the people come from.

Sylvia Clark made the trip down town worth while, and Bill Robinson is a sure-footed man in the world. When he never stubbed his toe in his life. Miss Clark was another riot. In a simple silver gauze dress made with a ruffle at the hem of chiffon, she went through her act to a triumphant finish.

In the Bert L. Scott act two girls wore dresses of a similar shade of peach. One changed to a critical audience and the other looked extremely well in a closely draped black velvet. The setting drew applause. The exterior of a cottage faces a garden containing a double pergola and a garden wall having electric lights in groups of three.

Natalie (with Plator) appears first in a single layer of chiffon cut in points. A ballet dress was of yellow and pink tulle with a trimming of narrow silver ribbons. Pink rose buds formed the shoulder straps. Metallic lace was used for the back. The dress was hung with blue ribbons.

Eddie Buzzelli's Very Good Show

The Majestic in Brooklyn had Thursday night had the air of a Broadway opening. Among those present were Mrs. Ed Davidson, Trilla and Max Winslow, Harry and Rose O'Connell (Los Angeles), Charlie Morrison and Walter Donaldson. The occasion was Eddie Buzzelli's new show, "Leave It to Me." All present were of one opinion, that Eddie has a very good show. Before it reaches Broadway there may be some cast changes. The book to the show is "The Millionaire's Son." Say "Die," a splendid story for musical comedy. Harry B. Smith has done very well with the story and Mr. Donaldson has written some glorious music, with the lyrics by that wizard, Ballard Macdonald.

Mary Milburn, co-starring with Mr. Buzzelli, is a trifle too tall, Eddie being the little slyling he is. Miss Milburn owns a lovely voice which

(Continued on page 11)

GABBY GERTIE

See Two New Shows Horrifying the American Girl

What these Broadway shows don't need nothing else except, ain't a censor, only just a laundry. Solly, the Boy Friend, took me to a couple class-X entertainment the last week that ain't had the old Saturday night cleaning since Fairy was just a soap, I blushed so much since I could of threw away my rouge. One more dirt session like them and Solly got my first run list. The free ducats he cut off our building supe account leaving the shows put frames in the windows might of had holes in them but there wasn't nothing holy about the shows.

First was a rave down in Greenwich Village about "The Last Night of Don Juan." This Don fellah is a sheik that played the night-catch time in the old country back in the meet-the-evil days and he's the cause of more fallen ladies than a draft board seen fallen arches during the war.

A man's gotta be proud of something and that's it for him, only he winds up in hell, getting the devil for every Sunken Sadie he made what she was that day. But what a sock in the vanity he draws when he see he can't win, he didn't make them but they made him.

No High Hat Show

I didn't like Solly that Don was a woe with me, so he says: "Alright, I took you to a high-hat show. Now we'll play it the other way."

I figured he meant a "Uncle Tom's" show, but it was Errol Carl's "Vanities." Don Jewaw was a classic and the Vanities ain't, but both of them get away with horri-fying the American girl. Both is shows to take your ma to if she's deaf and blind. I remember a newspaper boy told me he covered it when it opened, but he musta done a awful poor job, because if it covered now I'd hate to go to see it. I was asked, it would of been a week's job to cover it anyway. They wear more clothes in a Turkish bath. Solly says he never saw nothing like it since he was young.

They start it out like a night club—not the kind a cop uses—and a come named Julius Tammany invites everybody to the stage to trip the light fantastic before the show starts. Solly wanted me to go but I told him I couldn't account promising my ma I wouldn't go on the stage.

The fellow Mennen sketch is a giggle to me, with his sliding transmission accent different every fifteen seconds. I wonder was he shooting at me elevator when he pulls the shaft about going on in one so fast his stomach was two stories behind. He needn't of bragged about no cover charge there. What cover would it be of for?

My boss claims Julius Tanner is the most refined and high-polished actor on Broadway. Oh, mistief, how he must of been acting the other night. I told him about them cracks Solly does it out, must of been double bartender. They was worse.

Song Plugger from Pittsburgh

Early Carlyle that owns the place somebody says is a song plugger from Pittsburgh. He should ought to be a plugger. I saw him at the smoke for a screen in some of the scenes. Solly says it ain't no more negligent than the old-fashioned cracks was, but hope Carlyle don't never hear about going on and Eve. The cops needn't investigate the show. It don't conceal nothing. Maybe the chorus was not dumb in the head but they must of been dumb with cold from the head down.

I think it's a fake that 'tell me the kinda groceries you nibble and I'll hope out what you eat.' But if Solly ain't me into one more anatomy lesson like that, I'll tell him what his whole family is. I can go straight even if the shows can't, and I feel the same bracelet he give me slipping off my wrist right now.

Douglas Crosby and Harry Jackson have dissolved their vaudeville partnership, the latter going into business in San Diego, Cal.

The Clinton Square, Newark, N. J., is now playing five acts of vaudeville on Sundays. The shows are being booked by Sidney Rheingold, of the Jack Linder Agency.

THE DRESSY SIDE

By SALLIE

Elaine Hammerstein at Her Best

"Paint and Powder" with Elaine Hammerstein at her best. This picture is amusing and the action is quick. Her dressing in many well-lined clothes is splendid and in excellent taste. The stage dancing frock is a delicate white heavy white satin with bottom of skirt trimmed in feathers, giving a full flare effect. Bodice is cut low, and ropes of pearls and brilliants are used for finishing touches.

Draggy "Commandment" Needs Jacking Up

"The New Commandment" has nothing on the old, very draggy in spots, needs jacking up and then will enter the role of movies as a good picture, put on in extravagant fashion, elaborate scenes, settings, clothes, etc. The bit of colored film is most effective and the love scene between Blanche Sweet and Ben Lyon intense.

Hand-Painted Side Burns

Valentino's latest, "The Eagle" tells of a young Cossack in the service of the Czarino who deserts to avenge the wrongs done his father. Valentino is picturesque in his Cossack outfit and the high loof shaped hat is becoming, setting off his hand-painted side burns. Vilma Banky is convincing and looks her prettiest in a beautiful array of white, made rather elaborate trimmed in pearls and with a pearl coronet head dress. Her gown of crepe, short with long sleeves is also good, worn with a small hat.

Miss Dresser creates the best character and the only laughs of the picture. She wears her clothes exceedingly well and looked very Carina-like in a regal velvet cut square, sleeveless and made entrain. "The Eagle" is a bit draggy in spots and needs much snap and pep.

Suffer From Sentimental Romances

In "Rose of the World" Kathleen Norris' characters are scarcely as vivid on the screen as her story tells. Patsy Ruth Miller and Alan Forrest suffer through a series of sentimental romances. Finally Miss Miller makes the best of a rather bad bargain, using her dramatic eyes to good advantage.

The daisy field the setting is good and Miss Miller never prettier in a dotted swiss made with rolled collar edged in val lace, short sleeves with some trimming and full skirt with ruffles, also finished with the lace trimming. Her simple hat has a wreath of flowers and is most flattering to her type. Another frock of crepe made with two flat Peter Pan collars, one in crepe and simple tie, long sleeves and full skirt is good for a poor girl.

Pauline Garon is a dressy miss, wearing in the very pretty living room setting a luxurious broadened velvet wrap with white fox collars and cuffs, showing a dress of silver beneath with silver pumps and stockings and a day time dress with long sleeves, the present mode neck and the regulation flare skirt, with a small hat.

The settings are charming in the Talbot home. Mrs. Talbot (Helen Dunbar) lacks grace but wears good materials made in the long ago fashion.

"Rose of the World" promises a fair run at the movie houses.

Allice Gentile's Voice

Standing beside a piano draped in a Spanish red and white shawl wearing a delectable orchid gown with much crystal embroideries set, developed at bottom and carrying a huge fan of shaded violet plumes, feet dressed in brocade silver and gold slippers, Allice Gentile's beautiful dramatic soprano tones were appreciated at the Hip last week. Her phrasing is good and her technique better. She has a rare voice.

The Maternal Instinct

Ann Harding in "Stolen Fruit" proves the great maternal instinct supermatures all else in women.

As a school mistress the simple gray gown suits her simple style and harmonizes with the stage set of Old England. Miss Harding's blond hair is worn in simple fashion and held in place with knot at neck.

Young Playwright Who Talks Much; Knows Little

A brave, picturesque effort to have Youth try to fight chaos with madness, an effort painted in word symbols and futuristic scenery, comes to the Provincetown Playhouse, calling its dramatic self, "Adam Solitaire." A very young playwright is responsible for this phantasmagoria, one with an extensive dictionary, but with a limited knowledge of women.

"Adam Solitaire" would have been stronger if the women characters had been more life-like. The play makes no mention of the fact that women, too, are young, mad, and eager to solve the chaotic riddle, and, as a consequence, the whole is only half true. If it were not a play of symbols this omission would be of no consequence, but the whole truth is vastly important where Youth is dealt with in the abstract. After too much contact with reality Youth died in the last act, and if that isn't true of women then nothing is true unless a woman should die in the second act.

Elsa Heinemann is Aunt Minnie, a deluded creature who believes in the book of fortunes. Hers is one of the best performances, nor is it an easy role to play. Clifford Sellers is Allice, a young wife, who spends her wedding day planning window curtains and gardens. Miss Sellers makes the part more than plausible, but Allice could have used a sprinkling of madness to advance. She is too unimaginative. Allice Chapin, an actress of much experience, is the bride-froom's mother, tender and never once forgetting her own Youth. Er-lila Lascelles has the part of a fortune teller who uses a zephrus tone and devastating smiles on her harassed customers.

There are also a few other women of minor significance.

GORGEOUS PARIS SHOW

(Continued from page 2)

Grétilat, Bourdel, Germaine Rouer, Paule Andral and Mme. Beranger. The Scala has changed its style of presentation with "Jim, la Houliotte" (houlette means a sheep's hook), a detective melodrama, and "L'Amour Vaincu," drama. The latter piece was the only one to experience a detrimental premiere.

The Moulin Rouge is presenting a big Jacques Charles show into which the Paris Folies Bergere have all the magnificent money can command. It is one of the most gorgeous revues ever witnessed in this city with its one fault, lack of comedy.

In the east are the Forde sisters (replacing the Dolls), Earl Leslie (who arranged the dances), Randall, Doumel, Lucienne Delahaye, the young Legay, Berthy, Janeya, Karla Duo, Dorel, Irvin, Miss. Nadine, the place of the usual comedy, Jean Guilton is the author of this four-act work, favorably greeted, in which Marcel Simon, the lessee, too much contact with reality Youth died in the last act, and if that isn't true of women then nothing is true unless a woman should die in the second act.

The story is of a secretary who loses his unsympathetic employer's wife and protects her interests. Through mistaken identity, he is arrested as a thief and this ends his sentiment.

Clown Mimics Clown; World Laughs Harder

Irene Ricardo, with her mimicry of the clown, Canio, as he sings his heart-broken lament in the opera, "I Pagliacci," is a clown mimicking a clown, and the world laughs twice as hard.

If one grief-stricken clown is funny, a second clown satirizing him is immense entertainment. The public laughed at Canio, and it will continue to laugh, for a long time, at Irene Ricardo.

EMOTION vs. ACTING

NEGRO FOOTBALL TEAM

Frital Brunette has the difficult role in "The Pace That Thrills" film, although Mary Astor's name is featured. Miss Astor does nothing that any young actress with camera presence could not do, but at Gaiety, as a woman-prisoner serving a life sentence for a murder she did not commit, draws a great response from her audience. A young woman being merely pretty has little chance against such emotional competition. Evelyn Walsh Hall, as the surgeon who sent her daughter-in-law to prison, has the only other significant feminine role. The title, "The Pace That Thrills," is not clear. It could possibly, in an old-fashioned stretch of one's imagination, apply to a brief automobile race in which the imprisoned woman's son participated, and which he lost. The dominant motif of the film is the son's effort to get his mother out of prison. It took about 25 years. That's too long for a thrill.

Tommy Lyman has a continental offer and may leave for Europe shortly. He has disposed of his 40 per cent holding in the Back Stage to Jim and Betty Morgan. The Morgans will appear in the after-theatrical entertainment along with Solly Violinsky in the management of the Back Stage.

AMONG THE WOMEN

(Continued from page 10)

makes her stature pardonable. A large chorus consists of a dandy bunch of lookers. Every girl seems to be an individual solo dancer. The settings, reconstructed from "Betty Lee," are picturesque. The dressing couldn't be better. One number had the girls in a side-saddle riding habits, always sure-fire. Some were in white, some in lemon color and the rest in orange. Black boots and brown derbies completed the picture.

Very nice the girls looked in a college number. They were short pants in blue and white shirt-waists. Another set of costumes were very short green and orange. Peaked caps of silver added just the right touch. The Bohemian opening of the second act is most colorful, with the girls in the picturesque costumes of that country. All of the costumes were designed by Charles Le Maire (with Brooks), and never has this designer done better work.

Picture Draws Capacity at Matinee

The American, Thursday afternoon at 3, had every seat occupied. The corking Menzies picture, "King of Men," may have had a great deal to do with it. Helen Carleton started the vaudeville with an Oriental dance. Her costume consisted chiefly of a row of gilt fringe. In white union suit this miss did some posing on a rope.

Hilton and Chestel are girls with rather unpleasant speaking voices. The one at the piano in a pink chiffon dress sprinkled with brilliant laughs at her own wise cracks, always an annoyance. The other miss was in a dull shade of blue. The skirt had a few rows of tufts.

"Dance Scandals" consisted of one young fellow and five girls. A little blonde is a dancer of merit. One girl renders two solos. While several changes of costumes were made, only one set of the ordinary. Three girls wore short white dancing frocks spangled with silver. In the James Kennedy sketch, a young miss was pretty of face but spoke lines with a gratingly childish voice. Polly and Oz, next to closing, with their new act, pleased the large audience. Polly wore a frock of a flame-colored chiffon. The bodice was plain, all the trimming being in the skirt. Made quite full, the skirt had tiny ruffles of ecru lace set in at intervals.

"Stella Dallas"—The Perfect Picture

All moviegoers at the Apollo Monday night for the premiere of the picture "Stella Dallas." At last the perfect moving picture has arrived. It is more than a picture; it's a slice from life.

Belle Bennett as Stella is giving a performance the like of which has never before been done on the screen. She is a truly great film artist. She brings her home to life. Lois Moran, as Stella's mother, and the other characters draw into insignificance. Alice Joyce is an excellent foil. As a woman of refinement, Miss Joyce, in the picture for but a few scenes, could not have been better. She dressed in excellent taste. For the wedding at the finish a velvet dress had no trimming. It was made long and straight, with a train hung from the shoulders. A house gown was of flowing chiffon.

Miss Bennett, in deep contrast, dressed her part as a vulgarian in a manner bordering on burlesque. Miss Moran, first as a 10-year-old child, then 13, and again a grown-up, was dressed simply but in a style sweet. Her modeling was perfect. The dress was to the ankles. Made straight, the hem was scalloped. The tulle veil was attached to a cap of Duchesse lace.

What Max Davidson Can Do

Dear little Jackie Coogan, isn't he ever going to grow up? He doesn't look a day older than when "The Kid." Jackie Coogan is making Max Davidson as famous as Charlie Chaplin made Jackie Coogan. What an artist Mr. Davidson is! A shrug of the shoulders or the lifting of an eyebrow Mr. Davidson makes more impressive than some actors do using their legs, arms and faces.

Joan Crawford playing a young typist is a nice little girl for just such a picture as "Old Clothes" is. Miss Crawford wears a two-piece suit mostly. A wedding party was delightfully staged. The bride wore a short wedding dress, with a veil fashioned in a ruche at the back of the head.

New Dresses in "Merry Merry"

Sacha Beaumont and Periquita Courtney of "Merry Merry" at the Vanderbilt are wearing new gowns in the film. Miss Beaumont's is a mauve velvet, narrow at the waist and straight line. The material is heavily entrusted with white beads. A girle and a flower design in the skirt were done in pearls. Miss Courtney's dress is of chateau velvet made with a short full skirt. The only trimming is a narrow belt of gold and long ends hanging at the side of a gold and green brocade.

Valerie Berger's Revolt

Valerie Berger is appearing in a playlet, "A Woman's Way," in which the personable Miss Berger has the role of a woman whose husband gives her washing machines and electric sweepers for Christmas and birthday presents.

No wonder the poor soul revolted!

During the act, Miss Berger humorously but effectively put a crimp into the home-appliances industry.

(Continued from page 1)

as the Yale and Princeton of colored schools as far as football supremacy is concerned, will clash in Chicago's athletic park, with the schools getting a better play at the Gaiety.

This game also draws well from whites. When the late Walter Camp was living, he always made it a point to attend.

There will be the usual university atmosphere with the R. C. O. and Howard hands taking part.

City players furnish amusing and at the same time interesting football. Often there are no signals and yet no huddle, and the ball is liable to fly suddenly upward in a forward pass. The players dance and grow highly excited. A general practice is the lock-step disclosed by Centre several seasons ago. It is probable that Centre borrowed the idea from Southern colored teams. That season Centre beat Harvard.

Umpire, the Centre coach, was an umpire below the Mason and Dixon line and he doubtless grabbed the lock-step idea.

For laughs see colored football teams in action.

Sherman, Van and Hyman are at Al Tierney's "Town Club," Chicago, for an indefinite engagement.

RIGHT OFF THE DESK

By NELLIE REVELL

The writer was Ritzed at lunch the other day. She means she took lunch with her old friend Wilson Mizner at the Ritz and her later testimony is that Wilson Mizner is one man who hasn't been spoiled by collecting a bankroll that sounds like the annual statement of the Treasury. One can't read the papers nowadays and be ignorant of the fact that he is one of those who climbed aboard the golden Florida comet just as it was starting.

At times in our life we have seen various quantities of money, but until that noon we had never seen all there was in the world. The sums casually mentioned made motion picture amounts sound like penny ante. Harry Reichenbach was there and he was so busy accepting checks from lawyers, bankers, moving picture men and others that he scarcely had time to eat his lunch. They were practically shoving money under the door at him.

Incidentally he is one of the busiest men in the United States exploiting the Mizner development, but who wouldn't be busy for that salary.

He makes more in a week than some of us press agents make in a season. Sitting there and listening to the first hand stories of the Florida real estate program convinces one that the Opportunity Circuit must certainly be spotted down there along the pathway of Ponce de Leon. The person who could sit in on a talk like that and not get the fever would have to have a lot more resistance than I have.

Money isn't the only thing Mr. Mizner is going to take back with him. Grant Clark, the bard, and Arthur Sommers Roche, the novelist, have their bags all packed and will go also. And Marie Dressler joined the Mizner forces some weeks ago.

Noel Coward's play "Hay Fever" has been taken off Broadway. It isn't surprising since hay fever always disappears with the first frost.

Last week's bon mot is credited to "Buck" Crouse of the "Evening Post," who is covering the court proceedings by which Leonard Pihlman is trying to resign as leading man in the Westchester "White Cargo" thriller. The stammering scion of the family named after a telephone exchange was late in arriving at the court room.

"Where is he?" the judge wanted to know. "He's probably stopped off at Harlem on the way up here," remarked "Buck."

Of course I know I missed a lot by being inured in a hospital from 1919 to 1923, but I didn't realize how much it was until Robert Edmond Jones sent me his "Drawings for the Theatre." It is a book, published by Theatre Arts, which contains reproductions of the best of his work the last 16 years. The plates are beautifully soft but brilliant and study the work of the artist. There is a difference between a scene painter and a scene designer. One particularly impressive to me is that of the third act of "The Jest" in which the Brothers Barrymore were so successful; it seems to me the setting must have had no little to do with that success.

The only thing in the book I didn't like and Mr. Jones wasn't responsible for that. It was the frontispiece, taken from an old Thibetan painting, called "The Soul of an Artist." And if the soul of an artist has to look like that, I'm glad I'm only a columnist.

We, meaning me and my cane, attended the "Vanities" Thursday, and Julius Tannen, than whom no comedian is more consistently funny, persuaded her to come up on the stage and be introduced to the audience. Now I like Julius and I don't mind audiences, but I will confess to being embarrassed. Somebody must have stolen Julius' clothes, so he was forced to come out on the stage dressed in one of the shorn girls' practically costumeless costumes. And Julius does appeal to me so much more when he is wearing his own pants.

Believe it or not, there are people who still go to Florida for pleasure, and not to go in the real estate game. Fanny Ward tells me she is going to spend the winter there and isn't going to buy a nickel's worth of ground. If sticking to that resolution she will deserve the crown as the world's most determined woman.

If Jimmy Walker wants to be Mayor of the New Yorkers who elected him, he will have to move to Florida. It looks now as though everyone will be down there and there won't be anybody left here even to answer the phone.

With Thanksgiving in the offing, most of us are looking around for something for which to give thanks. If we can't find anything else, we can at least be grateful we're not as unlucky as Dorothea Antel. Every reader of this column knows of Dorothea and her story—how for the last six years she has been confined to her bed, unable to walk. Now she has temporarily lost the use of one of her arms.

Near her home they are blasting the foundation for a new building and every explosion jars her bed. She had a habit of raising herself on her elbows to break the jar and that was what she was doing the other day when she suddenly sprang up and found her head and neck under her to slip and break her arm underneath her body. The only tool she has left to work with now is her left arm. But with it she accomplishes a surprising lot for now is her busy season.

One way of showing appreciation for the luck most of us are playing "In" would be to get our handkerchiefs and carafes, our silk stockings and holiday novelties such as handkerchiefs from Dorothea. She has a wonderfully varied stock of them all. Or run up and see her or drop her a note. It will show her she can be thankful at least for these—her friends. The address is 600 West 156th street, New York.

Betty Rutland had a wandering vertebra. Now she has a job. I had an injured spine for four years. Now I go out for a walk before breakfast every morning. Both Betty and I feel we have something to write about in having come back so well; but our advancements simmer down to no more than the accomplishment of a Mary Moore, the daughter of "Dinty," the restaurateur. She broke her neck some years ago. Now she has a husband.

The Moore family rather fell into the marriage habit last week. First Willie Moore up and joined out with the ward of Hetty Green's son. Then his sister, Mary, did the police act with a major in the army. If I thought getting married would cure my back I'd even try that.

MRS. JACK DEMPSEY NEEDS ACTOR FOR LEAD

Estelle Taylor's Husband No Acting Sensation in "Manhattan Madness" Film

Mrs. Jack Dempsey is programed as the heroine of the film, "Manhattan Madness," and her flat husband, Jack Dempsey, is more widely heralded than Estelle Taylor ever was. As a star, she is farther removed from the sun than is poor, benighted Neptune, and she should make an effort to get into the scheme of things, she might commence by getting an actor for a leading man.

Mrs. Dempsey's is the only feminine part of any importance. The film has plenty of action and the Dempseys' supporting cast is excellent.

But Mrs. Dempsey as a star shines no brighter than she should. In truth her stardom brings up the question of women entering into film prominence by way of the prize ring. Mrs. Jack Dempsey is more widely heralded than Estelle Taylor ever was. As a star, she is farther removed from the sun than is poor, benighted Neptune, and she should make an effort to get into the scheme of things, she might commence by getting an actor for a leading man.

FOR WOMEN ONLY

By DOROTHY PADDAK

A Faulty Don Juan

A bit of dramatic poesy, in which the actresses have been given subordinate roles, is "The Last Night of Don Juan," at the Greenwich Village theatre. This is the 1925 version of three centuries of Don Juans. The eerie quality of this performance, enhanced by its setting, has been termed an interesting, though somewhat dim, account of Don Juan's baltic existence. No other hero of poetry or drama has rivalled the glamor of this character's love affairs. His sword, his bravado. Every nation of the globe has written something about him; but unfortunately this 1925 version lacks the boldness, the luxuriant mannequin and the wicked fire of the original. The director, the interpreter of this role has a faulty enunciation which makes it difficult for his auditors to catch the words; and they are really quite beautiful words to know. The director, the interpreter of this role has a faulty enunciation which makes it difficult for his auditors to catch the words; and they are really quite beautiful words to know.

Because poetry is never to be judged like calculus or logic, the charm of this poetic play rests in the absence of those qualities, but it is a charm which the utterance of the words will not like.

Violent Kemble Cooper, as the White Shadow, gives an exquisite and delicate performance. The lucid cadence of his voice, the like movements of her body and the supple gestures as she makes her brief plea in the last act, have brightened considerably what threatened to be a mauve finale. The other women of the play, collectively called "The Thousand and Three Shadows," help to complicate things. They are neither overdrawn nor bungled.

One-act comedy, "The Pilgrimage," precedes the drama. Betty Linley as Denise, an imaginative little French girl of a too-sterne household, is a restrained convincing character. Mrs. Frank L. Frayne, as Madam Dentin, the stern and pious parent, worried constantly with a what-will-people-say brand of vanity, is splendid in her part. Helena Adamowska is Henriette, the frumpy unimaginative daughter.

Louise Dresser's Character Playing "The Last Night of Don Juan" is a terrible Carina of Russia in "The Black Eagle," and gives a metallic, cruel performance. She makes the character both metallic and cruel. Which is fitting and proper.

Yvonne Gray, who plays the Russian girl whose charms detoured the venerable Black Eagle from his ruthless course, displays emotionalism which only a young artist could afford to display. Miss Mary Hanks' registry consists of hauteur, anger, humiliation, appreciation, delight and joy—just a few. In addition, she's good to look upon.

Carrie Clark Ward, as Marsha's snut, puts a laugh here and there, as she always does, but she seems less Russian than any of the others. There is something about her that is so obviously Tanquer or Irish.

Mushy and Dull

The film, "Morals for Men," is mushy and dull. Even with Agnes Ayres, Alice Brady and Mary Milford, the picture is not entertaining. Miss Ayres, as an erring heroine, shoots herself toward the close of the story, and her audience is inclined to feel that her suicide is unnecessary. Too, Miss Mills impersonates a wealthy young woman of presumable social training, but she gives no proof of it.

Hoboes and 'Lettes

Blyth Daly and her hobo boy friends have come up to the 35th Street theatre from the Village.

Those of us who are stigmatized as being "hobo" and "letty" cannot possibly ignore Blyth and the boys who are so frankly "outside looking in." Blyth is the only girl of this cast—or outcasts.

There comes the remembrance of a fervid denouncement made, not long ago, by a famous hobocette, Rose Kerry of Philadelphia. It was at a meeting of the International Brotherhood of Welfare Workers in New York. Miss Kerry not only advocated organization of the hobocettes, but added: "We old-time hoboes do not degrade ourselves by going on and on bragging, but we should, more and more, begin to get the 'dough' by defying the bourgeoisie system. We go out and beg for our bread."

Which proves that the hobocette is gradually coming out to her own. Incidentally, this hobo play is not one of those productions to which one may take her 11-year-old niece

The County Board granted licenses to 75 road houses last week over the protests of various reformers who believed the County Board should exercise the power recently delegated to it by the State legislature for the regulation of road houses. The Board took the attitude that it was better to grant the licenses and revoke them as evidence might establish the lawlessness of the places. The decision given in California on this

SPECIAL SERVICE COP TRIED FOR EXTORTION

Charles Zumba, policeman, connected with the Special Service Squad, detailed to discourage liquor violations and close speakeasies in this city, was a prisoner in the West 47th street police station Monday night, charged with extortion.

The complainants against the officer were Guy Stephens, who conducts a French restaurant, 356 West 57th street, and Madam Villahovito, of the same address, who has an interest in the place.

They charged that on Nov. 11 Zumba entered the place and found a bottle partly filled with red wine on one of the tables and threatened to close the place immediately unless paid \$100. They did not have that much money in the place but satisfied him with \$50 on account. He promised to be back Friday or Saturday for the balance. He paid return visits both days but they refused him admittance.

Monday night he followed in one of the patrons and they did him to make himself comfortable in the rear room. One of the friends of the proprietor telephoned police headquarters and the 47th street station was communicated with. Lieut. Barrow and his men immediately dispatched Sergeants Sweeney and Lenahan in their flivvers to the scene. The restaurant employees were holding Zumba a prisoner when they arrived.

They brought the prisoner and the witnesses to the station house where the police officer at once got in touch with a Republican district leader who had been appointed six months ago to the Special Service Squad. The leader, another restaurant keeper and a cabaret performer, who described himself as Jack P., singer, song and sketch writer and a piano player, appeared and tried to have the restaurant keeper withdraw the complaint.

Zumba already had been brooked and was to be released. He was suspended from duty on orders from headquarters as soon as he was made a prisoner, stripped of his shield and his revolver, finger-printed and then put in a cell.

The district leader later admitted he was responsible for Zumba's appointment to the Special Service Squad six months ago. Zumba had been in the department for three years.

Zumba is not the first of the Special Service division to use his shield to get himself more respect than he is allowed. A plain officer for the performance of his duties. One member of that division was recently forced out of the detail through a suit for damages by a restaurant owner and then placed in the position as a manager of a restaurant which he had only within a year taken over for a violation. That restaurant, located in the 40's, has since been padlocked.

Disorderly in Cafe; Pleaded Drunkenness

Will Oakland, singer and owner of Chateau Shanley, 163 West 97th street, caused the arrest of Henry Lampman, 27, broker, 500 West 190th street, on a charge of disorderly conduct. When the case was brought before Magistrate Well in West 84th Street Lampman pleaded guilty and was fined \$10.

Oakland said Lampman came to the restaurant intoxicated and insisted upon going from one table to another annoying guests. He remonstrated with the broker and asked him to behave. Lampman became indignant and ordered him to get out of the restaurant what he thought of them, was escorted to the door.

While waiting to be given his hat and coat, Oakland saw Lampman strike the girl in the cloakroom and also her male assistant. He was pushed outside and when the doors were closed on him, Oakland said, the broker kicked in two glass panes. Police Officer Smith, West 190th street station, was called and arrested the broker.

Lampman said he did not remember doing all the things he was charged with because he was drunk. He expressed regret for his actions. Not having the necessary \$10 to pay his fine he was taken to a cell until he could communicate with friends.

SHERIDAN MURDER ARREST

Thos. Gleason, Surrendering Himself, Denies 'Speak-easy' Shooting.

The Grand Jury a few days ago indicted Thomas Gleason, 48, freight handler, 441 West 46th street, in connection with the slaying of Thomas Sheridan, Republican County Committeeman, and former deputy marshal, shot and killed in an alleged "speak-easy" at 518 West 47th street, Nov. 1.

Detectives John Kennedy and Bob Farrell of the West 47th street police station, arrested Gleason at the District Attorney's office where he surrendered himself to Assistant District Attorney Pascoe.

Kennedy and Farrell were arrested after the shooting of Eric Flaherty and Charles Williamson. They were exonerated in the Homestead Court. The officers were seeking Gleason when he surrendered.

According to the sleuths, Sheridan had an altercation with several young men in his own place of business on West 43rd street. They are said to have made a bet and when they would get Sheridan, He was slain a few days later.

Sheridan met his death at the West 47th street address. He was seen leaving the place, playing solitaire when the killers entered and shot him without giving him a chance. Gleason denied the shooting.

Model, Dentist, Wife in Exciting Midnight Raid

A midnight raiding party of two women and men seeking divorce evidence resulted in the arrest of two on the complaint of a pretty model, who told newspapermen she was a socialite, and a dentist, who claimed to be a socialite when where. The two arrested are Mrs. Yvette Hellman, 35, 3495 Broadway, and Joseph Moore, 29, process server, 160 West 54th street.

Mrs. Hellman and Moore were arrested at the Broadway address on the charge of grand larceny on the complaint of Regina Cushman, unmarried, who said that she was the Martha Washington Hotel. She charged Mrs. Hellman and Moore with stealing clothing and jewelry amounting to almost \$500.

Mrs. Hellman and Moore denied the charge. They were arraigned in West Side Court by Detectives Patrick McDonough and James Donnelly of the West 190th Street station and held on bail of \$1,000 by Magistrate Well for examination tomorrow (Thursday).

Miss Cushman, with raven hair and long crescent gold earrings and a dress of the latest character of Ibanez. She said the clothing and jewelry were the property of her friend, Jean Martin, show girl, and herself. She stated that the stealing occurred following an alleged raid on West 96th street, near Central Park West, in her apartment. The raiders, she said, were looking for Dr. Herbert James Hellman, dentist.

Mrs. Hellman told newspapermen that she had obtained a separation decree last May from her husband and stated that she was given the custody of their five-year-old daughter, Verne. She also received alimony. In her complaint, Mrs. Hellman said she charged Miss Cushman with the co-responsibility. The Court permitted Dr. Hellman to see Verne one day a week. The child, according to her mother, would return and inform her mother of a woman who was in "daddy's" apartment. It was then that Mrs. Hellman planned the raid for divorce evidence.

Moore told newspapermen that he saw Dr. Hellman leave by another exit when the raiders entered. Miss Cushman, when she learned their purpose, began to assault Mrs. Hellman. It is claimed. The latter received the worst of the fracas.

Disturbed Theatregoers
George Ochman, 27, no home, was fined \$5 when arraigned before Magistrate Well in West Side Court on a charge of disorderly conduct in the Broadway Theatre, 147 West 47th Street station.

The cop said Ochman was standing at Broadway and 43rd street distributing circulars and interfering with the theatregoers. He said he was with him to move and Ochman refused. He then arrested him. Ochman did not have the \$5 and was left away until friends came to his aid.

GEO. DAVIS RECTED 'BARROOM FLOOR' FOR B'WAY CROWD

Throng leaving the Equity ball early Sunday morning saw a stooped man reciting "The Face on the Barroom Floor" at Broadway and 47th street. The crowds stopped and listened.

They urged the "poet" on. Again and again he repeated stanzas of the masterpiece of the late Hugh D'Arcy, who passed away last week. The man who was reciting the "Face on the Barroom Floor" gave his name as George Davis, 60, actor, of 741 8th avenue. He said that he was known as "Casidy" Davis. The crowd became so large that Patrolman John O'Hare of West 47th street station, was attracted.

O'Hare, a friend of actors, told Davis to "beat it" right. "Casidy" was insistent that his hearers should hear him. O'Hare was compelled to arrest him. Before Magistrate McCreery, O'Hare pleaded that Davis was an old time actor and asked the court to be lenient with him. The Court did.

Davis told newspapermen that he was a chum of D'Arcy. He said he knew the "batter" "Casidy" Davis. "Joe Schmidt" in Union square. It was at the latter place that D'Arcy conceived his masterpiece.

Last week D'Arcy died. For years he had decided those who have changed the words and title of his poem. He told friends that if he ever thought that they would have used his classic to further Prohibition he would have "jumped into the North River."

\$25,000 Bail for Vega, Mrs. Rice's Flirting Friend

James W. Vega, 32, Lenox Hotel, arrested on a charge of grand larceny in connection with the theft of two bracelets valued at \$500 from Mrs. Helen Rice, 70 West 60th street, sister of Ann Pennington, was indicted by the Grand Jury as a second offender and later arraigned before Judge Taft in General Sessions.

Vega entered a plea of not guilty and was remanded to the Tombs under \$25,000 bail to await trial. Vega, arrested by Detectives Fitzpatrick and Walsh, West 47th Street station, met Mrs. Rice through a flirtation on Fifth avenue and he became a frequent caller at her home. Mrs. Rice said he borrowed money from her and then gave her a fraudulent check in payment. When he tried to get her to part with her jewelry she declined and they quarreled.

He was charged on Nov. 7. Mrs. Rice charged, Vega entered her apartment by climbing a rear fire escape and entering a room after kicking in the window. She said she found her jewelry in a bureau drawer and when Vega left to buy some sandwiches she discovered the jewelry missing. Fitzpatrick and Walsh, after being notified, came to the Rice apartment and arrested Vega while he slept in Mrs. Rice's bed.

It was not until the following day that the police and Mrs. Rice discovered that Vega was the perpetrator of a long criminal record. Mrs. Rice, a widow, said she formerly was in the show business.

Thelma Holliday's 'Chow'

Thelma Holliday, 608 West 137th street, actress, obtained a summons from Magistrate Well in West Side Court against Darlton Patrovich, beauty specialist, Churchill building, whom she charged with unlawfully withholding her Chow dog.

Mrs. Holliday told the magistrate she asked Patrovich to mind the dog in July when she left town with the "My Girl" show. Returning to the city she went to the beauty establishment and asked for the dog. Patrovich, she said, told her he had sent the dog to some friends in Brooklyn. From time to time kept putting her off, finally saying he did not know where the dog was.

She said the Chow was a pedigree animal and valued at \$250, presented to her by a friend. She said she offered to pay any board Patrovich asked but that in spite of that he refused to return the dog to her.

'ROUND THE SQUARE

"Artistic" Nakedness Again on Exhibition
Those "artistic" pictures of actresses are back of display again outside the Winter Garden ("Artista and Models") and the Earl Carroll ("Vanities"). It was correct that both displays were spotted inside the lobbies but it seems that was some sort of election racket and after that event, out came the pictorial darlings.

Last season at least, a city official told Earl Carroll to camouflage the lobby and outside displays. Coverings of thin material were used. That excited more attention than ever from passersby. So paper was pasted over "objectionable" parts of the photos with the result that the paper strips were invariably torn off by the rubbernecks.

Booktalks Walk Out
The shoe shining "parlor" in the Longacre building, one of the largest places of its kind in New York, was the scene of a walk-out lately. The booktalks demanded more wages. Failing to get a quick answer the Italians quit and were supplanted by colored boys. The latter worked for about three weeks with results not as satisfactory to the management, which then invited the original bunch to return. A new wage scale is being arranged. The booktalks get \$10 weekly and depend on tips. They claim when there are several rainy days in a week they hardly get enough money to live on.

Dickens Mementos
An interesting and customer-gathering display was in the Palace theatre lobby last week. A frame held two articles of historical interest, the possessions of Branley Williams, English player of Dickens' characters. One was a card autographed by Charles Dickens in 1840, and the other a collar, inscribed as having been the last one worn by the famous novelist.

Square Is Short a Tooth
Times Square, with the Putnam building demolished, now looks, for a strong imagination, like a pair of jaws with a molar tooth missing. Perhaps a wisdom tooth, for it was the old-time idea that some of the theatrical world's biggest deals were framed. A new and larger task, built by Famous Players, will be in its place.

Landmarks Passing
Old landmarks of Times Square are fast passing away. One of the latest to go is the old Murray Hill Baths, which for 40 years stood at 113 W. 42nd street. A skyscraper commercial building is going up on the site. The baths closed as a public institution last week.

Vicious and Malicious Complaints
Dr. Carleton Simon in charge of the Narcotic Bureau of the New York Police Department said the other night that he was tired of being used for every grudge some one has against some one else. He is President of the New York City Society for the Prevention of Vicious and Malicious Complaints. When sifted down these complaints seldom have foundation. They are actuated in the main by spite.

It requires a great deal of diplomacy on the part of the commissioner's men to make such an investigation. It is particularly distasteful because of the danger of placing a stigma upon an innocent person. Considering his position that all complaints receive attention and the fact New York requires day and night work to keep the city clean of this vice or to keep it at least at a minimum, Commissioner Simon feels that "spite complaints" are only a cowardly method of stabbing an innocent individual in the back. To separate the wheat from the chaff the bureau imposed that calls for considerable discernment by the Commissioner.

Fawn Gray's Unexpected Marriage

The marriage of Fawn Gray, who has appeared in many of the Broadway revues and cabarets, to a Philadelphia newspaperman, startled many of her friends. It being one of those unexpected things. The truth of it is that Fawn herself probably didn't have any idea of getting married until playing an engagement at the Club Madrid, Philadelphia. Before leaving New York she was in the office of "Daddy Mirror," John Miley, to rewrite man on the paper, who knew her, said if she got lonely in Philly to call one of his pals named MacDonald on the "Ledger."

About two weeks later MacDonald and Miss Gray came to New York, but were too late for the marriage license bureau, so the city editor of "The Ledger" was called to dispense with the usual red tape of a clerk and procured the license, his price being that he get the exclusive story. Miss Gray's recent episodes with Harry K. Thaw gave her a decided new value. So they were married, and the editor was figuring on a good Broadway story for the next day.

But the married pair returned to Philadelphia and Miley, having had a day off, was also in Philly on some pretext or another. Learning they were married, and not knowing of the arrangement with the other editor, who is an old friend, he wired the story to the "Mirror," in which it was broken Monday morning.

Latest Photo Gyp

The latest gyp racket on Broadway is a photographic service which offers to take and place pictures in newspapers for a consideration. Prominent newspaper editors have been working this stunt, some legitimately and on order from the paper.

The new photo racket has thus far been worked by woman agents, one of whom communicates with the press agent and represents herself connected with some magazine using pictures. She then tells the agent she has pictures of a famous person and that she will have them made herself, as they want certain poses. The pictures made, she then tries to sell them to the agent.

One woman last week got away with it and came to the agent for an order of pictures. Needing them, he asked her price. She said the pictures were \$5 charged per print and immediately she got hold of the usual high charge per print is \$1 with most of them much cheaper.

Only the newer agents have been worked, the old line offices being avoided purposely.

Harry Schwartz "Rubber" Check—Larceny Charge

Harry E. Sanders, alias Harry Schwartz, 34, chauffeur, of 501 West 214th street, was arrested by Warrant Officer Dan Fisher of West Side Court on a warrant charging him with passing a "rubber" check. Sanders was arrested on the complaint of Jacob Costumer, taximeter dealer, 239 West 68th street, who charged that he cashed a \$300 check for Sanders that was returned "N. G."

Sanders, known along the "big Stem" as Harry Schwartz, has had much trouble recently, according to reports.

He was arraigned before Magistrate Well in West Side Court on the larceny charge and held in \$25,000 bail for further examination.

Trusting Dolly Bernard's \$500 and Maid Gone

Never again will Dolly Bernard, 18 West 97th street, hostess at the "Texas Tommy Club" and formerly hostess at the Parody Club, entrust a maid with money to deposit in a bank. She was a jewel, quoth Dolly, gotten from a friend who gave her wonderful testimonials. Enough for Dolly.

A few days ago Miss Bernard dispatched the maid to a bank with \$500. Time passed but no return of her recommended maid. She has not even sent back the bank book.

"WHY MEN LEAVE HOME" (11)
Condensed Farce.
69 Mins.; Full (Spec.)
Windsor, Chicago.

More than a new act. A whole show. Running one minute less than an hour. (The purpose of the 19-minute schedule is to comply with the stagehands regulations.) The production has in the original "Why Men Leave Home" family time but with that time in far from vigorous health at the present writing. "Why Men Leave Home" was brought into Chicago to "show" for the Vaudeville Association.

The show is there as good laughing entertainment, something out of the ordinary, and a dandy buy for the Association, particularly for We coast tour where a road show like this will lend needed variety to the bills.

The producer, Andy Wright, has assembled a capable cast of regular dramatic people and besides the show's unquestionable ability to make good it gives a theatre manager something to work on.

The title "Why Men Leave Home" will entice plenty of people to the b. o. Then there is the prestige of the author, Avery Hopwood, with his spice rep. In boiling down a three-hour piece to 19 minutes, the show's adapter, Jean Carey, has preserved the full essence of the plot and the meat of the dialog, the action being continuous but never jerky, so frequent as regular dramatic versions of "Why Men Leave Home" is believed to be the first dramatic show ever done in vaudeville with the full cast membership called for in the original production. The usual procedure of being to "write out" several characters.

The special set consists entirely of hanging pieces with practical doors. This is more effective than the more conventional for vaudeville than flat pieces would be. The curtain comes down briefly to denote the passage of time. A couple of explanatory slides help laughs, but the entrance of little Elizabeth McDonald, three-year-old daughter of the leading man, Eugene McDonald, and Dolly Day, the ingenue. The little is about as big as a real child, and has about four lines to read, reads like a trouper, and will "get" any audience anywhere.

Dorothy Gale, well known in the stage around the middle west, handles the role of the frivolous wife, just back from Paris who expects to find her husband as she left him. Miss Gale has as big a Mr. McDonald, an untouchable player, is convincingly the husband. No reason why this show shouldn't get bookings. It is tried and proven, pleases the audience, and the bookers "something different."

HAL and HAZEL LANGDON
Comedy Skit with Songs
15 Mins.; Two American Roof

A street scene as the exterior of a dentist's office from which come horrible screams of pain. It is the man's constant fear of his wife, however, as no noise can be forthcoming from the tooth-yankers headquarters because he has no patients there or in sight.

Miss Langdon chances by and the dentist learns that she is the landlady to whom he owes plenty for rent. That leads to the usual comedy flirtation situation and from then on the turn is the conventional skit of this kind, though the dental angle is never entirely forgotten.

Both of the Langdons have had considerable vaudeville experience apparently and they handle lines with great facility. In addition they have appearance and dress well. Some of the talk is moderately funny, but none is just plain vulgar and one bit, the old unnecessary one in which the man striking his partner's chin inquires, if she has shaved herself that morning might well be given air.

Otherwise the act is pie for the theater-day with the suggestion lingering that the team could go much further if their material permitted it. *Herb.*

TWO TACK SAM (12)
One and Full; 30 Min.
Golden Gate, San Francisco

After two years in Australia and other lands, Long Tack Sam has returned with a new act and will appear except the female members who are of his family.

The act is beautifully staged and costumed. Opens in "one" with an Oriental dance by Sam's two pretty daughters, who are well staged, and the fastest routine of tricks embracing juggling, gymnastics of every description, magic, plate spinning, toe dance by one girl, a Scotch song by the other.

In many instances several tricks are performed by different members simultaneously, giving the effect of a three ring circus. Special mention is due the horizontal bar work by two of the assistants. One of these boys performs the most impossible, daring and swift bar tricks ever staged. Another performs on a swinging rope with good effect. A juggler who does some fast contortion ground tricks.

Long Tack Sam offers a new angle of Chinese magic, with comedy talk that adds more variation.

Long Tack Sam has come back with the best Oriental novelty act ever presented in vaudeville.

Slattery.

SPENCER TUPMAN'S
Hotel Mayflower Orchestra (10)
Felix, Washington, D. C.

Washington, Nov. 14.

But a few weeks ago this orchestra was practically a new combination to Washington, but Spencer Tupman had long since established himself as a locally popular dance orchestra leader. Tupman has appeared innumerable times at this local big time house heading Meyer Davis' Le Paradis Band. With his own combination he landed even more solidly.

The orchestra was augmented for the vaudeville engagement with another grand piano, with Augustin Borguno at the keyboard. Alice Tupman, sister of the director, with a local find, Ruth Bennett, were added also for a double "Charleston," a song and a waltz cog by Miss Bennett.

It was unnecessary to go into the musical value of this combination as the orchestra was reviewed here but a few weeks ago as a dance combination. As it clicked under this classification it again scored on the vaudeville stage. Tupman worked his sax trio to every advantage and with each of his own arrangements landed solidly.

Tupman would play this house every four weeks and repeat the success scored as well as increasing the intake at the box office.

Meakin.

"FORE" (7)
Comedy Skit with Singing and Dancing
18 Mins.; Full Stage
American Roof

In only two respects is this a trifle better than 100 similarly undistinguished small time "duals" acts. Some of the dancing is very good and, as the title indicates, a semblance of a plot has been woven around a game that is very much in vogue today.

On the other hand the staging is ineffectually bad, the singing nearly as weak and the general construction of the turn messy. The featured performers and only ones named are Dorothy Waters, Truman Stanley, Miss Waters is an elongated, thin comedienne who battles for laughs and gets a fair share through low comedy, though she handles herself by trying to strenuously for them. Stanley can hoof and has appearance, which about ends his qualifications.

Two girls and two boys make up a sort of chorus, very much in the way except when it is Charlestoning or buck and winging for all it is worth. The last member of the company plays something or other's ratty aunt in an "elegant" interior. The costumes are not bad, particularly the glistening outfits.

"Fore" meets the small-time requirements for such acts but it must be realized that the time requirements seem to be lower than for almost any other type of turn. *Herb.*

OLIVE ANN ALCON
Beauty Sculpture
22 Mins.; One, Full (Special)
Orpheum, Los Angeles

Olive Ann Alcon has been acclaimed America's most beautifully formed girl with Famous Players-Lasky heralding it in their forthcoming production, "The American Venus." She is a beautiful girl to look at, long tresses and a form of which any woman would envy. Miss Alcon has attained her form and graceful bearing through a series of exercises and calisthenics. Therefore she is now exploiting this through a vaudeville offering, which will be seen on the Orpheum circuit, and later be transferred to picture houses where she will appear in conjunction with the presentation of "The American Venus."

The offering opens with a screen explanation of four minutes, which tells of her qualifications and then shows various poses in the art of grace and beauty sculpture. Following this are "one" and "two" and sings a special written number on "Beauty Sculpture," ending it with a dance. Then she gives a short talk on beauty sculpture, impressing that her endeavors are not only cultural but to show how the form may be kept youthful and the body graceful. After that she goes through various exercises, explaining how each does a different part of the body good. This is most interesting, as it is done in a union suit, and establishes the fact that all the claims as to form are just as the advance statements represent them to be.

Then Miss Alcon changes to a loose gown and does an athletic dance which permits the various muscles of the body she speaks about in her demonstrations to function as to grace and usefulness.

During the change interruptions the pianist plays a number of selections.

Miss Alcon has a turn which with proper exploitation but not out the fact that she is demonstrating "Beauty Sculpture" should prove more than interesting in the big vaudeville house. It is a flesh turn which well mounted and that brings some educational value to a vaudeville program. For the picture houses, again, with right exploitation, there is no reason but Miss Alcon's order cannot help greatly toward increasing the gross intake of the picture. *Ugo.*

New Acts Next Week

(Nov. 23)

New acts playing in and around New York City next week. Also acts that have not played in New York City in a long time and revivals.

Australian Trio, Riverside.
Margaret Anglin, 1st half, Fordham.

Joe Marks Co., Riverside.
Will Mahoney, Riverside.
Gus Edwards "Frolics," Bushwick Brooklyn.

Douglas Charles 1st half, 6th Avenue.
Masked Countess 2d half, 6th Avenue.

Kelso and De Monde Revue, 1st half, 8th Avenue.
Net Burns 2d half, Greenpoint, Brooklyn.

Adele Verne, 1st half, State, Jersey City.
Johnny Barry Co., Broadway.

Sang and Chang, 2d half, Regent.
Parisian Art, 1st half, Coliseum.

Ethel Sweet, 2d half, Franklin.

Joe K. Watson Revue, 1st half, Hamilton.

Frank Wilbur and Julie, Plainfield, 1st half.

Blacks Comedy Bears, New Brunswick, 1st half.

Law and Geo. Pearl, New Brunswick, 1st half.

"Ex-Wit," Proctor's 58th Street, 1st half.

Perry and Wagner, Proctor's 58th Street, 1st half.

La Revue, Orpheum, Brooklyn, 1st half.

Barrett and Farnum, Orpheum, Brooklyn, 1st half.

Al Levine Orchestra, Orpheum, Brooklyn, 1st half.

"Night in Buenos Aires," Proctor's 125th Street, 1st half.

Smilette Sisters, Proctor's 125th Street, 1st half.

"Ex-Wit," Proctor's 125th Street, 1st half.

LIONEL "MIKE" AMES
Female Impersonator
15 Mins.; Full (Spec.)
Majestic

Mike Ames has an interesting history. He learned female impersonation when appearing in amateur productions at the University of Michigan. Graduating as a civil engineer he found himself unable to earn enough at his profession to support his wife and child, so he turned to a career behind the footlights and has done very well. The picture theatres in which he has appeared as a special attraction have more than made good for vaudeville is a good bet. His performance is practically on a par with the established impersonators and with time he is likely to land on the two-a-day.

At present his act is weak as regards the talk which has been handed him to use while making his changes behind a screen and at other moments. This talk is supposed to be laugh-getting but is humorous only in intent. He flashes some dazzling costumes and in all, Mike Ames is a capital novelty turn with his college antecedents making a good publicity angle. He opens with a few words in "one" attired in male costume. Then while he gets into his female trappings the moving picture screen comes down and he is introduced as run off introducing him. Paul Bernard plays the piano for the full stage session. He also solos, using "Maggie" which is rather old. Ames has unquestionable talent in him and will get on in show business.

ALEXANDRIA and OLSEN
and Gang (3)
Hoke Act
17 Mins.; One Broadway

Originally Alexandria was a xylophonist working with another man. Alex did the comedy in the old act and also pounded the sticks. Now he has been built up as a corking act, and has done the same thing having in addition to Charles John, a corking colored hooper, Joe Besser and Sammy Klein, a couple of the acts who appear earlier on the bill to give them work. At Broadway this week Matilda and Dade helped out tremendously in assisting the score.

The old tin plate dropping gag that Alexandria formerly used in the small act is still present for the opening of this act. From that point on the turn is built up strictly for laughs. One of the boys does a dancing shorty does his firework with the hat and axe, doubling later as a mind reader while Olsen doing straight, works the audience. The name character is planted in the middle of the act, and boxes for this while Alexandria in "drag" in a damc holds forth in the box on the other side of the house and the two cross fire continually during the burlesque minstrel act.

Charles John comes on for a strong dance finish in a levee costume and the xylophone is used but twice during the act for actual playing. Each time he goes out and Dade are on as fillers for a couple of laugh gags, and at the finish they step a fast Charleston that is a Charleston and how!

The act is a good one with laugh following laugh all the way. *Fred.*

RAY, CONWAY and THOMAS
Singing, Dancing and Instrumental
16 Mins.; One American Roof

Eddie Ray, Miriam Conway and Wes Thomas have youth, enthusiasm and between them a fair share and diversity of talent. The start of the act is a trifle slow because it is a long time before they get to all their long suit. When they get to the dancing and uke playing, it's duck soup.

One of the men, previously at the piano, unobtrusively, suddenly drops out, harmless if not like and panle is on. He plays melody harmony, trick chords, brass band imitations and several other things that the little Hawaiian instrument would never be suspected of producing. The other chap is a hard-working and agile hooper, excelling particularly in some rather unique floor bends and twists.

The act has appearance of both face and figure and can also step with plenty of vim. One dance with a snatch of South Sea Island movement is sizzling and the inevitable "Charleston" is well done this time.

The trio is a big-time possibility, not just now but before very long, if they keep at it. *Herb.*

WILLARD MACK and Co. (4)
"Kick In" (Comedy-Drama)
20 Mins.; Full Stage

Revival of the former Willard Mack vaudeville playlet elaborated into a full length legit. It played vaudeville 13 years ago and is as virile and topical today.

Mack's "Kick In," however, the reformed cannon, married to a straight dame, is as convincing as ever. The story anent the outwitting of the double crossing plain clothes copper who tries to double-cross the couple after they return a stolen necklace to him is unchanged.

The slang is modernized to fit local use and the comedy hok of Bessie (Beatrice Banyard) bristles with comedy cracks and similes. Chas. McCarthy as the dope-fend brother gave an accurate dramatic portrayal but was a bit too refined for such company. Joseph Sweeney, as Whip Fogarty, the body snatcher, was one hundred per cent, copper.

The sketch was enjoyed from opening to closing and proved a delightful deviation from the stereotyped run of vaudeville shows. More like it and plenty of them, in equally capable hands, would do much to relieve the tedium of the modern uninteresting layouts. *Con.*

LANE and GOLDEN
Comedy and Songs
12 Mins.; One American Roof

Two men in regulation business outfits in a comic routine slightly different though not always as funny as it might be. At the beginning is a comedy sketch of approach from the usual small-time methods noticeable but the unfortunate part is that the gags are not laughable or new enough in themselves. The straight part, one vocal solo, a super-sophisticated nasally delivered that didn't cause anything resembling enthusiasm. A double number at the finish was much better and came almost as a life-saver as the comedy talk had sagged badly towards the end. In this a neat harmony patter was particularly appreciated.

The comedian has stage presence and can handle his line but he needs funnier stuff in most places. The act was the most vulnerable spot of the first half bill and can only hope to play early three-day positions at present. *Herb.*

FANNY SIMPSON and CO. (2)
Comedy Song
12 Mins.; One American, Chicago

This titian haired miss from all appearances formerly was of Simpson and Dean. Her present turn is a fairly good one, and stands severe censoring. Assisted by a gray haired male pianist she inflicts several comedy numbers which failed to get over. One of the song titles under the other name would be suggestive.

The girl has no voice and her conception of putting over clever lyrics is not so forte. With a clemmer to feed her and her smart routine of acting they might round out a good double as any other mixed two-act could. The single in its present condition has very little possibilities. *Loop.*

JIM CARROLL
Monologist
14 Mins.; One Windsor, Chicago

Jim Carroll opens in overcoat and hat, going into a speech reminiscent of the Liberty Loan orators. Sans hat he comes out and goes into a short comedy song followed by a spiel on domestic joy with wheezes about brides' cooking, mother-in-laws, etc.

He has a nice little act that will be popular in the small towns. He could use a good finishing song, but apart from this he makes 'em laugh and is a good trouper. *Hal.*

GORDON and PIERCE
Comedy Skit
13 Mins.; One

Murray Gordon and Ben Pierce in dapper straight and character "old man" with a Billy K. Wells' vehicle. The best is derived when the straight goes into a rave about the girl's appearance. The blue handkerchief after the idea of the male objection to the color is planted. The mythical conversation and business makes for beaucoup laughs. The straight does a ballad and sells it although a bit off in his mannerisms. They next-to-closed bill on the Roof and are capable of faster company. *Abel.*

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ADVERTISING CURTAINS-DROPS-SCENERY

BILLS NEXT WEEK (NOV. 23)

(All houses open for the week with Monday matinee, when not otherwise indicated.)
The bills below are grouped in divisions according to booking office supplied from.
The manner in which the bills are printed does not denote the relative importance
of acts nor their program positions.

An asterisk (*) before name denotes act is doing new turn, or reappearing after
absence from vaudeville, or appearing in city where listed for the first time.

GERMANY

(For November)

(All bills listed below in Germany
are for the entire month of November.)

BERLIN

Green Wood & Vio
WINTERGARTEN
14 Treaps
"Broken Mirror"
Lily Singh
Rene's Midgits
4 Gallones
Jansen Jacobs
Le Casteln
N. Nislowes
Alberty Troupe
Chloro Gladiators
Nico & Martin

BRESLAU

Single Elephants
Barette
Rigoletto
Swanston Sisters
Andra & Theo

MUNICH

Nich Hayes
See Hee Chances
Kingtons
White Fuller Ballet
(Others to fill)

NUREMBERG

Prof Lightman
Torino
Leah Monkeys
Hansen Goldin
(Others to fill)

COLOGNE

Hadij Bambale
Mary Howe
3 Kaaths
Afra
Rula & Aris
Tate & Tate

HAMBURG

Original Sedate
Ballets
Lorch Femile
Tursly

CLOTHES MAKE THE MAN

BERNBERG

MAKES THE CLOTHES

1632 B'way, at 50th St., N. Y. City

KEITH-ALBEE CIRCUIT

NEW YORK CITY

Hippodrome

Cleddy Chris
Signor Priscoe Co
Kolin & Galletti
A. & Harold
Lillian Lettis
May Wirtch
Boyd Deater
Nora Hayes
Myra & Litter Bro
Keith's Palace
McDoni Bros
Roya & Maye Rev
Bill Robinson
The Commanders
Nan Halperin
(Others to fill)

Keith's Riverside
Will Mahoney
Jackson Girls
Mr & Mrs C. Briser
Reve
Joe Marks Co
Australian 3
Hayes Marsh & H
(Two to fill)

Keith's Bird St.
Hudnot St.
Joe & Vernon
Mollie Fuller Co
(Others to fill)

STAN VERA

HUGHES AND BURKE

Independent-Riley Bros

Keith-Albee-Lloyd H. Harrison

Rev Samuels
G Severo Co
(One to fill)

Moos' Broadway
Johnny Barry Co
McGee & Wirtch
Henry 2 Moore
George Price
Jana Friends
(Others to fill)

Moos' Coliseum
Al Herman
Patterson Art
Patterson & Clitter
Frankie Heath
(Two to fill)

2d half
Henry & Moore
Joe Lambie Co
(Others to fill)

Moos' Franklin
Cantor Rosenblatt
Wilson 2
Martinez & Martin
(Others to fill)

3d half
A. & F. Steadman
Al Herman

Paul Nolan
(Others to fill)

2d half
Patterson & Crier
(Others to fill)

Keith's Royal
Johnny Dove
Hart Gordon Co
Miller Payson
(Others to fill)

3d half
Booster
Owen McGivern
The Wager
Patterson & Nelson
(Two to fill)

Frederick's 15th St.
2d half (19-21)

Mollie Fuller Co
Calm
Glenn & Jenkins
Morin
(Two to fill)

1st half (12-15)

Russell & Marconi
Satter Payson
Burt & Lehman
Smeltzer Bros
(Others to fill)

2d half (19-21)

Paul Nolan
(Others to fill)

2d half
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WESTERN FOOTBALL

By Harry MacNamara

Western football's return to form last Saturday was almost as astounding as the amazing and totally unexpected aspects of the previous week. The return of fair weather, which meant fast fields, undoubtedly had more to do with getting the teams back into step and their proper places than anything else.

Dartmouth's massacre of Chicago was the outstanding feature of all that transpired in a football way out here last week. A Dartmouth victory over Stagg's men was not unexpected but it is doubtful if the most biased advocate of Eastern football thought the Green would achieve the crushing triumph it did in this battle.

Stagg's moth-eaten theory of "millions for defense, but not one man for a touchdown" was a total loss against Hawley's modern ideas. Hawley evidently has stolen some of the strategy that has made Rockne famous.

Hawley's Dartmouth aggression uncorrupted the most effective offense that has been seen in the West in recent years. Stagg's team was utterly defenseless against the bullet-like passes. "Swede" Oberlander hurried to all points of Stagg's field. Dartmouth unquestionably deserves to be ranked as the national champion this year. It is true that the Maroons had already been dragged in the mud by Penn and Illinois, but it must be remembered that Stagg held its opponents to 23 points in the six contests that preceded the Dartmouth game.

Four Big Ten teams, Penn and Kentucky, fell short by 10 points

will be benefited by what really amounted to a lull before the storm of the important battles of this week.

That "Little Brown Jug"

Just how much glory there remains to be had by winning the synthetic Big Ten championship and just who will have a right to participate in the annual argument over said glory will be determined at Ann Arbor Saturday when Minnesota and Michigan collide.

Certainly there will be more at stake in this traditional battle this year than that insignificant but highly important "Little Brown Jug." This historical old Jug, the spoil of victory in Gopher-Wolverine battles, is now possessed by Michigan. Minnesota has an excellent chance of "bringing home the Jug" this year, however.

Of course, both Michigan and Northwestern must figure on a Minnesota defeat to get into the scramble for the title. Minnesota by winning can claim the title with two victories, one tie and no defeats. The defeat at the hands of Notre Dame, a non-conference team, would then be the only sour note in the Gopher championship music. Minnesota will in all probability enter this game as the under dog, but this writer is inclined to believe that the Gophers are ripe for a knockout performance. For that reason the Gophers are favored to win in this all-important battle.

Northwestern, too, will not be the popular choice of the general public in its battle with the highly improved Notre Dame team.

The Wildcats have gained tre-

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PROBABLE FOOTBALL WINNERS AND PROPER ODDS SATURDAY, NOV. 21

By SID SILVERMAN

GAME	WINNER	ODDS
Harvard-Yale	Yale	7/5
Lafayette-Lehigh	Lafayette	8/5
Notre Dame-Northwestern	Northwestern	5/6

PROBABLE WESTERN WINNERS

By HARRY MACNAMARA

GAME	WINNER	ODDS
Minnesota-Michigan	Minnesota	2/3
Notre Dame-Northwestern	Northwestern	2/3
Wisconsin-Chicago	Wisconsin	Even
Illinois-Ohio State	Illinois	8/5
Purdue-Indiana	Purdue	3/2
Iowa-S. California	S. California	Even

Predictions based on fair weather.

In those six games of equaling Dartmouth's astounding total of 33 achieved in a single encounter. Truly this Green team possesses a tremendous wallop offensively.

Doc Spears' "Gophers"

Aside from Dartmouth's noteworthy victory, the most important development of Saturday's play was Minnesota's triumph over Iowa by the topheavy score of 33 to 0. Minnesota's victory was not surprising. It has taken no good. "Fat" Spears considerable time to get his bearings but he is evidently well on the way toward bringing the Gophers out of their football coma.

Spears introduced a new shift at Minnesota this year. The Gophers have been a little stronger in every start as the shift developed. The doctor's shift must be a decided success if the outcry of "illegal" can be taken as a criterion. Northwestern with Ralph "Moon" Baker back in the harness, beat Purdue. Northwestern was not expected to win by a huge score and it didn't. The Purple is in better condition right now than it has been at any previous time this season.

Michigan did not look impressive in its 10 to 0 victory, over Ohio State. The Buckeye stopped Fieldman's passing and kept the punt and a field goal was the margin of the Wolverine victory.

Wisconsin, Indiana, Illinois and Notre Dame had what amounted to two more than practice games last week. All four teams undoubtedly

menomous confidence through its victories over Michigan, Purdue and Indiana. The return of Baker has raised the morale of the team fully 50 per cent. Northwestern should beat Notre Dame, but it will be by a narrow margin.

Rockne, himself, predicted two defeats for his team at the outset of the season. The Army achieved one of them, and it looks like the Purple may be the team to get in the other wallop. Rockne's predictions have been notoriously correct in the past.

Chicago, demoralized by three successive upsets, will have plenty of trouble against Wisconsin. The Badgers had a soft day last Saturday against the Michigan Aggies. They are ready for this game and appear to be set to "take" the Maroons.

Illinois and Ohio will engage in a battle at Columbus that means absolutely nothing with the possible exception that it will mean the passing of the great "Red" Grange as a college athlete. Illinois should have enough left to win this contest.

Purdue stacks up entirely too long for Indiana, although Ingram's men can be expected to put up a spirited combat.

Southern California appears able to repulse whatever Iowa may have left to offer in their inter-sectional battle at Los Angeles. Howard Jones, former Iowa mentor, is coaching Southern California, and he certainly ought to know enough about the Hawks to put over a victory for his new team, especially after the Gopher riot of last week.

STAR JOCKEY DRUG ADDICT

Jos. H. Watkins, Colored, Curses Habit in Court

A pathetic sight was witnessed in West Side Court when Joseph H. Watkins, 22, Negro, erstwhile star jockey of Southern tracks, was held by Magistrate Weil for trial in Special Sessions on a charge of being a drug addict. He waived examination and said he hoped the justices in Special Sessions would permit him to take a cure. Watkins stated that he made his home at 221 South Street, Jamaica, L. I.

According to Detectives Patrick Monahan and Patrick Kirley of Dr. Simon's squad, who arrested Watkins, the former jockey told them he has been a drug addict for two years. He averred, they say, that he acquired the habit in Canada while riding. When arrested in Times square he had a small quantity of alleged heroin on him.

Watkins years ago made quite a record for winning mounts. His services were sought by the best horse owners. He was born in Tennessee and did most of his riding there. He said that he rode for Crockett and many others.

In his days of success, Watkins had an enviable wardrobe. His cravat and fingers used to glitter with sparkles. On the day of arraignment he appeared to be in want. He was downcast and cursed the day he acquired the habit.

Watkins threatened to resist to see that the Court would be notified of his intention, to stop using the drug. They told Magistrate Weil of Watkins' intentions. The Court stated that he could do everything to aid the jockey and made bail as light as possible.

FANS "STEAMED UP" OVER 6-DAY RACE

Looks Like Best of All Fields Will Ride—Goulet Drawing \$10,000

By JACK CONWAY

The sixth annual Six Day Race, starting one minute after midnight Saturday, Nov. 28, should surpass all the past events in the history of local cycling. Housed in the new Garden, 50th street and Eighth avenue, the annual "push" will include all of the old line stars and the cream of the youngsters, in addition to the pick of the foreigners.

Alf Goulet, after holding out, was signed last week. The king will get \$10,000 for his bit. His partner hasn't been announced. It's a good bet he will get Freddie Spencer, American sprint champ, as a mate. They figure to cop if paired.

Cecil Walker, all-around champ, will ride his first grand in America in this race. Walker has always ducked the six-day grind, but succumbed when offered heavy money. If he has the endurance he will be a strong factor.

Charley Winter and Paul Croley, amateur kids who turned pro for the Chicago grind and finished fifth, will be paired and should add plenty of color. Another team announced is Franco Corsetti and Reggie McNamara, the veteran six-day rider. Georgetti is the idol of the Italian fans. He finished second in one grind with Goulet but was forced out of the last year's event through injuries late in the week.

Several other foreigners, among them Bolognia, whom Goulet had as a passenger one year, are entered. Goulet won with Bolognia but rode the point sprint finishes alone, scoring 200 points.

The management will probably make an effort to get Goulet to ride with a foreigner, but it is doubtful if the veteran will consent to that arrangement. Goulet has been astride a bike for 13 years and though still one of the greatest long distance riders in the world must conserve his energy over a long

(Continued on page 48)

EASTERN FOOTBALL

By Sid Silverman

Princeton, Columbia, Pittsburgh and Harvard were the bombs the east exploded last Saturday, and the financial carnage must have been terrific. The Tiger triumph was not unexpected, and Pittsburgh was generally allotted a good chance, but who ever figured Harvard and Columbia to romp home?

A bit of sixties around and the assertiveness of Stafford at quarterback seems to have braced Harvard. Coupled with Yale's downfall the combination apparently nullifies all New Haven hopes of taking equal revenge for the 47-0 score which Cambridge has flaunted before the Blues for 10 years.

There is evidently something wrong up at West Point. How a team could deteriorate the way the Army has done since the Notre Dame game is beyond reasoning when the "inside" is not known. Notre Dame's subsequent scores do not make the Catholics appear as weaklings, and that the Cadets should be annihilated by Yale, have hard games with minor teams and finally succumb to Columbia smacks of something more than going "stale."

Lafayette should frolic against Lehigh this week, a college which has just cause to be demoralized, due to the death of its quarterback, and deserving much credit for playing out its schedule. Northwestern is picked to win the game principally because of "Moon" Baker and the tremendous battle it gave Michigan.

Princeton-Yale

Princeton swept a supposedly great Yale team completely off its feet last year. The game was won in the line, where practically every victory is accomplished, with the left side of the Blue forwards being particularly open to physical persuasion. The Tiger backs dove sliced through the Yale defense time and again for stupendous yardage when pre-game talk is considered. In fact, the big Blue team was made to look absolutely foolish at times. Slagle's brilliant 42 yard reverse gallop for Princeton's first touchdown was an outstanding achievement in broken field running for any season and on any field. The expert attack to his dodging and stepping before breaking clear was perceptible from the stands, for Slagle slowed down to almost nothing during the last 15 yards of his jaunt and seemed exhausted when falling across the goal line. It is probable that he twisted an ankle during the run, for he nursed it tenderly before the try for goal and was still limping the day after the game. Slagle was prominent all afternoon and every indication points to his leading next year's Princeton team, due to the great game he played against Yale and his personal popularity.

Lafayette played as a unit against Yale. The Tiger's teamwork was a sight for those who de-

light in watching a football machine operate the way it should. There is probably not a team in the east or west which comes out of a huddle as quick as Princeton. It was this which early upset Yale and kept them guessing. The Jersey-men were continually threatening during the first quarter with Dignan and Slagle tearing off gain after gain for which Gilligan was continually paying the way. It was also noticeable that the triple pass behind the line which Harvard broke up worked against the New Haven contingent, a tribute to the way the Tiger line was holding.

A young gale gave the team defending the north goal a tremendous advantage and it was this wind and a well placed kick by Dignan, which went out of bounds on Yale's three yard line, that paved the way for the Orange and Black's second score. It was here that Prendergast made his bow and ripped through until he had crossed the goal line. The last plunge, a fourth down, saw Prendergast go over the line at mid-air but he was pushed back so that he felt short of it. The referee called it as soon as he saw the ball beyond the chalk mark, which drew a squawk from both Kline and Captain Jones.

Slagle's Smartness

A Yale fumble resulted in the Tiger's last score which put the game in a tie. Orange and Black's second gave another great exhibition of how to knif through between guard and tackle. The third touchdown came in the third quarter and was the result of straight football. Leading up to this was a play on which Slagle not only outsmarted his opponents but his own team as well. Princeton had Yale on its nine-yard line when Wadsworth punted 43 yards up the field. A Yale man touched the ball down and walked away, whereupon Slagle grabbed it and flew to the 28 yard line before being stopped. The referee allowed the gain so the only supposition is that the ball had not been declared dead when the Tiger halfback picked it up. Whatever it was it was a smart play and had Slagle had anyone with him he would unquestionably have gone for a touchdown. The entire Ell eleven thought Slagle was off his nut when he started to run and only gave chase from habit.

Yale earned one score by catching Princeton asleep on a fake punt. It took on a fourth down which turned into a forward pass. This took the ball to the one yard line where Kline took it over after two attempts. The second quote of six points came in the last quarter and ended the game or less of a gift. Kline ran a Princeton kick-off, following the latter's final touchdown, back to midfield after which the same player lined a pass to Allen who dodged his way along the sides for 10 yards without serious impediment.

PROBABLE FIGHT WINNERS AND PROPER ODDS

By JACK CONWAY

WEDNESDAY, NOV. 18

NEW MANHATTAN SPORTING CLUB

BOUT	WINNER	ODDS
Ernie Jarvis vs. Willie Woods	Jarvis	7-5
Johnny Breslin vs. Joey Ross	Ross	even
Willie LaMorte vs. Jimmy Russo	LaMorte	5-6
Frankie Lombardo vs. Ed Ziegler	Lombardo	8-5

FRIDAY, NOV. 20

PIONEER CLUB

Eddie Huffman vs. Jack McVey	Huffman	even
Eddie Okun vs. Wolf Larson	Okun	2-1
George Courtney vs. Jimmy Roberts	Courtney	7-5

SATURDAY, NOV. 21

COMMONWEALTH CLUB

Bobby Burns vs. Johnny Kochansky	Burns	6-5
Pete Scarano vs. Danny Ross	Ross	even
Johnny Pincus vs. Tommy Lorenzo	Pincus	9-5

Selections, 393. Winners, 297. Losers, 52. Draws, 44.

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LITTLE THEATRES

The Brooklyn Heights Players will open their first repertory season with Hendrick Ibsen's "Doll House," Monday evening, Nov. 23. The Neighborhood Club, 1st Clark street, Brooklyn, will be the theatre. Subscription membership has been set at \$3 for a season of two plays, according to an announcement made by the board of managers. Bennett Kilpack is director. The other managers are: E. Bromley, E. Beamish, Bruce Bromley, C. H. Palmer, W. B. Palmer, and C. Cousins. The advisory board consists of Achmed Abdullah, Faith Baldwin, Dana Burnet, Frank Conroy, Mary Shaw, Nunnally Johnson, Arthur Pollock, Phyllis Povah and Cornelia Henshaw.

The first production this season of the Community Theatre Guild, Newark, N. J., was staged October 27, when Butcher's "The Hurricane" and O'Neill's "The Iceman Cometh" were given at the auditorium of the Y. M. & Y. W. H. A. building.

Richard Sheridan's "The School for Scandal" has been selected by the dramatic council of the University of Utah, as the variety play for the year. It is to be produced early this winter.

The Los Angeles Opera and Fine Arts Club presented three one-act plays at their club house Oct. 24. These consisted of "The Curtain Rises," by Ann Murray; "Present Day Courtship," by Roland Foxton; and "I Want to be 'Eppie,'" by Tipton L. Frasier.

The Fort Dodge (Ia.) Drama League opened its season Oct. 30 with the presentation of an Irish program with Synge's "Riders of the Sea" and Lady Gregory's "Spreading the News" as the one-acters. A program of Irish songs and melodies supplemented the bill.

"The Whole Town's Talking" will be the second production for the Little Theatre Society of Indianapolis, Nov. 17, at Masonic Temple. Past includes Murray Wickard, Arthur J. Bernalt, Gerald McShane, Mrs. Fred L. Pettiglow, Esther Jones, Marion Grieb, Mary Ennis, Mary Hovey and Clarence Wesner.

Graduates of the Hope High School at Providence are planning a vaudeville review for Dec. 5. Clarke Mays and William Burrows will direct the youngsters. More than 2,000 have been invited to try out.

The Play-Arts Guild of Belvidere have put their revue, "The Clashes Street Follies" into rehearsal and will offer it at their new playhouse on Nov. 25.

Cashmere Grotto of Elmira, N. Y., presented "In Love With Love," Vincent Lawrence comedy, in the Grotto Park Convention hall Oct. 13.

Elmira's other branch of Little Theatre activity, Community Players, presented "The Three Friends" Oct. 12.

The Potbotters, Los Angeles, at their Art Theatre presented Eugene O'Neill's play, "Beyond the Horizon." Those appearing in the principal roles are Theodore Warfield, Karl Marker, Kenneth Chryst and William Humphreys.

Charles J. Lammer is to direct the Ritz Players at their theatre, Fort Worth.

The Canton, O. Literary theatre will open its second season this month. Composed of Canton's leading amateur players, this organization experienced a successful season last year, presenting four plays.

"BAD BOOZE"—AN EXAMPLE

What "bad booze" can do is possibly set forth most strikingly in the case of Pauline, the hypnotist, and his associates at their trial in General Sessions in New York on a charge of felonious assault on a waiter.

The case went to the jury yesterday—the verdict was guilty. Judge Nott is to sentence Pauline and Jack Phillips, the two who were tried together, within a few days. Jack Chase, the other member of this trio, is said to have a separate trial.

All this because of a couple of bottles of bum \$2 gin!

Last season Pauline, after having been very much in the background as far as vaudeville goes for the past few years, was staging a comeback. He appeared at some of the big time houses out of town. Pauline had built up an act in which comedy predominated and with the close of the season he had every assurance he would get a route for the current season. Pauline had behaved himself of course and was on the way to reestablish himself as a reliable comedy turn.

Pauline went home to the farm in upper New York to rest, returning to New York during the early part of August to arrange for the opening of the act for the new season.

Then a couple of bottles of gin were ordered, and a couple more, and a couple more. Result: a row with a waiter in the room of a hotel and the waiter leaving by the window. Pauline and his two assistants with him were thrown in jail. They were held without bail and since August have remained in prison.

In court during the trial it was part of the defense that the men were inebriated and that they did not know what they were doing. But that didn't seem to affect the jury. Even if it had, it is doubtful if Pauline could have received a route for the balance of this season. He lost his chance to come back. Lost three months of his time in jail prior to the trial. Lost his home in the country, mortgaged to pay for his defense. And in addition he has lost his liberty.

Just because of bad booze.

And it could have happened with good booze if there is any good booze left.

INSIDE STUFF ON LEGIT

Since the start of the season a theatre school has been conducted at the quarters of Chorus Equity for the benefit of its members. The school does not pretend to turn out finished actresses, the aim being to instruct choristers in stage elements, principally elocution, so that they may take advantage of an opportunity to play parts. Grant Stewart, Equity official and well known actor, is conducting the classes, of which there are four weekly afternoon sessions. The school was conducted at the home of the chorists, and the school was held on the average a girl cannot do chorus work for more than five years. She loses her value after that and either drifts into other fields or enters another branch of the profession.

There are 43 girls in the school, each class being composed of 13, all of them being handled at one time in the limited space. The girls are required to pay a fee of 50 cents each, half of which goes to the Chorus Equity treasury.

The competition between the two companies playing "Hamlet" in town, one doing the play in the classical manner and the other using the modern dress idea, has shown vividly in the advertising columns. And Alex Woolcott, the downtown critic who lunches at the Algonquin, is most confounded.

Alex, it seems, wrote a notice of Walter Hampden's "Hamlet" in which he said that "there is none of this nonsense about muffs." Alex also reviewed the modern "Hamlet" production upon its opening, forgot all that he had said about the "nonsense in muffs," and penned a "rave" on the newer production.

Following the premiere of the modern "Hamlet," splash ads were placed in the papers and Alex Woolcott's raving notice led all the rest. But after the modern "Hamlet" had splashed in advertising, the Hampden company also advertised heavily, and Woolcott's notice condemning the idea of a "Hamlet" in modern clothes led the others.

Paul Gilmore, once a matinee idol, is now a wealthy resident of Tampa, Florida, and is rated one of the most successful realty operators on the west coast. His holdings include sites on Bay Shore boulevard, known as Tampa's "6th Avenue." Gilmore also owns the site of Anna Marie hotel which is to be joined to the Ringling development. It is said that when Gilmore toured Florida as an actor he bought real estate with his profits, intending to retire and live there. When the boom came he rapidly amassed a fortune.

The New York "Evening Graphic" (Macfadden) expose of the recent Beauty Contest at Atlantic City has brought a storm of protest out of Atlantic City. Hotel keepers down there through the civic bodies are said to have insisted that "The Graphic" be shut off, in fear that the local loss will be felt at the national event A. C. wants to see again in 1926. Ladies have been heard to demand the "Graphic" for the sake of apparently feels thoroughly secure. In one of the stories, "The Graphic" made mention of documentary evidence and this is believed to be in the form of checks that the paper somehow got hold of.

In New York the impression is that Daniel P. Conway, formerly special publicity exploiter for Earl Carroll's attractions, may be writing the story that carries the signature of K. G. West. The base of the tale is that Conway told it all to his caddy on the links at Atlantic City. The story goes into the job that procured the "Miss Coney Island" title for Katherine Ray of "Vanities." Miss Ray is no longer with "Vanities" nor is Conway with Carroll, both departures being figured as traceable to the serial in the "Graphic."

Before the Atlantic City Beauty finale to the various local contests Variety published that the A. C. affair was a scandal. This was generally repeated by many dailies, with many wiring Variety to send any inside stuff it had which it did not print. Variety didn't have anything it didn't print. It seldom has. Several of the inquiring papers, however, were advised not to quote too freely as Carroll was after publicity in the initial scheme and to give it to him or his show would be all he wanted. Earl not caring much how his show might get it. Variety also carried some stories following the decision for "Miss America," detailing the show experience of Fay Lanphier on the coast, as proof she was a "professional beauty." L. G. West, the show business expert, said: "Not much doubt but that Conway has made some enemies through the expose and they seem rather unscrupulous in their vain efforts to injure his standing."

No play has been selected for Helen Menken by David Belasco. It was understood she was placed under contract by the manager to play the lead in "Miss Lulu Belle," which will have Leonore Ulric as the star. It is stated, however, that Miss Menken's contract does not specify any particular play. It was in conversation with Belasco that the "Lulu Belle" show was mentioned.

INSIDE STUFF

ON PICTURES

The U. S. Supreme Court late yesterday (Tuesday) afternoon dismissed the appeal of the American Film Co. brought to test the constitutionality of the Connecticut law opposing the tax on motion picture films exhibited in that state. The action was taken on the motion of the parties in the suit and follows the decision against the film company as rendered by the lower courts. It is understood the appeal was dismissed following an understanding outside of the Supreme Court that revolves about the new administration in 1927, when the law will be wiped off the statutes. The identity of the American Film Co. is not disclosed from the appeal papers, but George W. Wickesham, former U. S. attorney-general, appeared for the film company.

O'Brien, Malnevsky & Driscoll, representing Gloria Swanson, claim their client received a raw deal in the contempt proceedings arising from the Janet Beecher Hoffman-Dr. Richard Hoffman matrimonial suit for the custody of their child. It was Arthur Butler Graham's idea, as counsel for Miss Beecher, to subpoena Miss Swanson on the very eve of her sailing for Europe Sept. 25. Miss Swanson had merely met Dr. Hoffman casually at the Famous Players' Long Island studio when he called professionally. It seemed a plan to link the careless motion picture angle as another reason for the father's alleged inability to take charge of the child. Miss Swanson was never really served, the doorman of the Park Chambers hotel, New York, upon seeing S. Alexander Cohen, the private detective, who alleged he served Miss Swanson, instructed two of his men to watch them, not fancying the appearance of the men. When one attempted to serve Miss Swanson, he was interrupted by another complication is that Miss Swanson, in order to be adjudicated in contempt of court, must first be served with an order to show cause. Cohen then had her served such order at a time when Miss Swanson was hostess at dinner in her hotel to her mother, Mrs. Adeline Burns, Maureen Cleary, her manager; James R. Quirk of "Photoplay" and others. They testified in support of that but Justice Ford decided for Cohen and fined Miss Swanson \$250 for contempt of court which she has paid and appealed. Cohen then served a \$25,000 damage suit on Miss Swanson alleging she had handled him roughly when attempting to serve her and also threatens a \$100,000 suit in objection to her testimony he had sworn falsely. The notice of appeal filed Friday will be argued Nov. 27.

During the last week the activities of J. A. Paley have been causing considerable stir in picture circles. No one seemingly has been able to ascertain exactly who the very busy Mr. Paley is. Over at the Tec-Art Studios they would like very much to find him, because of a check for \$485 he tendered for some screen tests being returned by the bank. Paley then first appeared at the Associated Exhibitors early last week when he introduced Oscar Price and Fred Epstein, the screen tests to "The Cat and the Canary," "The Mountain Man," "Demi-Monde," "Miss Marco Polo," "Varying Shore," "The Last Warning" and several other plays as well as an original story by Irving Cobb. He stated he was a big lumber man from the West and wanted to get into picture production. He had affiliations with the American Lumber Co. in Hoboken. He likewise stated he was building a large home for himself at Oyster Bay, L. I.

Next he was heard from at the Tec-Art Studios where he appeared with the members of the cast of "The Carolinian" and arranged to have tests made of them. He was going to have the screen tests made of that play and produce it with such members of the original cast as qualified in the tests. The bill for the tests was \$485 and he paid by check. Early this week Paley went to the Cosmopolitan Studio and informed Meyer Epstein, the manager, he had a contract to produce a series of productions for A. B. and had a personal friend of M. Price at the Cosmopolitan to make the pictures. Epstein called Price and was informed the latter knew nothing about the man except that he had called once and stated that he had the rights to a number of plays, and also informed Epstein of the Tec-Art Studio. The returned check up to yesterday. Tec-Art was still holding the returned check up to yesterday.

Though Rudolph Valentino did not meet his wife in New York last week, he had a long conference with her mother, Mrs. Hudnut. The press talk is reported to have been a purely social one with Valentino expressing no desire to meet his wife. Following the conversation Valentino inquired of Mrs. Hudnut whether or not divorce action had been instituted by his wife in Paris. Mrs. Hudnut informed him that no action had been taken but Valentino will make Paris his first stop on the trip to investigate.

It is said that he figures they are waiting to serve him with papers in the divorce action and that as soon as that is done Mrs. Valentino will return and get a decree. It is understood Valentino is perfectly willing to have her do so.

There is understood to be a deal on between Metro-Goldwyn and UFA in Germany whereby Lillian Gish will play Marguerite in the German production of "Faust," which F. W. Murnau is now making in Berlin? Emil Jennings will be the Menloist. Murnau will leave Germany following the completion of "Faust" to come to America. Gish wrote on the Fox list in California. William Fox has had him under contract since the showing of "The Last Laugh" in America.

Quinn Martin, picture reviewer of the New York "World," is reviewing for "Liberty." Martin modestly will contribute in "Liberty" for having discovered Harold Lloyd as a star possibility.

E. V. Richards, of First National, left for New Orleans after being around New York for a number of weeks. After three weeks south he will return to New York and First National's offices for a winter visit.

The stock selling campaign for the new Roxby theatre, New York, began last week when Howe, Snow and Bertles, brokers, placed on the market the Class A preferred stock, selling at \$40 and which carries one of the common stock for every three shares of Class A. There is no par on the preferred and 125,000 shares have been authorized. Of the common stock there will be 350,000 shares authorized, with equal numbers of each stock to be outstanding. The preferred stock is redeemable by the company at their option at \$50 per share and accrued dividend. Its dividends are exempt from the present normal income tax. Application will shortly be made to list the Class A stock and the common shares on the Curb Market in New York. In the circular letter which accompanied the printed prospectus, the brokers state that as the Roxby theatre is a new enterprise with no estimated record of earnings, the stock must be considered a speculative investment.

According to reports, Famous Players will enter the short-subject field for 1926-27. Plans have been made for a series of 26 two-reel and 26 one-reel comedies to be made. It is understood that the lincol Lloyd Corporation will make a bunch of this output without the use of Lloyd in the production.

"Smiling" Billy Mason from pictures, but who recently opened at the Club Dover and since closed, is cleaning up in Wall street. Mason has been playing pretty well and proving a belting profit since concluding his engagement with his wife at the Dover cafe.

With Constance Bennett leaving pictures through marrying young Phil Plant, she is also leaving a Metro-Goldwyn contract that gave her \$1,000 weekly.

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COSTUMES

MANY NATIONS REPRESENTED IN N. Y.'S POLYGLOT FOREIGN SHOWS

Neighborhoods Hold Several—Chinese, Armenian, Serbian and Ukrainian Among Entertainments —Yiddish Most Consistent Presenter

New York, theatrically, is as polyglot in its entertainment as in its racial admixtures. The greatest city in the world supplements its sobriquet as "the melting pot" in the many forms of entertainment, other than in English, it has to offer. It runs the gamut from Yiddish to Armenian and includes Chinese, Hungarian, German, Italian, Spanish, Polish, Serbian and Ukrainian.

The Slavonian tongues are of course only on special occasions to meet special community needs but as an individual group, the Yiddish theatre is the most consistent producer. In practically every borough of the metropolis a Yiddish stock holds forth.

Thusly, at the Liberty in the East New York section of Brooklyn, Alshonetzky's "Golden Soldier" is an opera which is selling four weeks in advance. The stock, headed by Michael Michalekso, the Dichtreicht-Barmore of the neighborhood. The Amphion in Brooklyn is another repertoire house, with Samson Gornberg and Celia Adler the stars in "Men and Hearts," stock the forefront of the week. The Yiddish theatre is strictly a week-end, hence the cut-rate attractions in box-office scales during the first three days of the week. This theatre, like almost all the others, offers "ladies free" as a lodestone, a variation on "two-for-one" idea.

Switching to the Bronx, the McKinley Square theatre on 169th street and Boston road, under Joseph Kessler's direction, has "A Father's Heart" with Mme. Henrietta and a new stock, headed by "Hamlet" in repertoire are the sub-attractions.

Al Shonetzky is creating a vogue in Joseph Rumshinsky, the Yiddish theatre's Rudolf Friml, and another opera from his piano, "The Gypsy Prince," is at the Grand Street theatre, downtown. The Max Gabel-Jennie Goldstein combination have a lease on the Peacock theatre with "What Will He Say," starring Mrs. Gabel (Miss Goldstein) in its eighth week, Gabel is starring the early part of the week in "The Street Girl."

Yiddish art theatre on Broadway at the Bayard Hotel, under Maurice Schwartz's direction is not faring particularly well. "The Air Man" and Romain Rolland's "Wolves" are the latest offerings, but the theatre's stock of people are not strong for migrating into the Gay Belt for their amusement. The scale is a bit too fancy here too, and the Hebrew Actors' Union restrictions are too heavy an overhead on Schwartz's enterprise so that at \$7,000 gross weekly he can't make money. That's big money for any Yiddish theatre.

Musical in Harlem
Samuel Rosenstein and Rosa Karp are heading a musical at the Lenox on 11th street and Lenox avenue: "Hearts for Sale" is at the Hickman theatre, 125th street. Satz heads a stock group at the Irving Place theatre (where also a German stock policy is offered twice weekly).

Kessler's Second Avenue theatre has a musical hit in "Molly Doolittle" by Rumshinsky, with Molly Picon starred. The latter is a Ghetto favorite and has also played Loeb vaudeville in the neighborhood home. The National Theatre, Broadway, has "Before the Wedding," and Aaron Leibold, a Yiddish theatrical luminary, is pencilled in for "Models of Love." English and Jewish vaudeville and pictures hold forth at the National Theatre, Broadway, with Joseph Schindler in "The Bronx Express" is appropriately spotted at the Bronx theatre on 180th street and Boston road, bearing his name. The Lyric, Brooklyn, with "An Eye for an Eye," co-starring Frances Adler and Joseph Schindler, completes the Yiddish line-up.

Maria Buzzi, who came to attention when presenting "Rain" in

It Could Happen

Chicago, Nov. 17. A wise crack said to have broken up the Chicago Theatre Managers' Association meeting was that in the event there was a central ticket office what would happen to the poor customer who asked: "What is the best show in town and give me two tickets?"

KLAW'S COUNTERCLAIM DISMISSED ON APPEAL

Appellate Division Upholds Lower Court in Stockholders' Action Against Erlanger

Marc Klaw suffered another setback Friday when the Appellate Division of the New York Supreme Court upheld a previous ruling dismissing his complaint against A. L. Erlanger and the Forax Theatre Co. Klaw sued on behalf of himself and other stockholders in the Forax Co., which had the lease on the Galety theatre, New York.

Klaw sought to make Erlanger accountable for his conduct whereby the sole assets of the Forax Theatre Co. were destroyed, allegedly, this marking another chapter in the manifold legal proceedings between the heads of the former K. & E. companies.

It dates back to when the Galety was leased from 1907 for 10 years with the lease renewed for a similar period in 1917. Klaw and Erlanger were the officers and, with Mortimer Fishel and Ferdinand W. Pinner, their former attorneys, completed the directorate.

The Galety lease was for \$43,750 annually with a clause permitting this cancellation upon six months' notice if the property were sold. It was thus cancelled Dec. 31, 1921, when the Cleveland Realty Corp. bought and leased it in turn to the Brill (Eringer-Dillingham) theatre Corp. at \$70,000 a year. All this happened while Klaw was in Europe. Justice Joseph M. Proskauer ruled that Klaw had no cause for complaint, the decision being affirmed by the higher court.

Some figures on the net earnings on the Galety are part of Klaw's papers, filed through Clarence J. Shearn's firm, Shearn & Hara. Starting from 1915 the earnings were \$2,545.53; in 1914, the low net was \$75.11; 1918, \$4,601.09 loss, but thereafter the earnings picked up. In 1919 and 1920, net earnings were \$97,000 each; \$137,979.93 in 1921. Of these amounts Klaw and Erlanger evenly divided the following sums as salaries: \$47,500 in 1919; \$30,000 in 1920 and 1921; \$2,500 in 1922.

Can't Locate Play For Julian Eltinge

Six scripts forwarded to Julian Eltinge by the A. H. Woods office have been returned by Mr. Eltinge as unsuitable. Eltinge informed the producer the plays too closely resembled his previous shows, such as "Fascinating Widow," or else they were of the "Charley's Aunt" sort. Eltinge is reported having advised Mr. Woods that if he did again go out in a play he wished to do so under Broadway management, and that if a script to his liking can be found, he will accept it for a starring tour.

Eltinge has resumed his tour as a special drawing attraction in the large picture houses.

Egan's School Children Played "White Collars"

Los Angeles, Nov. 17. With "White Collars" in its 95th week, at Egan's Little, Frank Egan took the children in his dramatic school give a performance of the play last Sunday afternoon.

Edward N. Wallack supervised the performance presented by Ruth Snyder, George Neff, Marjorie Goodspeed, Edward Chester, Charlotte Warton, Robert and Jean Andrews.

Rehearsing "Shanghai Gesture"
"Shanghai Gesture," with Mrs. Leslie Carter, going into rehearsal at Egan's Little, under the direction of Guthrie McClintick with A. H. Woods sponsoring the production. It will get under way at the Lyric, Philadelphia, December 1.

BUFFALO PAPERS HOLD OUT ON SHUBERT PRESS

Three Local Papers Reported Peeved—Offered Connors Balcony Seats

Buffalo, Nov. 17. Discrimination on the part of the management of the Shubert-Tock theatre in favor of the Buffalo "Evening News" and against other newspapers in the location of press tickets has resulted in the practical boycotting of the house by the local "Daily Star," also the "Courier," with the "Evening Times" also mentioned in the same connection.

The situation is reported to have arisen as a result of the visit to the theatre of William J. Connors, Jr., owner of the "Star" and the "Courier," with the box office said to have offered the publisher, under instructions, seats in the balcony.

As a result orders were issued by Connors that on account of the attitude of the theatre no space beside that actually paid for was to be given to the house.

It is noticeable that the "Courier" (morning) has been slamming the attractions at the house for the past few weeks.

The situation has been growing acute, inasmuch as the dailies mentioned have refused space for advance press notices, with the advance men now showing coming into the house burning up the wires into New York relative to the situation.

The matter is reported to have called for the presence of a special Shubert representative from New York in an effort to iron out the difficulty.

LOSES ALL HER TEETH

Taxi Knocks Down Anna Ludmilla and Companion

Chicago, Nov. 17. Two members of the "Greenwich Follies," Anna Ludmilla and Terence Kennedy were seriously injured Saturday when a taxi knocked them down while crossing the street. Both were removed to the Columbus Hospital where it was revealed that Miss Ludmilla had all of her teeth knocked out and her lower lip severely cut. Kennedy was able to walk home with a stitches put in his leg. A chorister temporarily is replacing Miss Ludmilla who was the featured dancer.

Hospital authorities claim it will be months before the dancer is able to resume her role.

Charlot Revue Revised Changes and Substitutions

Several additions of skits and numbers were made to the "Charlot Revue" at the Selwyn at subsequent performances following the premiere last week. The perambulator number, which attracted favorable attention the opening night, was missed later in the week, but is not out of the show. It will lead half cast with a burlesque of American ragtime songs alternating for the balance of the week. The idea is to give the performance a change of pace. Beatrice Lillie and Gertrude Lawrence feature both numbers.

Mender of Dreams, a production number, is out, also "Cook's Tour" and "Mouse." The latter has been replaced by "Count Six," while a new skit, "Mrs. Jones," has supplanted "Cook's Tour." A new version of "Incredible Happenings" is also going in this week. Miss Lillie's burlesque ballet has been somewhat shortened.

The English revue started off with a bang, and \$250,000, it was leading the list in arena demand this week. The brokers have guaranteed a 12 weeks' buy at \$15,000 weekly for a total of \$180,000, while an additional \$70,000 was taken in at the box office before the show opened.

"Smile" in London

Harry Foster called for the English Stock taking notes on the London production of "Whispering Smiles," closed at the Central Saturday. The musical comedy will be produced in London by Foster in association with William Morris. The show was produced in Philadelphia by J. L. Beury and ran through the summer there, though its Broadway engagement was not a success.

GAMBLING FOR JOBS FROM RADIO

Equity Member Groups' Chances of "Discovery"

What is considered the height of optimism is being displayed by two groups of players comprising radio stocks and working on a co-operative basis broadcasting from WRNY weekly. The groups are reported gambling upon the chances of being taken up by some national advertiser later and receiving remuneration from whomsoever may "discover."

Both companies comprise Equity members. Equity has previously ruled that regularly employed companies required to broadcast must be compensated one-eighth of their weekly recompense for the performances before the "make." This has been rigidly enforced.

Despite the ruling for regularly employed cast and Equity has jurisdiction over the radio stocks since those employed have agreed to the gambling angle.

The stocks have been operating for several weeks and with neither stamped with offers from national advertisers. They are still broadcasting also still hoping to be "discovered."

Edith Cartwright Trying To Get Rid of Husband

Chicago, Nov. 17. Edith Cartwright-Steffens, chorus girl, has filed suit for divorce from Alfred H. Steffens, son of a wealthy coal dealer.

The bill, filed by Attorney Ben Ehrlich, cites that Al deserted his bride in 1922 shortly after she had him arrested and jailed in Minneapolis for striking her.

Mrs. Steffens is asking the court to award her \$100 weekly alimony.

CASTING AGENTS AS "ANGEL FINDERS"

With more direct casting this season and with casting agents merely getting the crumbs of the producer's business the agents have turned to promotions.

The new racket places them in the category of "angel finders" through locating backing for proposed productions. Several promotions are under way with many spotted for special matinee series. The agent receives a flat commission of 10 percent on gross and has the money he interests, besides his usual fee from casting and also a cut-in from the author's royalty.

Americans in Montreal

Harriet Rempel, recently returned from abroad, has taken over the lease of the Orpheum, Montreal, and who is the first American stock company there.

A French stock group is now holding forth at the Orpheum.

Miss Rempel's lease is for a 26-week period, ending April 4. She will play the Orpheum for several weeks, an American company in support, presenting American plays.

\$4,000 Rent for Little

Druce and Street, have renewed their option on the Little theatre for four weeks following the ending of "The School for Scandal." They will pay \$4,000 weekly for the theatre, an exceptional amount for so small a house.

"Master of the Inn," a new play by Mrs. Catherine Schuchman Gushkin, is the stage and will go into production. It is understood Mrs. Inaull, starring in it and who financed "The School for Scandal," is not interested in the new play.

Sidney Toler Deserting Stage

Sidney Toler, the actor who has appeared with DeLozo productions for the past five years, has decided to leave the stage and will go shortly to California to enter the secret department of Warner Brothers.

\$30,000 PAID OUT FOR "STRANDS"

Equity's Bond Rule Made Much Use of

More than \$30,000 in "strand" insurance has been paid out this season and last by Equity, made possible through the posting of bond rule with independent managers not affiliated with the Managers' Protective Association. The amounts totaling the above were paid from bond money covering two weeks' salary perforce posted under Equity's regulation.

Equity has been trying to counteract the commonwealth "out" that many short roll producers use to get their shows going. Although the organization has no mandatory rules against actors working without a set salary, they are doing out to get to discourage the practice.

Aiston Estate Not Dropping Golden Case

Although the \$250,000 copyright infringement suit by the Arthur Aiston estate against the Winchell Smith and John L. Golden was dismissed by Judge Bondy in the Federal District Court of New York last week, the action will not be dropped. The dismissal was said to prejudice to the plaintiffs' cause, who will continue prosecuting, through Nathan Vidaver, when the necessary witnesses are ready.

The late Arthur C. Aiston started suit against Smith and Golden as producers of "Lightnin'" and Frank Bacon as co-author and star in the same play. It was alleged that "Lightnin'" was a pirated version of "Tennessee's Partner," written by Aiston as a vaudeville sketch and played by Bacon long before "Lightnin'" was produced. With Bacon's death and the plaintiff's death shortly after, things were made difficult for Mrs. Asta Aiston (the former Esther Williams of legit), who is continuing the action as executrix of her husband's estate. When the matter was called for trial, Mr. Vidaver moved for an adjournment but the case was ready for trial—hence the motion was denied and the complexity of the case without prejudice to the Aiston estate to reopen prosecution.

"Sunshine Sammy" Showing, Sans Sunshine Sammy

An all-colored show, at present called "Sunshine Sammy," is in rehearsal at Commodore Hotel, 252 West 138th street, New York. The show, a three-act musical, will not have little Ernest Morrison, who gained the film sobriquet of "Sunshine Sammy" through the silent film comedies. It was originally planned to have him as the star but the demands of the boy's father for 50 per cent of the gross and 30 per cent of the net called off the show. The show is the joint work of the colored writers, James Johnson, Cecil Mack and Jesse Shippey.

Among some of the principals are Harbach Ringold, Margaret Majors and Raymond DeMund. At present Sunshine Sammy Morrison is playing vaudeville dates. The Johnson-Mack-Shippey show is expected to open in about three weeks.

Hoskins' Shows Called In

Chicago, Nov. 17. It is understood that all the traveling shows of the late Jack Hoskins have been called in, pending the adjustment of his estate. These include numbers "Mutt and Jeff" shows, a colored musical, "Shufflin' Sam From Alabama" just out this season, and some other properties. In all Hoskins is said to have had eight troupes touring the sticks, principally in the south.

Hoskins was killed a fortnight ago in a railroad wreck. He divided his time chiefly between Dallas and Kansas City.

Calif. Rights to "Kosher Kitty" Jack Gottlieb has bought the California rights to "Kosher Kitty Kelly" from Leon De Costa and will present it in San Francisco in December. A "K.K.K." show is being sent for the road also.

Willing to Pay To Examine Critic

Alexander Woolcott appears to have started something through his Sunday column in the World when he said a lengthy and caustic comment on Channing Pollock and the latter's drama, "The Enemy."

Referring to the author as "Brother Pollock" and averring any altruistic intent in the writing of the play, Woolcott opined that "The Enemy" would pile up profits as did Pollock's "The Fool." Alex estimated, "Pollock made \$75,000 out of 'The Fool.'" As a matter of fact the author did get about \$300,000, one-third of his interest, however, having been turned over to his wife.

Since Woolcott's diatribe, Pollock has received a number of letters in which the critics attitude is condemned and the author further received a vote of confidence from several associations of clergymen. The author retorted to reply to Woolcott's attack. Caruthers Ewing, of the law firm of Ewing & Voorhees, took up the cudgels for Pollock, writing a six-page letter to the critic. Copies were sent to the managing editor of the paper and the author.

Ewing stated that every bit of his letter is libelous for which he is ready to take responsibility. He proposed in it that he would give \$1,000 to any charity the critic named, for the privilege of cross-examining Woolcott for one hour.

Makes Plagiarism Claim Against Pollock's 'Enemy'

Harold Sherman, playwright and author, is making the claim that Channing Pollock's "The Enemy" is a lift from a piece which he wrote. He has engaged Rosenthal and Altman to handle his interests in the play.

Sherman claims that through John Pollock he had the play delivered to Channing Pollock, who was to read it and suggest alterations. Channing Pollock, he states, had the play for six weeks and then returned it. Rosenthal and Altman are also the attorneys for A. P. Waxman, who is making a claim that Pollock lifted a play of his and incorporated much of it in "The Fool."

B'way's Newest Little Theatre Opening in Feb.

The first little theatre constructed on Broadway in a decade is nearing completion. It is located next to the Claridge on 44th street, the site being that which formerly spotted Honest John Kelly's gambling establishment.

The house will seat 300 and the estimated operating cost indicates a gross of \$6,000 weekly will be required to break even. The new little theatre is to be operated by J. Scholl and W. J. Pearlman, who are due to open it in February. It is being built by Ed Margolies in conjunction with an office building which will include a number of studio apartments. The annual rent is \$25,000.

"Open House" Comes In

"The Open House," written by Samuel Ruskin Golding, the attorney-playwright, was brought back from Detroit Monday after out for three weeks. The show, with some changes, is reported booked for the Selwyn, Chicago.

Salaries, save that of the star, Helen MacKellar, were reported unpaid at Equity's offices. Golding claims he has the privilege of rehearsing this week because of not having consumed the allotted rehearsal time originally.

ONE "GLORY" CALLED IN

The "C" company of "What Price Glory" was called in from the Pennsylvania one-nighters and the show was routed south and would conflict with time booked for one of the cast in "Glory" in the Southwest. Business in the smaller stands, however, was reported poor.

CHANINS OPERATING OWN HOUSES

The two new theatres nearing completion on West 47th street will be operated as independent houses by the Chanin brothers, the builders. A similar policy will apply to two other houses which the Chanins will construct along with a hotel on the east side of 8th avenue between 44th and 45th streets and a legitimate house adjoining the Roxy at 51st street and 7th avenue.

No tie-up of the Chanin theatres has been made with the Shuberts nor A. L. Erlanger. Originally the builders were affiliated with the Shuberts, who have Chanin's 46th street under lease. The Shuberts are alleged to have withheld the rent because of supposed differences in the building specifications for the house. The matter is still to be adjusted.

When about to start building the 47th street houses the builders declared they would build on a basis of 18 per cent on the investment. Upon perceiving the profit possibilities, as indicated in the earnings of the 46th street house, they decided to operate themselves.

Harry Kline has been appointed general manager of the Chanin theatre interests. Both houses are near 8th avenue. The house on the north side of the street will have a capacity of nearly 900 and is expected to open early in December. The capacity of the theatre on the southern side will accommodate 1,200 persons and is expected to open Jan. 1.

Wiss Connor, treasurer of the Little, will be in charge of the Chanin box offices.

Jaffe Donates \$150,000 To Maurice Schwartz

Louis Jaffe has donated \$150,000 toward the structure and is supervising the building of the new Jewish Art Theatre for Maurice Schwartz. Jaffe is also producing a picture in which Schwartz is starring, the film to be called "Broken Hearts."

Jaffe's sole purpose in backing the project is that he is an intense admirer of Schwartz. It is said that Jaffe has also helped the famous Yiddish actor keep his company together by playing them at the B'way during the construction period of the new playhouse at Second Avenue and 12th Street.

Cleveland Bookings

Cleveland, Nov. 17. Some idea as to the legit entertainment local theatregoers are to receive this winter is found in announcements made last week by the managements of the Hanna and Ohio theatres.

"No, No, Nanette," now in its second week at the Ohio got \$24,000 in to date. Next week, to "The Kick-Off." Grantland Rice's new show, "Right behind the 'Kick-Off' comes Ziegfeld's Follies for a week's run. "The Harem" is next in line, having been booked for the first week in December. The following week is to be given over to "Ladies of the Evening," another Belasco production.

Then comes "Seventh Heaven" for the final two weeks in 1925. The first play of the new year will be "Stepping Stones," booked to hold the boards two weeks and end by "The Grub Bag," also booked for two weeks. Over at the Hanna "Naughty Riquette" begins a week's run Nov. 22. "Some Day" follows.

Two New

Two players in the cast of "Naughty Cinderella" at the Lyceum are new to the stage. One is Nat Pendleton, crack wrestler. The other is Adele Windsor, in private life Mrs. Donald Galaher. Miss Windsor's only known previous stage appearance was in the stock presentation of "The Fool" at Union Hill, N. J. Free time who is attracting attention in a minor part, was in grand opera. He last sang Wotan in the Wagnerian "Ring" at the Metropolitan. Miss Windsor is said to be of a titled Italian family.

Shows in Rehearsal

(AND WHERE)

"Merchants of Glory" (Theatre Guild Guild, (Jones & Green), 45th St. "Chivalry" (Joa. Shea), 114th St. Institute

"Romany Rigo" (Maurice Samuels), Cherry Lane Playhouse.

"The Fountain" (Provincetown Productions), Greenwich Village.

"So That's That" (Joseph Byron Totten), Bryant Hall.

"Cousin Sonya" (Marguerita Sylva), Hallett Institute.

"The Day Lady" (Richard Herndon), Belmont.

2 GOING OUT

Two shows are definitely slated to leave Broadway Saturday, "The Kiss in the Taxi," and "The Carolinian."

"The Kiss in the Taxi," produced by A. H. Woods, will go to Chicago for the Bijou. Its Broadway engagement started at the Ritz and lasted 13 weeks. Takings were not exceptional, averaging \$9,000 for the first six weeks, with the pace about \$5,000 for the remainder of the time. It is claimed the show made money but the possibility of bigger profits on tour sends it out.

KISS IN A TAXI

Opened Aug. 25, "Kiss in a Taxi" (Atkinson) found its footing in briskness but others were favorably though without enthusiasm.

"Mirrors" (Lait) predicted a dozen weeks or so.

"The Carolinian," produced by Charles L. Wagner, stops at the Sam H. Harris Saturday after a three weeks' stay. The attraction has a large cast. It failed to show any strength, the indicated pace being about \$7,500.

THE CAROLINIAN

Opened Nov. 2, Caught chiefly by second-string men and a few openings. Of the regulars Osborn, "Eve, World" seemed disposed to try it kindly while Coleman, "Mirrors" thought it lacked grace, rhythm and pace among other things.

In addition, "Philly," an operetta staged at the Cherry Lane, Greenwich Village, will close at the end of the week.

FUTURE OPENINGS

"Deuces Wild"

A farce by Norman Houston, Will reach production next month with a new producing group.

"Move On"

Comedy by Charles Hoyt has gone into rehearsal under direction of Austin Yargo, who is coming out of town in three weeks and comes to a New York house two weeks later. Edward Miller, publisher of the Metropolitan Guide, is producer.

"Heart of Bohemia"

Musical play by George Graff, Jr., and Bert Grant, will reach production early in January via a new producing firm. The locale of the piece is laid in Greenwich Village.

"Made" Moving to Roof

M. H. Gulesian, co-author and producer of "Made in America," has secured the Frolic, atop the New Amsterdam, and will move there from the Ritz Monday.

It is the third house for the attraction, which opened at the Cort. Three matinees weekly will be the policy in the roof house.

The arrangement for the Frolic is said to be for the season, though Gulesian has the right to vacate upon giving four weeks' notice. "Made in America" is a cut rate show, its average weekly takings have approximated \$5,000.

EDNA HIBBARD SETTLES

St. Louis, Nov. 17. Edna Hibbard had her salary atatched with "Ladies of the Evening" at the American here last week to satisfy a \$100 judgment in favor of Jenie Jacobs for managerial services rendered. The judgment was paid by Miss Hibbard.

OOD PROBLEM

Actor Rehearsed Twice With Two Companies of Same Show

A peculiar problem was placed before Equity's Council last week. It is a question of an actor's rights under the standard contract with the situation arising through a producer sending a number of companies of the same show on tour. An actor sought for a ruling after he had started rehearsing on different times, in two different companies of the same attraction but under the same management and director.

The actor rehearsed three days with one company and was dismissed. He was then called by the director to rehearse in another company being readied for the road. On the 10th day he was again dismissed.

The contract defines a probationary period of seven days for a drama and 10 days for a musical attraction. The actor contended he had really rehearsed 13 days and was entitled to two weeks salary.

The council decided the claim was a just one and should be arbitrated. It was believed the director was not at all averse to the actor's capabilities, as indicated by his having called the actor a second time and that it was a different company hardly relieved the manager of his salary obligation. It was further pointed out that the actor might have been called for a third or fourth company and then let out, probably rehearsing a fourth or fifth company. The actor was rated as a different attraction the manager would have wasted the actor's time without compensation. It was argued that the actor should have protected himself by securing a run of the play contract when recalled. However, the actor felt secure he would be given the berth for the season.

Anthony Riccardi Posted As "Unfair" by Equity

Anthony Riccardi, known professionally as Richard Anthony, is the latest addition to the list of "unfair" managers at Equity. Salary claims due players who had appeared in Riccardi's production of "The Flower of Heaven," which collapsed after one week at the Cooper Square Playhouse, New York, in September precipitated the action.

Riccardi had taken over the downtown playhouse and under contract had a reputation for putting it in shape as an experimental theatre. A bond covering two weeks' salaries for the original cast of players had been posted with Equity after some complaints, but additional members were later added and with no additional bond money put up.

When the company closed and the claims were filed, Equity found the bond insufficient to cover only to liquidate 80 per cent of the outstanding obligations. Riccardi promised the other 20 per cent. When it was not forthcoming Equity threatened to sue and Riccardi will resort to civil suit to collect.

Des Moines Censor Body Ruling on All Shows

Des Moines, Ia., Nov. 17. The city council has authorized a theatre commission with power to censor all productions, whether of the state or foreign, and will report to the police department of the responsibility.

The commission is the result of the recent agitation over the burning of the "Ladies of the Evening" of three citizens to be appointed by the mayor. They will serve without compensation and are authorized to enter all theatres where shows are presented for the public.

CHERRY LANE LEASE

A question as to the lease of the Cherry Lane Playhouse has caused William S. Rainey, director of the theatre, to state that Maurice V. Samuels' "Drift" (previously titled "Romany Rigo") was produced under the direction of Romantic Plays, Inc., in which Leo Friedman, the WMCA radio sales manager, is financially interested.

Leo Friedman, Inc., has been sending out publicity that Joe Byron Totten's play, "So That's That," starring Charles Gilpin, is slated for Dec. 8, which is denied.

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same can be accepted as others might suggest. 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 (183d week). Hit is increased by several fresh attractions last two weeks, but run record maker continues "in the money," last week business generally again dropped under previous going, though "Abie" got \$12,000.

"Accused," Delacoe (8th week). Will probably run until the holidays for serious play has done rather well with takings around \$12,000 week.

"Antonia," Empire (5th week). Started to build after second week, last week seeing business actually \$12,000; if trade continues to build Maria Thaulow attraction may make run of 10 weeks.

"American Born," Hudson (1st week). Fig. good until first week, but good business because of George M. Cohan in cast; clicking around \$14,000 weekly; may have as opened through season in Four Cohans, Chicago (R. meryer Cohan's Grand; being rebuilt).

"Applesauce," Ambassador (8th week). Wins reported making money. Broadway showing not duplicate of Chicago engagement last season when pace credited to have reached \$14,000; getting around \$8,000.

"Arms and the Man," 49th St. (10th week). Caught on so well Theatre Guild is placing new plays in Klaw; takings for this one claimed about \$10,000; strong box in small house.

"Artists and Models," Winter Garden (22d week). Led list through summer and until "Sunny" arrived looks good for making the season with last week estimated at \$35,000, or bit under.

"Big Boy," 44th St. (1st week). Another two weeks for which one who takes show on tour with Chicago net run stand; probably may have remained through season; eased off like most others lately; estimated \$24,500.

"Butter and Egg Man," Longacre (9th week). Netting to pull excellent trade on lower floor; with balcony trade variable; takings last week about \$12,000; healthy pace.

"Candida," Comedy (2d week). (return engagement). Came back as first gap and has one week more here. Actors' Theatre will offer second production of season, "The Night of Nov. 30," "Candida" goes to Plymouth, Boston.

"Captain Jinks," Beck (11th week). Indications are for continuance through winter; business has climbed in last four weeks and seems set at pace of \$20,500.

"Charlotte's Revue," Selwyn (2d week). Brilliant opening according to London review; while in need of routine, show undoubtedly excellent entertainment; first premiere first week (eight performances because of added Friday matinee) grossed \$33,000; seasonal for show of kind.

"Cradle Snatchers," Music Box (11th week). One of several successful which make look like great season for Sam H. Harris; got more than \$21,500 last week; when extra performances play; netting much more than its than any "Music Box Revue" here.

"Craig's Wife," Morosco (6th week). Confident this drama will make run; started climbing after first three weeks and pace of \$12,500 good as extra performance in election week; should make run of 10.

"Dearest Enemy," Knickerbocker (10th week). While this well rated musical has not drawn big money it seems able to better even break; \$14,000.

"Easy Come, Easy Go," Cohan 4th (4th week). Netting \$13,000 or more last week, sounds like good money for farce comedy, though capacity at scale is between \$10,000 and \$20,000; eased off after election week.

"Florida Girl," Lyric (3d week). Mentioned last week as playing the Carroll—Earl Carroll produced it; second week about \$13,000; probably under top line.

"The Cocoanuts," Marx Brothers (in Dec. 1; "Florida Girl" may find another house).

"Garick Gaieties," Garrick (24th week). Little revue scored success with aid of unusual conditions; company co-operative and average \$7,000 weekly gross quite profitable both ways.

"Gay Paree," Shubert (14th week). Reported moving to another theatre after few weeks since house will get "Frasquita" with Gerald Farrer; "Paree" probably \$20,000, which may turn profit.

"Hamlet," Hampden (7th week). Maintained draw though not claimed doing exceptional business; other version of "Hamlet" not affecting this one.

"Hamlet," Booth (2d week). Pre-

sentation in modern dress; highly liked by press but drew very little trade after premiere and estimated not over \$6,000 first week; may run four weeks.

"In the Garden," Plymouth (1st week). Arthur Hopkins' third production this season; stars Laurette Taylor; town not so far favorable; opened Monday.

"Is Zat So?" Chanh's 46th St. (4th week). All intention of carrying on through winter; last week finished up at \$12,500—good money; will be moved to another house when "Greenwich Village Follies" arrives about Christmas.

"Kosher Kitty Kelly," Daly's 63d St. (5th week) (second engagement). Certainly doing well for a repeat act; "Greenwich Village Follies" arrives about Christmas.

"Laff That Off," Wallick's (3d week). May build this one up but first two weeks moderate; gross estimated under \$5,000.

"Louie the 14th," Cosmopolitan (38th week). Breaking even or making slight profit at \$22,000 weekly; last week business of summer downtown; cut rates big factor but trade profitable; \$7,000 to next week.

"Made in America," Ritz (6th week). After first week, producer determined to keep show going; last week again \$5,000 with plenty of cut rates; "Young Blood" follows next week.

"Merry Merry," Vanderbilt (9th week). Making some money but business not anticipated; around \$11,000 last week; expected to open until first of year but may stick through winter.

"New York City," Jockey (4d week). Irena Bordoni show immediately indicated smart draw and good agency goes; last week \$14,000 or more; favorable for successful engagement.

"No, No, Nanette," Globe (10th week). Frazer's gold mine started at capacity on Broadway and has not wavered; should go through season on general success of performance; \$35,500 and more.

"Outside Looking In," 39th St. (11th week). Hobby comedy getting better money up town than in village because of location and capacity; has not shown special strength on Broadway; about \$7,500, however, profitable both ways.

"Princess Flavia," Century (3d week). Good excellent opera and indications are for big business; rated between \$30,000 and \$35,000 last week but house can gross over \$50,000 at \$5.00 each.

"Rose-Marie," Imperial (64th week). Longest run musical on list; together with road company attraction has made million for Arthur Hammerstein to date; still grossing here at \$24,000.

"School for Scandal," Little (5th week). Attracted little attention and due to be succeeded by new attraction; season; estimated paid \$4,000; house under rental for eight weeks.

"Solid Ivins," Central (1st week). Comedy of baseball, which tried out several weeks; booking unusual for this house, principally used for pictures and musical comedies.

"Stolen Fruit," Elling (6th week). Was averaging \$11,000 weekly but tumbled last week with gross approximating \$8,000; listed to remain another month.

"Student Prince," Johnson's (51st week). Moscow Art Musical Studio will open here Dec. 14, 1925; moving to 44th Street. Approximately \$22,000.

"Sunny," New Amsterdam (9th week). Broadway's leader; demand so strong season's run should be accomplished; standees for all performances with weekly gross \$10,000.

"The Carolinian," Sam H. Harris (3rd week). Final week; mediocre first two weeks and costume play did not figure to last; takings estimated at \$7,500; "The Deacon," playing Boston under title of "Wicked" next week.

"The Enemy," Times Square (5th week). Getting plenty of support outside of regular channels and may develop run; last week about \$11,000 or bit over.

"The Glass Slipper," Guild (5th week). Last week eased off to about \$12,000, fairly good considering subscription; no announcement of moving to another house after subscription period.

"The Gorilla," National (30th week). Moved here last week with trade standing up almost as well as at Selwyn show ran over seven months; last week's gross about \$10,000, indefinite.

"The Green Hat," Broadhurst (10th week). A. H. Woods money attraction; auditions renewed buying in same proportions as handled

during first eight weeks; last week slight decline (about \$1,500) gross being around \$24,000.

"The Jokers," Cort (10th week). Moved here from Fulton last week without losing impetus; gross around \$15,000, again for surprise dramatic success.

"The City Chap," Liberty (4th week). Yet to develop real call; rated laugh musical but without name which may account for comparatively light business; at \$16,000 to \$17,000 about an even break.

"The Joker," Maxine Elliott (1st week). Waghefals & Kemper production of comedy by Arthur Woodard; which may account for success short lived "Hay Fever"; premiere Monday.

"The Kiss in a Taxi," Bijou (13th week). Final week; getting \$7,000 and \$8,000, profitable but better money expected on road; goes to Chicago; "A Lady's Virtue" comes in from that stand.

"The Last of Mrs. Chryse," Fulton (2nd week). Like Jordon show ins Claire show quickly established as favorite in agencies; business first week \$20,500, record business for non-musical in Fulton.

"The Poor Nut," 48th Street (30th week). One of holdover comedies; last week eased off to weekly profit; lately off bit with last week's gross around \$10,000.

"The Vagabond King," Casino (9th week). Easy change in popularity. No doubt about this opera having caught on; figures strong enough to last through winter; last week claimed over \$24,000.

"The Vortex," Henry Miller (10th week). Easy change in popularity under pace of first two months but last week's figure of \$15,000 excellent, and not far from capacity.

"These Charming People," Galety (7th week). Like some of other leaders tried out last week when takings quoted at \$16,300, one of best grosses among non-musicals.

"Twelve Miles Out," Playhouse (1st week). William Anthony Maguire wrote and produced this comedy drama, first called "The Hiccuper" one of Monday's four premieres.

"Vanities," Earl Carroll (20th week). Intention to continue this summer revue; good agency goes; able to command business better than \$20,000 since opening and making nice profit.

"Young Woodley," Belmont (3rd week). Playing three matinees weekly which gives show place of approximately \$11,000 in small house; run chances good.

Outside Times Sq.—Little Theatres Last two weeks of "Grand Street Follies," Neighborhood Playhouse; "Last Night of Don Juan" drew \$10,000; "The Hiccuper" Village; "A Man's Man" continues at 52nd Street; "Adam Solitaire," Provincetown; "Polly" closes at Cherry Lane Saturday; with "Romany Rigo" (with a new title) next week; "White Gold" closed at Lenox Theatre last week but house offers "We" next week.

Stabbed Twice

The fencing bit in "The Vagabond King" at the Casino is no stage fight so far as Dennis King is concerned. He has been stabbed in the face twice, both times around the eyes.

Last Wednesday afternoon a cut above the left eye caused blood to seep into the optic. Regulation rapiers are used and both "hits" have been scored by Bryan Lycan, King's fencing opponent.

Catholic Guild's Events

A series of lectures under auspices of the Catholic Actors' Guild, proposed by the Guild to be of practical use for the actor and actress as well as the student of the theatre, starts Nov. 20 at the Guild's November meeting in the Times Square Theatre. Vice-President Wilton Lackaye will preside. The speaker will be Ned Wayburn whose inaugural address will be "Behind the Scenes with Musical Comedy."

Guild's highlights will be the 12th annual benefit performance Feb. 14; the annual reception to His Eminence, Patrick Joseph Cardinal Hayes, Archbishop of New York, on May 10.

Other lectures in the Guild series will be on Dec. 18 and Jan. 15.

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SHUBERTS STILL ROWING WITH CAPITAL DAILIES

Washington, Nov. 17. The Shuberts' row with two of the local dailies over the customary courtesy to the press continues with the Shubert faction weakening to the extent that the Belasco allotted the "Star" about 50 lines double for last Sunday's edition. Polk's, however, is still holding out with the spread for the current attraction and the one to come told in less than 20 lines, single.

The "Star" and "Times" are ignoring the theatres in the main. Reviews were run on Monday of last week on purchased tickets. The Sunday dramatic section of the "Star" and the like section in the "Times" on Saturday had neither photographs nor publicity material. Harold Phillips, d. e. of the "Times," gave it all to the National with three of Ziegfeld's glorified girls standing out in full length photographs extending half way down the page.

As to the effect on business it could not be fairly judged due to both houses having new and untried ventures.

The National with "The School for Scandal" has been running with most of it being upstairs trade, the lower floor never running over three quarters.

Estimates for Last Week "At the Curtains" (Belasco). Extraordinary advance claims made by circus billing. Failed to attract above the usual tourist business, a possible \$25,000.

"The School for Scandal" (all star cast) (National). Treated as unusual, revival reported to have reached \$30,000.

"In a Garden" (Laurette Taylor) (Polk's). New and not too cordially received. Large capacity of house works about business with anything but a musical. Miss Taylor reported to have asked cancellation of week's working over vast spread of seats. Allowing for star's personal draw, \$3,000 a liberal estimate.

"Deep in the Woods" (Lionel Atwill). Belasco; Ziegfeld's Follies, National; "Leave It to Me," Polk's.

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PLAYERS IN THE LEGITIMATE

BLANCHE BATES
Management, GUTHRIE McCLINTIC
NEW YORK CITY

REX CHERRYMAN
Management, TOM WILKES

HELYN EBY-ROCK
as MISS SPERRY
Liberty, New York

EDWARD EVERETT HORTON
NOW—LIMITED ENGAGEMENT
MAJESTIC, LOS ANGELES

GEORGIA NEESE
WOODWARD PLAYERS
ST. LOUIS

HARRY PUCK
Leading Man and Producer of Dances
"MERRY-MERRY"
Vanderbilt, New York

CHARLOTTE TREADWAY
Leads—Morosco Theatre
LOS ANGELES

INA WILLIAMS
Liberty, New York
"THE CITY CHAP"

JOHN BYAM
"MY GIRL"
Shubert-Riviera, New York
Management, EILE ANDREWS

EDNA COVEY
With Leon Errol in
"LOUIE THE 14TH"
Cosmopolitan, New York

GAVIN GORDON
LEADS—MOROSCO THEATRE
LOS ANGELES
Mgt. CHAMBERLAIN BROWN

WILLIE HOWARD
"SKY HIGH"
Chestnut St. O. H., Philadelphia
Personal Direction: EUGENE HOWARD

EDNA LEEDOM
Tremendous Hit Singing
"Tondeleyo"
ZIEGFELD "FOLLIES"
National, Wash., D. C.

MARIANNE RISDON
WOODWARD PLAYERS
ST. LOUIS, MO.

THOS. W. ROSS
with
"LAFF THAT OFF"
Permanent Address, Lamba Club

BILLY TAYLOR
JUVENILE
Care EQUITY, New York

ALFRED H. WHITE
Leading Comedian
"ABIE'S IRISH ROSE"
Republic, N. Y.
Management, ANNE NICHOLS

BETTY BYRON
AS "LADY JANE"
"ROMAN MAN"
Shubert-Alvin, Pittsburgh

JAMES A. DEVINE
34 Year Original "Morgans Ferguson"
"WHAT PRICE GLORY"
Bronx, O. H., New York

MAX HOFFMAN, Jr.
Doubling in "CAPTAIN JINKS" and "CIRO"
Considering flattering offer from Bunn Bros. Breakfast Show.

EVE KOHL
INGENUE LEAD
Majestic Waukegan, Ill.

HARRY G. KEENAN
"MY GIRL"
Direction Lyle D. Andrews
Shubert-Riviera, New York

FULLER MELLISH, Jr.
Original "Corporal Kipper"
"WHAT PRICE GLORY"
Studebaker, Chicago

"MERRY MERRY"
WITH
MARIE SAXON
GEORGE SWEET
"MY GIRL"
Shubert-Riviera, New York

NANCY WELFORD
"NO, NO, NANETTE"
Pacific Coast
Biltmore, Los Angeles

DALE WINTER
ALCAZAR, SAN FRANCISCO

"ALMA" TOPS PHILA. WITH \$15,500—INDEF.

"Lady Be Good" to \$26,000 on Return—Town Looks Better Now

Philadelphia, Nov. 17. Armistice Day had a lot to do with generally boosting grosses last week, but that doesn't tell the whole story. It looks as if the girls were beginning to turn for the better in Philly after one of the worst early fall seasons on record.

"Lady Be Good," which had the management frankly scared, due to a very bad advance sale, suddenly got its stride, and bids fair to equal if not surpass its record last fall when it came as a try-out.

The town's real money sensation at present is "Alma of the South Seas," at the Walnut. From a weak start it has climbed to almost capacity. The low score, alone, prevails this South Sea melodrama from equalling the corking business "Old English," had just before it. The management claimed a better than \$15,500, which has amazed everyone in town who figured this show as a "turk." The girls were the money, uniformly condemnatory given any show here in several seasons. It is in now for an indefinite run and should ride through the holiday.

The wisecracks attribute much of the play's amazing business to the girls' display with the picture in the frames. As a matter of fact, the girls have all been carefully covered by the censor, and the bulk has been tamed down.

"Sly High" was a third show to collect the coin, but is not so much benefitting by the holiday and Saturday football crowd influx. In fact, the Chesnut, except for the first flop of "The Love Song," has had a great season, as has the Walnut, two houses which have had their troubles in recent weeks. The notices for the Willie Howard show were extravagant, far more glowing, a matter of fact, than any other on the strength of its showing elsewhere. It is in for three weeks only. One secret of the Chesnut's success this season may lie in the short bookings.

"The Huren" started off a three week engagement to five downstairs, but rather disappointing in above. Now discounting the loss of Lenore Ulric's personal pulling power, but the dailies gave Vivienne Osborne a big hand, going out of their way, some of them, to say that she fitted the role better than Lenore would. The opening night was far from capacity, much to everybody's surprise, because it has been the case with allegedly risqué shows here this year that the curious have flocked to the opening night before the censor has a chance to get in any work. Dr. Poole, most tireless of Philly's censors, claimed that he made a number of changes in text and action, but the boys around the Broadway it is being given exactly as it was the opening night.

This week had two newsmen, both in for runs; "The Show-Off," at the Garrick, for nine weeks; "The Gorilla," at the Lyric, for four to six weeks. Next Monday the Marx Brothers' show at the Forrest, for two weeks, and the new Henry Miller-Margaret Lawrence try-out, "Back to Philippi," for two weeks at the Adelphi. On the 30th "My Girl" comes into the Chesnut, and "They Knew What They Wanted" into the Broad.

Estimates for Last Week
"The Gorilla" (Lyric, 1st week). Opened indefinite run week. "Dancing Mothers" down to less than \$7,000 in fourth and last week.

"The Show-Off" (Garrick, 1st week). Expected to clean up, due to local connections of author and locale. Business first night indicated capacity gait for start. "The Winner Loses," Sam Harris try-out, under \$6,000 in last week.

"Lady Be Good" (Forrest, 2d week). This musical comedy which has been walloping (and surprising) business here as try-out last fall had bad advance sale, but jumped into high after opening. Claimed over \$25,000 in last week.

"Alma of the South Seas" (Walnut, 4th week). The town's big surprise to date, and under the management claimed better than \$15,000, which, with low scale, is amazing. 10th week indefinite.

"Rose-Marie" (Shuberts, 10th week). Armistice Day and football crowds Saturday helped this play to around \$26,000. Its recurrence.

"The Harem" (Broad, 2d week).

Atwill's Bad Week in Baltimore with New Play

Baltimore, Nov. 17. With a heavy advance sale and a big opening, night the Lionel Atwill engagement proved a box-office bloomer last week.

Ford's had the Ziegfeld "Follies."

Estimates for Last Week

Auditorium—Lionel Atwill in "Deep in the Woods." Advance heavy and opening night big. Reviews, generally were unfavorable and draw dwindled steadily, week not totalling over \$5,000.

Academy—Houdini at \$150 top. Drew steadily, getting non-theatre draw, and finished to about \$5,000. Good money at scale.

Ford's—Ziegfeld's "Follies." Management reports business 20 per cent in excess of the last edition. Monday not big, but notices good, and from Tuesday on consistently big, although under a r. o. \$4.40 scale figured. Town hasn't entirely forgotten indifferent company Ziegfeld sent here two years ago.

Atwill's Narrow Escape

Lionel Atwill narrowly escaped death in the Pennsylvania Railroad wreck near Plainsboro, N. J., early last Thursday morning.

Atwill and George Jordan, his business manager, were making an overnight jump from here to New York to attend a Shubert conference, and occupied berths in the third Pullman from the rear of the Washington-New York express. The two rear Pullmans of this train were demolished by the locomotive of the St. Louis express in a read-end collision, and the occupant of the berth above that of Atwill was killed by a beam entering through the window. Atwill did not miss a performance here, however, although it was necessary to hold the curtain on the following evening, due to his delayed return.

Downstairs fine, upstairs not so good. Whether it will be a big winner, without Ulric, is matter of doubt, but about \$12,000.

"Sly High" (Chesnut, 2d week). Fine business for this Willie Howard show, with great notices in for three weeks only. If first week's figure of better than \$23,000 means anything, should climb to \$30,000 in fourth week.

Ernest Truex comedy has started to slip badly. Around \$7,500.

Pre-Opinions Hurt

The reprinting of out-of-town reviews by several New York dailies prior to the Broadway debut of new productions, has aroused adverse criticism from authors and managers. Comment in extended form from the try-out stands has been used of late. Showmen claim that is a questionable practice since such out-of-town reviews are not rated as equipped to view plays from a metropolitan standpoint.

The objection appears to be based on the theory that reprinted adverse notices might tend to impregnate in the minds of first nighters an advance opinion which the play may or may not warrant.

It is notorious that out-of-town opinions are invariably wrong as far as Broadway is concerned. That is particularly true of rave notices from the sticks. Adverse notices correct but this season has developed several Broadway hits which looked hopeless in the try-out towns.

"ROMANTIC YOUNG LADY"

Chicago, Nov. 17.

The second production of the Goodman Memorial theatre will be "The Romantic Young Lady," by G. Martinez Sierra, Spanish author. The piece has been done in Madrid and London. The translation was made by Granville Barker and is described as a light frothy comedy of little plot, comparable to the better known works of the English author, A. A. Milne.

It will open for a brief run at the Goodman, Nov. 19.

LIONEL BARRYMORES WEST

Lionel and Mrs. Barrymore (Irene Fenwick) are to move shortly from New York for a permanent residence in Los Angeles, where Lionel will do picture work. He still has a contract with the Shuberts for several legitimate productions.

"Weak Sisters" May Reorganize for Chi

"Weak Sisters," the Lynn Stirling farce, forced out of the Booth, New York, because of what the management characterized as a prohibitive stop limit, is planning reorganization for a fresh start in Chicago the latter part of next month.

Officially closed two weeks ago, the cast has been informed to await a recall to rehearsal next week. Since most have not made other connections, there is reason to believe the original cast may be re-lined up. Nick Holde, jointly interested with Jed Harris in the production, sailed on the Leviathan Saturday to arrange for a London production of the piece. Holde carried a script of the play which he will submit to the Lord Chamberlain. If the latter okays it without too many deletions, arrangements will be concluded for its presentation at the party with a company of American actors recruited in New York and sent abroad.

O'HARA IN MINNEAPOLIS

Chicago, Nov. 17.

Fleets O'Hara has taken his new production of "Jack o' Hearts" to Minneapolis for a two weeks' engagement at the Metropolitan theatre there. It is expected O'Hara will come into the local Central from the city, replacing "The Seventh Guest."

The stock play at the Central will be again discontinued.

NEW "RAINBOW MAID"

"The Rainbow Maid" has been decided upon as the title for the musical version of "A Lucky Break," the Zella Sears comedy. George MacFarlane will re-appear in the dual role of producer-star.

The new version is being prepared by Zella Sears, Owen Murphy and Harold Levey, the latter contributing the score. The show is to go into rehearsal in two weeks.

WARD & HARVEY BUY LAWS

Herbert Ward and Walter Harvey, associated with the late H. Robert Law, have recently formed a partnership and have taken over the Law west side plant. Ward and Harvey had offered to buy the studio from Mrs. Law, but the latter at first rejected the proposal. They had established temporary offices and were about to secure new working quarters when the deal for the Law studio was closed.

GUILD'S FRENCH PLAY

The Theatre Guild will produce "Merchants of Glory" in about a month at the Guild theatre. It is a French play by Paul Nivix and Marcel Ragnol, translated by Ralph Lincoln.

Gilbert Miller was unable to get the piece in this year's schedule and was prevailed upon to release it to the Guild for immediate production.

"HALF CASTE" TAKEN OFF

"The Half Caste," latest offering of the tropical drama series, closed in Wilmington, Del., Saturday.

The piece may be revised according to William Dunn, producer. Veronica, dancer, had been starred, her first appearance in legit.

GOLDEN'S "WISDOM TOOTH"

John Golden has taken over "The Wisdom Tooth," the Marc Connelly play which Martin Beck originally sponsored.

The play is now in rehearsal with Winchell Smith directing.

New House at Richmond, W. Va.

Richmond, W. Va., Nov. 17. A fire-proof theatre is being erected to replace the Star, destroyed by fire in 1921. It will seat 750 and open about Feb. 1.

The Cherry River Amusement Co., Inc., is the owner.

YOUNG ROSENBAUM'S MUSICAL

Ed Rosenbaum, Jr., has begun assembling a cast for his new musical, "The Matinee Girl," scheduled to go into rehearsal next week.

Donaghy Looking 'Em Over

Chicago, Nov. 17. Frederick Donaghy, dramatic critic of the Chicago "Tribune," is in New York, where he will look over the offerings of the Manhattan theatrical exhibitions.

Producer's Ailment

A group of actors in the Lambs were discussing the fortunes of one of Broadway's managers, who has thus far had two flops.

Finally his father spoke up: "He's a nice boy, but right now he's suffering with a falling of the box office."

"Prince" in 44th St.

Following Al Johnson's vacation of the 44th Street theatre, the Shuberts will move down "The Student Prince" from the Joison, without anticipating much of a lengthy run on the side street.

Howard March of the New York company and Toots Pounds of coast "Prince" are due for the London presentation around Jan. 1. There are nine "Student Princes" on the road.

66 THEATRE CHANGES BILL

"The Wise Cracker," a farce by Gilbert Seldes, will displace "The Ragged Edge," formerly announced as the opening bill at Albert Bon's 66 Theatre, located at 66 Fifth avenue, and scheduled to open next week.

Ben-Ami, who was to have starred in the former play, has set back his appearance at the house and may follow in with "The Ragged Edge" as the second bill.

According to present plans each production will be spotted for four weeks and any showing greater stamina will be moved to an uptown house.

MINNA GOMBEL, "DAY LADY"

Minna Gombel instead of Mary Newcombe, previously reported, will have the principal role in "The Day Lady" by Samuel Shipman, listed as Richard G. Herndon's next production. It went into rehearsal this week.

Herndon took the piece over from the International Playhouse, Inc. Miss Newcombe will remain with the International Playhouse to be starred in another play.

REVISE CHI. PRESS CLUB

Chicago, Nov. 17. The Press Club of Chicago has been reorganized as the Greater Chicago Press Club following much tangle finance.

All members of the old club automatically become members of the new upon paying the new initiation fee. Mortgages and other incumbrances on the club's rooms and property have been wiped out, the new organization starting clean.

LINDSAY OFF LEMAIRE

Earl Lindsay has disagreed with Rufus LeMaire and is no longer watchful of the numbers he staged in the LeMaire show. "Leave It To Me."

Lindsay is reported about to start on the new Flo Ziegfeld production, "Going South."

LYCEUM, ELMIRA, MAY CLOSE

Elmira, N. Y., Nov. 17. Unless unlooked for bookings are made possible, the Lyceum theatre, one of the few houses in this part of the state which has entirely adhered to a road show policy, will be dark for the remainder of the winter.

LAWYER FOR MANAGERS

Weymouth Kirkland will appear before the City Council on behalf of the local theatrical managers on ticket scalping.

None of the managers will be there.

Nancy Welford with Wilkes

Los Angeles, Nov. 17. Nancy Welford has been placed under a two-year contract by Thomas Wilkes and will be starred in a revue now being produced by Arthur Freid and several local writers.

The revue is to open at the Mason about Jan. 1, following "Silence," which will be presented there Nov. 30 at the conclusion of the run of the musical "All For You."

"South Sea Love" Quits

"South Sea Love" which had calculated to cash in upon the vogue which will be drama working over Manhattan's theatrical exhibitions.



THORNTON W. SARGENT, JR.

Dramatic Editor, St. Louis Times
Thornton Sargent was born June 22, 1902, at Wichita, Kansas. He attended school there, apprenticing with the Wichita Beacon as a cub reporter. After he went to the University of Michigan, where he currently attended college and more intensively worked on the college paper, writing reviews one year for the Ann Arbor Times-News. He graduated in 1922 from the College of Literature, Science and the Arts, worked for a brief period with the Boston "Herald," again as the verliet cub, and returned to the fall to Michigan to obtain a master's degree in English, after doing some sport work for the Detroit Free Press.
"Overcome by this burden of knowledge," Mr. Sargent says, "I betook myself to the University of Missouri to learn that the life of an English instructor is not so interesting as that of a newspaper man. Whereupon I forsook the pedagogic role and returned home where I did a little work for the Wichita Beacon.
In December, 1923, he reached St. Louis and became dramatic editor on the Times. He writes, besides reviews, a daily column "In the Lobby." Mr. Thornton was married Feb. 6, last.
(This is the 55th in the series of photographs and brief sketches of the dramatic editors of the country.)

FEDERAL TRADE COMMISSION EXPECTED 'REPLY BRIEF' ON CALIFORNIA '6 POINTS'—READY BY NOV. 20

(Included below is an outline of the "16 points" in the "Argument" of the Famous Players brief in the Federal Trade Commission's investigation. This story is substituted for the second installment of the Digest of the F. P. Brief, announced for this issue. The first installment appeared last week.)

Washington, Nov. 17. Attorneys for F. P. are to have still another brief from counsel for the Federal Trade Commission, it was learned here today. This brief, termed a "Reply Brief," is being prepared by W. H. Fuller, chief counsel of the commission, who has four of the commission's attorneys assisting him in its preparation. Periodically working night and day to have same completed by Friday, Nov. 20, this group of government lawyers are said to have concentrated in answering the "16 points," which, as reported in Variety last week, caused Mr. Fuller to state that never in his experience had he read such an attack upon the attorneys of the opposition.

Under present plans the "Reply Brief" will be another voluminous document and in order to have same filed on the final day allowed for such action a special messenger will leave Washington on the evening of Friday so that it may reach New York prior to the close of that business day. It was in this manner that the amended "Argument" from the F. P. attorneys reached Washington. The F. P. brief not reaching the commission until the morning of Friday, Nov. 19, until just a few minutes before six o'clock. The government counsel have refused to grant extensions to the respondents and are likewise allowing themselves no latitude.

Questions put to Mr. Fuller as to the forthcoming brief brought no response. It has been learned that inasmuch as the F. P. attorneys asked for details, and referred to the individual cases cited as being "mere service complaints," which should not be dignified by reference in the proceedings, the government counsels are now said to have supplied those wanted details and so shaped their reply as to cite many additional individual cases, which they hope to show are more than "mere service complaints."

This brief will undoubtedly be the main hinge around these 16 points of the F. P. "Argument." It is expected that the phrase that the firm of Mr. Fuller while discussing the brief with Variety's reporter.

Today he again referred to these "points," the closing paragraph of which reads: "The evidence in this trial of perversion in the report (Trical Examiner's) and the brief have been cited, not for the purpose of concealing the issue by throwing mud, but for the purpose of demonstrating to the commission that both the report and the brief of commission's counsel are utterly unworthy." In the amended F. P. "Argument" the word "utterly" is deleted, this omission being the only change in the paragraph.

Mr. Fuller stated that these 16 points had been somewhat revamped in the F. P. amended brief. He declined to state whether or not in the revamped brief he had seen, saw it, on the government's counsel, of which he is the head, had been softened.

The 16 Points

1. Question of producer owned theatres and block booking which commission counsel claimed lessened competition. F. P. attorneys answer is that testimony of close to 20 witnesses disproving this was not admitted.

2. Specific instance illustrating the above. Examiner's report found that since F. P. owned interest in Colorado theatre company that Paramount Pictures had been shown continuously in the Princess and Rialto theatres in Denver. Reference to the pages of testimony referred to by Government counsel the F. P. attorneys state that there the testimony of Ellison clearly stated that only 233 Paramount pictures were shown in these theatres since F. P. acquired an interest therein, while 246 pictures of other producers and distributors have been shown therein.

3. Examiner's report finds that the attitude of Southern Enterprises, Inc., is "that it will not deal with

exchanges which sell pictures to theatres competing with it and will not use pictures distributed by such exchanges." F. P. points out that Bomberg, the first witness referred to in the reference covering the above, testified exactly the contrary. Bomberg, it is shown, later admitted that once such a threat was made, but never carried out. Testimony of Pellerin, admittedly hostile to Southern Enterprises and who was a former employee, to the effect that he had a letter telling him not to sell to opposition, couldn't produce this letter as he stated he had lost it. F. P. attorneys cite other testimony which partially supported the Examiner's claim or was contrary to that claimed by the Government Examiner. As against this vague and unsatisfactory evidence there was a volume of contradictory evidence. Cites testimony of Sparks, Gray, Franklin, Lichtman, Brown, Luckett and many others.

4. Examiner found that when exhibitor would not buy all pictures of a block F. P. raised the price on those wanted. F. P. states this statement has no foundation in the utterly false testimony of Mary Pickford. U. A. pictures respondents' exhibits show, got more complete and representative showings, if possible, than in those theatres where producers did not own the theatres.

5. Difficult for United Artists, though admittedly of the highest quality, to secure a satisfactory market for their pictures in sections where the "U. A." situation is largely controlled by one company. F. P. states this is based upon "what the record conclusively shows was the utterly false testimony of Mary Pickford." U. A. pictures respondents' exhibits show, got more complete and representative showings, if possible, than in those theatres where producers did not own the theatres.

6. Examiner's report finds that in December, 1917, F. P. acquired the property in New York on which the Criterion Theatre is located. Examiner's reference on page 16303 of the testimony does not support this. The correct date was January, 1920. "Respondents would not make a point of this if it were a mere harmless error, but the evidence is to the fact that F. P. did not begin to acquire theatres until 1920 when the market for their pictures was being closed against them."

7. Examiner's reports that Southern Enterprises kept men in the field throughout the 11 Southern States with instructions to go into every town of 7,000 or more and there Paramount pictures were not being shown 100 per cent to report back whether it would be good policy to secure a theatre there. Absolutely denied by F. P. Never had a man in the field for that purpose and the testimony contains no such supporting evidence. Quotes testimony to that effect.

8. Examiner's report finds that any city over 7,000 not having Paramount pictures 100 per cent. Examiner's report states that the theatre was built or leased. "The Examiner makes no reference to any testimony; there is none in the record," states F. P. Offer to prove that promoted by M. T. O. had created this impression and caused panic was ruled out by Examiner.

9. Examiner's report finds that in 1915 35 important theatres in the Southern States Southern Enterprises owned approximately all of the leading theatres. Williams testimony to this effect was later shown to be a neat second hand hearsay. Examiner at the time admitted the testimony was hearsay and ruled that neither the list submitted by Williams nor his testimony would be considered. Commission's Counsel has taken the rule out material and marked it Exhibit No. 62.

10. Examiner's report and the brief both put out that prior to 1915 no producer owned a theatre in which he exhibited his own product. Respondents refused right to show to the contrary. Cites testimony, however, that did get into the record

proving that many owned their own theatres and exhibited their own product therein.

11. Brief of government states that Paramount and producers were working in perfect harmony until when the making of pictures new conditions developed contracts were modified readily or a new subsidiary company was created, statement, says F. P., not supported anywhere in the record. Great mass of testimony that clearly shows Paramount and producers were in constant "disagreements," "troubles," "frictions," "difficulties," and "contentions."

12. Government brief says that after the signing of the 25-year contract in March, 1915, Greene testified that no friction existed between Paramount and Zukor's company. "This mis-states the facts." No such testimony on page 38 as reference was made by government counsel. Greene's testimony throughout just the opposite.

13. Brief states exhibitors had expelled Paramount Pictures and did not feel themselves in a position to get along without them and hence paid the exorbitant prices charged and endeavored to make up their losses. On other product, F. P. says: "Upon the pages of the record to which reference is made there is no testimony to the effect that exhibitors 'continued to pay the exorbitant prices charged' or 'endeavored to make up their losses on other product'."

32 Witnesses in Support

14. Brief points out Moore's testimony to effect there were 40 First National theatres, beginning; Rothapfel's 27 theatres and Williams' over 100. Government brief further points out that Schwalbe, secretary and treasurer of 1st Nat., said the same thing and thus confirms the figures. F. P. draws attention to Schwalbe who they claim said that the First National Company was "directly or indirectly connected with five or six hundred theatres." Further states that F. P. organization of 1st Nat., testified the original number 168 first run houses with this figure reaching a total of 639 theatres in 1920, divided into 224 first runs, about 49 subsequent runs and 166 first runs. 366 first and subsequent run theatres controlled through subfranchises. Quotes 32 witnesses in support of this.

15. Brief states it was "worth their money to get rid of Joel—to acquire his theatre so that no one else could get hold of it afterward." F. P. quotes the witness from the record wherein the question was asked and the answer was: "To acquire his theatre. It was not a matter whether Joel or anybody else."

16. Commission's counsel in brief repeated state that prior to acquisition of 1921 Southern Enterprises compelled exhibitors to purchase all of the Paramount pictures offered if exhibitors desired to purchase any of them. F. P. says: "When respondents offered this testimony to disprove the charge of block booking prior to that season commission's counsel objected and during the argument upon such objections, of their refusal to make expressly stipulation that all testimony relating to block booking prior to September 1, 1920, should be stricken from the record. Paramount to that stipulation the Examiner ruled that such testimony should not be considered for any purpose."

F. P.'s Added Brief

Washington, Nov. 17.

The F. P. attorneys just "got under the wire" on Nov. 10 with the revamped argument portion of their brief in answer to the charge of monopoly and restraint of trade as filed by the Federal Trade Commission. The "argument" originally consisted of 91 pages, but the newly filed document, which did not reach the commission until just before the business was closed, jumps this figure to 127 pages in this volume alone. This, combined with the F. P. statement of facts, which is volume one and totals 543 pages, brings the grand total of the F. P. defense up to 970 pages.

Corinne Griffith Forced

Original Title to Stand

Los Angeles, Nov. 17. Corinne Griffith recently took a hurried trip to New York, presumably to purchase clothes but really to endeavor to break her contract with the Corinne Griffith Productions organization releasing through First National.

The cause is reported due to the organization wanting to change the title of her latest vehicle, "Casey's Wife," which was a starring vehicle for Billie Burke on the stage, to "Flirtation." The organization gave as its reason that the public would think the picture was a costume play instead of a light comedy.

Hearing of this, Miss Griffith became incensed. Finding only Edward Small and Charles Rogers of the Griffith Productions on the Coast to create an "excuse" for her dissatisfaction, she decided to go to New York where is E. M. Asher, head of the concern.

Reports reaching here from New York say that Miss Griffith has appeared to the extent that the title will not be changed and asked to continue her contract. As she went east determined to get some satisfaction, she insisted on Asher moving his working, suburban home from the United Studios to another studio. She figured that in this way she would get some satisfaction out of the organization as that lot is the official production base on the Coast for both Griffiths. Though Asher and his associates were perfectly satisfied in the way which M. C. Levee, head of the United Studio, treated them, rather than have contact with their star, he consented to move to the Metropolitan Studios where the next vehicle with Miss Griffith will be made.

Saxe's 3 Neighborhoods

Milwaukee, Nov. 17.

A deal involving \$3,000,000 was disclosed this week when it was made known that the Saxe concern, largest picture theatre operators in Wisconsin, will add three houses to its chain. The theatres, on under construction, will be in the neighborhoods. A long term lease on a \$150,000 motion picture theatre now being built in the newly developed south eastern section of the city has been secured by the Sillman-Grauman chain. The Sillman-Grauman combine now owns 15 neighborhood houses.

Since the deal was announced that the combine is building another house to seat 1,400 people on the north side.

B'way's Largest Sign

Mort Norden is completing what is to be Broadway's largest electric sign for "The Big Parade." It is to occupy the entire front of the Astor theatre building and will be illuminated for the first time tonight (Wednesday). There will be 5,000 lamps in the sign ranging from 50 to 150 kilowatts in power. Hereofore the biggest letters on Broadway were at the Criterion for "Grass."

New House Weekly

Chicago, Nov. 17. Chicago is maintaining its reputation of opening new theatres weekly. Two will be ready to serve the picture loving public this Thursday. The Ritz, an 1,800-seat Ed Beers production, will entertain with pictures and presentation. The Midwest, recently acquired by the Aachers from the J. S. Gregory Amusement Co., will offer a similar policy.

Louella Parsons on Coast

Louella Parsons has received a pleasant assignment for this winter from William K. Hearst, on whose New York "American" Miss Parsons has been writing about pictures for some time. Miss Parsons will spend the winter in Los Angeles, writing primarily on current film and Miss Parsons in the far west will be attached to the staff of Hearst's Los Angeles "Examiner."

J. D. WILLIAMS ON CALIFORNIA IN LONDON

London, Nov. 7.

With the Union Jack behind him and under the slogan "The Nation that does not Advertise—Dies!" J. D. Williams made statements to a gathering of newspapermen as to the aims of his new picture making company, British National Pictures, Ltd. The chairman of the company, George T. Eaton, a retired Australian showman and a breeder of prize cattle, in a long statement made it clear that all the money in the concern was British and that the concern had no use for American dollars.

Describing the studios, plans of which were unveiled by the removal of the Union Jack, T. H. Ealick said the plans allowed for 46 acres. On this ground eight studios would be erected. Only one or two of these would be used by British National, the others were at the disposal of other British producers. The plans were 10 years in advance of anything in America for the company was counting on all the mistakes America had made, he said. The big idea was "centralization and centralization." There would be literary departments and casting offices. The hope of the company was to attract the big star salaries by regulating salaries paid to artists.

A feature of the studios would be special press rooms where the representatives of the press could get any information they required at any time and be given facilities for obtaining the same. Among the eight studio buildings would be the four biggest in the world. Everything would be centralized and no producer would have to wait in Culver City (Calif.), a producer has to go 14 miles before he can get a "prop." It was claimed. The studios would be 300 feet long and two stories high—30 acres of ground would be cultivated at the rear of the studios for exterior purposes.

Regarding the wonderful Californian climate, 92 per cent. of it was artificial and most of the scenes were done indoors, even the sea scenes and storms were made at night by artificial light. Williams alleged. Every studio over here would be self-contained with personal offices, etc., and bungalows would be erected for stars requiring special attention and luxury.

Asked as to the location of the studios the chairman answered that this was not yet settled, 14 sites had been offered and these had been cut down to three from which the one would be chosen. All staff would be British—not necessarily Californian-British.

Last week's Variety carried a story on J. D. Williams' plan, saying the English film trade press did not readily accept the statements made by the American (Williams). His promises were considered vague and the English papers called his title, British National Pictures, misleading.

J. D. Williams chose to come over here on and off for some years. He has maintained a recognized standing for himself in pictures on this side. At one time he was at the head of First National but got tangled in with some of First National's "original franchise holders."

Mr. Williams is also mentioned in the testimony before the Federal Trade Commission in the Famous Players investigation. He was cited in the testimony of Adolph Zukor trying to "buy" Williams and have the latter double-cross his associates, but Williams refused to participate in anything he thought was wrongfully interfering with Zukor's attempt to gain or wreck First National falling (at that time).

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All—Deal Nearly Ready
to Close on Coast—Fair-
banks Won Over—Chap-
lin Still Holding Out—
Hiram Abrams' Position
with New Company Not
Defined—Merged Title,
United Artists-Metro-
Goldwyn-Mayer Distribu-
tion Organization—Mat-
ter of Theatre Operation
Coming Up Later**

SCHENCK MAY HEAD

Los Angeles, Nov. 17. A 50-50 basis has been agreed upon for the merging of United Artists with Metro-Goldwyn-Mayer. Objections voiced by Douglas Fairbanks on behalf of himself and wife, Mary Pickford, have been withdrawn through the persuasion of Jos. M. Schenck (U. A.). The only hold-out at the present time is Charlie Chaplin, who is expected to agree to the amalgamation when his consent is required.

According to reports there will be an exchange of stock between the companies, with each to hold 50 per cent of the others. The name of the combine is expected to be United Artists Metro Goldwyn Mayer Distribution Organization.

Who will head the merged company is not reported. There is strong suspicion that either Joe or Nick Schenck will be chosen. Joe Schenck bought heavily into United Artists some time ago. Nick Schenck has been a bulwark with the Loew Circuit started. It may be up to Marcus Loew to name the new head. It is said that either of the Schenck boys will trail with Loew on anything proposed and that they always have reached a peaceful conclusion upon any point without difficulty. It's doubtful from stories around here if Marcus Loew will feel he can carry the valuable and important Nick from his organization.

Accordingly the choice falls on Joe Schenck.

The position of Hiram Abrams with the new organization does not seem to be defined.

According to the story many matter of joint theatre operation will come up in the future, the present formation being one of distribution only.

P. D. C. Mentioned

It is claimed that through the abandonment of the U. A. exchanges and the sole handling of the joint film products by the M.-G. plants that a saving of \$1,000,000 annually will be effected at the outset. Another inside rumor here is that the M.-G.-U. A. combination may yet take Producers Distributing Corporation into its fold. Cecil DeMille (P. D. C.) is on an extreme friendly footing with the U. A. crowd. It's a possible deal of the immediate future, some think out this way, once the main combination has been settled.

New Yorkers interested, as reported in last week's Variety, duly arrived here and started a series of conferences with the interested parties at this end. The most important meeting was held Sunday. Papers were ordered drawn and may be signed before the week ends.

The exhibitors have taken a hand in the negotiations inasmuch as



Mr. and Mrs. George W. Harvey present A First-Run Attraction
Released Nov.-Dec. 1935
7 1/2
MISS HARVEY
Title to be announced

ANOTHER HARVEY

Following the advent of their first child, daughter, Nov. 9, George W. Harvey, on behalf of Mrs. Harvey, sent the above unique and novel announcement of the youngster's arrival.

Mr. Harvey is in general charge of publicity for the Producers' Distributing Corporation, headquartered in New York, that can also claim Miss Blank Harvey as a native daughter.

Spoor Postpones

New Lens Picture

Chicago, Nov. 17. Esanay's first production with the George K. Spoor patented lens has been postponed until spring, after most of the interior scenes had been shot.

It is expected the entire picture may have to be retaken as it is quite unlikely it will be possible to reassemble the same cast.

inquiries About De Barge From Palm Beach People

A number of people in Palm Beach have sent wires to New York to ascertain the exact status in the picture producing field of Robert De Barge, who is setting forth claims that he is an independent producer of pictures and is about to build a studio in West Palm Beach, bringing a company down to make pictures this winter.

Several of the distributing companies having received wires have been compelled to advise those making the inquiries that they had no knowledge of De Barge.

C. K. Y. Marrying

Los Angeles, Nov. 23. The report here is that Clara Kimball Young will marry William L. Standard, sales manager of the Union Oil Company.

Standard does not deny the report.

They have sent an appeal to Mary Pickford, Douglas Fairbanks and Charlie Chaplin, not to accede to an amalgamation of the interests with the Metro-Goldwyn organization.

At a meeting of the board of directors of the Theatre Owners' Chamber of Commerce Monday afternoon a wire was framed and addressed to the three stars. This step was endorsed at the general meeting of the members in the Hotel Astor yesterday in New York.

The resignation of S. A. Morosa, secretary of the T. O. C. C., was also accepted at the director's meeting. Morosa has been the paid secretary of the organization for approximately three years. Prior to that he had been an exhibitor and a member of the organization. Plans are underway to select a business manager for the organization instead of a secretary. This was also discussed at yesterday's general meeting.

CHEAPER FILM IN FUTURE IS F. P.'S OUTLOOK

Big Shakeup—Directors Laid Off—Schrock "Walks" on U

Los Angeles, Nov. 17. Shakeups expected in the Famous Players' studios have arrived. In addition, it is now definite next year's production will be much lighter and not on the same expensive scale as at present.

Victor Clark has succeeded Charles Eytan as general manager of the F. P. studios, while Eytan, now in New York, will become director general of foreign productions.

Under this new management production will be under the supervision of three men—B. P. Schulberg, Hector Turnbull and possibly Raymond L. Schrock, who walked out of Universal Saturday.

Schulberg has come in after discontinuing his own producing unit; Turnbull has been promoted from head of the scenario department, while Schrock's status, not definitely announced, is expected to be known shortly. Schrock left U. after agreeing to stay on promise from Carl Laemmle that he would have no interference from subordinates. No sooner had Schrock agreed to stay than the subordinates close to Laemmle got in their work, which caused a counteraction of the Schrock plans by Laemmle. Schrock then insisted that his resignation become effective immediately.

The curtailment of production for next season means that instead of 40 films for the first six months, 25 will be made. They will not be of the super-special type, nor even as expensive as in the past, according to report, for the endeavor now is to carry out the smaller production plan with an eye to greatly cutting down expenditures.

Because of the production cut a number of directors were asked to take a three months' layoff. One director, William K. Howard, refused to take the layoff, but is going over to Cecil De Mille's unit (P. D. C.). He has been signed to begin work immediately on "Red Dice," supplanting Paul Sloane, now in the picture on the job.

Among the other directors asked to lay off are Irvin Willat, who is going on a 13 weeks' vacation to Europe with his wife, Lillian Dove, while James Cruze and his wife, Betty Compson, like Willat, will go to Europe. There is a possibility Cruze will do some work for either a German or a Brazilian concern while abroad. Victor Fleming will take the layoff, but Raoul Walsh refused, beginning negotiations with Fox immediately.

Several directors are all among the highest paid on the local lots and have been in a panicky condition for six weeks awaiting the arrival of Schulberg. Unknown to anyone, he has been working in the Famous under cover for a week. The balance of the production staff is also in a frenzied state, for they believe the current moves are made in anticipation of only cheap product for next season's crop.

Clara Bow Chosen For "Dancing Mothers"

Clara Bow is due to arrive in New York tomorrow (Thursday) from the coast to appear in "Dancing Mothers," which Famous is to make at the Long Island studios. Betty Bronson was originally scheduled for the role but at a discussion held during the Famous recent sales convention in Chicago the inadvisability of having Miss Bronson appear in this type of a role was discussed.

It was decided to place Miss Bow in the part.

N. J. EXHIB'S INJUNCTION ON CONSPIRACY CHARGE VS. F. P.-L AND OTHER EXHIBITORS

F. P.'S ATTORNEY REPLIES TO W. H. FULLER

R. T. Swaine Says No "Personal Attack" in F. P. Brief

In answer to W. H. Fuller's statement in Variety last week complaining of the alleged "personal attack" by Famous Players' counsel on the chief counsel for the Federal Trade Commission, Robert T. Swaine of the New York law firm of Cravath, Henderson & de Geradort was loath to make any statement when interviewed. After some discussion Mr. Swaine has said this to say:

"While we are opposed to any quibbling off the record, we concede that if pointing out the falsity of the Commission's statements in the Examiner's brief is to be constituted a 'personal attack,' then it may be the Government's counsel is correct."

"We objected strenuously, as we shall on the argument of our brief on Nov. 4 to the falsity of a number of statements in the Commission's record. They have stated conclusions and not only refused to disclose the source of the testimony but have refused to permit us to interpose documentary proof in refutation of such charges."

"This is not a personal attack on Commission's counsel, although, obviously, we differ tremendously with the man who wrote the Federal Trade Commission's brief relative to the authenticity of his information."

Mr. Fuller, chief counsel for the P. T. C., took umbrage at the assumption the F. P. brief is "aimed not at the case against them but at the counsel who prepared it."

In turn referring to the "16 points" in the F. P. brief, Mr. Swaine states that they are not "points," but merely subdivisions in the defense, the main characteristic of which is the contention that the American manufacturer has the privilege to market his wares direct to the consumer without the necessity of utilizing middlemen if he so desires. This refers to F. P.'s chain of picture theatres as outlets for P. T. films.

On behalf of the respondents, F. P.: New England Theatres, Inc.; Southern Enterprises, Inc.; Adolph Zukor and Jesse L. Lasky, Cravath, Henderson & de Geradort will be represented by Paul D. Cravath, Robert T. Swaine, Gilbert H. Montagu and Bruce Bromley as counsel.

MacRae, Gen. Director

Los Angeles, Nov. 17. Henry MacRae, a pioneer director with Universal, has been appointed general director of production while Henry Henzerson has been made general business and studio manager, following the resignation of Raymond Schrock, who probably goes to Famous.

Carl Laemmle had planned to return east last week, but will now remain for two weeks to see how the new plan of operation works out. Al Rogell was released from his contract by Schrock and is now negotiating with Joe Schenck and Famous Players.

Pallades N. J. Nov. 17. The Pallades Theatre Corporation, operators of the Grant-Lee local picture house, has sued out a temporary injunction against Famous Players-Lasky and six other defendants, charging conspiracy and restraint in the matter of first run film releases. The injunction was granted by Vice-Chancellor Bentley. Named as co-defendants with the producer-distributors are Morris Kaitinsky, Hackensack, N. J.; Samuel Perry, Englewood, N. J.; Jacob Fabian, head of the Fabian chain of theatres (Newark); Irving Rose, Union (Hill) City, N. J. All operate and manage theatres in their respective towns.

In seeking injunction relief the plaintiff alleges the defendants have conspired to withhold demand films from its theatre until months after they have been shown in the other houses which leaves them of little box office value to the plaintiff. "Ten Commandments" is cited in a specific instance in which the plaintiff claims that despite having made application for rental of the F. P. super special last August when it was given general release, it had been unable to get it earlier than the week of Nov. 8, months after, it was shown at competitive houses, according to the complaint filed.

The plaintiff also states that the theatre represents an investment of \$150,000 and that through the alleged conspiracy upon part of the defendants, it has suffered heavy losses and practically ruin for the investment.

When argument is heard the plaintiff through its counsel, Leon Abbott, will seek to have the injunction made permanent.

Film Star, Alice Calhoun, Is Also an Exhibitor

Los Angeles, Nov. 17. Alice Calhoun, picture star, is now a full fledged picture theatre owner. Last week a \$300,000 house, "The Marquis," was opened by her and her business associates in Sherman, suburb of Los Angeles. The house seats 1,600 and is playing a picture and vaudeville policy. Five acts booked through the Ackerman & Harrie office are used Saturday and Sunday.

Miss Calhoun and her associates contemplate operating a number of other houses, now under construction.

MAY McAVOY IN FOX FILM

Los Angeles, Nov. 17. May McAvoy has been placed under contract by Fox to play the lead in "The Shot of the Gods," the first picture Howard Hawks will direct for the Fox organization. The story is an original by Hawks with the adaptation and scenario by L. G. Rigby.

FORM
THEATRE BEAUTIFUL
LOS ANGELES

Week Beg. Nov. 21

C. B. DE MILLE
presents
Leatrice Joy
in
"The
Wedding Song"
with
Robert Ames

Ensemble Orchestra
Ted Henkel
Conducting

McVICKERS HIT \$33,000 AS CHICAGO CLIMBED TO \$40,000

Armistice Day Helped in Loop—Double Name Headline Did Trick for McVickers—Warners Hook Up Orpheum to Break Even at \$6,500 Weekly

Chicago, Nov. 17. Armistice Day helped to raise last week's grosses. With holiday prices charged in the majority of the loop cinemas, the receipts were in excess of any turned in during the three previous weeks. The downtown picture theatres are still in a slump, slipping with every new outlying opening. This week two new theatres with a total seating capacity of around 4,500 seats will start offering practically the same policy and features as the downtown houses with a smaller scale of admission as an inducement to keep the trade in their respective sections.

The combination of Paul Ash and Gloria Swanson sent the estimates above \$33,000 for McVickers. While other houses have invariably taken losses with some of the small business turned in, McVickers manages to pull out on top, showing a substantial profit, despite the slump hovering over the loop's box-offices.

The last week of "The Merry Widow" at the Roosevelt exceeded the previous week's gross by approximately \$2,000. The picture going out on its fourth week after turning in consistent grosses came as a surprise though announced five days before its departure. Could have easily stood another week or two to good results. Too many super-species waiting to take their turn in the only available house for long run features.

Chicago with the "Dark Angel" hit the trail for around \$40,000. The latter is the largest accumulated at this house in three weeks. This house in comparison with the business of a year ago has fallen off about 25 per cent. While the stage programs are not as pretentious, the numerous theatres erected within the year are the main cause for the slide.

Orpheum Building Up—The Warners are hitting at a fast clip since acquiring the Orpheum, with straight program features. According to the rental and other incidentals incurred in operating a theatre, the house is said to be able to show a small profit at \$6,500. If it can hold up as it has during the first two weeks with ordinary features, the big attractions slated for this house will easily make up the deficit contracted by the smaller features. Last week with "Compromise" the house showed \$6,500. "The Man in the Box" opened for an indefinite engagement Saturday to capacity.

Estimates for Last Week—Chicago—"The Dark Angel" (F. N.) 4,100; (50-75). With apparently good breaks in weather for this time and coupled with holiday, house only showed what under normal circumstances would be considered fair gross, \$40,200.

McVickers—"Stage Struck" (F. P.) 2,400; (50-75). What could be termed double headline in Gloria Swanson and Paul Ash sent grosses very high, \$13,000.

Monroe—"Lazy Bones" (Fox) (75-80). Registered fair better

"LOST WORLD" HELD OVER

Hits in Washington—\$16,000 Last Week; "Go West," \$14,000

Washington, Nov. 17. (Drawing Population, 500,000; 20-500 Colored)

A diversified lot of pictures attracted varying business for the local picture houses. The Columbia with a third week of "The Gold Rush" did remarkably well in spite of the prediction in film circles that the picture minus the usual allotted comedy would fail to hold up.

"The Lost World," at the Metropolitan, had the local scribes assisting with many special and unsolicited stories; "Souls for Sables," at the Rialto, got a good break as it was the only picture in town coming under the head of "a woman's picture."

Buster Keaton did fairly well at the Palace, though his "Go West" was not received any too cordially.

Estimates For Last Week

Columbia—"The Gold Rush" (U. A.) (1,232; 35-50). Held up well. Third week. About \$15,500.

Metropolitan—"The Lost World" (lat N.). (1,542; 25-50). Class of patronage but seldom turn out for the pictures. Just under \$16,000. Held over.

Palace—"Buster Keaton in 'Go West.'" (2,435; 35-50). Picture disappointment. Business assured anyhow. About \$14,000.

Rialto—"Souls for Sables" and presentation, "Page from the Music Book." (1,978; 35-50). Improved business due to feminine appeal. About \$9,500.

This Week

Columbia, "The Merry Widow"; Metropolitan, "The Lost World" (2d week); Palace, "Lights of Old Broadway"; Rialto, "Havoc" and presentation.

than some of preceding attractions despite skimpy exploitation. Good at \$15,100.

Orpheum—"Compromise" (Warners) (775; 50). House holding own, plugging away continuously. With ordinary program feature, \$6,500.

Randolph—"Calvary Stamped" (U.) (650; 35-45). Mediocre western, grinding away at top speed to \$4,300.

Roosevelt—"Merry Widow" (M.-C. M. 4th and last week) (1,400; 50-75). One of most consistent gross getters house has played this season. Started off good and maintained pace throughout four-week engagement with last week's running ahead of previous one, closed to \$23,000. "Annie Rooney" opened Monday.

"WE MODERNS" \$23,200—LEADS L.A. HOUSES

Forum's Biggest Net With "Limited Mail"—"Big Parade" Promising

Los Angeles, Nov. 17. (Drawing Population, 1,250,000) Armistice Day proved to be a savior for the majority of the first-run picture houses downtown. Loew's State with "We Moderns" got off to a big Saturday and Sunday start, playing to around \$19,500 on the two days, close to the house record, but Monday and Tuesday business fell off, with Wednesday holiday picking up immensely at the regular and a special midnight performance. That allowed the picture to do about 25 per cent better than it would ordinarily have done.

"The Big Parade," at Grauman's Egyptian, with the Armistice celebration taking place, got into its stride and played to capacity at all night performances, averaging about 55 per cent capacity at the matinees. The picture seems to have caught on tremendously. Indications are it will run along to figures about those done by "The Covered Wagon," the banner attraction in the house.

Another outlying house, the Forum, had a surprisingly big week with "Limited Mail." The picture opened to what was considered good business, but picked up each day as it went along, and held the third largest gross record, and the largest net profit week for the house. It is said that word-of-mouth advertising of the musical score which Ted Henkel fitted to the picture was partially responsible for the business. Henkel has patented the train effect outlay which requires five people to operate. Compressed air and whistles are used, and the score is reported to be one of the best suited to a picture on any screen.

"The Best People" did not seem to get anywhere at the Metropolitan. Though the play had been in the Morocco for two engagements recently—six and three weeks, respectively—the screen version did not arouse unusual curiosity. It went along at only a daily average of around \$1,500, with the exception of Armistice Day, when it did \$3,500. It is claimed that the Armistice week profit staged by Milton Feld helped bolster up trade here.

"Little Annie Rooney" began to pick up a bit at the Million Dollar on its fourth week, and it is expected will remain for another four or five weeks.

At the Rialto "The Phantom of the Opera" did not lose any of its draw, with the closing date pushed back from Nov. 19 to Nov. 26.

"The Pace That Thrills," with a cast that meant nothing from the draw angle, played to an unprofitable week at the Criterion.

Estimates for Last Week—Metropolitan—"The Best People" (F. P.-L.) (2,700; 25-45). Folks very much unconcerned, but prolog helped, \$19,200.

Million Dollar—"Little Annie Rooney" (U. A.) (2,200; 25-85). Hit winning stride and will click to

\$6,500 FOR "KING," GIVES PROVIDENCE HOPE

"Eagle" Made Showing with \$6,800 at Victory—Good Times in Sight

Providence, Nov. 17. This town hit a good week last week. It wasn't only the holiday, which boosted the gross in every house a good \$500, but that good pictures were in every theatre. The week brought a surprise at the Majestic, where "A King on Main Street" went unusually big. They liked it a lot. The Majestic consequently pulled up out of a slough and now anticipates a big revival, having booked some sure-fire stuff. "The Eagle" pulled a better than the average house for the Victory, the best-located house in the city, but did nothing wonderful. "Graustark" brought in droves at the Strand. It's a Strand picture, romantic yet somewhat high-brow. Suffering from the effects of a poor week, the Rialto was only fair with "Seven Sinners" played up.

Managers here feel that the turn has come, and that from now on the season will run gold. Providence picture fans, notoriously critical, if not dumb, are darn hard to please, as is well known on 7th Avenue and the side streets of Broadway, but study of their likes and dislikes has resulted in accurate rating of every house by its charge. Careful booking, generally consistent here, is expected to whop it up.

One reason why big money is going to be taken in the local picture houses from now to Jan. 15, is that the mills and shops are all working overtime getting ready for a wave of prosperity.

Estimates for Last Week—Victory—"The Eagle" (U. A.) and "The Calvary Stamped" (U. A.). Better than average, at \$6,800.

Strand—"King" (20-40). "The New Champion" (Ind.). Good week, after flop with "Power of the Night." Last week, \$5,500.

Rialto—"Seven Sinners" (Warners) and "His Master's Voice" (Ind.). Fair only, at \$4,000.

Majestic—"Phantom of the Opera" (F. P.) and "The People vs. Nancy Preston" (Ind.). Good week, \$6,500.

profitable intake for month or so, \$20,900.

Grauman's Egyptian—"The Big Parade" (M. G.) (1,800; 50-11.50). Looks sure fire. Grauman's atmosphere for box-office magnets this season.

Loew's State—"We Moderns" (F. N.) (2,300; 25-55). Colleen Moore, one of box-office magnets this season, has picture doing unusually big, \$23,200.

"The Pace That Thrills" (F. N.) 1,600; (40-55). Title and picture meant little, with house facing red on week, \$4,200.

Forum—"The Limited Mail" (Warners) (1,800; 15-50). Surprise business. Henkel's musical score acclaimed. Biggest net profit week in history house, \$10,100.

Rialto—"Phantom of the Opera" (U.) (900; 50-65). Doing unexpected by holding gross on par with previous week and having engagement extended extra week, \$7,500.

"EAGLE," PHILLY, LAST WEEK DID OVER \$27,000

Valentino Picture Made 'em Come—Fox Got \$19,000 Landry Extra

Philadelphia, Nov. 17. Business boomed in almost all the picture houses last week, with good features, better weather and holiday credited with the increase.

Valentino's business at the Stanley was good if not sensational. The dailies, several of them, panned "The Eagle," but it didn't suffer the fate of the last two Valentino pictures, which died dimly at the Stanley. The week's gross was better than \$27,000, above the house average.

The Fox had a Tom Mix picture, "The Everlasting Whisper," and Art Landry and His Orchestra. The name of the feature is believed against it, fooling the regular Mix fans, but the jazz band offset that and business was fine, beating \$19,000.

This week's offerings are not quite as promising, although a big campaign has been staged for "The Road to Yesterday" at the Stanley. The Fox has the most elaborate bill, having in addition to the picture and Art Landry, Ciccolini and Guy and Pearl Mideley.

Estimates of the Week

Stanley (4,000; 35, 50 and 75)—"The Eagle." Valentino picture did fine but not sensational business, beating \$27,000, best house has had in several months. Some critics panned the picture but the curious went just the same.

Stanton (35, 50 and 75)—"The Freshman." 2d week. Box-office wallow. Claimed better than \$16,000 last week, gain due to holiday. Should stay five or six weeks.

Aldine (1,500; \$1.65)—"Phantom of the Opera." 6th week. Has started to slip. Thanks to holiday, again touched \$15,000.

Fox (3,000, 50)—"The Everlasting Whisper" (Fox). Mix picture with poor title, but business big, largely helped by Art Landry and Orchestra. Better than \$19,000, fine figure.

Karlton (1,100, 50)—"The Coming of Amos." Just fair business, about \$2,500.

Arcadia (800, 50)—"What Fools Men." Lewis Stone means something at box-office here now, but only \$2,000 on week.

Barbara La Marr's Battle

Los Angeles, Nov. 17. Barbara La Marr is resting in a secluded bungalow in Altadena, battling for her health and hopes for restoration shortly.

No one is permitted to see her except her adopted son to whom she talks once a day.

NEW YORK DEBUT OF

OUTSTANDING

PREMIER DRAMATIC SOPRANO

CAPITOL THEATRE, NEW YORK CITY

EXCLUSIVE MANAGEMENT

BETTY TILLOTSON, Concert Direction

935 MADISON AVE., NEW YORK CITY

STRAND AND "EAGLE" AHEAD ON B'WAY LAST WEEK, \$49,600

Capitol with Coogan Film, \$44,000—"New Commandment" at Rivoli, Over \$23,000—"Stella Dallas," Sensationally Successful

Rudolph Valentino in "The Eagle" at the Strand receives credit for the biggest draw on Broadway last week. That the Sheik was on Broadway himself helped at the box office, but in the actual point of dollars and cents the Strand with its 2,300 seats outdrew the Capitol with its 5,400, where Jackie Coogan in "Old Clothes" was the attraction. The Strand got \$19,000, while the Capitol played to \$43,996 below the average business for the house.

Next money went to "The New Commandment" at the Rivoli, \$23,252, while at the Rialto "The Ancient Highway" pulled \$19,510. The "Freshman" at the Colony did \$25,928 for the eighth week of the run.

The two regular run houses, Embassy and Criterion, both fell off last week. "The Merry Widow" at the former getting \$5,392, while "The Vanishing American" did \$8,590.

At Warner's "The Rose of the World" got \$10,403, and the little Cameo with "The Last Edition" showed \$4,582.

"Proud Heart" finished at the Astor after two weeks with a good average. The house reopens tomorrow night with "The Big Parade" after having been remodeled in record time. At the Apollo "Stella Dallas" opened Monday night and the Goldwyn picture caused a veritable furore on Broadway.

Estimates for Last Week
Apollo—"Stella Dallas" (Goldwyn, U. A.) (1,150; \$130). Opened Monday night; received tremendous ovation. Play originally held by Selwyns; Goodwin gave them profit of \$14,500 over original production cost.
Astor—"Proud Heart" (U.) (1,140;

\$145). Closed Saturday after two weeks. Turned in good business. Final week little better than \$2,000. "The Big Parade" opens Thursday (19) night.

Cameo—"The Last Edition" (F. B. O.) (549; 50-55). In for one week week and did \$4,582.

Capitol—"Old Clothes" (M.-G.) (5,450; 50-165). Big house of street fell below average last week with Jackie Coogan, getting \$43,996.35. This is tremendous difference between take last time youthful star played Strand, when gross showed around \$17,000.

Colony—"The Freshman" (Pathe) (1,980; 50-55). Ninth week. Now certain picture will finish with average business better than \$30,000 weekly for 10 weeks on Broadway. Last week \$26,928.32, bringing the gross for eight weeks to \$292,859.

Criterion—"The Vanishing American" (F.P.) (608; \$165). Business dropped last week to about \$1,500 under capacity. Showed \$5,390.50.

Embassy—"The Merry Widow" (M.-G.) (600; \$230). Nearing end of special run on Broadway. To be followed by "La Boheme." Last week \$8,892.

Rialto—"Ancient Highway" (F.P.) (1,960; 50-85-99). Hit above \$18,000 again last week, second in succession. Actually got \$19,510.

Rivoli—"The New Commandment" (F.N.) (2,700; 50-85-99). Robert Kane production; pulled \$23,252.75.

Strand—"The Eagle" (U.A.) (2,900; 35-50-55). Almost touched the \$50,000 mark last week and held over. Picture opened bigger than either "Deauville" or "The Sainted

MET., BOSTON, \$44,000,
BUT STATE DID \$20,000

"Don Q" Did It for Loew House
—Fenway, Double Feature,
Fell to \$8,500

Boston, Nov. 17.
"Don Q" was successful in tilting the business of the State, the Loew uptown house, above the \$20,000 mark last week, this house recovering with ease from a decline the previous week when an unusual level for this season of the year, \$16,000, had been struck. The Fairbanks picture, although at the forefront at high prices for several weeks, was in strong from the start at the popular prices, 60-75, which rule at the State.

This uptown picture house, incidentally, is one of those that has not been hit any by the record-breaking business at the Metropolitan. Drawing from the Back Bay apartment house patronage as it does it is a strong runner most of the season. Things were not so good at the Fenway, where Betty Bronson in "The Golden Princess" and "The People vs. Nancy Preston" could not bring into the box office more than \$8,500. This is low for this house, which should be doing better than \$10,000 at this time with pictures that the public cares for.

"The Golden Princess" in the first week at the Tremont Temple did a big business, with capacity rulling most of the week. This Fox release is being advertised big locally, both in poster form and newspapers.

The new Met is still so new it did \$44,000 last week without an effort. That cuts in in Boston.

Devil" at this house, and second Sunday almost as big as first. Actual, \$49,600.

Warner's "Rose of the World" (Warners) (1,350; 50-85-99). Got \$10,403 last week. Warners looking at "The Sky Rocket." Peggy Hopkins Joyce picture, with view to playing it for couple of weeks. If making, deal first outside picture to come into house since Warners took it over.

KANSAS CITY IS DECIDING FOR ITSELF NOW

Turns Down "Gold Rush"
and "Twain"—Takes
to "Phantom"

Kansas City, Nov. 17.
It looked like old times around the Mainstreet last week. "Graustark" was the reason. A five-act bill was also part of the performance, but nothing to long about.

The other downtown houses failed to show anything unusual in the way of business, although the Liberty, with "The Phantom," second week, held up nicely.

Business at the two Famous Players houses not so good. "The Gold Rush" at the Royal, second week, did not come up to the first week's business, and "Twain" at the Newman, failed to develop much strength, although business was some better than the preceding week.

Last Week's Estimates

Newman—"Never the Twain Shall Meet" (1,980; 35-50). Six Brown Brothers, together with novel vocal and scenic presentation, stage showing. The reviewers failed to give the picture much, but the customers liked it, loud in appreciation of other offerings. \$12,000.

Royal—"The Gold Rush" (U. A.) (920; 50). Second week of Chaplin comedy. Like preceding week business nothing like expectations, no better than most any program picture. \$6,000.

Mainstreet—"Graustark" (F. N.) (3,200; 25-50). Big picture and big five-act stage bill lure that drew. Sure enough bargain bill. \$19,000.

Liberty—"Phantom of the Opera" (U.) (1,000; 50). Second week. Proved Kansas City public likes this sort of thrill. Business continued strong. Two-week engagement one of best houses has had for some time. \$9,500.

Other first runs—"The Coming of Amos," Globe. "His Buddy's Wife," Pantages.

"CHARLESTON" WEEK

Three Leading St. Louis Houses
Stage Contests

St. Louis, Nov. 17.
The past week was big for all the theatres here. Weather generally was good.

Each of the three larger movies staged its individual "Charleston" contest throughout the week. The Grand Central got the biggest play on that score, with its tie-up with the "Star." The Missouri profited by some publicity in the "Times." Loew's State, standing on its own, without any business office must copy in the papers, didn't fall down but held right up and came through handsomely. It was sure "Charleston Week" and nothing different.

Estimates for Last Week

Grand Central—"The Dark Angel" (Met. N.) (1,850; 35-65). Seemed must not to have played heavier on the Armistice Week appeal on this one. Good show and very good bit.

Loew's State—"The Early Bird" (Columbia). (3,000; 35-65). Critically not only Johnny Hines' but year's most irrational picture. Yet they came, saw and laughed. And week showed \$21,000, with "Charleston" contest responsible greatly.

Missouri—"Flower of Night" (F. P.). (4,000; 35-65). Everybody wants to see Fola. But another instance where the "Charleston" can take credit. \$19,000.

CHARLIE CHAPLIN

in
"A Dog's Life"

Released Nov. 22

Pathepicture

ANNOUNCEMENT

JACK

BETTY

BRODERICK AND FELSEN

Announce the dissolution of their vaudeville presentation known as the "Broderick and Felsen Revue," but continue as a dancing combination as "Broderick and Felsen." We part with Mr. Jud Hill and his orchestra with deep regret and express our sincere appreciation of their worthy assistance during the past season.

All producers, managers and agents are invited to negotiate with us personally at

B. S. MOSS' COLONY, NEW YORK

Where we are featured for an indefinite engagement in conjunction with Harold Lloyd's "Freshman."

NOW IN OUR NINTH SUCCESSFUL WEEK

"THE YOUTHFUL ARISTOCRATS OF DANCE"

BRODERICK and FELSEN

COLONY, NEW YORK

"Tops everything in Songdom — A
"I'M SITTING on TOP"

by LEWIS and YOUNG

"The Supreme Waltz Ballad Hit"
**"WHEN THE ONE YOU LOVE
 LOVES YOU"**

by CLIFF FRIEND and ABEL BAER

The Tornado from the West — Never have
"SLEEPY"

by RAY EGAN and RICHARD WHITING

Measuring Up For A Big Hit!!
**"FIVE FOOT TWO-
 EYES of BLUE"**

(Has Anybody Seen My Gal?)

by LEWIS and YOUNG and RAY HENDERSON

*"You Can't Go Wrong
 With Any 'FEIST' Song!"*

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Ballad for every kind of Singer!

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The Fox Trot Ballad Now Sweeping the Country!

"MIGHTY BLUE"

by DICK WHITING and RAY EGAN

published such a Sensational HIT !!

TIME GAL

JOS ALDEN and ANGE LORENZO

Isham Jones' Sensational Hit!

"I'm Tired Of Everything BUT YOU"

Being Sung And Fox Trotted From Coast To Coast

FEIST, Inc.

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35¢ FROM YOUR DEALER
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KANSAS CITY
Gayety Theatre Bldg.
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417 West Fifth St.

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128 Charing Cross Rd.
AUSTRALIA, MELBOURNE
276 Collins St.

\$17,000 FOR 'FRESHMAN' AMAZES IN BALTIMORE

New Theatre, Capacity 1,700
25-50 Shatters Record—
Buck Jones' Scenario

Baltimore, Nov. 17.
(Drawing Population, 850,000)

It was an outstanding week for the silent drama. Three first-run houses played to b. grosses in widely separated areas. The downtown Rivoli with "The Lost World," the midtown New with "The Freshman," and the uptown Warner-Metropolitan, with "The King On Main Street."

The "Freshman," in spite of failure to get newspaper reviews until after Armistice Day, started off to capacity and kept it up. Yan Hoven, the Whitehurst advertising manager conducted a back-page newspaper advertising campaign that was an innovation and an unqualified success. The picture is in for two weeks and to it goes the honor of breaking the house record at the New, hung up by "Little Old New York."

The Rivoli opened a two weeks' engagement of "The Lost World." With a lower box office scale than the one used for "The Sea Hawk" last season bettered the gross for that picture.

"The King On Main Street" was the first Paramount-Menjou in the uptown Met. and a b. o. sensation.

Estimates For Last Week
Rivoli—"The Lost World" (1st week) (2,800; 35-75). Scale advanced 10c for this engagement but box-office line only grew longer. Another week to go. About \$14,000.

Century—"The Best People" (2,000; 30-75). Good but not outstanding week. 31st Opposition held down gross to around \$12,000.

New—"The Freshman" (1st week) (1,700; 25-50). Riot from start. A b. o. touchdown. Broke house record for amazing score of \$17,000.

Warner-Metropolitan, "The King On Main Street" (1,500; 15-50). Menjou's debut here, highly successful. One of best weeks of season. About \$7,000.

Hippodromes—"Headlines" and vaudeville (2,300; 25-75). Box-office recovered momentum lost previous week. About \$11,000.

Parkway—"Lazzybones" (1,400; 25-50). Buck Jones debut in this select

'Go West,' with \$19,000 in Frisco, on Top Last Week

San Francisco, Nov. 17.
A few days of rain last week were offered as the alibi for below normal attendance at the various cinema palaces. Mary Pickford's new one, "Annie Rooney," fell below expectations. Monte Blue in "Red Hot Tires" failed to pull the regular business. Buster Keaton's "Go West," panned by dailies, suffered either from the roasts or weather, maybe both. Menjou drew the normal attendance. "Merry Widow" holds up well and will stay the six weeks anticipated.

Estimates For Last Week
Warfield (W. C. house; 2,688; 35-50-68). Buster Keaton in "Go West," beautiful presentation. "Ideas," featuring Walt Rosen's Band, made up most entertaining show, but business not there. \$19,000.

Granada (P. P.-L. house; 2,734; 35-50-65). Monte Blue not big enough name here. "Red Hot Tires" kept them laughing but box office kicking. \$15,000.

California (P. P.-L. house; 2,348; 35-50-68). "The King on Main Street." Adolph Menjou did what is called good business here. Nat Holt, manager, is putting on classy presentations again, after spell with nothing but orchestra. New feature, "A Musician's Dream," maybe helped ticket office. \$14,000.

Imperial (F. P.-L. house; 1,361; 35-50-68). Mary Pickford in "Little Annie Rooney" disappointed management on draw. Papers okayed picture, but folks not attracted. \$12,000.

St. Francis (F. P.-L. house; 1,440; 35-50-68). Von Stroheim's hit, "Merry Widow," still drawing well in third week. Without stunts or extra publicity. \$14,500.

up-town house. Booked in as scenario not a Western. You can't tell that to a theatre clientele, so result was a box office slump. Not over \$3,000.

Garden—"The Last Edition" and vaudeville (2,800; 25-50). Nothing outstanding. White house got its usual steady patronage; it was under fine showing of previous week. About \$5,500.

This Week
Parkway—"The Circle." Century—"Pretty Ladies." New—"Freshman" (2d week). Rivoli—"Lost World" (2d week). Hippodrome—"The Scarlet West." Metropolitan—"Red Hot Tires." Garden—"Bustin' Through."

Ready to Yawn About New Orleans?

New Orleans, Nov. 17.
Another listless week in the film places.

Ramon Novarro has never been much of a draw here, and "The Midshipman," which featured the youthful luminary at the Strand last week, was sadly neglected.

Estimates for Last Week
Strand (2,300; 83)—"The Midshipman." One of year's worst flops. \$4,300.

Liberty (1,800; 80)—"Wild Horse Mesa." Title against it. \$2,594.

Tudor—"Thunder Mountain." Very poor at wicket. \$1,372.

'Pony Express' Slips At Topeka—Comedy Best

Topeka, Kans., Nov. 17.

(Drawing Population, 75,000)

Historical drama, via the screen did not draw and the much heralded "Pony Express" fell down. Light comedy playing opposition picked up the money.

A "Charleston" contest at the Orpheum next week is drawing a lot of attention from the newspapers and several street dancing stunts have been pulled.

Estimates For Last Week

Grand—(1,400; 50). "The Pony Express." Disappointed and fell down as draw. About \$2,400.

Isis—(700; 40). "Classified." Suffered from opposition but drew as many people as "The Pony." Good picture and built up business. About \$1,500.

Orpheum—(900; 30). "The Live Wire," first half. Got good crowd and got laughs. "The Beautiful City," last three days, did not do so well, decided drop for Barthelme here. About \$1,400.

Cozy—(400; 25). "The Teaser," another comedy success and got business early. \$1,300.

'NAKED TRUTH' IN MIDWEST

Chicago, Nov. 17.

Samuel Cumming, producer of "The Naked Truth," journeyed to Chicago from Daytona, Fla., to make arrangements for the distribution and road showing of the feature through Illinois, Indiana and Wisconsin.

'Office Boy' Treatment Alleged By Kansas City Showmen

Kansas City, Nov. 17.

Refusing to be treated as "office boys," as they termed it, and nettled by the chilly reception shown them in the Famous Players' New York office, Herbert M. Woolf and M. B. Shanberg, officials of the Midland Theatre Co., promoting a new theatre in Kansas City, walked out on the F. P. officials, called upon Nick Schenck (Metro-Goldwyn) and closed the deal with him in 30 minutes.

The Kansas City men had been dickering with Famous Players for several months and thought they had the matter settled. The trip to New York was made to close the contract.

Arriving there they were astonished to find the whole affair up in the air, the New Yorkers apparently viewing the proposition with but little interest and giving them but little consideration.

Then the walk-out occurred with the result the Famous Players organization lost a house and the Metro-Goldwyn gained one.

The K. C. deal may be another of those that of late Famous Players appear to negotiate with and then switch to M-G. The re-

port in New York, however, on the new Kansas City house has been that M-G. would get it, as F. P. would not bid against them. F. P. is represented among K. C. theatres at present.

Kansas City, Nov. 17.

M. B. Shanberg and Herbert M. Woolf, of the Midland Theatre Company, have confirmed the rumor their new theatre will be one of the Loew group (Metro-Goldwyn).

It is understood that the new theatre, which will be the largest in the city with some 3,400 seats, operated by the Loews and the Midland Theatre Co. under a 50-50 arrangement. M. B. Shanberg will be the resident manager. It is stated that the arrangements include a 20-year franchise for both Metro-Goldwyn and United Artists films.

The house will probably be named Loew's-Midland.

With this house grabbed by the Loew people there is much speculation here as to the next step that will be made by the Famous Players interests, as it is no secret that that organization wants a theatre with more capacity than the Newman, here.

Wampa's \$40,000 Ball

Los Angeles, Nov. 17.

The Wampas organization of press agents will hold their 1926 frolic at the New Shrine auditorium, Feb. 4, next.

The ballroom it is said will handle 12,000 people on its dance floor with the prospects being that the Wampas may clear around \$40,000 on the next event.

New K. C. House

Kansas City, Nov. 17.

The persistent rumor that a big theatre would be built at 13th and Main streets has been verified in part. The Midland Theatre Co. announces it is preparing to exercise an option held on the corner of 13th and Baltimore, adjoining the Main-street location on the west.

The Midland company operates several theatres in the larger cities of Kansas, but has no house here. An unconfirmed report has it that it will be operated by the Loew interests, but Famous Players is also reported interested. The location of the proposed house is in the same block, but across the street, from the Orpheum and a block north of the Mainstreet.

MENJOU EAST FOR FILM

Adolphe Menjou arrived in New York from the coast Monday. He will remain in place one picture, entitled "I'll See You Tonight."

Cristie Marchal will play opposite.

NOW BOOKING

A SENSATIONAL TWO-HOUR SHOW

DE FOREST PHONOFILMS VAUDEVILLE PICTURES

Films that actually talk and reproduce music without the use of a phonograph

Presenting

The greatest cast ever assembled on one program, including

WEBER and FIELDS
SISSLE and BLAKE
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PHIL BAKER
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FOR PARTICULARS WRITE

DE FOREST PHONOFILMS, Inc.

1560 Broadway, New York City

Rudolph at Vera Cruz

Los Angeles, Nov. 17.
G. K. Rudolph, supervising head of publicity for Fox, has gone to Vera Cruz where Irving Cummings is making "The Johnstown Flood." Rudolph is after material for a large exploitation campaign which will be used in connection with this super-festive starring George O'Brien. Rudolph, who came here with W. R. Sheehan, vice president and general manager of the company, will return to New York about Nov. 21. Sheehan may remain here until after New Year's.

SHEEHAN BACK IN DEC.

Los Angeles, Nov. 17.
Winnie Sheehan will remain here in the interests of the Fox Organization until around Dec. 15, when he will return to New York.

Salary Due Ben Howe

Ben Howe rendered services for 34 weeks to the Eastern Film Corp. in exhibiting a trade motion picture on the far industry.

Howe claims he was to be paid \$60 weekly and has started suit for the \$2,940 total for the period.

F. B. O. Studios Lose Independent Film Units

Los Angeles, Nov. 17.
F. B. O. studios are losing a number of tenants on their Hollywood lot. The Arthur Beck and Leah Baird unit, turning out the Embassy productions, have moved to Universal.

The R. P. Schulberg organization will go to the Famous Players-Lasky studio, where it is also understood that the Douglas McLean organization is to make it's next picture.

At present there are only four companies of the old contingent working on the lot, all of whom release through F. B. O.

Fast Work on Astor

The remodeling that the Astor theatre underwent this week preparatory to opening tomorrow night with "The Big Parade," established a record for speed. If it had been necessary the house could have opened on Tuesday night. Within 15 hours after the closing of the theatre Saturday night, all of the seats had been ripped out, the floors cleaned, carpets removed, walls recovered, and the interior of the building repainted. Monday the new seats were being placed in the house.

There were 17 different departments of labor represented on the job. The workmen took possession of the house Saturday night under the direction of Joe Vogel, of the Loew-Metro staff, and the work was entirely supervised by him.

Leo A. Landau, Bankrupt; \$20,500, Assets "Frozen"

Milwaukee, Nov. 17.
Leo A. Landau, former manager of the Alhambra and Buttery theatres here and now residing in Minneapolis where he is managing a picture house, has filed a petition in bankruptcy in Federal court here, listing his assets at \$20,500 and liabilities at \$11,630.00. The assets are largely frozen.

One of the items is a taxi bill of \$91.10. The creditors are largely merchants and tradesmen.

\$1,000 BAD CHECK

Washington, Nov. 17.
Neil McConologue, describing himself as a poet, author, actor and playwright, was arrested here last week while attempting to cash \$1,000 in Treasury certificates, alleged to have been secured after forging the name of George Hackathorne, picture actor, to a check for a like amount in Cleveland.

The local District Attorney asked that the indictment here be quashed in order that McConologue might be returned to Cleveland to face the bad check charge in the Ohio city.

FEATURES AND STAGE ACTS IN PICTURE THEATRES THIS WEEK (NOV. 16)

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

Capitol (16)
Louise Loring
Celia Turilli
Yasha Bunchuk
Chester Hale
Albertina Viaki
Doris Niles
Ballet Espagnole
"Bright Lights"

Strand (15)
Milo Klemova
Judson House

McVickers (16)

Paul Ash
Geo. Givot
Al Shenk
"Cobra"

Stratford (15)
Cooper & Lacy
Naomi & Nuts
"Home Maker"

Tivoli (16)
Walt & Winthrop
Stevenson

"Star Fr'm Paris"

(18-22)
Weber & Fields
"What Fools Men"

KANSAS CITY, MO.
Newman
Evans Orch
"Midshipman"

LOS ANGELES
Metropolitan (14)
Joe Worth
Howard Twiss
Bobbie Tremaine
Billy Hall
Bobby Gross
Varian & Mayer
Riddle Mathews
Harry Hume
Walter Pontius
Conner Twiss
"King on Main St."

MILLION DOLLAR
(Indefinite)
Taylor P. & H.
Mack & Long
Nora Schiller
Bill Pratt
Kusell & Gannon
Paul Howard
Tremaine Dancers
"Annie Rooney"

PITTSBURGH
Aldine (16)
Ray Fagan Band
Geo Lyons
"Lights Old B'way"

Grand (16)
National Male 4
Female 4
"Why W'm'n Love"

TAYLOR, PARSONS & HAWKS
World's Greatest Harmony Comedians
15th Wk. Metropolitan, Los Angeles
Indefinite

State (14)
Vincent Rose B.
Cushing & Hutton
Lorelle Sisters
Peggy Chamberlain
Bunkin Beasleys
"The Eagle"

Rialto (Indefinite)
Sherry L. Marshall
Franz Brooks
Luecia Lee
Louisa Riley
"Phantom Opera"

Forum (14)
Grazer Lawlor & B.
Ted Henkel
"People vs Nancy Preston"

Criterion (14)
Vincent Rose Orch

ROCHESTER, N.Y.
Kestman (16)
Mary Bell
Jean Chown
"Gold Rush"

St. Louis
Missouri (14)
Malveto Phanto B.
Combe & Nevins
"King on Main St."

State (14)
E. Johnson Bld.
"Midshipman"

Grand Central (14)

ATLANTA, GA.
Metropolitan (16)
Benny Davis
Jesse Greer
"The Eagle"

Howard (16)
Dorothy South
"Flower of Night"

BALTIMORE, MD.
Garden (15)
Bally
Noel & Lester
Rowie & Jerry
Pisano & Landauer
"Bustin' Through"

Century (16)
Bridget Orch
Ethel Brian
"Pretty Ladies"

Rivoli (16)
Masked Countess
"Lost World"

BUFFALO, N.Y.
Lafayette (16)
H. Shannon Band
Grumich Villi Reg
Mabel Naylor

CHICAGO
Chicago (16)

Edrio 4
B. Mathews Co.
"If M'ge Falls"

Hippodrome (16)
Julian Ertzinger
"Romola"

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YOUNGEST PUBLICITY MAN

St. Louis, Nov. 17.
The Missouri theatre now has one of the youngest publicity directors ever charged with that office in a theatre so large, in Leonard Schlesinger, who has replaced E. C. Jeffers.

Schlesinger is 21 and has handled exploitation at the Missouri for three years.

Another Winner with a Never-Failing Favorite

WARNER BROS.
Classics of the Screen



with

RIN-TIN-TIN

The best beloved animal star
in an outdoor drama that is
different in theme, in setting
and in thrills.

JUNE MARLOWE
CHAS. FARRELL
CHAS. CONKLIN

Directed by
NOEL SMITH



MACY and SCOTT

THE RADIO ACES

Always Working

"The Mystic"

Boulevard (15-17)

Underpass Ballet

Fay Adler

Jess Bradford

Sevaco & Brante

Evert Woodman

Nita

Imogene Ferrall

"Winds of Chance"

(15-17)

Fanchon & Marco I

C & D Jennings

"The Freshman"

MILWAUKEE

Alhambra

Diamond Horseshoe

Mildred's Fan

Orville Beanie

"Goose Woman"

Strand

Old India

"Half Way"

NEWARK, N. J.

Bradford (15)

Oswan & Shepp

Craig Campbell

"Beautiful City"

Moose (15)

Dorma Lee

Terminal (16)

Radiol Entertainers

"Passionate Adv"

Alison Hare

"Phantom Opera"

Kings (14)

Mario Rubini

Emlyn Pique

"Brian Kent"

ST. LOUIS

Empire (16)

Van Alstyne Co.

"Y Keys"

TOPEKA, KAN.

Novelty (16-18)

La Tour

Jimmy Dunn

Woodland Revue

Petrie & Rock

Gordon & Day

(19-21)

H & N Sternad

Hibbitt & Hartman

Paul Rahn Co.

UNIONTOWN, PA.

State (16-18)

La Bernica

"Halfway City"

(18-19)

"Lovers in Q"

(19-21)

"Sex of Father"

WASHINGTON, D.C.

Rialto (15)

Orpheus 4

Present

"Havoc"

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

THE GLORIAS

Dancers.
5 mins. Fullstage (Special).
Rivoli, New York.

Albert and Adele Gloria, more or less known in the Times square regions, were put on the tail end of the presentation bill at the Rivoli this week, and with no advance heralding, scored an applause hit, spontaneous, deafening and prolonged.

Gloria works in formal evening dress, while his sister is costumed in white ballroom gown with ostrich feathers trimming the borders. After some tame stepping Albert starts a hock step which he and his sister do in unison and for quite a few minutes, going around the stage as they do the step. There is also their great ice skating bit which scored.

After their first few dances, the applause broke out all over, just like a good case of measles, and lasted for a time. Not knowing that the Glorias were to appear in the presentation's finale, the audience tried to hold up the orchestra music at the first Sunday afternoon show. When the team came on for the finale they were warmly welcomed and did some more hard work which again sent them off to applause.

From the samples here, the Glorias qualify as a bangup picture house turn, suitable for the best

of production work and also as capable and likely vaudeville material of the featured calibre. With all the team's virtues, one big point stands out—Gloria doesn't use axle grease on the hair, in itself making him unique among dancers. *Slak.*

"SOMETIME"

Organ Solo
5 Mins. (slides)
Chicago, Chicago

A beautiful number utterly ruined by too many variations on organ. Albert Hay Malotte has a tendency to pound away in operatic style. As a straight organ selection played as written, the number is bound to click. It is one of the outstanding hits in the west.

"NOCTURNE" (10)

Singing and Dancing
10 Mins; Full (Special)
Harding, Chicago

A miniature arch setting with small platform backed by a velvet cyclorama with colorful lighting effects setting it off. Entertainment not so forte, slow and mediocre.

A ballet of four girls go through an ordinary routine. They are graceful and well dressed but offer nothing more. A male quartette remaining on the platform harmonize a pop number, not in time with the presentation. The men have good voices but are misplaced in this particular offering. Yareeda and Swoboda introduced some good double work with the woman carrying the burden of the routine. She specializes in one-foot front bends, repeated continuously.

A few gyrations by the man, with

the quartet offering another chorus brought about the finale, grouped together under the arch. Again the lighting effects proved the principal factor. *Loop.*

"LADY TO LOVE"

Revue
26 Minutes
Rivoli, New York

Mel Shauer is responsible for the musical theme on which the Rivoli's presentation for the current week is founded. Mel wrote a song entitled "Lovely Lady to Love" and Dr. Riesenfeld took the idea and elaborated it into a miniature revue for the house.

"Lady to Love" is in four cycles. The first shows the interior of a club and brings on a male quartet. This is rather small time in its atmosphere, especially as the singers try to hoke it up for comedy and pop. So it would have been just as well if the "At the Club" portion of the offerings had been omitted.

The quartet for the "At the Theatre" division comes into a stage box that has been placed at the side of the stage and sit there throughout the act without contributing to it. In this section the four Rivoli dancers are introduced, there is also an exquisitely done Fan Dance by Lucille Middleton and a toe dance by Georgia Ingram with Willy Stahl contributing a violin solo for it.

Then comes the "Lovely Ladies" portion of the entertainment. A sextet of young ladies in costume parading on the stage as the names Cleopatra, Thais, Elsa, Tosca, Carmen and Marion are announced. Thais attracted the most attention because she wore the best looking costume.

Yukona Cameron and Clarence Bjorkner, soprano and tenor, contributed a duet at the conclusion of the beauty parade.

For the finale is a tableau which got a hand. It is one of those groupings which Ben All Haggins has made famous in the "Follies" and the lighting was really superb. *Fred.*

DEXTER SISTERS (2)

Songs and Banjo Playing
7 Minutes
Warners, New York

A couple of girls who could fit the deuce spot on the average vaudeville bill, but in picture houses stand out, especially in the type of show the management is framing at Warners. Of course this house has to stick rather closely to acts that can work in the limited stage room that there is and in this particular, these young ladies fill the house requirements.

The girls make a rather pleasing appearance as they trip on carrying banjos and start right in to strut their strutting stuff. Two numbers are what they offer, both of the popular variety. They manage to hit a high note at the finish of each song and so sell themselves for added value to the audience.

It is a neat turn for the average picture house, especially where the overhead has to be held down as far as shows are concerned. *Fred.*

PICTURE POSSIBILITIES OF CURRENT PLAYS ON B'WAY

"12 Miles Out"—Excellent

"12 Miles Out" (Melodrama—Wm. Anthony Maguire—Playhouse). The author probably figured on picture angle. Modern touch of rum runner and hijacker present, along with telling melodramatics. Should make a better picture than play. *Ibec.*

"Solid Ivory"—Favorable

"Solid Ivory" (Comedy—Graham-Coleman Associated—Central). Should make likely screen material. The sporting element in the play permits for punchy ball game "shots." The heroine's good influence and general appeal against conceit is also good hoke for the flicker fans, while the script permits for considerable latitude to build up certain scenes. It is possible and not unlikely the scenarist may take liberties with the ending and make the swell-headed finger who is the central character of "Solid Ivory" see the error of his egotistic ways and benefit from the sermon about the hard knocks being good for one's system and thus make for an all-round satisfactory conclusion. *Abel.*

"In a Garden"—Unfavorable

"IN A GARDEN" (By Phillip Barry—Plymouth—Arthur Hopkins). Holds much more talk than action, which automatically disqualifies it for the movies. *Slak.*

GOLDWYN'S SUIT

(Continued from page 1)

62 pages of the original contract and three pages of the renewal of the same.

Goldwyn entered into his original contract on April 3, 1923, under which he was to deliver three pictures with First National, agreeing to return negative cost on delivery of same. There was a provision that none of the productions was to cost in excess of \$200,000.

The first three pictures delivered were "The Eternal City," which cost \$355,531; "Cythera," \$293,183, and "Tarnish," \$247,520. Then a renewal of contract was made under which was delivered "A Thief in Paradise," costing \$293,075; "His Supreme Moment," \$300,873, and "The Dark Angel," \$300,475.

Goldwyn charges that through a conspiracy with their franchise holders they cut the exhibition values of his pictures from \$1,000,000 to \$300,000, and that under their recoupment provision that they will make impossible any return to him on some of the latter three productions. As a point in fact, he shows that the original agreement under which his productions played the Strand, New York, that house paid \$735.15 per \$100,000 of exhibition value placed on a picture. This was cut under a new contract so that First National received \$3,000 and 50 percent of the business in excess of \$23,000. This, he states, cut the revenue from that house 50 percent for each picture.

The action is brought in the Supreme Court and has as the plaintiff the Onda Productions, Inc., George Fitzmaurice and the George Fitzmaurice Productions.

Patented Title Machine

Salt Lake City, Nov. 17.

Gordon Jennings, now at the Ceell B. DeMille studio in Culver City, Calif., has received a final patent on a special motion picture title machine of his invention, according to word received here by his father, J. A. Jennings. Heretofore, it is said, the picture title has been made by photographing a hand-lettered or especially printed card. The Jennings process is revolutionary and embodies an illuminated glass letter principle.

Instead of the card the title is made by a series of interlocking clear glass letters, much on the order of the illuminated letters employed in electrical signs. These are set up to comply with the necessary copy and photographed by means of a powerful light behind the letters.

CHARLIE CHAPLIN

in

"A Dog's Life"

Released Nov. 22

Pathepicture

CAPITOL BROADWAY AT THE STRIP

Edward Hayes—Managing Director

BEGINNING SUNDAY "BRIGHT LIGHTS"

with CHARLES RAY and PAULINE STARKE
A Metro-Goldwyn-Mayer Picture

S. S. MOSS' THEATRES

COLONY Broadway and 152 St.

NINTH BIG WEEK

HAROLD LLOYD

in

"THE FRESHMAN"

On Bites "Campus Capers" (35 People)

Continuous Daily 10 A. M. to Midnight

NOW PLAYING CAMEO Jester

with Eugene O'Brien and Lillian Rich

414 W 18 St

NOW PLAYING B'WAY 'Morals

Conway Toole and Anna Ayres in

for Men

At 41st Street

AND WORLD'S BEST VAUDEVILLE

MARK STRAND BROADWAY AT 47TH ST.

SECOND WEEK

RUDOLPH VALENTINO

in "THE EAGLE"

MARK STRAND SYMPHONY ORCH.

LOEW'S STATE Broadway at 45th St.

Marion Davies

'Lights of Old Broadway'

INDOOR CIRCUS AND WILD ANIMAL SHOW

WARNERS

Broadway near 152 Street

RIN-TIN-TIN

The Wonder Dog in "Clash of the Wolves"

Herman Heller and His Orchestra

WILLIAM FOX

Presents

PETER B. KYNE'S The GOLDEN STRAIN

With

MADGE BELLAMY
HOBART BOSWORTH
LAWFORD DAVIDSON

KENNETH HARLAN
ANN PENNINGTON
FRANK McGLYNN, JR.

A BEST-SELLING AUTHOR WITH A TREMENDOUS BOX-OFFICE FOLLOWING

From Peter B. Kyne's Cosmopolitan Magazine Story, "Thoroughbreds"

Fox Film Corporation

VICTOR SCHERTZINGER
Production

Return for a limited season of the Better Cinema Theatres

JULIAN ELTINGE

Opened at the Empire, Syracuse, to the largest matinee of the season and the usual Eltinge capacity prevailed for entire engagement

"JOURNAL TELEGRAM" (Nov. 9):

Fashion Week With Eltinge

It sure is fashion week at the Empire, between Julian Eltinge on the stage making daily changes and telling how everybody gets the Eltinge style at Monte Carlo, and "Souls for Sables" on the screen. It's a joy to hear the feminine snickers go 'round the house when Eltinge makes a gown change. He's younger, more exquisitely dressed and more high-priced than ever. Wish he would tell some of us how he does it. Any woman who misses that display loses a thrill.

SHEA'S HIPPODROME, BUFFALO, THIS WEEK (NOV. 15) (RETURN)

Mr. Eltinge sails for Europe in March to appear in

PARAMOUNT'S FOREIGN THEATRES

and will make a smart comedy picture in London in May

"MADAM BEHAVE,"

Christie's Comedy featuring Julian Eltinge
will be a treat to Eltinge fans

Personal Representative, J. F. WALL, Continental Hotel, Los Angeles



Here's Another Box Office WOW!

"**MADAM BEHAVE**" comes from a money family—the Al Christie Comedy Specials—whose reputation for luring the dollar from the pocket of the patron to the cash register of the exhibitor is established by the marvelous records of "*Charley's Aunt*" and "*Seven Days*."

Made for Entertainment Purposes Only—that's "*Madam Behave*." Built around a sensationally successful French farce, and with two of the greatest stars of the day in the leading roles—Julian Eltinge and Ann Pennington—directed by Scott Sidney who was responsible for "*Charley's Aunt*" and carrying all the Christie sure-fire comedy gags, "*Madam Behave*" has all the elements of a Riot.

Julian Eltinge and Ann Pennington are two of the greatest box office assets on screen or stage today.

Miss Pennington is an outstanding star of Ziegfeld's Follies—and she's just as magnetic on the screen.

Julian Eltinge is the Greatest Woman Impersonator Ever Known to the Stage or Screen. Last year he toured the country from coast to coast, making personal appearances in first run houses.

In Twenty-five Out Of Thirty-two Theatres, Eltinge Broke The House Record For Business With His Engagement!

Here is proved box-office drawing power.

Cash in on this Special!



JULIAN ELTINGE as
"*Madam Behave*"

CAL CHRISTIE

comes through
with another
laugh riot

“ Mad with

JULIAN ELTINGE & ANN PENNINGTON

LIONEL BELMORE - DAVID JAMES
TOM WILSON - EVELYN FRANCISCO
JACK DUFFY - STANHOPE WHEATCROFT

Directed by
SCOTT SIDNEY

The Greatest Comedy Knock

She's a cousin to
"Charley's Aunt"



Adapted by
F. Mc Grew Willis
from the French
farce by
Jean Arlette

am Behave

ANN PENNINGTON

Foreign Distributors
Producers International Corporation
130 West 46th Street
New York, N. Y.

RELEASED BY
PRODUCERS DISTRIBUTING CORPORATION

F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager
Member Motion Picture Producers & Distributors of America, Inc. Will H. Hays, President.

out Since "Charley's Aunt"!

HOUSE REVIEWS

METROPOLITAN

Boston, Nov. 13.

The John Murray Anderson presentations still continue to be the talk of the town, although the fourth week of this new 5,000-capacity house showed a marked falling off from the crowds that previously were actually storming the doors. Part of this was due to the mediocre feature, "Classified," and to a certain extent the lessening business was a lapse into what will probably become normalcy, as the curious have been satisfied, and the house can look to its business hereafter on merit. The strangers in town will be taken to the Metropolitan with the same local pride that they will be walked to the top of Bunker Hill Monument.

Manager Earle Crabb, veteran and astute showman, senses the situation apparently and has spurred in exploitation on "Phantom of the Opera" for next week (16) with every indication of a \$50,000 gross.

CHARLIE CHAPLIN

in

"A Dog's Life"

Released Nov. 22

Pathepictrure

said to be the ideal gross at practical capacity afternoon and evening.

There is no question but that this house needs exploitable releases steadily and a more popular trend to its orchestra concerts, with possibly a radio tie-up similar to the Eastman, Rochester. The Metropolitan orchestra carries about 50 men for pit, concert and lobby concerts. There is no question as to the standard of performance. But there is a serious question as to the popularity of the programs to date, the lack of melodious appeal and the absence of score novelty. The overture "Robespierre" used with "Classified" was masterfully done, but the question comes as to how many who enjoyed "Classified" got much of a kick out of "Robespierre."

A Wimbler "Krazy Kat," International News and Pathe "Our Gang" in a personal review comprise the short reels. Lottie Howell and Marion Green, soprano and baritone, furnished the feature duet in "The Angelus." A massive picture frame was shown with a reproduction of the famous painting on a transparency. This faded out into the two singers posed in the same positions, the illusion being that they actually walked out of the picture and came to life. At the conclusion of the number they faded out as effectually as they had emerged, the lighting indicating the presence of a master hand of a practical showman. The one flaw was the use of a white apron on Miss Howell, which showed how the effect was operated.

The presentation was a knockout, a Spanish conception, using full stage and the entire company, 26 people, showing on the ensemble with 10 doing specialty dancing bits. The set was a patio type of structure in the background with a festival in progress, apparently in honor of a matador. Little effort is being made by Anderson to build up any continuity of story, the object apparently to build up a spectacle, riot of scenery, costume, color, singing and dancing.

The dancing of the troupe is out-

standing, and the four weeks of this company, which they will play in New York, Buffalo and Chicago houses, are big entertainment for the four-bit and five-bit houses. The reason no appropriate presentation was selected for Armistice Week was the fact that it could not be used over the circuit.

Marion Green uses the "Toreador" song for the big spot in "Under Spanish Skies" and of the dancing teams, a pair of boys with big tumbos and a mastery of the technique of Spanish dancing, easily carry off first honors. It's a gorgeous thing, boiling with warmth and action, and the house didn't care very much what it was all about. It was flashy entertainment, artistically done, and that's apparently what they want.

Libby.

HARDING

Chicago, Nov. 12.

This theatre, located on the extreme northwest part of the city and known as the Logan square district, is reported to be doing a prosperous business since opening about two months ago.

It is an L & T. house, managed by this organization, but supplied with pictures and talent out of the B. & K. office. The presentations are the same as at the Chicago, going intact from the Uptown Courtesy and politeness here. Every little detail for the benefit of the patrons has been looked after. Perfect harmony prevails.

Business was capacity Wednesday for the last performance, with all of the 3,000 seats being occupied. The foyer is exceptionally large, accommodating approximately 500 standees.

Benjamin Paley conducted his 24-piece combination through "I Guarany," employed as the overture. The elevating orchestra pit has been installed. The overture served its purpose.

In commemoration of "Armistice Day" various shots of the late war were introduced. The latter had a tendency to extract some tears through bringing back memories. The burial of the "unknown soldier" closed eight minutes of war film.

The film was succeeded by Edward De De mandolinist. Portraying the man in the moon he clips off six minutes of good entertainment. Another International

revealed the fine points of the recent football games.

Edward K. House, manipulating the organ, has a bad conception of what audiences want. A pop number, which has been a consistent flop, was employed. Missing with a strict musical version and slides, a song contest is injected, with the audience failing to participate. The idea fell flat, the organizer receiving no recognition for his efforts. His five-minute specialty slowed up the show.

"Nocturne" (Presentations) was a slow but pretentious offering from an electrical standpoint. The feature, "Graumark," was not in keeping with the brand of pictures turned out by Norma Talmadge. A "Our Gang" comedy, "Mary, Queen of Tots," supplied some laughter. These comedies are gradually losing their value. The producers are evidently out of ideas. The last few have been repetitious for same bits and pieces of business. Loop.

LOEW'S ALDINE

Pittsburgh, Nov. 13.

Some time ago Louis K. Sidney, managing director of Loew's Aldine, conceived the idea of broadcasting from his stage every Monday night after the last show and inviting the audience to remain. He hooked up with Station WCAE of the Pittsburgh "Press" and the Kaufmann & Baer Co. and gave the first radio show. The crowds grew bigger every week until last week a record for attendance was broken at the last performance. When the final curtain dropped not a handfull left, remaining for the free radio program. It was long after midnight when the crowd departed, and it was probably the best 50 cents' worth of entertainment they had ever had. The radio program included vocal and instrumental solos and an orchestra.

"Little Annie Rooney," the Mary Pickford picture, brought over \$20,000 to the box office, a good week. "The World's Sweetheart," always popular here, scored another triumph. The picture was liked immensely. A colorful and highly appropriate atmospheric prolog was arranged by Sidney for the picture. It was called "The Side walks of New York" and went over big. It put the audience in the proper mood and was well done. In honor of Armistice

week was a little skit. There were a number of characters in the piece typifying the spirit of the occasion. Topics of the day, read to the tune of a popular song and a news reel rounded out the very entertaining bill. Simons.

MISSOURI

St. Louis, Nov. 14.

Active managerial control of the Missouri will be taken over next week by the Skourases. Their first action has been to give notice of a change in personnel of the musical forces. This was farewell week for the present organization and it was a fitting farewell tribute that a capacity audience at the second show Saturday night paid Joseph Littau at the conclusion of his overture, "Slavische Rhapsodie."

Unfortunately Milton Blosser in his selection of his solo was not as wise as Littau. It was "Putting on the Dog." The audience, accustomed to the usual ill-illustrated pop number or a lesson in singing, was taken wholly unprepared for the piece.

Combe and Nevins in "one" are a song and piano team. They offered a trio of comedy numbers. Their turn is fair, but must be built up in harmony and range to hold up in the larger picture houses. One of the time-lapse subjects from a Pathe review, to which was scored Drigo's Serenade, was sandwiched in before the Melvino Phanto-Revue. The latter is a stage novelty like Pathe's Stereoscopes on the screen, that with the aid of red and green glasses ("the red over the RIGHT eye, please") gives the illusion of living characters jumping from the stage out over the heads of the audience. The illusion is amusing. Everybody enjoyed it. It's a bit too long. "The King on Main Street" feature, wow. One of the best films in a long time.

A coming-attractions trailer carried the information that on the stage next week will be the former Grand Central orchestra, with the amusing appended monicker of "St. Louis' most popular musical organization." Rubel.

Scarlet Fever at Elgin, Ill.

Chicago, Nov. 17. Scarlet fever at Elgin, Ill., has developed into an epidemic. Children up to 16 are forbidden to visit the theatres.

THE WILLIAM FOX ATTRACTION
FOR THE HOLIDAY SEASON

The Ancient Mariner

AN ELABORATE DRAMATIC SCREEN OFFERING

With

Leslie Fenton, Clara Bow, Earle Williams, Vivian Oakland, Nigel de Brullier,
Paul Panzer, Gladys Brockwell

From
Samuel Taylor Coleridge's
CLASSIC POEM
KNOWN BY EVERY ONE.

Fox Film Corporation

Directed by
HENRY OTTO
and
CHESTER BENNETT

FRED HUGHES, Tenor
OTTO MUNCKE, Accompanist

PLAYING BALABAN & KATZ THEATRES

THIS WEEK (NOV. 16th), CHICAGO, CHICAGO

Thanks to A. J. BALABAN, FRANK CAMBRIA and H. LEOPOLD SPITALER

FILM REVIEWS

STELLA DALLAS

Samuel Goldwyn production directed by Henry King. Adapted from Olive H. P. King's novel of the same name by Frances Marion. Camerated by Arthur K. Elgort. At the Rialto, New York, a special run beginning Nov. 18. Running time, 100 minutes.

Stella Dallas.....Belle Bennett
Stephen Dallas.....Ronald Colman
Ed Munn.....Jean Hersholt
Lola Moran.....Lola Moran
Richard Groves.....Douglas Fairbanks, Jr.
J. P. Fallon.....J. P. Fallon
Mrs. Groves.....Beatrice Prior

A mother picture. Not a great picture, but a great mother picture. Samuel Goldwyn undoubtedly has the gem of its type the screen has produced to date in "Stella Dallas." Its sentiment is terrible. Henry King has told its story simply and directly without dramatics, gauging the extent to which he can play up such an emotional subject to a nice, nice, in this he has been held up in reaching his objective by two magnificent performances by Belle Bennett and Lola Moran.

"Stella Dallas" is a woman's picture. Women will love it. Men will respect it. It is a sentimental picture for the film demands and will get that recognition. This picture is hardly original in any way. King has delved into the lore of D. W. to accomplish a beautiful love scene and has carried the Griffith love of restraint into the entire footage. It's effective, of course.

Watching this picture is similar to witnessing a small cast play. If ever there were a two-character picture this is it. Both characters are women, mother and daughter. King has told its story simply and directly without dramatics, gauging the extent to which he can play up such an emotional subject to a nice, nice, in this he has been held up in reaching his objective by two magnificent performances by Belle Bennett and Lola Moran.

Not having read the book, it cannot be said how closely the celluloid follows the original. However, the novel had an impressive vogue and it doesn't seem possible that the picture can have harmed or detracted from Miss Prouty's work. Its appeal is to the heart and but tells of a mother who eliminates herself so that her child may enjoy the advantages of which the girl will not partake while knowing that her mother has no one to whom she can turn. To gain this and the mother, Stella Dallas (Miss Bennett) finally goes to her husband's boyhood sweetheart and offers to divorce him so that they may marry and take Laurel, the daughter, (Miss Moran).

The child rejects the luxury, despite an idolizing father (Mr. Colman) and an understanding stepmother (Miss Joyce), upon learning of the manner in which she has gained, returning to her uneducated, slovenly and grossly dressed mother, who is incapable of attaining the "class" instinct of her baby. The mother finally gains her end after contemplating suicide by marrying a drunken horse trainer who has been her suitor for years but for whom she cares nothing.

Early passages are concerned with Stephen Dallas outlawing himself from his own set because of a father embroiler who shot himself as a way out. Hiding away in a mill town, Stephen learns of his sweetheart's marriage, whence follows his taking the small town girl to wife. The inevitable separation takes place when their baby is around four years of age.

Sentimental wallows are a birthday party which the mother gives for her baby, then 10, with none of the children attending, because of the school head's seeing the mother go to a neighboring city with Ed Munn (Mr. Hersholt), the horse trainer; a fashionable summer hotel as cause for further humiliation for the girl now a young woman due to her being a popular item amidst the youngsters whose members ridicule an exaggeratedly dressed guest, not knowing that it is Laurel's. Following this, King has made a touching thing of a scene between the mother and daughter in the lower berth after both have overheard a conversation describing the parent as a millionaire. The young daughter's neck. Other standouts are the scenes between the mother and the prospective step-mother of the girl, the mother and father, the witnessing of her daughter's marriage through a window (the finish and excellently directed) and the loyalty and mother-love of the two principal characters.

This picture should do for Miss Moran what "The Birth of a Nation" did for Mae Marsh, what "Merry-Go-Round" did for Mary Philbin, what "Humoresque" did for Vera Gordon, and what one picture here or there has done for other individuals. Miss Moran convinces in what practically amounts to three roles, as she plays the daughter at 10, 13 and as a young woman. Excellent in each, her performance was something of a revelation to those who had never seen her before. There can be no doubt that Miss Moran has the advantage of what might almost be

termed an actor-proof role, but that is not meant to detract from her performance, for the same might be said of the story and Miss Bennett. However, to the skeptical Miss Moran will have to prove herself in other assignments sustaining less sympathy as there have been too many one-role luminaries whose light dwindles with subsequent characterizations. But if ever a girl seemed to be "in," it's Miss Moran.

The same goes for Miss Bennett, who is doing something of a cinema comeback in this release. More lately playing in stock on the Coast, Miss Bennett has here supplied the equal of any personal portrayal the screen has revealed during the past year. Much credit unquestionably belongs to King for the way he has handled this actress, and she is all of that, but the ability to quicken the pulse, throb the throat and ache the heart is majorly her own.

Miss Joyce makes a splendid contrast, while Ronald Colman is limited in his activities. Jean Hersholt is prominent among the secondary players, with young Fairbanks acquitting himself creditably in his brief footage.

In is understood the picture will release through United Artists and that Goldwyn brought it into the Apollo for the purpose of giving it a whoop sendoff, maybe also figuring

on roadshowing it. The idea of a special New York display bears out the reasoning upon the viewing, for the picture should draw corking notices and the word-f-mouth billing it will get should be plentiful and sufficient to keep it in at the special price scale for at least a moderate run. As a road show "Stella Dallas" looks to have more than a good chance if the price is right, at about \$1.50 top.

It's bound to create talk, it's clean and superbly done from all angles. It is a surety as a program feature, for it's far better than such a classification signifies. The film is subtle enough to suit the fastidious and yet its obviousness does not detract while safeguarding it against a lower intellect.

To that end it appears this film can't miss.

LORD JIM

Famous Players present Joseph Conrad's novel adapted by John Russell. Percy Marmont, Shirley Mason, Noah Beery and Raymond Hatton featured. Directed by Victor Fleming. At the Rialto, New York, week Nov. 18. Running time, 97 minutes.

Lord Jim.....Percy Marmont
Shirley Mason.....Shirley Mason
Noah Beery.....Noah Beery
Raymond Hatton.....Raymond Hatton
Joseph Dowling.....Joseph Dowling
George Magill.....George Magill
Nick de Ruiz.....Nick de Ruiz
Scroggins.....J. Gualis Davis

"Lord Jim" gave every indication

at the beginning it was going to be a big picture but fell down as it passed in review. A real start did not hold to the pace, so that the best that can be said for it is that it stands out as a little above the average program feature. Famous is turning out. What it will do at the box office is more or less of a problem. There are four names that should have some drawing power, but an unhappy ending is going to leave rather a bad taste.

Percy Marmont is giving a fine performance as Lord Jim. He gets over in great shape. And if anyone thinks that Shirley Mason doesn't make good all they have to do is to take one squint at this picture and they'll change their minds. True, there were moments in close-ups when Shirley overshot the mark a little, but these were minor.

As for Noah Beery and Raymond Hatton one does not have to go beyond saying that their performances were up to their usual standard.

A great piece of work here by Nick de Ruiz, who gave a character performance as the Sultan that will be hard to beat. This bit of work alone should place him in demand for a long while. Joseph Dowling handled the part of the gentle old man willing to give a chance to a down and out in a manner that won him the audience.

As to the picture itself, Victor Fleming, who directed, handled his subject nicely and sustained the interest. The trick stuff with the steamer in the earlier shots was fitted into the story cleverly, and the scenes on board the boat itself were corkingly done.


The later battle stuff did not stand up so well, although his directing of the passing-out of Lord Jim was done in such fashion as to make it as easy on the audience as possible.

"Lord Jim" won't pull big money but in the majority of houses it will prove pleasing.

MORALS FOR MEN

Tiffany Productions released in the State-right market. Suggested by the Gouverneur Morris story, "The Lucky Bertram." Co-starring Conway Tearle and Arnos Ayres at head of cast, including Alice Mills, Otto Matheux, Robert Oster and John Miljan. Directed by Bernie Hyman under the supervision of A. P. Younger. At Broadway, week Nov. 18. Running time, 70 minutes.

Independent picture that looks like something as far as title and cast are concerned, but which falls down on the story and its directorial handling. It is just a picture worth of filling in on the double feature bills in the daily change houses, and that simply because it has Conway (Continued on page 44)



MARY PICKFORD
"LITTLE ANNIE ROONEY"
DIRECTED BY WILLIAM BEAUDINE
What New York Critics Say

"'Little Annie Rooney' probably will make millions of dollars. Plenty of people were delighted." —Tribune.

"This is the Mary Pickford of old; the Mary Pickford who is real—the one and only Mary. The crowds laughed at her, wept with her, and always were interested." —World.

"'Little Annie Rooney' will entertain nearly everyone." —Sun.

"Our Mary is giving the world and his wife what they want. I know 'Little Annie Rooney' is going to delight her large army of admirers. She's younger, more adorable than ever." —American.

"Here's your Mary of the golden curls and fighting fists. 'Little Annie Rooney' cleverly marries the laughs to the tears. You'll love this picture. Mary is irresistible." —Daily News.

Now Booking
UNITED ARTISTS CORPORATION
Mary Pickford • Charles Chaplin
Douglas Fairbanks • D.W. Griffith
George K. Arthur • Marie Dressler
Clayton Kopp • John Gilbert
Lionel Barrymore • John Ford

Hart's Rented Machine Got \$650; \$25,000 Bail

As he was about to sail on the Hayt in Erie Basin, Brooklyn, Bernard Hart, 27, picture operator, with an office at 727 7th avenue, and who formerly resided at 167 West 11th street, was arrested by Detectives George Ferguson and John Walsh of the West 47th street station on a charge of grand larceny.

Hart was taken off the boat with his luggage and brought to the West 47th street station house. From there he was sent to the West 30th street station, where he spent the night. He was arraigned before Magistrate Edward Well in West Side Court and held in bail of \$25,000 for examination.

According to Ferguson, Hart went to the offices of Irving Rubenstein, motion picture machine dealer, 727 7th avenue, Nov. 7 and hired a \$2,000 movie camera. Hart paid the customary \$75. Two days later, the sleuths alleged, he went to Stephen Sturz, 110 West 34th street, and sold the machine to the latter for \$650. When Hart failed to return the machine, Rubenstein notified the police. They learned that he had booked passage to sail for the Barbados.

Hart, wearing a complete new set of raiment, boarded the vessel just at dusk. On board were the two sleuths. As Hart stepped aboard the boat he was arrested. The detectives were told where the machine was. They recovered it later. Sturz was innocent of the whole transaction, they said. The latter immediately turned over the camera to the police.

The defendant stated that he was to sail for Barbados to be advance man for a circus. In court he was much perturbed and explained to the Magistrate that he wanted to make restitution to Sturz. The complainant, however, is Rubenstein.

Hart had \$25 on him when arrested. Much of the money, the detectives said, was spent on his new clothing, which he will wear in the Tombs pending trial.

ALLOW TAX DEDUCTION

Stockholder Permitted to Deduct Advanced Sums to Defunct Corp.

Washington, Nov. 17. John A. Barry, who advanced several sums of money to the Lenox Producing Corporation in the making of a propaganda film during the war at the request of the State Department, has been granted the right to deduct these advances from his earnings of that year by the United States Board of Tax Appeals.

The Lenox Company made these films as the Government thought their value would be enhanced if so made rather than by itself. England, too, thought this the best plan. Lenox wrote the scenario, but before it could be completed, additional funds were needed. A tie-up was made with the Triangle company. The "bust" of the latter concern found the actual taking of the picture retarded and the armistice signed before it was completed.

Barry endeavored to revamp the picture and put it across as an Americanization film. This phase was also a failure and finally, after endeavoring to do something with the 11 reel feature Barry abandoned the project.

The allowance of this deduction, after the corporation had ceased to exist and therefore possessing no assets should, it is believed here, be of value to like cases in amusement corporations where an individual stockholder has made advances when the funds of the corporation have been exhausted.

GRAF'S FULL COMEDIES

San Francisco, Nov. 17. Max and Louis Graf, local picture producers, hope to get started by Dec. 1 on the first of the feature length comedies for Producers Distributing Corp., according to an announcement during a luncheon at Hotel Whitcomb. The brothers state that they have completed arrangements for financing the studio work, and that the distributing matter is taken care of.

New F. P. Exch. Bldg. in Pittsburgh

Pittsburgh, Nov. 17. Famous Players is planning a \$70,000 three-story fireproof film exchange building as the result of its purchase of a property at 1737 Boulevard, of the Allies last week. The reported cost was \$42,000.

An old brick building on the lot will be torn down to make room for the contemplated exchange.

Paul Bern Out of M.-G.

Los Angeles, Nov. 17.

Paul Bern, director, is out of the Metro-Goldwyn fold. Bern left Famous Players recently, on a contract to make one picture with an option of two more for Metro-Goldwyn. His first was to have been "Paria" for which Carey Wilson was providing the scenario and Erte was to provide the costumes. When Erte had his troubles over his story and costumes as well as scenic embellishments, after making three or four different designs and resigned, the proposition of making the production was up in the air. Bern had been on the Metro-Goldwyn lot for about six weeks' waiting to start. When he talked the matter of production over with Harry Rapf, who was to supervise this picture, the latter informed the director it might be eight or 10 weeks before he could begin.

Bern stated that he did not care to wait that long and requested that he be released, if the studio had no other story for him immediately. With Rapf having completed all of his scheduled productions for the year and ready to leave for Europe

this week he told Bern he had nothing and consented to tear up the contract.

Bern was reimbursed largely it is said for the time he spent in preparing the "Paria" production on the Metro-Goldwyn lot. Bern is now negotiating with one of the large producing organizations to enter on a two-year contract.

ROTHCHILD'S HOUSES

San Francisco, Nov. 17.

Herbert L. Rothchild has acquired half interest and the direction of the two biggest neighborhood theatres, Alexandria and Coliseum. George Oppenheimer will be associated in the ownership. Harry L. David, manager of the Granada, is resigning this month to assume the office of general manager of the two Rothchild theatres. Edward Barron, general manager of F. P. L. houses here will appoint David's successor.

Ince's "Sea Wolf" Ready

The Ralph Ince production of "The Sea Wolf," based on Jack London's story, has been filmed. Dave Thomas, representing Ince, is in New York dickering with Metro and First National for its release.

Not Paul Ash's System

Milwaukee, Nov. 16.

Editor Variety:

A story appears in last week's Variety under the heading of "Ash's System Spreading," wherein you inferred that the policy of this theatre on the stage in a different novelty every week is a copy of Paul Ash's specialty.

We take exception to this inference and although we realize the ability of Mr. Ash we can see no reason why he should receive credit for originating this "system" or this style of entertainment.

For the past four years, in fact since Jole Lichter's inception as leader of this theatre, we have specialized in presenting our combination jazz orchestra on the stage in different scenic novelties although we never for a moment presumed to claim the origin of the idea. At present we are doing a scenically musical "trip around the world," and we feel certain that Mr. Ash will not claim the originality of this stunt, as it's as old as the hills and we know it.

We believe in giving credit when

NEW STAHL AT HOMESTEAD

Pittsburgh, Nov. 17.

The new Stahl (John Stahl) theatre in Homestead, a combined show and movie house costing around \$1,000,000, opened Armistice day. The structure is of brick and tile, seating 1,800. The building originally was scheduled for completion by Thanksgiving.

Joseph Mercer is the manager.

2 COMEDIANS RECOVER

Los Angeles Nov. 17.

Two Christie comedians who were injured during the past two months are returning to the lot this week.

Walter Hiers had his fingers in splints following a severe burn and Fred Peters was hurt appearing in a Jimmy Adams comedy.

and where it is due, but to throw bouquets for the popularity enjoyed in Milwaukee by Jole Lighter's Strand orchestra to Paul Ash is unfair and untrue, and it is the opinion of the writer that Mr. Ash is too good a showman to expect it. *Stanley Brown.*

Manager Strand theatre.

The Verdict Of New York

"Colorful, full of action and a real love story. Not since the feminine world went on its knees and made him a hero has Mr. Valentino had such an engaging role."—American.

"If 'The Eagle' is not a classic we do not know one, and the hero is sincere, whimsical and wistful, a most devastating combination."—Tribune.

"Mr. Valentino acquires himself with distinction. 'The Eagle' is a satisfying picture."—Times.

"Rudolph Valentino is his old time debonair, romantic, adventuresome self. He is handsome in Cossack uniform, dashing in bandit garb and impassioned as the lover. 'The Eagle' rises to romantic heights."—Mirror.

"Rudolph Valentino offers a romantic comedy. People will be entertained by 'The Eagle'. The production is more than superb."—Telegraph.

"'The Eagle' is interesting, entertaining, and dramatic. It is a good picture beautifully staged and well worth seeing."—Eve World.

JOHN W. CONSIDINE, JR. presents

RUDOLPH VALENTINO

"THE EAGLE"

Supported by VILMA BANKY and LOUISE DRESSER

Screen Story by HANS KRALY

A CLARENCE BROWN Production

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford
Douglas Fairbanks
Joseph M. Schenck
Chairman, Board of Directors

Charles Chaplin
D.W. Griffith
Hiram Abrams
President

FILM REVIEWS

(Continued from page 42)
 Tearle and Agnes Ayres co-featured. There was a real story here some where, for even the horrible handling that it received in direction, editing and acting did not entirely cover that fact.

The theme is regeneration of a man and a woman. The man, an engineer, who has fallen as low as the estate of "mackerel" through drink, is living off the earnings of a girl bootlegger. She, believing he has stolen money from her, leaves him flat and takes to manhandling, meeting another man whom she loves but who is a bad boy. She finally commits suicide.

The man manages to win the love of a society girl whom he saves from drowning, through regaining his self respect and making a success of his profession. The wife is intensely jealous and suspects her husband. The woman, who lives in the next apartment, is none other than the former "boot," but all between the two is the husband's desire to aid an old friend in distress. When the truth is known the wife condemns herself for having mistrusted hubby and winds her arms around his neck.

The director handled the story so that the audience had any idea of how the affairs of the principal characters developed to bring about certain situations. It would have been a much better picture.

Conway Tearle makes an altogether forceful hero, but there are certain scenes where the lighting and camera work did about all they could do to hurt him. Agnes Ayres isn't quite as youthful as she once was and shows it on the screen, and in this particular picture it cannot be said that she distinguishes herself particularly. Possibly it was the fault of direction and camera in her case also. But there is a find in the girl that plays the wife of Tearle in the picture. She can troupe and looks like a million dollars. Possibly she is Alyce Mills.

In casting there was a bit of faulty selection displayed in taking two men who looked so similar that it was hard to distinguish for a time that there were really two different personages, for the husband of the lady "boot" looked decidedly like the lawyer who wanted to make the hero's wife.

One doesn't want to bank too much on this one other than the names of the featured players.

Fred.

BRIGHT LIGHTS

Metro-Goldwyn-Mayer release featuring Charles Ray and Pauline Starke. Robert Z. Leonard production directed by Leonard. Adapted from Liberty Magazine story published by Richard Connell. John Arnold, the photographer. At the Capitol, New York, week Nov. 15. Running time, 65 mins.

Tom.....Charles Ray
 Patsy.....Pauline Starke
 Wendolyn.....Lillian Tashman
 Marty.....Lawford Davidson
 Barney.....Red Sparks

A lightweight comedy, with Charles Ray as his familiar awkward, rural youngster. Such an outline may not hold much promise on paper but the value increases upon the viewing for Ray has turned out a corking performance in the character which long ago brought him feature billing. It is Ray's picture completely.

A Sunday matinee audience at the Capitol thoroughly enjoyed it. Though the plot is obvious upon the entrance of Ray into the running, the astuteness of Robert Z. Leonard in weaving comedy touches into the narrative and the playing of Ray will hold it up for pleasing and clean program fare.

The locale divides itself between the city and a Jersey farm in telling of a cabaret girl (Pauline Starke) who goes back to the farm to help her mother and there meets Tom (Mr. Ray), the first boy in her life she doesn't have to be afraid of.

A misunderstanding between the two sends the girl back to the city whence Tom follows, much overdressed in swaggar wearing apparel. His misconceived idea of

the man he thinks Patsy wants him to be causes another brief separation during which the heroine's girl friend informs Tom "to be himself"—after which follows the happy ending.

Very frothy, to be sure, but the comedy side issues are sufficient to hold up the story while it must be remembered Ray is not without pathos in these assignments. It has been so long since Ray has been around in overalls that his work is almost new, and if not that, it's good enough to stand in bold relief over similar attempts by other screen artists.

M-G. has given the production substantial interiors as called for, although the only splash in this direction is a cabaret scene. Beyond that there is little else than the farm, the old homestead and the New York flat of the girls. The outlay for a hotel lobby passage is appropriately dodged by closeups.

In directing, Robert Z. Leonard has made much use of a traveling tripod and to this end has achieved a number of effective "suspense shots." One solid laugh is gained through coloring Ray's face a light green after he has delved into a box of cigars.

Mr. Ray convinces all the way as the farm boy for the best piece of screen work he has donated in some time. It is when he steps out of a rural role that this boy is not

sure of his ground, but here he is entirely at home and his work bears out the confidence he must have when intrusted with such an assignment. Miss Starke does nicely as the on the level chorister and provides a neat share of laughs. The support for this couple suffices, while the titling is an asset in that it sparkles here and there. Skip.

RIDIN' THE WIND

Fred Thomson production. Starring Fred Thomson and featuring his horse, Silver King. Story by Marion Jackson. Directed by Del Andrews. Presented and distributed by Film Booking Office of America, Inc. At Stanley, New York, one-day presentation, Nov. 15. Running time, 57 minutes.

Jim Harkness.....Fred Thomson
 May Lacy.....Jacqueline Gadsden
 Dick Harkness.....Lewis Sargent
 Black flat gang leader.....David Dunbar
 Dolly Dutton.....Betty Scott
 Sheriff Lacy.....Red Kirby

Meller. Western. As customary with pictures having cowboys as the central figures there's riding gun play and chases. In shooting this one no beta were overlooked in digging up some of the oldest scenes known to shooting cameras.

Fred Thomson stars and barring the opening, where two boys are used, that is in, about and over the picture, being aided and abetted in his riding and shooting by his horse, Silver King. This horse is a beauty,

both on looks and in action. A lot of horse sense, too. Magnificently trained. Silver King can stand right up and stand comparison with either Bill Hart's or Tom Mix's celebrated film ponies.

The story was about as connected as a jackrabbit's tail after being blown to pieces by a shotgun. There was a robbery, fire and fights, with Thomson pulling one that was done by some of the old comedies in style of execution. Thomson as the riding hound who loves the school marm and his boss is cornered by five desperit men and he overpowers and makes captive of each much to the edification of even a small crowd at the Stanley that was looking for a little relief from a hard rain outside the theatre.

Thomson is a well-set up young man, not bad to look upon and a hard worker. He shows his horse off wonderfully well and that horse is sure to tickle the kids of any neighborhood. While a bit strong in the imagination that bit where the horse pushes the apparently empty auto out into the country and sends it crashing down a steep embankment is one of the features Thomson applies the thrill needles in several scenes.

As an independent, not so bad. Story off balance. Direction good in spots. Photographically it's an excellent job. Thomson is certain

to become more of a box office tag when his stories are stronger. And that fine bit of horseflesh can't miss.

It might be a good tip for Mr. Thomson to place several good women in his support. This isn't meant as a slam at the two who worked in this one, but neither added the feminine punch that a star of this calibre deserves. Mark.

In New York

Gilda Gray, together with the company appearing with her in "Aloma of the South Seas," being made in Porto Rico, returns to New York next week. The interior scenes will be completed at the Astoria Famous Players studios.

Richard Dix is due to arrive in town today from the southwest where he has just completed a picture.

RAPF AND GOULDING SAILING

Harry Raft, one of the executives of the Metro-Goldwyn studios on the coast, sails tomorrow (Wednesday) morning on the Boreangia for a European vacation of two months. Accompanying him will be Edmund Goulding, playwright and scenarist.

---the N. Y. Strand
 plays it next week
 —And if Broadway
 Knows a Show, Here's a
 Sell-Out at Every
 Performance

Presented by INSPIRATION PICTURES, INC.
 Written for the screen by Edmund Goulding. Directed by KENNETH WEBB.
 Scenario by Don Hartlett and C. Graham Baker. Photographed by Roy Overbaugh.

CHARLIE
 CHAPLIN
 in

The Beautiful City

"A Dog's Life"
 Released Nov. 22
 Pathepicture

"Looks like another 'To'able David.' Packs a big punch."
 —Motion Picture News.
 "Just plain juicy showmanship pie. It can't lose."
 —Exhibitors Trade Review.

SET RESOLUTION KILLED OFF BY HOOVER

Broadcasters Long-Laid Plan Muffs Objective— Conference Finishes

Washington, Nov. 17. "This conference is no place to settle commercial controversies," said Secretary of Commerce Hoover as he nipped what was characterized as a well laid plan to have the Fourth National Radio Conference recommend to Congress that that body function as a price fixing medium between themselves and the copyright holders.

The various meetings of "Committee No. 9 on Copyright Relations to Broadcasting," were, what was termed by the large audience sitting, as a hectic series of sessions not unlike the Congressional hearings when these same broadcasters were asking Congress to give them this same copyrighted music for nothing.

The big event of the sessions came with the committee listening to what the American Society of Composers, Authors and Publishers had to say as to rates.

Presenting a prepared statement, read during a recess for the purpose by Gene Buck, E. C. Mills, Silvio Hein and J. C. Rosenthal, the Society outlined what they termed a fair basis to begin negotiations, stating that the relationship between the parties are those of the seller and buyer of a commodity - service.

The "fair terms" were set down in part as follows:

1. The creation of a theoretical "standard" broadcasting station, as for instance: "A station of 500 watts input, surrounded in an area of 100 miles by a population of approximately one million inhabitants, broadcasting musical programs on an average of 26 hours per week, selling no time to advertisers, the proprietor of the station bearing the entire cost of installation, maintenance and operation."

2. From this theoretical standard station thus created establish the standard variant types.

3. Consider and recommend whether the basis governing the charges to be made by copyright owners for the use of their works.

Under sections 2 and 3 are 10 separate classifications which was stated were worked out on the nature of the return to the station, either in direct or indirect profits.

When this was read by Mills the committee, at the motion of Paul B. Klugh, executive secretary of the National Association of Broadcasters, went into executive session, and the following day submitted the report expected—asking Congress to set the price to be paid and then a copyright owner to be given the right to one station to use his number that all stations had the same right automatically. This follows the lines of the present copyright law which grants the right to those mechanically reproducing copyrighted numbers.

The reading of the committee's report by Congressman Wallace H. White brought forth a burst of applause.

Omitting the preamble the resolution adopted by the committee and presented to the conference was as follows:

WHEREAS, There can be no continuation of broadcasting unless musical compositions are made available to broadcasters upon a fair, equitable and permanent basis;

WHEREAS, An insistent demand from the public requires that music be made the principal part of broadcast entertainment;

WHEREAS, Practically all of this music is held by copyright proprietors and is not available to broadcasters except on prohibitive and unjust terms;

WHEREAS, The broadcasters recognize the right of the copyright proprietors to compensation for the use of their compositions and are willing to pay a fair and equitable maximum fee for each broadcast rendition of each copyrighted musical number; and

WHEREAS, Broadcasters be-

Lopez Raises Price For High Living Cost

Vincent Lopez has turned down \$5,000 weekly for a Florida engagement and is holding out for \$12,000, since hearing of the high cost of living down there.

Lopez was subsequently offered \$8,000. After Fowler and Tamara, the featured dance team which reopened at the Casa Lopez (Tuesday) night apprised him of the outlandish hotel rates, Lopez tilted the figure to "12 grand."

Lopez isn't really anxious to leave New York because of his hotel and cafe interests with vaudeville and picture engagements in conjunction.

lieve that copyright owners should have the sole, complete and entire right to withhold their property from all broadcasting if they so desire; but that if a copyrighted number is released by the owner thereof to one or more broadcasters, then such number shall become available to all broadcasters;

WHEREAS, The present conditions threaten the entire broadcasting structure and the continuation and permanence of broadcasting depends upon the solution of this problem; and

WHEREAS, All attempted solutions through negotiation between the parties have proved unavailable; now therefore

BE IT RESOLVED, That it is the sense of this Conference that the only possible solution lies in the enactment of suitable legislation based upon the above principles, and it is the recommendation of this Conference to the Secretary of Commerce that such legislation be suggested to Congress.

Resolutions Prepared Ahead

The presentation of the above resolution was set long before the conference gathered in Washington. During the past several months every broadcaster had been polled on two questions—whether they shouldicker with the American Society or follow the plan as set forth above. The vote for the latter was 200. This being run after, to quote Mr. Klugh, each voter who had failed to vote for the second plan had his ballot returned to him with an explanation as to that second plan.

The plan was read Sunday at the Hotel Washington, prior to the opening of the conference and officially adopted it.

Secretary Hoover, though making no mention of his attitude in the prepared speech given out prior to his delivering same, stated the committee on copyright relations had no place in the conference.

The report was referred to that statement and then practically steam-rolled the resolution out of the conference at the same time asking the support of the conference in his request. The response was a feeble lot of "Ayes." The secretary never asked for the "Nos."

Considerable opposition is expected by the Secretary on the limiting of stations. It is expected that the cry of free speech will be raised, to which Mr. Hoover replies: "If 50 people all try to talk at once there isn't much freedom of speech for anyone. It is not the right of anyone who wants free speech to come into my living room and talk to me when I do not want to hear him. That is the situation we have in radio today."

Estimates as to the number present at the conference vary. The department states approximately 500. Every phase of the industry was represented with many of the delegates from foreign countries, many in official capacities.

Art Gillham Is Shot

Art Gillham, "the whispering pianist" of the radio and Columbia records, had his southern tour interrupted through an accident.

While en route to a target range in Atlanta, Ga., Gillham accidentally shot himself through the left thigh. Gillham has broadcast from over 200 stations throughout the country. It was Lammie King, announcer of WSB, Atlanta, who gave Gillham the killing "the whispering pianist" obituary from Gillham's style of whispering into the microphone but that those in the studio can barely hear him, yet having his voice clearly carried for mile through the ether.



EVAN J. MALSON

Soloist-Entertainer and Trumpet Player with James G. Dimmick's Sunnyside Orchestra, now at the Cinerella Ballroom, New York, is a truly expert in his business judgment. With Mr. Dimmick, Malsom handles the business details of the orchestra.

Malsom is an important integral component of the smart SUNNYSIDE Synchronizers. His instrumental prowess which includes the melophone and xylophone contribution to supplement his trumpet and entertaining contributions, are one of the many reasons why the Dimmick Orchestra has made such quick impression on Broadway.

COMPOSER COLLECTS FROM FILM MAN INFRINGEMENT

Los Angeles, Nov. 17. According to a decision rendered by the United States District Court Judge W. C. James, Mack Bennett, film producer, must pay \$2,500 damages to E. E. Parmore, author of the ballad "Yukon Jake."

Parmore brought suit against the Bennett corporation, charging that the film company had made a film entitled "Yukon Jake," after he had warned them that the ballad and a scenario based on the ballad had been copyrighted by him. At the time the suit was instituted, Parmore asked for an adjustment, damages and an accounting.

The injunction was granted and action of damages was taken under advisement by Judge James. Judge James ruled that no instance in the ballad had been used in the film and the damage should be assessed only on an estimated value of the scenario. However, he decreed there had been a direct infringement of Parmore's copyrighted title.

Parmore's poem was published in 1921 in a magazine and in 1922 was published in book form and republished by a number of magazines. The film version of "Yukon Jake" was made in 1924.

Radio Date Abroad For Act in Advance

Before the Original Four Harmony Kings sail Nov. 25 for London on the Mauretania plans have been made for the colored singers—Ivan Brannan, W. H. Brown, Charles B. Drayton and John S. Crabbe to sing from Station 380, London, controlled by the British Broadcasting Co. The Kings have London bookings and also provincial hall engagements, but have been routed, appearing in the Coliseum Dec. 7.

The opening of the radio dates in conjunction with their all appearance in London is something in decided contrast with American vaudeville dates where, on the Keith-Albee circuit, acts cannot accept any radio time while playing any of the K-A theatres.

SILVER FREE-LANCING

Almer Silver has severed connections with Berlin, Inc., as staff writer and is free-lancing. He has written several numbers with Roger Wolfe Kahn, which Saul Bernheim is exploiting.

COMMANDERS IN PICTURES

Irving Aaronson and his Commanders are playing two weeks in vaudeville and stop gaps before going into a picture house tour under William Morris' direction.

The Commanders closed last week with "Puzzles" in Boston and opened this week at the Albee; next at the Palace.

INSIDE STUFF On Music

Fest Directors Meeting

An annual meeting of the Leo Fest, Inc., directors was held in New York this month, with Leo Fest presiding, and E. F. Bittner also present. Not much detail leaked out, but enough to know that the directors congratulated one another upon the very good year the Fest firm has had and at the same time laid out the plan for an even more brisk campaign in the music trades for the new year.

The Fest firm is generally credited in the trade for progressiveness and bulldoggedness. When the music business went into a panic with the two slumps of the past three years, Fest's did not go panic with it. Nor did Fest slaughter its organization by closing offices or dismissing staff men. It kept up its fight for business. A smart music man once commented upon the Fest organization, saying:

"That organization must get results, good or bad business. It's working all of the time; it works and stands together."

During the last slump in the pop music field, Variety heard that Fest's had broken its sales record for two months, since 1919. Permission was asked at Fest's to print the information, but it was refused, the Fest man saying the trade would think the firm was boasting. With the music business looking up a bit, the Fest organization is doubly reaping its reward, from accounts. The firm not only stands very high in a business way and in the trade, but it stands just as high with music writers.

Ted Henkel, Box Office Help

Ted Henkel, who has a combination pit and stage orchestra at the Forum, Los Angeles, provides the musical scores for all of the pictures which play the house. These pictures are all first run with the scores used by Henkel suggested by the film companies for use in other houses in the Coast territories. Last week, for instance, the picture "The Limited Mail," reported to have been responsible for the big business which the picture did.

Some years ago Henkel invented a series of train effects which required five men to operate then in conjunction with their use for a picture. He uses his sounds of compressed air for some of the effects with others provided by the instruments and the orchestra.

Warner Brothers credit Henkel with having done much toward the success of "The Man on the Box," which broke the house record at the Forum. They assert that the musical embellishments are the best that has been provided for that picture anywhere.

Harry Archer Recording "Sunny" Music

Though comparatively new on the Brunswick discs, the Harry Archer Orchestra has recorded the "Sunny" music at record making firm. Archer is the composer of "Merry Merry" with his own orchestra playing the music for the Leyd Andrews musical hit at the Vanderbilt. Mr. Archer was requested by Brunswick to record his own music, the first time the Archer boys had gone upon the discs. Following came the "Sunny" proposal.

Paderewski Accompanied for Hayes

When the Paris reached New York on its last voyage it had on board, Roland Hayes, Negro tenor, and Ignace Paderewski, Polish pianist. It developed, however, that Paderewski appeared in the concert hall as he was accompanied on the piano by none other than the illustrious Paderewski. The men met in Paris and on their ocean trip here discussed a number of things in common.

Piano Pounding Marathons

The piano-pounding marathons at the speak-easy saloons where the lone pianist is the sole entertainer have their compensations. Several of these ivory manipulators have come in for some fancy change at afternoon society functions, teas, receptions and the like where the paprika on the keyboard with vocal variations is marketed at high exchange.

Surprise Party for "Millionaire Leader"

A surprise birthday party was tendered Nov. 11 to James G. Dimmick, the "millionaire band" leader, at the home of his mother, Mrs. Dimmick, in a rooming house. The boys from the band staged the party at Guffanti's although Dimmick had meantime arranged a party to his gang at their Somerset hotel headquarters. When the hotel was apprised of the surprise, they co-operated by ordering the birthday cake as agreed upon but cancelled the rest of it.

Mr. Dimmick is 44, a retired steel man from Greenville, Pa., where the Sunnyside orchestra originated. He subsequently adopted half of the boys, gave them their education and is now traveling with them on all engagements. Their Cinderella ballroom contract has been extended last week with a return following a previous engagement at the Paradise, Newark.

Noel Coward's Song

One of the songs in the new "Charlot Revue of 1925" is "Poor Little Rich Girl," by Noel Coward, which was first introduced by the author-star in his "The Vortex." This number is utilized by Coward in the dramatic success and also is sung by Gertrude Lawrence in the revue.

In turn, the song was originally written for C. B. Coehran's "On with the Dance," authored by the versatile Coward.

NEW RECORDERS

Ricci Romano and orchestra, from the new record Kenville, Albany, N. Y., make their debut as an exclusive Victor organization, Nov. 27. The Romano band is an up-state favorite and widely known through its radio broadcasts.

On the Columbia, the Halfway House, orchestra from the New Orleans area of that name, under Albert Brunies' direction, makes its debut with a jazz number. Brunies is also a composer.

Art Linick, Chi-go vocalist, and Eugene Howard (Howard Brothers) are also disk newcomers. Willie Howard is a recent Columbia artist, and next month Eugene bows in by doubling with his brother.

"MERRY MERRY" RECORDS

Harry Archer's "Merry Merry" orchestra has had its first records okayed by the Brunswick company. They will be released as specials for exploitation in the Vanderbilt theatre lobby where "Merry Merry" is playing. "It Must Be Love" and "I Was Blue" were the first two numbers "canon."

The Archer orchestra will record exclusively for Brunswick and may do general work in addition.

Miller Switches Dates

Iray Miller will not open at the Privately cafe, New York, being slated for the Addison hotel, Detroit, this week.

Miller's name was up in lights, but he elected to switch engagements. Ben Meroff and his High Hatters' orchestra were also slated for the new Privately, but, because of Miller, bowed out. Now New York cannot accept because of conflicting vaudeville bookings since acquired.

VERNE BUCK MARRYING

San Francisco, Nov. 17. Verne Buck, musical director at the Grand Hotel, is marrying Myrtle Wilen, singer at the same theatre, Dec. 22.

Bacon & Day

SILVER BELL

BANJOS

New Catalog—Just Out

THE BACON BANJO CO., Inc

GROTON, CONN.

DISK REVIEWS

By ABEL

I'M GOIN' OUT IF LIZZIE COMES (Fox Trot)—Phil Romano and his Orchestra.

KEEP ON CROONIN' A TUNE—Same—Victor No. 19803.

Phil Romano is probably one of the best known radio favorites in the northern New York State. WGY, the Schenectady Westinghouse Co. station, runs a direct wire to the New Kenmore Hotel, Albany, to pick up Romano's music. This eventually brought recognition from the Victor Co. Romano is strictly a dance maker of the best, his ballroom experience insures that. This couplet is replete with crisp rhythms. The first also has vocal refrain and the latter augments its melody fox trot with a dash of Massenet melody.

DREAMING OF TOMORROW (Fox Trot)—Coon-Banders Original Nighthawk Orchestra.

LONESOME (Fox Trot)—Ted Weems and Orchestra—Victor No. 19804.

Both numbers may be said to be "home products." "Dreaming," fox trot, was composed by Joe Sanders of the Coon-Banders Orchestra in collaboration with Benny Davis, and "Lonesome" is Dewey Bergman's composition. "The Weems" connection is that Bergman was formerly Weems' pianist. Both numbers are of the melody fox trot school, rhythmic and stately in construction. "Dreaming" is distinguished by graceful reed harmonies and a vocal duet by Carlton Coon and Joe Sanders.

MILITARY MIKE (Fox Trot)—Original Memphis Five.

BASS ALE BLUES—Same—Victor No. 19805.

An indigo couplet of extraordinary technique. When it comes to "blues" syncopation, the Original Memphis Five are in a class by themselves. "Military Mike" with its martial introduction is a fast Charleston for foot and head. "Bass Ale Blues" (Napoleon-Signorelli-Jackson) is a classic. Its switching compass from accelerated to retarded metres makes for interesting nuance

throughout the rendition. The number is a Memphis Five standard, the composers being Phil Napoleon and Frank Signorelli, the heads of the jazz quintet.

OH! BOY, WHAT A GIRL (Fox Trot)—International Novelty Orchestra.

LONESOME ME (Fox Trot)—George Olsen and his music.

"Oh! Boy" is a current ballroom favorite. It is a rhythmic fox trot, not without its melodic charms which are enhanced by unique jazz fiddle and xylophone variations. On the reverse side, George Olsen and his music evidence their allegiance, if only in memory, to the Pacific Coast whence they came.

"Lonesome Me" (Kitt Stoneham-George Mullen) is a west coast product which the Olsens do with rare charm. The woodwinds and mite work are outstanding.

LITTLE ANNIE ROONEY (Fox Trot)—Vincent Lopez and Orchestra.

DON'T WAIT TOO LONG—Same—Okeh No. 40480

STOMP OFF, LET'S GO—Same

THE MEANEST KIND OF BLUES—Same—Okeh No. 40481

A Lopez dancefest in this quartet. Lopez is making better records than ever before, and outside of his present recordings he is really capable of extraordinary disk work, according to his latest line-up at the Casa Lopez. In the last couplet, the "hot" numbers impress much.

DREAMY CAROLINA MOON (Waltz)—Carl Fenton's Orchestra.

SO LONG, I'LL SEE YOU AGAIN—Same—Brunswick No. 2938.

"Corking" waits numbers, the "dreamy" description well fitting the general theme of the first waltz. The second is a "Goodbye, Good Luck, Good Bye" waltz. The Ballad hit, J. Kiern Brennan, the lyricist of the Ball number, being co-author of this also with Jimmy McHugh.

UNDER THE SCALE

Paul Specht's supplements last week's comment on the big time refusing to double bands in vaudeville from cafes with the following opinion. It was recounted last week that the big time formerly underpaid bands because they figured the band was getting another salary elsewhere. The insistence for exclusive engagement it was thought that the Keith-Albee and Orpheum bookers would enforce their former salary standards.

Specht has this to say: In reference to your article about the Keith office refusing to double cafe bands in their theatres, you may also investigate and print the facts that almost every band now playing in vaudeville in New York is playing under Union rule, as the Union at its last convention at Niagara Falls passed a law that the minimum salary should be \$72 per week, double for leader, plus transportation and laundry.

Any band in vaudeville would live up to this price regulation, which is not being enforced by the Musicians' Union, I am sure conditions would be better all around for the vaudeville band.

"Variety should ask why the Musicians' Union is not enforcing this law."

But Saul at the accordion joins in the matter of fact, several times has asked the Musicians' Union relative to cut-rating under the union scale, with the union officials explaining it's the musicians' fault for not accepting the scale of underpricing. When a band leader cut-rates his men or when a leader accepts an engagement under the scale it seems to be satisfactory to them, else they would not work at that price. The attitude is that if one leader doesn't accept, there is bound to be another who will.

HERE AND THERE

Verne Ricketts' orchestra is the musical card at Valley Dale, Columbus, O. Nick Wythe and Entertainers are at Birkhimer's, Columbus.

Douglas Reid and orchestra have been engaged at Myron Fagan's "A Fascinating Devil" which opens soon on Broadway. The piece is not a musical but the orchestra will have a speciality in the first act. The combination was with the Theatre Guild's "Professional" last season.

The Scotch Highlanders band open their winter season at St. Petersburg, Fla., Dec. 7. The band will play at the Jacksonville fair, also.

A five months' record the world tour will be Harry Spindler's "Inner," sailing November 25 on the Beigeland from New York. The Spindler orchestra will play ship dances and concerts with intermittent port engagements arranged by the American Express Co.

Angelo Vitale, director of the Park theatre orchestra, Cleveland, turning composer, has written a song, "Lonely Girl," which is being published by Waterson, Berlin & Snyder.

Gus Edwards and Howard Johnson have collaborated upon a new song, accepted by Remick, entitled "When You Are In the Arms of the One You Love."

Charles Dornberger and band opened an engagement at the Hotel Sinton, Cincinnati, Saturday.

Howard Johnson and Irving Bibb are operating as the Klansky Music Co.

Edward A. Herzog is sales manager for Harry D. Squires, Inc., music publishers. Rennie Cormack is Philadelphia representative.

The Miner-Doyle band opens for two weeks at the Roseland ballroom, New York, in mid-December.

Mal Siegel has opened a new music counter in the Wurritzer store, Cleveland.

Carl Fenton's Brunswick band will play the Amherst Sophomore hop December 5. John Collidge, the President's son, in charge of musical activities at Amherst.

BAND AND ORCHESTRA REVIEWS

SAXI HOLTSWORTH and Orchestra (9)

Strand Roof, New York

Saxi Holtsworth is a veteran in novelty entertaining bands. He has been most recently in vaudeville with Vera Burt, his wife, and before that the Burt-Holtsworth combination with Roscoe Allen at the Palais Royal; also The Place (now the Parody), Stauch's, etc. The past summer the Holtsworths were at the Gordon State Park, Lake St. Mary's, Lima, Ohio.

This marks Holtsworth's first Broadway engagement in six years, his vaudeville and other engagements keeping him off Main Street since the Palais Royal days. Holtsworth displays a likely novelty organization, his idea being in keeping with the current vogue by bands to supplement their dance music with comicatrics.

Holtsworth himself at the sax is an active "diminutive entertainer" (his billing), with George Stone, sax, and Sam Blank, trombone, able abettors in the hokum. For a restaurant-cabaret like the Strand Roof with its strong suburban following, this makes it perfect all round.

Bert Saul at the accordion joins in the novelty to the instrumentation, the "ndjammer" being an interesting supplement to the band. Mike Amster at the drums also sings vocal choruses through a megaphone. Ben Finger, base is a technical arranger. Sam Hirsch, piano arranger, Manuel Ortiz, trumpet; Joe Petrillo, banjo.

The checked card and gray derby which has been a Holtsworth trademark is introduced for the "hot" stuff. For the rest, in the "Farmer Gray" number, they adopt chin affairs and buccle getup to cut out the other crowd, but continuing variations to suit other numbers.

Holtsworth is at home and a favorite on the Strand Roof and if the S. Attorney, Emory B. Buckner, relents and forgets about the pad-

lock proceeding now pending, the Strand Roof will be doing a great business this winter with the Holtsworth orchestra on the dance and entertaining end. The roof seems to have reformed and it is likely, since they're first officers, that the Buckner staff's collective heart may soften.

Abel.

MERRY GARDEN BALLROOM, CHICAGO

Buckner's Orch. (11) Secolo Orch. (8)

Ethel Kendall and Jack Lund, former vaudevillians, own this north side ballroom (capacity 2,200), and are probably the most active in the city in the promotion of novel stunts and publicity schemes. Special nights, bizarre tie-ups and "kid" parties are constantly on the fire. The ballroom operates ordinarily Tuesdays, Thursdays, Saturdays and Sundays, but with a large number of rentals the place is seldom dark except on the "appeal" in the special night.

Merry Garden's clientele is exclusively youthful and for this reason the "appeal" in the special night is always geared for junior clerk and flapper consumption. And yet the orchestra is not as hot as tosy as at other dance resorts. The owners evidently proceed on a "snappy but wholesome" basis. And getting and holding a young mob without arousing parental opposition or ruffling the plumage of the Junior Chamber of Commerce requires plenty of smart showmanship.

Bill Tucker's All-Stars are the regular house orchestra and second band in the annex ballroom, a spot booking supplied usually by the Edgar Benson orchestra. Benson has a peppy all-around ballroom aggregation of the usual instrumentation. Armistice Night the second band "scoops" out the first. Miss Kendall and Mr. Lund rate high in the ballroom world around these parts and their efforts have borne fruit in a firmly established ballroom with a loyal and growing patronage. The Merry Garden is probably a gold mine. Loop.

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MR. AL TUCKER

and his

SOCIETY ORCHESTRA

Keith-Orpheum Circuits

Direction Bernard Burke

DON CLARK'S AT BILTMORE

Los Angeles, Nov. 17.

According to reports, Don Clark and his orchestra, leaving the La Monica ballroom at Santa Monica, will succeed the Art Hickman orchestra at the Hotel Biltmore Dec. 26.

The Clark outfit will consist of 12 men besides Clark.

Direct Radio Wire

In Publisher's Office

The first time a direct radio wire has been installed in a music publishing house is the instance of WOR's connection in the Jack Mills, Inc., publishing office. Mills personally has built a following over the station with his "Mayor of San Francisco" exploitation with the result Mills Hagen, the Mills' publicist, conceived the idea of running a direct wire into the professional office.

Friday afternoon was the inaugural day although Monday will be the regular Mills' hour of broadcasting.

Lopez at Central

On Sunday Nights

For the second time within the same month Vincent Lopez and his orchestra will play the Mark Strand, New York. Lopez is due back at the Strand week of Nov. 29 at \$5,000 for the week. He played the Strand Nov. 2 week.

With William Morris, Lopez is taking over the Central theatre (legit) for Sunday night concerts. It is during these concerts that Lopez will "break in" his revue idea which bland Johanson has written.

PADEREWSKI OWES TAX

Los Angeles, Nov. 17.

Collector of Internal Revenue Max B. Goodell has filed suit in the United States District Court to recover \$4,000 income tax due the government from Ignace Jan Paderewski, pianist.

According to the lien filed by the government, the tax was due for 1924.

Emerson Gill Back in Cleveland

Cleveland, Nov. 17.

Emerson Gill celebrated his homecoming to the Crystal Slipper here this week. Gill, after a two-year run at the local Hamboog, Grap and Circle theatre, left for Detroit for the summer.

Infringement Action on

Buck-Stamper Song

Harry Schenlaub and Clifford Silder, Louisville, songwriter-publishers, are suing Gene Buck and Dave Stamper for copyright infringement on "Swanee River Blues," which the latter wrote for the Ziegfeld "Follies."

The plaintiffs have a similar song, "Whitten and Whitten," by themselves. The trial started Monday in the Federal Court of New York.

SOUGHT FOR BOARD BILL

Corning, Iowa, Nov. 17.

Warrants are out for the arrest of Mr. and Mrs. Harry Gordon, managers of an orchestra, who are charged with "jumping" a board bill for the Corning Hotel. Gordon organized his orchestra in Omaha and brought it here. After being here almost a week, he and his wife walked out without paying the hotel bill.

A girl member of the orchestra who had been lured from her job in Omaha by the glare of the footlights was sought by her parents, who declare she is only 16 years old. They took her back to Blair, Neb.

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CABARET REVIEWS

"BLACK BIRDS"

(WITH FLORENCE MILLS)

Florence Mills is at the Plantation cabaret, New York, in "Black Birds," its latest colored floor show produced by Lew Leslie. Miss Mills appears to still be under contract to Leslie. He has rejoined the Salvin group, again operating the Plantation.

Others in the cabaret show are the Will Vodery Orchestra, with Johnny Dunn, the cornetist, and William Tyler conducting, with the orchestra most notable soloist, Edith Wilson. Billy Mills and Henry Winfield; U. S. Thompson and Johnny Nitt are principals. The company of 21 includes eight chorus girls, some darker than others. The contrast in the bare-legged line isn't so pleasant. If all-colored, why not all-colored, letting the octoroons form a chorus of their own?

And Florence, too, leading and doing a "cooch" number may be well enough for those who don't know that this girl is aspiring to the unobtainable heights reached by Abbie Mitchell. Miss Mills may be able to scale them, too, but never through a dance into Spirituals at Aeolian Hall.

For the promotion of the \$3 cover charge appreciating this Florence Mills into doing a "cooch" number of female singer of the straight, ballad, or slow song variety, is being misapplied into doing a "cooch" number in a Broadway night place. The dance of all the world open to her and her Aeolian ambition most laudable demand that she possibly be allowed to make it, and the German countries, besides France particularly, and England as well, seem to be a "cooch" dance, dressed as naked as the chorus girls are, and the same dance as the same song as the same put on with white girls in the paing his flopping Rue de la Paix.

Perhaps Miss Mills is different, perhaps it is the Leslie contract, or perhaps she prefers to remain only in New York for professional engagements. If indifference this is wasted, but if not, Miss Mills should demand that her management provide her with proper engagements and proper material.

And that Miss Mills should lead a "cooch" number that brings in an all-naked colored girl covered with but a light veiling and a loin cloth, is a further pity. The old timers, white or colored, will never forget Abbie Mitchell. Florence Mills should aim for a remembrance like it. The "cooch" number has appeared in a cabaret doesn't mean she should be a "cooch" dancer during her advancement. Many a present star has appeared in the past in a worse dump than Broadway now can boast of, but they will never return to a dump because of that.

The remainder of the floor performance, featuring Miss Mills, also does a couple of solo specialties, amounts to little other than the songs of Messrs. Nitt and Thompson and a new little character bit, "In China," by Messrs. Winfield and Mills. In frame-up the show runs along the line of a conventional's former colored revue, with some of the former people retained. Geo. W. Meyer, the special music, with the lyrics to it by Grant Clark and Roy Turk.

The heavily starred billing for Miss Mills indicates that the Plantation realizes how important she is to it as the draw, and Florence Mills is the sole draw. Miss Mills is singing fast, harsh songs that will use up her voice more quickly than anything else could in the smoke-laden atmosphere of a cabaret playing twice nightly, at 12.30 and 2.30 a. m. *Sime.*

RENDEZ-VOUS, CHI.

Chicago, Nov. 17.

In the five years it has been open, the Rendezvous under the management of George Eisenman and Sam Rotschild, has practically been the pace-maker for the north side. Its prosperity has been continuous and sensational, and the net profit one particular season being quoted at \$125,000. Almost any night is a big night at the Rendezvous but like all cabarets following an opening of a new floor show there is always a jump in trade. The winter edition last week showed an immediate reaction in invigorated business.

Edgar Schooley is now producing and doing a capital job of it. The chorus numbers which open and close each section of the show display creative imagination. The chorus are show girl types, all peaches and typically Rendezvous. The dancing being noted for the pulchritude of its female ensembles. There is no outstanding personality among the principals although Eddie Clifford has a following. Mills and Oswald, two boys, and the McCune Sisters are hold-overs from the fall production. The high light of the Mills and Oswald turn is a Charleston to the strains of a wistful air. Otherwise they are not especially distinguished. Rae Allen puts a lot of zest into "Blues" and was well liked. Verona danced, Rose Marie ingenued, and a couple of unprogrammed boys sang songs by the incoherence of the chorus.

Charley Straight's orchestra, a fixture at the Rendezvous, is perhaps the only orchestra in town that can make a clean sweep of the songs when they start playing. A noticeably greater percentage of the patrons at the Rendezvous get up to dance than at any other resort in town. *Hal.*

CARAVAN

The Caravan, on West 42 street, in Greenwich Village, is a late comer among the cabarets or night clubs. It started with Cecil Cunningham in New York for professional engagements. Miss Cunningham's success downtown has brought her a very favorable reputation to assume the master of ceremonial duties farther uptown. Miss Cunningham may move at any time.

The Caravan is being operated by some boys from Times square. It seems to be doing very well, and has a special draw in a study display that rivals anything in the Broadway musicals. At the north end of the room is a stage. There is a chorus appearance there during the entertainment. At its finale a girl walks on the stage, lightly clothed, and the clock is seen wholly nude excepting for a slight ridge.

Nice atmosphere at the Caravan, and being in "The Village" is another attraction. The place is tastefully decorated, well conducted and has a bright atmosphere. Miss Cunningham let loose a surprise with her gift as a mistress of the floor, singing gracefully and with a special draw in a study display that rivals anything in the Broadway musicals. At the north end of the room is a stage. There is a chorus appearance there during the entertainment. At its finale a girl walks on the stage, lightly clothed, and the clock is seen wholly nude excepting for a slight ridge.

Indicting Fritz Snow

Chicago, Nov. 17.

Fritz Snow, cabaret singer, was unable to convince a corner's jury in Aurora that her shooting of Dean Penneck in a roadhouse was accidental. The Kane County grand jury has been asked to return an indictment for murder against the young woman so that the case may proceed to trial, with the State Attorney, Charles Abbott, confident of securing a conviction.

ROSE'S 5TH AVE. CAFE

Billy Rose, songwriter, opens a new 5th avenue cabaret near 54th street in about five weeks. Lorenz Hart and Richard Rodgers, authors of "Garrick Gaieties" and "Dearest Enemy" make their debut as cabaret floor show writers with a new routine for the new place, as yet unnamed.

Cecil Cunningham will switch her affiliation from the Caravan, Greenwich Village, to Rose's place.

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Branco, alone and "Miss Blue music."

CHARLES A. BIRD

Charles A. Bird, about 70, died Nov. 13, at the Bethel hospital. He had been at the hospital for some months, having undergone and successfully, it had been presumed, two internal operations. As late as early September Mr. Bird wrote to friends in New York, saying he had been offered an opportunity to again become active in a new producing (legit) firm of New York and thought favorably of the proposal. Previously and when leaving New York for Hornell, Mr. Bird said he wanted to "go back home and sit on the front porch again."

Mr. Bird was born in Lockport, N. Y. He started his business career as a banker, first holding a position in a Bradford, Pa., institution and later in the Babcock bank of Hornell. In 1898 he became manager of the Hornell Shattuck opera house. From then on with the exception of a short time in editorial capacity, he devoted his entire time to the theatrical field.

About 22 years ago Mr. Bird was made manager of a road show sent to the Shuberts. His success was such as to gain him position in the firm's New York office, where he soon became general manager of the Shubert interests. Mr. Bird did for years had upheld his name as a model of integrity among showmen. He knew but one way, straight-forwardness, in dealings and speech.

There was nothing about a theatre Mr. Bird did "Parties" from production to building, but he seldom gave his attention to the front of the house other than that which came within his province as general manager in placing employees. Following the Shubert period, Mr. Bird went into the general office of Comstock & Gent, and later, to Hollywood as general manager for the William Fox studios. On the coast he duplicated his enviable reputation gained in the east.

Leaving Fox after a couple of years, Mr. Bird remained in Hollywood where he doubled to his financial advantage in real estate. He died comfortably well to do and had been independent in means as he had been in nature for many years. Dealing with the mechanical stage unions for years, Mr. Bird was highly thought of by the union heads. Although often considered harsh in speech, his word, however, was never questioned once he had given it.

As an example of a man in the show business who knew it all and

everything in connection, yet without letting himself savor from all temptations, keeping his name and his conscience as clean as a whistle to the day of his death, Charlie Bird's record can stack up against the best that may be paralleled against it. He was a close friend to those he thought were "right" and had no use for any other kind.

Although married twice, Mr. Bird's only living relatives are two distant cousins.

Services were held Saturday in his home town, where interment was made.

HUGH ANTOINE D'ARCY

Hugh Antoine D'Arcy, 82, internationally famous as the author of "The Face on the Floor," which was changed afterward to "The Face on the Barroom Floor," died Nov. 11 of chronic heart trouble and bronchitis. For the past two years he had been under the care of the Actors' Fund of America and only recently was placed in Lenox Hill hospital where he died.

Mr. D'Arcy was born in France, March 5, 1843. He became enrolled at Ipswich University, England, and later was a call boy and juvenile at the Theatre Royal, Bristol, Eng. Later Mr. D'Arcy went to London where he became prominent for his conception of character roles.

In 1871 Mr. D'Arcy came to this country and instead of acting became identified with the business management of acts and productions. At times he managed Mary Anderson, Ada Grey, Frank Mayo, Robert Mantell, James O'Neill, DeWolf Hopper, etc.

The funeral was held from the Elks' lodge rooms, No. 13, with interment in Kensico cemetery, New York.

His death brought out the fact that Mr. D'Arcy became keenly peeved at the man who altered the title of his famous poem and the turning of the verse into prohibition propaganda.

It came from Mr. D'Arcy's own pen. At one time, that the poem was inspired by an actual happening at Joe Smith's saloon at Fourth avenue and 14th street, New York.

Mr. D'Arcy's poem was first printed in the New York "Dispatch" in 1857.

FRANK MORRELL

FRANK MORRELL, 48, died Nov. 15 at the County hospital, San Diego, Calif. He was a victim of the amputation of his right leg. Several months ago his left leg was amputated below the knee as the result of blood poisoning. He is survived by a widow, to whom he was recently married.

About two years ago and after recovering from a long siege of illness from gangrene, it was then reported, Mr. Morrell attempted a come-back in vaudeville in the east. It was too much of a physical task and he returned to San Diego where it was reported he had been appointed a deputy sheriff.

After his proper name was known, Mr. Morrell tried a single billed as "The California Tenor."

Funeral services were held in San Diego under the direction of the Elks.

OBITUARY

As society editor of the "Argus." At the time of her death Mrs. Jordan was in the composing room of the Portland "Press-Herald" and also served as dramatic editor and critic.

Mrs. Jordan's vaudeville engagements were in company with her husband, Clifford Jordan, of Portland. She was connected with New York booking office of Keith's for one year.

PAUL M. HERZOG

Paul M. Herzog, 51, of Mosmore Kendall's law partner since 1906, died Nov. 12 after a brief illness in the Harbor Sanatorium, 667 Madison avenue, New York. Mr. Herzog was well known in realty circles and an authority on New York real estate. His firm, through the Kendall theatrical connection, represented numbers of important theatrical and theatrical circuit.

Mr. Herzog, before joining partnership with Mr. Kendall, was associated with former Supreme Court Justice M. Warley Plazick. His opinions on corporation and realty matters were highly regarded, the deceased also being a large property owner including the Plaza theatre on Madison avenue and 59th street.

A son, Paul M. Herzog, Jr., 14, at school, survives.

FORD TRAVILLA

Ford Travilla, (Clarence Travilla's real act), died at Banning, Cal., Nov. 7, of tuberculosis. He had been ill for over two years. His two brothers who appeared in the act with him, abandoned the turn and are now in the automobile business in Los Angeles.

Travilla is said to have held the world's diving record for remaining

MRS. N. M. DOCKSTADER

Mother of Mrs. Barney Williams
Nov. 14, 1925
Mother Deceased Nov. 14, 1925
Always
ELANOR DOCKSTADER

under water in a tank. His time being four minutes and 31 seconds. Burial at the Forrest Lawn cemetery. His wife survives.

FRANCES JOLIFFE

Frances Joliffe, at one time dramatic editor on the San Francisco "Bulletin," died at her family home in that city Nov. 9. Miss Joliffe was internationally known in the drama, arts, literature, politics and letters, and as a leader in social circles in San Francisco and Europe.

She was noted as a brilliant writer. Her story of "The Children of Nancy," written by her in France during the war, is preserved at the Columbia University as a perfect example of reportorial style. Miss Joliffe is survived by her sisters, Mrs. Rudolph Speckles, Mrs. Daniel C. Jackson, Mrs. Herbert Moffitt, Mrs. Herbert Allen and the Misses Harriet and Mary Joliffe.

Fred L. Talmadge, 55, father of Norma, Constance and Natalia Talmadge Keaton, died Nov. 15 at the Chase Sanatorium in Los Angeles. Dropped was given as the cause of death. He was a native of Plainsville, Conn. The remains are being held in a funeral parlor at Los Angeles where they will be buried Friday on the return of Mrs. Talmadge and Constance from New York.

Albert D. Thomas, 84, father-in-law of Will H. Hays, died at home in Crawfordville, Ind., Nov. 13 from injuries received in a fall 10 days before.

Otto J. Lauer, 42, manager, Lyric, Manistique, Mich., was found dead in his berth aboard the steamer Nevada, (Great Lakes) when it arrived in Milwaukee last week. Death was due to natural causes.

Pierre Baudu, stage manager of Opera Comique, Paris, died.

Pierre Codini, French song composer.

Yvonne Neighbour, 18, daughter of Harold Neighbour, manager of Hippodrome, Southend-on-Sea (England), died.

DEATHS - ABROAD

Paris, Nov. 7.

Pierre Baudu, stage manager of Opera Comique, Paris, died.

Pierre Codini, French song composer.

Yvonne Neighbour, 18, daughter of Harold Neighbour, manager of Hippodrome, Southend-on-Sea (England), died.

This she followed with several years.

EDDIE WITTSTEIN

The "Paul Whelan of New England" is the official Yale University "Patron" of the Yale survey, as well as a favorite with all eastern students for dance and song. He is a twin brand of synecopation is as much a part of the Yale spirit as the ROBBINS-ENGEL dance numbers which he features and exports regularly. Wittstein is playing "The Year. Are you?

"DREAMING OF TOMORROW"

OLYMPIQUE
"LOOK WHO'S HERE"
"FRESHIE"

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1655 Broadway New York City

80 CONTESTANTS MUST BE PAID

Labor Commission's Ruling in Rodeo Fiasco

Los Angeles, Nov. 17. Add Day, promoter, and George Bental, head of the Ascot Speedway, must pay 80 cowboys and cowgirls wages for having participated in a rodeo held at Ascot Oct. 24 to Nov. 1.

Such was the ruling of Deputy Labor Commissioner Lowy, who found that an attachment which the Los Angeles Printing Company had made against a certified pay check for \$4,400, which was to have been given the workers, was void and must be used to pay off the claims of the contestants.

Lowy turned down eight claims that were made for prize money, asserting that those people would have to sue for this money, as the Labor Department could only rule where wages were due. The wage claims filed amounted to \$8,500, with the only assets of the promoters being the \$4,400 check and livestock valued at \$2,000.

Among the claims filed there were eight by a band of Indians and a number by those who judged the numerous contests and were to have received from \$10 to \$25 a contest, out got nothing.

It is said that Bental and Day will endeavor to raise the difference between the amount of the check and what is due to the people within 10 days before the Labor Department would instruct the city prosecutor to institute collection proceedings, which might lead to a fine and imprisonment.

New Parks

Promotions are under way for four new amusement parks in New York and New Jersey which will function next summer unless present plans miscarry.

Preliminary work has been started on a 60-acre plot at Islip, Long Island, for a new park which will be operated next season by Harry Levy and Morris Myers. The other promotions involve Northport Beach, Northport, L. I.; Glendale, L. I.; and Hackensack, N. J.

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SCENERY AND DRAPERIES

SCHELL SCENIC STUDIO, Columbus, O.

Sells-Floto Ending Season Traveling 15,211 Miles

Houston, Tex., Nov. 17. The Sells-Floto Circus will close its season in this city, Dec. 1, playing here two days, starting Nov. 30.

From this point the show will jump directly home, at Peru, Ind., 1,083 miles from here.

Bill Careas, mail agent on the show, has gotten up an interesting folder to celebrate the season's end. It is a complete itinerary of the full season, showing every date and stand played or missed, commencing with the Chicago engagement of April 11-May 3.

Mr. Careas computes the total rail mileage at 15,211 miles, with his folder termed "Card No. 29," meaning it is the 29th S-F route card he has issued throughout the season.

The season's route reveals that the circus missed five performances and one stand. Sept. 9 at Price, Utah, but one show was given, and this was repeated Sept. 11 at Colorado Springs; also Nov. 4 at Lodi, Tex.; Nov. 5, with Nacogdoches, Tex., billed, no show at all was given, while Athens, Tex., billed for the following day, was jumped by the circus going to Tyler, Tex., on the Nov. 7 date for Pittsburgh, Tex., was not made by the circus.

Improving Jersey Park

Singac, N. J., Nov. 17.

Many improvements and greater diversity in midway attractions will be made at Pleasure Park during the winter months. The promoters of the project are sufficiently satisfied by the opening season's intake to plunge further finances for the required improvements, additional rides and other fun-making devices.

Despite a none too good season just passed, the inland parks this one is said to have had a profitable season.

NEW PARK AT CARLISTADT

A new amusement park project is being promoted for Carlstadt, N. J., spotted on the Hackensack river. John McCarron, who launched a new park in Paterson, N. J., last season, is promoting the new park. If negotiations go through McCarron plans to supervise management of both resorts next season.

ZEIDMAN-POLLIE FINAL DATE

The Zeidman and Pollie Shows will play their final date of the season at New Brunswick, Ga., Nov. 23, having the midway at a celebration being staged by the local chamber of commerce.

The show will then move to winter quarters at Savannah, Ga.

Welcomed Home at Peru

Chicago, Nov. 17.

The three shows of the American Circus Corp., now in winter quarters at Peru, Ind., were welcomed back home by the citizens of the Indiana town.

Main Circus Closing Nov. 21

The Walter L. Main Circus will wind up its season at Piedmont, Ala., November 21. The show then goes to its winter quarters at Louisville, Ky.

Bowen at Hubert's

Frank Bowen, producing clown, with Ringling and other circuses for years, is now lecturing at Hubert's Museum, New York.

ESCAPED TIGER ATTACKS OTHER ANIMALS

Camel Killed, Baby Elephant Hurt in H-W Winter Quarters

Peru, Ind., Nov. 17.

"Theba," Bengal tiger, weighing 400 pounds, measuring 11 feet, escaped from its cage in the winter quarters of the Hagenbeck-Wallace Circus.

The great cat sprang into an elephant barn and landed on the back of one of the pachyderms. A dozen elephants turned to attack the tiger, with a baby elephant, in attempting to trample on the feline, badly cut. The tiger then escaped into the camel barn where it broke the neck of one of the camels and proceeded to feed upon it.

Phil Castang, trainer, finally drove the beast back into its cage.

FANS AWAIT RACES

(Continued from page 13)

grind and cannot afford to be hampered with a weak partner.

Record crowds are looked for during the coming event, which will open the new Madison Square Garden officially to the sport world. The race will be preceded Saturday night by a mixed card of sports.

The state event will be a resumption of the duel between George Chapman, American paced champion, and Vincent Madonna, the contender last season. They will ride 50 miles behind the motor. Chapman nosed out Madonna for the honors last season, but the Italian challenged so persistently the pair were tied at the conclusion of the regular sprint matches. An extra race was ordered and Chapman won to the accompaniment of the wildest demonstration ever seen at a bicycle track in this country.

PLENTY OF INDOOR CIRCUSES

Indoor circuses are springing up and seeking vaudeville bookings.

Already Pat Casey, Wirth and Hamid, Knight Brothers and Mardell and Rose are negotiating for time, with the negotiations currently going on at a slow pace, as several of the indoor circuses are now playing.

CHARITY CIRCUS

A charity circus in aid of the children's tuberculosis camp of the Newton Memorial Hospital will be held at Jamestown, N. Y., Nov. 30 to Dec. 5, under the auspices of the American Legion.

Marlowe Gets Canton Show

Canton, O., Nov. 17.

An indoor circus and exposition will be held under auspices of the Canton Central Labor Union in the city auditorium, December 21 to 24. The Union will operate its own concessions.

The Marlowe Amusement Company will furnish the vaudeville.

Calif. Theatre Men Feel Tent Show Opposish

San Francisco, Nov. 17.

The picture and vaudeville theatre in the smaller cities in California are feeling the effect of tent show opposition. The latter organization drop into a town and stick as long as business holds out.

If the gate isn't so good they work harder on the crackerjack and popcorn, which goes a long way toward working off the nut.

Though the tent shows as a rule are compelled to pitch on the outskirts of the towns, the natives are nevertheless attracted in profitable numbers.

A tent show now in Sacramento has been running in that city nearly a year. Siegard's company put in three days a week in Watsonville, Hollister and Salinas, playing under canvas with dry weather and in the big auditoriums if rainy.

Brunk's tent show comedians make all the towns in the same section, playing two week stands. The size of towns makes little difference it seems, as Watsonville with 5,000 population supports an outdoor show, an occasional carnival and three theatres, the seating of which is greater than the population.

The same condition exists in other places with theatre managers on their toes trying to figure out how to buck the outdoor showmen.

J. W. MARCELLUS DIES

J. W. Marcellus, 55, one of the best known outdoor fair men in the country, died Nov. 1, of heart disease. For many years the deceased conducted the Sioux City Fair Booking Office. Recently he moved to Lincoln, Neb., and established the Midwest Fair Booking Office there.

He was personally acquainted with hundreds of outdoor showmen.

Braden Back With Loew

Frank Braden, who was head of Miller Brothers 101 Ranch, returned to New York last week and has resumed his former post in the exploitation department of the Loew Circuit.

Braden remains with Loew until next April when he will again blaze the trail for the wild west show.

MIDLAND BEACH SCRAPPED

New Development May Remove S. I. Resort

Midland Beach, N. Y., has changed ownership. There is considerable speculation as to whether it will reopen as an amusement resort.

The new owner is said to have a development scheme in mind which if carried through will scrap Midland Beach as an amusement center for all time.

The resort was formerly owned by a Staten Island brewer and for years had been catering to a select clientele although in the past few years the barriers were perforce let down which consequently sent the better class patrons elsewhere.

CARNIVALS

(Routes below are for current week—Nov. 16—unless otherwise indicated)

Miller Bros. Shows—Miami, Fla.
Michael Bros. Shows—Duluth, S. C.
Nat. Rels.—Camden, S. C.
Rice Bros.—Georgetown, S. C.
David Wise Shows—Douglas, Va.
Zeidman & Pollie—Valdosta, Ga.
Bernard Greater—Charlotte, N. C.
Bruce Greater—Plymouth, N. C.
Central States—Lake City, Fla.
Dodson's World Fair—Clarkdale, Miss.
Fairlyland—Warren, Ark.
Florida Amu. Co.—White Springs, Fla.
Greenburg Amu. Co.—Glendale, Ariz.
John J. Jones Expo.—Jacksonville, Fla.
J. George Loos—Corpus Christi, Tex.

CIRCUSES

Sells-Floto

Nov. 18, Pearall, Tex.; 19, Laredo, Alice; 21, Corpus Christi; 23, Brownsville; 24, McAllen; 25, Harlingen; 26, Kingsville; 27, Victoria; 28, Beeville; 30-Dec. 1, Houston, Tex. (close of season, direct to winter quarters at Peru, Ind., 1,083 miles).

INSIDE STUFF ON THE OUTSIDE

Importing Acts for Fairs Only

Importing acrobats and athletic acts for the outdoors only is something new put into effect by Wirth & Hamid. The outdoor booking firm from its New York headquarters is engaging acts abroad under contracts that call for the turns to only appear at fairs next season. Frank Wirth has not decided whether his office will place them after the fair dates are exhausted. One of the Wirth & Hamid latest bookings is the Nine Lias, a German acrobatic group, seven men and two women, never having previously appeared on this side.

Ringling's Sarasota Mansion

John Ringling is completing a home which will cost \$1,500,000. It is at Sarasota, Florida, a spot being developed largely through the Ringlings. The structure is of Spanish design, but will be embellished with 21 granite columns taken from the old Madison Square Garden and shipped south on circus flat cars. Mrs. Ringling recently returned from abroad, where she collected many antiques for the Sarasota place.

Circus Bears as Screen Actors

Pallenberg's Bears, one of the standard Ringling circus acts, were used in the making of the latest Valentino picture, "The Eagle." The director was stumped for a time to secure some animal to fit the story—one bit has a bear as the guardian of a Russian wine cellar. The picture was held up six weeks because of that and the coast tour of the big top happened to solve the director's problem.

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MIKE AND IKE

THEY
LOOK
ALIKE

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SEASON 1925-26

CINDERELLA ROOF, LOS ANGELES

his gags are atrocious and bungled, making the points unintelligible. Avery and Jess, man and woman, song and dance, duetted. The moment the man steps on the stage his half-a-mouthful of teeth destroy the act's chance of making any kind of an impression. It is inconceivable that a man trying to make a living doing a turn in one in the full glare of footlights and spot should have to keep his mouth in an unnatural pose making an ineffectual effort to hide bad teeth. He is a pretty good dancer,

but without the necessary appearance he won't get the breaks. The third act was the booker's one worst bet. Called the Queen City Troubadours (New Acts), it consists of 10 women and men of color. After a stifling 35 minutes of spiritless song and dance this act finally got off, and then Jim Carroll (New Acts) came on like a fresh breeze. Venetian Nights, conventional Italian singing and instrumental act, closed without exciting much enthusiasm. Hal.

Bal Tabarin in the Hotel Sherman Annex will open Saturday nights only after Nov. 21. The attempt to collect \$1.55 cover charge with no entertainment except an orchestra and Tony Sarg's Marionettes failed, Chicago wanting more for its money. The Bal Tabarin on Saturday night is formal and \$3.30 cover, just to sit in.

Harry C. Stimmel, husband of Victoria Galla-Rini, was robbed while asleep at the Hotel Sheridan. Plaza of a ring he valued at \$750, also a wallet containing nearly \$400.

At the Billposters' ball, Nov. 17, at Arcadia Ballroom, James Wingfield introduced to Chicago, Janet Rae from Glasgow, "discovered" by Mrs. Wingfield last summer at a hotel in Victoria, B. C. Mr. Wingfield will exploit her.

Harry Girard has a large girl act in rehearsal. It will employ 20 girls.

The Ritz, an independently owned theatre which will open this Thursday, has switched its policy from pictures and presentations to combination. The house will play four acts and a feature split week policy booked by Dick Bergen of the W. V. M. A.

The energetic Eddie Cantor has been made vice-president of the Federated Jewish drive of this city for \$4,000,000.

The fourteen million dollar build-

ing program of Ascher Brothers is well onward to completion. Thursday the Midwest Theatre at Archer and 75th opens. On Christmas Day the Terminal at Lawrence and Spaulding will be dedicated. A few weeks later the firm will take over S. J. Gregory's Parthenon Theatre in Berwyn (suburb). Following in rapid succession will be the Colony, at 59th and Kedzie, the Drake, at Montrose and Drake; the Highland at 79th and Ashland, and the Sheridan, at Sheridan Road and Irving Park Boulevard. Ascher Brothers will have twenty-one theatres in all when the seven new building or under lease are acquired.

Will Jacobs, the agent, has given his check for \$15 to Fred Stahl of the Empress, Quincy, Ill., and the latter has dropped his suit for damages from Jacob's ace attraction, Harry Snodgrass, ex-convict pianist. The manager sued, alleging breach of contract during the summer when Snodgrass failed to play Quincy. A compromise was agreed upon.

MILWAUKEE

By HERB ISRAEL
Davidson—"White Cargo."
Palace—"Vaudeville (Gus Edwards' School Days)."
Majestic—"Vaudeville."
Miller—"Vaudeville."
Pabst—"German stock."
Gayety—"Pleasure Mad" (Musically).
Empress—"Stock burlesque."
Alhambra—"Goose Woman."
Garden—"Wedding Song."
Garlick—"Halka."
Merrill—"The Merry Widow."
Strand—"Half Way Girl."
Wisconsin—"Stage Struck."

William Cuddy succeeds Jim Keefe as press agent for the Saxe Amusement Enterprises. Keefe has returned to New York.

Babe Reade and Trixie Emour, chorus girls, were severely injured when an automobile in which they were riding crashed into a tree.

"Halka," Polish operetta which has been staged here several times, was recently filmed by members of the Polish Opera Company of this city and the picture is now being shown at the Garlick.

Rachmannoff, Schumann-Helink and Paul Whiteman's band are on the November calendar of Pabst Theatre concert attractions.

INDIANAPOLIS

By VOLNEY B. FOWLER
Broadway—"Nighthawks," burlesque.
Capitol—"Musical stock and pictures."
English—"The Student Prince"; next, "White Cargo."

The Apollo with "The Merry Widow" and Colonial with "Phantom of the Opera," both playing to capacity, have held the films over for a second week.

The Shuberts have broken the jinx on legit in Indianapolis by eliminating competition. For several seasons the Murat and Englishs have fought it out more or less on a losing basis. This season the Shuberts leased Englishs, abandoned the Murat as a legit house, using it for musical and amateur attractions spotting the legit shows at Englishs'. The result has been sell outs in all but several instances.

John L. Duval, the Ku Klux Klan candidate for mayor, won in the Indianapolis municipal election last week, and among other things the city is wondering what will become of the two professional municipal stock companies directed by G. Carlton Guy next season.

Duval in announcing appointments so far has ousted everyone of the present Lew Shank administration. Shank gave Guy his chance to make the municipal theatres the most successful of their kind in the country, drawing 10,000 nightly, five nights a week.

PORTLAND, ME.

By HAROLD L. CAIL
Jefferson—"Love Child" (stock).
Keith's—"Top vaudeville."
Strand—"Dark Angel."
Empire—"Souls for Sabies."
Portland—"My Lady's Lips."
Elm—"Unholy Three."
Casco—"This Woman"

The Rainbow Amusement Co. opened its Balboa Garden ballroom Saturday night and drew large attendance. The place is situated

just outside the city proper and has been attractively furnished. Turcott's Orchestra is playing for the dancing.

This is the second similar place to open here in about two weeks. Halloween night the Italian Gardens opened on Congress street.

Hal Cram, publicity agent for the Strand, has been relieved of his position as financial editor of the Portland "Evening Express" and is now free lancing.

Stephen Rathbun (New York "Sun"), in Washington for a week, has returned to the dramatic department of his paper.

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SQUARE **Fay Bainter**
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"THE NEW SEASON'S BEST PLAY"
—Hammond, Herald Tribune

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with Mr. Coward and Lillian Braithwaite
in the leading roles

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MARILYN MILLER
And her Star Musical Comedy Hit
Company in **"SUNNY"**
Music by Jerome Kern. Book by Otto
Harbach & Oscar Hammerstein 2d.
Staged by Howard S. Shore.

FULTON Th. W. 46 St. Evs. 8:30
Mats. Wed. & Sat. at 2:30
CHARLES DILLINGHAM presents
INA CLAIRE
In a Comedy by Frederick Lonsdale
"The Last of Mrs. Cheyney"
with Roland Young and A. E. Matthews
Staged by Winchell Smith

THE CITY CHAP
with **RICHARD KREET GALLAGHER**
Music by Jerome Kern. Book by James Mont-
gomery. Lyrics by Anne Caldwell

Di. A.L. Gaity Evs. & 45th St. Evs. 8:30
Evening. Mats. Wed. & Sat. 2:30
Charles Dillingham & A. H. Woods
present
Cyril Maude In **Michael Arlen's**
These Charming People
Staged by Winchell Smith

Charles Dillingham Th. W. & 46th St. Evs. 8:30
Mats. Wed. & Sat. 2:30
H. H. France's Round-the-World
Musical Sensation
NO, NO, NANETTE
with **LOUISE BROODY** and Star Cast

CORT Th. W. 48th St. Evs. 8:30.
Mats. Wed. & Sat. 2:30
GEORGE JESSEL in
"The Jazz Singer"

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THEATRE. Col. Circle 59th St. & Wway
Matinees Thursday & Saturday
LEON ERROL in
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REPUBLIC Th. W. 45th St. Evs. 8:30
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"ABIE'S IRISH ROSE" | FOURTH
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THE PLAY THAT PUTS "UP" IN HUMOR

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KOSHER KITTY KELLY
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A FOUR BASE HIT!
A Laughable, Lovable Comedy of the
Great American Game

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MUSIC BOX Th. W. 45 St. Ev. 8:30
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CRADLE SNATCHERS
A Sparkling, Clever, Scintillating Comedy
with **MARY BOLAND**
And a Wonderful Cast

BELASCO W. 44th St. Evs. 8:30.
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DAVID BELASCO presents
E. H. SOTHERN By arrangement
with Lee Shubert
in **ACCUSED** By
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! THE NUT
with **ELLIOTT NUGENT**
48th ST. THEATRE. Evs. at 8:30.
Mats. Wed. & Sat. 2:30.

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—says Evening Sun
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IRENE BORDONI
in "Naughty Cinderella"
ATERY HOPWOOD'S NEW SONG FARCE

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Attains 'Antonia'
A Dazzling Performance."—Herald Trib.

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GARRICK GAIETIES
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GARRICK Th. 65 W. 55th St. Evs. 8:30
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Mats. Thurs. & Sat. 2:30.
THE GLASS SLIPPER
A Comedy by **MOLNAR**

MOROSCO W. 45 St. Evs. 8:30
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Why is She the Talk of the Town?
THE DRAMATIC HIT
"CRAIG'S WIFE"
By **GEORGE KELLY**
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The GLORIAN-In white satin, edged with silver kid, silver kid strap, rhinestone buckle.

The ANISTOCRAT-In banana, Nile, pink or orchid satin, with embroidered vamp.

HEN the smart folks of Broad-
way come choosing slippers,
the Showfolk's Shoeshop is an
entertaining place. Last week came
Miss Yvette Rugel, the famous little
singer and entertainer from the
Richmond club. Also Miss Wynne
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Another day we welcomed Miss
Estelle Winwood, star of the stage
and Miss Wanda Lyon, star of the
screen, while Miss Dorothy MacKail
--all the way from Hollywood--
came to choose slippers for her
next picture.

Where smarter Broadway chooses
shoes--smarter Manhattan will also
choose. No wonder the famous
Showfolk's Shoeshop is so popular!

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By **WILLIAM SLATTERY**
The Orpheum celebrated the 35th
anniversary with an all new bill.
Ben Bard (Bard and Pearl) came
from New York to act as announcer.
The gala bill brought out prac-
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performance. The Golden Gate drew
unusually large attendance, also

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ALBERTINA RASCH

"AMERICAN BALLET"
CON COLEMAN, CRAFTS & SHIE-
HAN, OTHERS. Photographs: "FLOWER
OF THE NIGHT" Starring POLI NEGRI,
and Rosch Comedy

due, it is thought, to the advent of
cooler weather. Business at Pan-
tages picked up considerably with
the fall weather.

Frank Whitebeck, publicity direc-
tor of the West Coast houses, was
summoned to Los Angeles by A. M.
Bowen, general manager of the cir-
cuit. Mr. Whitebeck will be in the
southern city two weeks on a special
publicity assignment. Bob Harvey,
W. C.'s press agent, will alt in
Whitebeck's chair during the latter's
absence.

Herb Widoett, now playing the
coast Orpheum houses with his
Brunswick recording orchestra,
is to Miami, Fla. Present Orpheum
bookings and a tour of Europe
caused the refusal.

The Union Square, operated by
Ackerman-Harris and opposite the
Orpheum, is to be wrecked to make
room for a 10-story de luxe garage.
If the city supervisors grant the
permit. Adjacent tenants and prop-
erty owners registered a strong
complaint with the city officials, but
it is predicted the garage will go
up despite the opposition.

The UFA picture, "Siegfried,"
opened for two weeks at the Cap-
itol Nov. 14. The picture people
have taken the house on rental.
Two performances daily with re-
served seats.

J. J. Gottlob, owner of the Colum-
bia, this city, was taken seriously
ill in New York while visiting
George Creel and his wife, Blanche
Hates. Mr. Gottlob is now recover-
ing.

S. Goldman, who resigned as ex-

change manager of F. B. O., has
joined the salesman staff of Hall
Film Co.

Burton Meyer, local representa-
tive of W. V. M. A. (association),
has returned from a trip of inspec-
tion of houses booked by that cir-
cuit in northern California. Meyer
reports good business and pleased
managers in the W. V. M. A. houses.

The California theatre, which had
discontinued presentations for some
time, felt that "the public demanded
the flashy offerings, and have re-
turned to the presentation policy.
Nat Holt, house manager, is the
producer of the musical novelties.

Frank Vesley, former manager of
the Liberty, San Jose, has been
promoted to assistant general man-
ager of the National Theatre Syn-
dicate, succeeding James Beatty, re-
tired. The Liberty is one of the
chain houses operated by the Na-
tional Syndicate.

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Perfect Fitting
SILK
Full-Fashioned
Opera Length
Stockings

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I Go Where You Go

A European Sensation Transplanted to America.

Fast Fox Trot With Unusually Clever Comedy

Here's Your
Copy



Words & Music by
L. WOLFE GILBERT &
RICHARD FALL
Writers of "O. Katharine!"

(Musical notation continues)

Dar-ling An-na from Vi-en-na, Ros-y cheeks and
They live hap-py, sel-dom cravvy, An-na and her

charm-ing man-ner With her Hu-go sailed across the sea No nie-er, sweet-er cou-ple could there
hand-some chap-py Till one day there came a long a vamp When it came to jump-ing what a

be; And he was a ven-hind-some-er than she When they set-tled,
champ; And she want-ed Hu-go in her camp Oliv-er An-na

she got rat-tled All the neighbors did her favors, Just to meet her hus-band, she was wise.
from Vi-en-na Went and dyed her hair so hen-na, Pinky rouge and pow-der on her face.

She made her him-din "Never stay be-hind." She and he to geth-er they would find; She told him:
She said to her spouse, "You can't leave this house." I'll do all your vamping in this place;" She told him:

CHORUS

"Hu go, re-mem-ber, I go where you go, Un-less to
"Hu go, re-mem-ber, I go where you go, I'll take no

geth-er we two go, There'll be no go-ing where you go;
chan-cas, I too go, I know those Lod-ges where you go;

My dar-ling Hu go, I know the plac-es that you
Be-lieve me, Hu go, Make up your mind if you do

know, So Hu-go, I go where you go, Or you don't
go, That Hu-go, I go where you go, Or you don't

(Musical notation continues)

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Lyric by GUS KAHN When I Dream Of The Last Waltz With You Music by TED FIORITO (Waltz Song)

Valse moderato

said good - bye to hope and love, When said good -
Sweet was the song they played that night, The night that I
bye to you. Still, there's a night I'm
waltzed with you. Your eyes a - glow with
think - ing of Do you re - mem - ber too?
loves own light, Haunt me the long years thru.
CHORUS
When I dream of the last waltz with you I'm
blue, so blue, For I'm dream-ing a
dream that we knew; That won't come
true. I get to won-d'ring if you,
- ev - er long for me too? And I
find my heart pray-ing you do, When I dream of the
last waltz with you. When I you.

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A. F. Gillissey in San Francisco "Bulletin," Oct. 27, 1925.
"Joseph Niemeier is a finished dancer and comedian as well. It is the only remarkable dancing that makes the performance. While there are numerous topographical arrangements, they are so varied and well done as to furnish a wide variety of entertainment."

Gay Price in Los Angeles "Evening Herald," Sept. 13, 1925.
"Joseph Niemeier has one of the important parts. Mr. Niemeier especially is to be commended not only for his work in front of the curtain, but also for the staging of the dancing numbers and ensembles. Dozens of applause greeted almost every musical number."

Sadie Messier in Los Angeles "Record," Sept. 15, 1925.
"The show itself is a typical Geo. M. Cohan production with some appealing lyrics. Mr. Niemeier, however, and his dancing, much credit is due Joseph Niemeier who attracted the numbers and for his own accurate numbers."

Outing Bureau in San Francisco "Call and Post," Oct. 27, 1925.
"Joseph Niemeier arranged the dancing numbers. Dancing? (Look, you never saw anything like it—nor heard anything like it.) The number is a dancing show and each actor knows his or her own number and just where and when to go to it."

Mr. George F. Warner in San Francisco "Chronicle," Oct. 27, 1925.
"Little Nellie Kelly" takes hit at the Plaza. It's a dancing show anyhow, and everybody can take it with the ease. It's a peach of a dancing show, and for which credit goes to Joseph Niemeier, who was in the original cast in New York and who is now in the original cast in San Francisco. He is the only one of the dancers who can dance every known type except the classic ballet and the Charleston, for which, well, many thanks! Niemeier is a nifty stepper himself, agile as a cat, swifty, graceful!"

Edwin Schellert in Los Angeles "Sun," Oct. 15, 1925.
"A happy call might as well be sent to Geo. M. Cohan to come west. For if he ever should come production of his song and dance show, 'Little Nellie Kelly,' he would probably be just as well satisfied as if he staged it himself. There was no other person for virtually every number. Joseph Niemeier is responsible for the dancing in the production as a whole, and himself appearing in some scenic numbers, received a hand."

Flora Lawrence, Los Angeles "Record," Sept. 15, 1925.
"Little Nellie Kelly" takes hit at the Plaza. A remarkably fine production—the best Los Angeles has seen in a long time. The show is of excellent dancing in groups and solo. The dancing is so fast that, whether you can dance or not, it is a treat to watch. The dancing is so fast that, whether you can dance or not, it is a treat to watch. The dancing is so fast that, whether you can dance or not, it is a treat to watch."

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"The Argonaut," San Francisco, Oct. 31, 1925.
"Joseph Niemeier, who appeared as a soloist, danced a whole lot, like Anna Dodge colored area, didn't wonder! He has arranged the dances, and he has arranged the dancers in their dances. The tempo was kept steady. The stars at times were so full of action, young people in continuously rapid, rhythmic motion, that it was almost impossible to see the spirit of the audience, and I do not doubt that the people in the front row are almost irresistible desire to join the dancing soldiers on the stage."

Harro Lathrop in Los Angeles "Evening Express," Sept. 15, 1925.
"The dancing show is not and maintained at high pace by Joseph Niemeier, who also carries a comedy role occasionally."

Gerard S. Swift in San Francisco "Daily News," Oct. 27, 1925.
"Excellent cast. First dancing! Splendid dancing! Particularly good, with emphasis on movement. As the society detective and who, incidentally arranged the dance for the production."



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JACKSONVILLE, FLA.

By ARTHUR J. BUSCH

Here two weeks and have been caught up in the sweeping wave of enthusiasm for Florida, or at least Jacksonville, the gateway to the boom state. The facts have swung me around.

Jacksonville, under the Florida sun, for years just a southern city, comfortable, content to exist without expending too much energy, has suddenly become alive under the impetus of a boom down state such as has never been seen in this country since, perhaps, the Alaska gold rush.

Here there is an industrial and business renaissance, an energetic, healthy rebirth of a city, the backbone of the whole state. The city is throbbing with activity; the streets are lined with real estate offices that have cropped up like mushrooms within the past six months. These will, after about another year, be weeded out on the principle of the survival of the fittest.

If it were real estate alone active it would mean practically nothing from a lasting standpoint. But a complete wave of prosperity has swept over the city; the banks are clearing more paper than ever before in their career; new business houses are springing up; new

buildings are arising from the ground steadily, and houses are being built in an attempt to take care of the steady increase in population.

There is an acute housing shortage, with land values consequently rising steadily and in some cases as swiftly as the stories that have come out of Miami, Palm Beach and others.

The newspapers are thriving—the Florida "Times-Union" having but recently gone into a new building with completely modern equipment, and the Jacksonville "Journal" awaiting the completion of its new million dollar plant.

The reason for all this is clear. The boom in the southern tail had been attracting thousands of tourists and speculators into the state and it was necessary for most of these people to come through Jacksonville. Here also are many tracts of undeveloped land facing the St. Johns River, a picturesque body of water that would afford boating, fishing and all the attractions that have made Long Island the playground of New York. All of these tracts of land are within three-quarters of an hour by trolley from the very center of the city. Florida Beach and Pablo Beach, combining to make one of the most beautiful stretches of sand in Florida, are but 18 miles from the center of the city, with a newly constructed automobile road leading to them.

All this leads up to the theatrical situation here, perhaps the most neglected. Fertile soil here for the theatrical ventures. There isn't a good showman in town and the city is waiting for indoor amusements. The only local legitimate house is the Duval, an old dilapidated structure that probably never will amount to anything. It opened its season two

weeks ago with a fourth rate road company of "The Gorilla," playing a two-night stand to packed houses. Last week (Nov. 9) Lauree White and his Minstrels held the house for the entire week, except Saturday, filled for one night with "Lady Be Good."

One Keith-Albee booked vaudeville house in town, Palace, playing a two-week run. The house seems to be doing an excellent business.

The Arcade is the only fairly well-managed movie house in town, playing first runs for a full week. Last week Chaplin's "Gold Rush" jammed every last seat every night.

There are also innumerable small places playing standard releases. These seem to be doing business. Unquestionably room here for one or two more first class theatres. There will be before two or three years have gone around. Give a real showman half a break here and he ought to clean up, but now is the time to look over the property, because it is going up.

The town is waking up but the theatres are still half asleep.

NEWARK, N. J.

By C. R. AUSTIN

Shubert—Houdini.
Broad—Hello, Lola.
Newark—Pop vaudeville.
Branford—Pictures and vaude.
Rialto—"A Son of His Father" and "Point and Powder."
Fox's Terminal—"The Fool" and "The Passionate Adventure" and vaudeville.
Capitol—"Little Annie Rooney" (2d week).
Meadow—"The Midshipman."
Miner's Empire—"Lucky Sambo" (burlesque).
Lyric—"Round the Town" (burlesque).
Orpheum (colored)—Jack Johnson.

The Mosque is showing this week (apparently for the first time in America) Burkhard's Plastic Chromatic Film, called "Men or Illusions." English critics state that unless one were told it would be impossible to tell whether real persons were appearing or not so closely do the films counterfeit depth and color.

In part the new picture houses are not fulfilling the prophecies made of them. The Capitol, although "Little Annie Rooney," has not done the business anticipated. The Mosque has drawn much better than expected, despite its 75c. top against the Capitol's 50c. The latter shows only pictures while the Mosque gives prologues, dances, etc.

NEW ENGLAND

May Yohe, actress, is suing for insurance covering her summer sea house at Marlboro, N. H., which was destroyed by fire. Last week the trial of the case was postponed because of the illness of the former actress' husband, Major Smuts.

H. A. Chenoweth is manager of the Colonial, New Bedford, Mass.

Harry A. Goldstein continues as manager of the new Shawmut Theatre, Blue Hill avenue, Roxbury, Mass., reopened Nov. 8. The policy is pictures during the week and vaudeville and films Sundays.

Mary Rogers, of Holyoke, Mass., has filed a suit for \$1,000 against the Eastern States Exposition, Springfield, for alleged personal injuries suffered while attending the show in September. It is charged that a nail or other obstruction caused her to fall, resulting in the injuries.

Frederick U. Holzworth has been appointed manager of Warner's

Cameo, Bridgeport, Conn. He succeeds Howard W. Foerste, transferred to Warner's Metropolitan Theatre, Baltimore, Md.

Earl Long has resigned as manager of the Rialto, Brockton, Mass.

The Julian Brothers quartet, of Winsted, Conn., won the "Barber Shop Quartet" contest of W. T. I. C. The quartet will compete in the New England finals at Boston this month.

The Mark-Strand, Lynn, Mass., will celebrate its 10th birthday Nov. 26. Managing Director Allen B. Newhall has planned a banquet for all the employees.

Gruber Brothers have bought the Rialto, Maynard, Mass. The price is said to have been \$46,500.

A benefit entertainment was given Romeo Baudouin upon his resignation as manager of Goldstein Bros., Union Square, Pittsfield, Mass. Ill health forced him to leave for Florida.

Alfonso E. Sinia will build a theatre in Waterbury, Conn.

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PITTSBURGH

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Alvin—"Rose-Marie" (return).
Nixon—"Kick Off."
Pitt—"Back to Philippa."
Gayety—"The King Beauties." (Columbia).
Academy—"Girle Girls" (Mutual).
Grand—"Why Women Love."
Loew's Aldine—"Lights of Old Broadway."
Loew's State—"Below the Line."
Olympic—"Flower of Night."
Cameo—"Phantom of the Opera." 2d week.

Ed Price is in Pittsburgh ahead of the "Follies," which plays the Nixon celebration week.

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safety movement Manager Eugene Connolly, of the Davis, arranged for the placing of an exhibit of safety trophies in the lobby. They were those for which employees of the Carnegie Steel company's plants have been competing since 1921.

Manager Richard Brown, of the Cameraphone theatre, East Liberty, recently put on a successful fall fashion show. While six beautiful girls strutted on the stage garbed in the very latest attire of Dame Fashion two pianos were played simultaneously. The feature picture at the Cameraphone at the time was "Peacock Feathers." Young Brown, recently made manager, is the son of Harry Brown, manager of the Nixon.

The Vital Exchanges, Inc., recently opened its Pittsburgh office, with O. R. Kurtz in charge.

J. Knox Strachan has been named assistant manager of the Cameo, succeeding Harold J. Turner, who resigned last week. Mr. Strachan served in a similar capacity in the Olympic, Buffalo, coming here from that city.

Vincent A. McHugh, salesman here for the Producers' Distributing Corporation, has been transferred to the northern department to succeed George Sapira, who resigned.

Sol Burka, well-known Clarksburg, W. Va., theatrical man, has been appointed general manager of Moore's Opera house, Orpheum and Grand in that city, according to an announcement by Claude Robinson, owner of the Grand.

DETROIT

By GEORGE WINTER

Detrol—"Desire Under the Elms."
Garrick—"The Gorilla."
Detrol—"Saint Joan."
Lafayette—"Student Prince" (10th week).
Bonstelle Playhouse—"The Swan" (2d week) (stock).
Ferry Field—"Adam and Eva" (stock).
Majestic—"Some Baby" (stock).
Gayety—"Harrin' to Go" (Columbia).
Cadillac—"Girl Friends" (Mutual).
State—"The Midshipman."
Adams—"The Freshman" (6th week).
Madison—"New Brooms." Emma Nee and Caesar Neal.
Capitol—"We Moderns."

"The Washout," a new American comedy by Charles Dazey, Jr., will be performed for the first time at the Bonstelle Playhouse, Nov. 23. The property is owned by George Tyler. Hugh Ford will assist Miss Bonstelle in staging the play.

CINCINNATI

BY MELVIN J. WAHL

Grand—"The Lost Battalion."
Shubert—"Naughty Riquette."
Cox—"The Last Warning."
Palace—Vaudeville and "Seven Days" (film).
Keith's—Vaudeville.
Olympic—"Seven Eleven."
Empress—"The Temptress."
Photoplays—Lyric, "The Iron Horse"; Strand, "Why Women Love"; Capitol, "We Moderns"; Walnut, "Flower of the Night"; Family, "The Stone Breaker."

Gail-Curl will give a concert here in Music Hall tomorrow night. She is the second of a series of artists to give concerts in this city.

"White Cargo" will be seen at the Shubert in the near future, the contract for the engagement having been received by Manager Nelson Trowbridge. Other plays booked for early showing at Shuberts are as follows: "The Student Prince," "Blossom Time," "Greenwich Village Follies," "Silence," "Old English."

BRONX, N. Y.

By P. W. TELL

The Willis, tenanted by the Oliver Morosco Players, is to revert to a vaudeville and picture policy Nov. 23, booked independently. Irving Derman will preside over the house.

With the closing of "William Tell" at the Metropolis, the house will play Italian vaudeville and pic-

tures the latter half of the week and will be dark the first half.

Not all of the theatres announced this season for construction in this borough are expected to materialize. Although nearly 16 houses are listed to be built, only five are actually under construction and work on all is proceeding slowly. The others may be awaiting for the growth of their respective communities.

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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.

Herb Wiedoeft and his Brunswick Orchestra came back from a six months' tour in the East and got an enthusiastic reception. News in the history of the Orpheum did an orchestra get the ovation that was accorded the Wiedoeft aggregation at this house Monday night of last week. In the next to shut Herb and his boys did themselves proud before an almost capacity house. Their program ran 20 minutes, during which time they obliged with six specially arranged numbers. The numbers were so arranged that every one of the specialists in the outfit had a chance to show his stuff. Wiedoeft on the cornet, Stafford on the trombone; then another trombonist who is one of the hottest this reporter has heard bold notes; Red Abbott on the piano. Each of these boys scored an individual triumph, with the outfit collectively doing better as a whole so far as sincere reception was concerned than any orchestra heard here this season. For the final number the boys played their arrangements of "Promenade Walk," which was a melody gem. Another big wallop of the offering was the "Bunch of Roses Medley," which had for its components "Rose of Picardy," "Moonlight and Roses" and "Mighty Lak' a Rose," with Abbott on the sax rendering as beautiful and finished solo as one could imagine. The entire catalog that Herb and his gang supplied was masterfully served, and whether these boys play in the theatre or the ballroom, they will be bound to click.

James Barton was held over for a second week with his offering, "The Post." Barton did just as well if not even a bit better than he did on his initial week. Folks seemed to enjoy his humor just a bit more this time. Then he did his usual hooding and concluded the turn with one of those home trainer cycle devices similar to the one that George Brown used. First two riders were

pitted against each other, then Barton and Lew Christy, who works in his act. It was programmed as being a match race for a Harry Pollock Olympic Auditorium race. But to this reporter it is obvious that Pollock is about to spring a six-day cycle race and found an easy way to spring his advance propaganda. This stunt does not belong for an act the type of Barton which time caused the turn to run 45 minutes.

Opening were Bert and Hazel Skatelle on the rollers. This combination seems to be the last word in their line. They have a crackerjack double routine and when it comes to single antics Skatelle does not seem to have a peer.

Next came Joseph Regan and Alberta Curless with a score of balerina. Most of the compositions are of the vintage of yesteryear, but of that type that touch the heart and are bound to get the indulgence and approbation of any audience. In the troy spot were Cliff Bradson and Howard "Cuckoo" Morrissey, with two men and a feminine aid in "Snap Shots," a novel travesty or farcical sequence of situations and situations of school of humor which were rendered in a mighty short space of time and proved very reliable.

Olive Ann Alcorn followed. Her contribution was her conception of "Beauty Sculpture" (New Acts) which, if followed by the rapper and young woman, should cause them to always be able to appear and act as gracefully as well as gracefully so far as carriage and maintenance of form is concerned. The turn is a neat flash and got over in good stead.

Following Barton came the Klein Brothers. Seems as though they were handicapped by the length of the Barton turn. The Klein boys just could not get anywhere with their rags and comedy antics. That possibly might be their own fault, too, as the boys are still using a good deal of the routine that they so liberally dished out when playing Shubert advanced vaudeville a few years ago. This is a good combination and with proper material should be able to follow anyone and score instead of falling by the wayside as they did here.

Closing the show was Paul Kirkland and a feminine aid. Kirkland performs well on the ladder and does some real good balancing stuff with his partner mounted on the top of two chairs. This stunt is a thriller and were it not for the fact that the show was a rather long one, they would have gotten far better response for their endeavor than they did as the outward march started as they made their appearance and did not abate much during the turn.

A deal whereby the Golden State

Theatre and Realty Corp. at Vinland was scheduled to build a \$250,000 theatre there has struck a snag. It seems as though the corporation purchased two lots from the Masonic organization. The lots are at Ave. 4 and Locust streets instead of on Acaquel and Court streets, the eastern end of the same block. The location which the Masons turned over, it is said, was not as desirable as the one thought purchased.

The Masonic committee asserted that at no time did the organization intend to sell the east end lots, as it planned eventually to erect a Masonic temple on that site. The theatre corporation is now trying to have the matter adjudged.

Pantages had a fairly good show, with two flash features, last week. One was excellent, while the other registered on the other end. The show might have clicked better if it had been laid out differently. It lagged in spots and made it rather hard for the acts to navigate.

The punch, as it has been of late, was in the closing turn. This act earned more applause than all of the other turns combined. It was the Hebert and Sanderson Hevoo—three men and two women. Their routine was mostly musical, with Everett Sanderson doing most of the labor on various instruments, mimicking of birds, singing or dancing. He is just a wizard. Should the turn be laid out a bit differently, so as to speed up, he can carry the balance of his act along and find his way into a feature position on the big vaudeville bill.

Opening the show were Peavy and Pardue, two male vaudeville, most proficient in hand-balancing and feats of strength. They go through their act in order and leave a good taste in the mouth. The duo range the whole gamut of tap, toe, kicking, and serve out a most reliable repeat.

Then came the Willard Jarvis revue called "Pads and Pancies." The turn is elaborately mounted, has a cast of three men and eight women, and looks as though plenty had been expended in staging it. However, when it comes to the people and the material they use it is a different story. There is not a member of the cast—principal or chorus—who has an outstanding entertainment quality. Prima donna's voice sounds as though the lady were compelled to go through life with a double set of tonals and that they are interfering. The comedy sequences are of the old small-time tab vintage and have been done to death in this house. The result: two laughs counted during the 26 minutes at the Tuesday night performance. All in all, the turn as a whole, with the exception of its scenic embellishments, is the poorest offered at this house in many a month.

Following the revue came the Marcel Sisters, one playing the piano and warbling, and the other on the violin. Their routine was all of the popular type and nicely presented, with the exception of the singing, which could be eliminated without being missed.

Next to closing came Earl Dewey and Mabel Bily Rogers in a comedy skit, "Honey." Though the idea is new, this couple put over their stuff with a kick that gave the audience the first comedy moment of the evening. This couple have the ability to handle fresher and crisper material and should do so at their earliest convenience, for in that way

they might make better strides on the vaudeville ladder.

Frank Bruner, general press representative for the Edward D. Smith Enterprises, has added to his labors by acting as propagandist for Thomas Wilkes' attraction, "All for You," at the Mason.

Wm. R. Fraser, general manager of Harold Lloyd Corp., has returned from the Famous Players-Lasky sales convention in Chicago. Fraser says that the salespeople assured him that Lloyd's first release for Famous Players, now entitled "For Heaven's Sake," will be a big money getter.

Harry Arthur, general manager of the North America Theatres, Incorporated, arrived here this week and announced that the Far West Theatres, Incorporated, had purchased the controlling interest of the Vermont, a 900-seat motion picture house, located at Santa Barbara and Vermont avenues. Glenn Harper, who owned the house, will continue to manage it as well as holding a minority interest in the project.

"The Figueroa," newly completed, seating 1,650, opened Friday (15th) by Fred Miller, Los Angeles pioneer showman and president of the Far West Theatres.

The opening attraction was "The Road to Yesterday." It will remain there for three weeks. An admission from 50c to \$1 in 15c higher than any of the downtown picture houses charge. For the opening performance Harold Horne, general manager of the Far West Theatres, staged an atmospheric prologue with 45 people, proved to be one of the best offered heretofore.

Sarah Padden in "Hell Bent for Heaven" followed "White Cargo" at the Orange Grove this week for an indefinite engagement. The latter show has been sent out tour by Thomas Wilkes and is playing this week at the Capitol, Long Beach.

Nancy Welford, recently with "No, No, Nanette," has been cast in "All for You," current at the Mason. The show is now going through the stages of revision.

A fire in the Belmont Hotel, which adjoins the Playhouse, where "What Price Glory" is the current attraction, caused the theatre to be emptied, although the players kept on speaking their lines, and no damage was done to the theatre proper. The audience left to watch the fire.

When a car driven by Buddy

Messenger, fat comedian, collided with another in Hollywood, Lewis Sergeant, an actor, and his companion were thrown out. Sergeant sustained a broken ankle, but Messenger and the companion were uninjured.

Instead of making pictures for release through Warner Bros., as he done since the absorption of Vitaphone, Commodore J. Stuart Blackton has been made a member of the concern's producing staff. In this manner he will produce direct instead of as a unit.

The Wampas will tender a big dinner to Sid Grauman at the Biltmore here Dec. 3, with tickets to be \$10 per plate.

It is understood that during the dinner Grauman will be asked to serve as general director of the Wampas at their next frolic.

The Association of Motion Picture Producers held a meeting here for the purpose of making plans for its appearance before the State Industrial Welfare Commission Wednesday night, when the state body will conduct a hearing on studio conditions. These producers have also decided to act upon a central casting office by incorporating it as a body and placing the details for its establishment in the hands of an executive committee. The A. M. P. P. has also agreed to assess its members 5 per cent for the operation of the free bureau. To the retiring president of the association, Joe Schenck, a large silver plaque was presented.

Hazel Patterson, an actress living in Worcester, Mass., has been awarded \$75 in her \$1,000 suit against the Town Taxi Co. for injuries alleged to have been received in Boston on January 14.

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"A bob for Olive Ann Alcorn? No, indeed. She retains her tresses and loosens them for the edification of the spectators in a dreamy waltz number. In addition she gives demonstrations of 'Beauty Sculpture.' She shows how it is possible to be both fit and beautiful."

—MABLE BRUNDIDGE HORTON, "EXPRESS."

"Olive Ann Alcorn created a sensation in 'Beauty Sculpture.' If her calisthenics can do for the feminine form what she claims they have done for her, then physical culture is Orpheum is heartily recommended to fair Los Angeles. The dance with which Miss Alcorn climaxed her number is an aesthetic treat."

—LEONARD BOYD, "EXAMINER."

"Olive Ann Alcorn uses a one-piece bathing suit in demonstrating her beautifying and reducing exercises, satisfying both sexes. She concludes with an aesthetic dance in a setting of rare color and light effects."

—"RECORD."



BUFFALO
By SIDNEY BURTON
Majestic—"Pigs." "The Show-
Or" next.
Shubert-Teck—"Mayflowers." "Is
Zat So?" next.
Hipp—"Romola" and Julian El-
tinge.
Lafayette—"If Marriage Falls."
Loew's—"Making of O'Malley."
Gayety—(Columbia). "Wine,
Women and Song."
Garden—(Mutual). "All Set to
Go."

For the second time within a month the widely touted Sunday opening of the Shubert-Teck failed to materialize last Sunday, with the cause for the withdrawal veiled in mystery. When "The Student Prince" failed to open Sunday a fortnight ago, due to the interference of the police and the fact that there was only \$200 in the box office, the management gave out promise of another attempt "after election." The re-election of Mayor Schwab with the theatre men claiming no

small part of the credit resulted in an order issued to the police from the mayor's office for "hands-off" the advertised opening of "Mayflowers" at the Teck Sunday night. The event was billed but carefully excluded from mention in the newspapers, it being generally understood that the performance would be given "on the quiet" for a test. Orders were taken at the box office up to Saturday, when information was leaked out that the company's late arrival would force cancellation of the date. The Sunday ads carried a confused announcement of an opening "concert" but switched the date to Monday. The real reason for the cancellation is reported to be the stand of the Federation of Churches against Sunday shows.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lycium—"Young Blood" (1st half).
Fay's—Pop vaude.
Victoria—Pop vaude.
Gayety—"Burlesque Carnival" (Columbia).
Corinthian—"French Models" (Mutual).
Eastman—"The Gold Rush" (film).
Regent—"Night Life."
Piccadilly—"What Fools Men?" (film).

Nat Freedman and Rolf W. Brotman, of Rochester, have bought the Hollywood theatre, at Holley, N. Y., from George McCargo and Francis O'Brien.

Fred Bradna and his outfit from Bridgeport, Conn., pulled out of Rochester Sunday headed for Syracuse, where they will handle the Tigris Shrine Circus this week.

Some of the circus folk with Bradna are Mr. Teddy, Silbion Sil-

ters; Herman Joseph; Spader Johnson, Billy Denaro and Guillaume, clown; Miss Bradna; Albert Powell; Nelson and Nelson; Ernest to Family.

CLEVELAND

By C. S. GREGG

Hanna—"Is Zat So?"
Ohio—"No, No, Nannette," with Julia Sander, second wife.
Keith's Palace—Vaudeville, headed by James J. Corbett.
Keith's 106th St.—Vaudeville and "The Everlasting Whisper," (film) with Tom Mix.
Hippodrome—Vaudeville and "The Everlasting Whisper," (film) with Tom Mix.
Loew's State—Vaudeville and "The Lights of Old Broadway" (film), with Marion Davies and Conrad Nagel.
Stillman—"The Merry Widow" (film), with Mae Murray, second week.
Allen—Edna Wallace Hopper and "We Moderns" (film), with Colleen Moore.
Circle—"Bodded Halt" (film), with Marie Prevost.
Park and Wall—"Lord Jim" (film), with Shirley Mason.
Columbia—"Step On It" (burlesque), vaudeville and "After Business Hours" (film).
Empire—"Speedy Steppers" (Mutual).

The Play House group, now playing "Outward Bound" to good sized audiences, soon will begin rehearsals for "The Sunken Bell," scheduled for the latter part of the month.

The Tucker Players, another amateur group, opened this season this week with presentation of "Happiness" and "Lonsomelike."

"Uncle Wiggly at the Circus," by Howard R. Garis, is to be given by Jean Gros' French Marionettes in Masonic auditorium here November 21 under auspices of the Martha Lee Club.

"Enter Madame" will be the first play of the season presented by the Bradley Players.

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SYRACUSE, N. Y.

By CHESTER B. BAHN

Wisting—All week, "Abbie's Irish Rose"; next week, "Student Prince"; Temple—Pop vaudeville. Strand—All week, "Classified"; next week, "We Moderns." Empire—All week, "Seven Keys." Robbins-Eckel—First half, "One Year to Live"; last half, "The Live Wire."

Regent—"The Wife Who Wasn't Wanted." Crescent—"A Slave of Fashion."

Julian Eltinge started a 12 weeks' tour of eastern picture houses at the Empire here last week, moving to Buffalo this week. The Eltinge turn is a feminine fashion revue, running about 15 minutes, with Julian using both new and old song numbers. He appears alone. Eltinge says he has

two offers to play New York picture theatres, but is disinclined to accept. He will sail for Europe at the close of his tour and will play the Paramount theatres there as well as a string of theatres in Germany and Austria. In May he will make a picture tour of England. Just what it is to be Eltinge isn't saying, beyond that it will be produced by an American company with an American director. The story, of course, will be English.

The Eltinge engagement increased the business at the Empire last week.

Dewitt Newing and Frank Wilcox, whose "The Baby" has been shelved after a road tryout proved a failure, will operate a stock in Chicago during the winter.

Ralph Murphy, Syracuse alumnus, now in vaudeville, jumped from the Coast to this city for the Colgate-Syracuse game on Saturday. Murphy, teamed with Lucia Suki in "Suppelling," has been playing the Orpheum time on the Coast. Murphy, with "Lefty" Lewis, another Syracuse graduate, has turned out a three-act comedy with music, "Mary Ann," which George Lederer is to produce this season.

The Syracuse Symphony opened its series of popular Sunday afternoon concerts on Sunday with a capacity audience at the Armory. Mme. Elsa Alben, dramatic soprano, was guest artist. The price scale for the popular series has been fixed at 25 cents to \$1.

"Beastly Beauty," a drama with 14 characters, written by Mrs. Gertrude Smith Buckland, won the \$100 prize offered by Boar's Head, Syracuse University dramatic society, for a production for use as the annual Boar's Head play. Mrs. Buckland is a graduate of Syracuse and appeared in Boar's Head plays during her college career. "Beastly Beauty" will be produced in February.

The union musician squabble in Ithaca continues. The newest turn was the union's notification to Patrick Conway of the Conway Band School that his military band must not participate in the Tompkins country war memorial exercises on Armistice Day. Conway had tendered the services of his band to the American Legion without pay. The union named a committee to inform Conway that the Armistice Day program came under the head of "competitive business" and that the school band would not be allowed to play, as by so doing they would deprive members of the Ithaca union of a paid engagement. Conway accordingly withdrew his offer.

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By HARDIE MEAKIN
Belasco—"Deep in the Woods" (Lionel Atwill); next, "Dancing Mothers."
National—Ziegfeld "Follies"; next, "Tip Toes."
Pala—"Leave It to Me"; next, "The Daughter of Rosie O'Grady" (Rooney and Bent). Nov. 29, "Sky High" (Willie Howard).
Keith's—K-A vaudeville (Nan Halperin).
Earle—Pop vaudeville.
Strand—Loy's vaudeville.
Gayety—"Bringing Up Father" (Columbia).
Mutual—"Whirl of Girls" (Mutual).
Pictures
Columbia—"The Merry Widow," scheduled for run.
Metropolitan—"The Lost World" (2nd week); next, "Classified."
Palace—"Lights of Old Broadway"; next, "The Tower of Lilies."
Rialto—"Havoc"; next, Sporting Life.

Washington now has another little theatre movement in the Guild Theatre Players, utilizing the Playhouse on N Street. Several professionals are appearing in the various casts.

The Orpheus Quartet, one of the best known of the local singing groups, is being utilized by Mischa Guterman in the latter's presentation, "Memories," at the Rialto this week.

Fred Hand, formerly of the Keith booking offices but now managing the local Earle for the Stanley Com-

pany, is producing and presenting the Stafford Pemberton Dancers to headline this vaudeville bill at this house next Nov. 29. Pemberton, former professional, is staging all of the numbers under the direction of Hand, who has routined the act.

"The Theatre Workshop," a group of the town's youngsters studying the drama in their college work, is staging a carnival the last half of the week at the Playhouse. This to be staged in the afternoons.

The children's programs as staged by the Crandall theatres company

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at the Tivoli are attracting capacity business. The season was opened with the launching of the Girl Scouts' drive with Mrs. Coolidge the guest of honor. The publicity incident to the first gathering put the idea across.

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(THE SONG EVERYONE'S WHISTLING, HUMMING AND SINGING)

"NORMANDY"

(ROMANCE ITSELF SET TO MUSIC)

"DREAM PAL"

(GETS RIGHT UNDER YOUR SKIN, A REAL BALLAD)

"TO-MORROW MORNIN'"

(A MYSTERIOUS DIXIE SONG, FOR ANY SPOT)

"SHE DOESN'T"

(THE COMEDY "COW" SONG YOU'VE BEEN READING ABOUT)

"SMILE A LITTLE BIT"

(BY MOE SCHENCK AND BOB NELSON)

"LOVE ME AND I'LL LIVE FOREVER"

(A HIGH-CLASS BALLAD BY TED SNYDER)

"DINAH" RELEASED DEC. 1st

(A BEAUTIFUL, PICTURESQUE SOUTHERN MELODY SONG)

"FOREVER AND EVER WITH YOU" RELEASED DEC. 1st

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BILLS NEXT WEEK

(Continued from page 17)
DENVER, COLO.
 -Fantasy
 Norvelles
 Jean Middleton
 Kelly & Pollock
 Virginia Rucker
 Jerome & Gray
 4 Knights
OMAHA, NEB.
 -Fantasy
 Eva Thes & Co
 Carvitz & Lanni
 Cook Lammot & J
 Carnival of Venice
 Eddie Hill
 Everett's Monkeys

WESTERN VAUDEVILLE

CHICAGO
 Americana
 Dixon Riggs &
 Mack & Bagwell
 (Three to five)
Kedzie
 2d half
 Winfield & Jean
 (Four to five)
Englewood
 Tarela & Clark
 Hove & Cherrill
 Al Polo Club
 5 Spinettes
 (Two to five)

Artine & Seals
 Lincoln
 Oona Oliver Co
 Mabel Walter Co
 (Four to five)
 3d half
 5 Spinettes
 (Five to six)
Majestic
 Frank Rhoads
 Fanny Simpson
 Raymond Head Co
 Ben Murphy
 J & R MacRee
 Barton & Young
 (Four to five)
State
 Melva Teima
 Nathan's Ent
 (One to five)
 3d half
 Ray Hamlin & K
 Rhythmic Tone
 (One to five)
BLOOMINGTON, ILL.
Majestic
 A & G Falls
 Boban & Mack
 Lucke & Ent
 Harry Garland
 Top Town Rev
 3d half
 Dier & Co
 Raymond Wyle Co
 H Kinney Girls
 (Two to five)

ELGIN, ILL.
 3d half only
 Falls Girls
 Keise Bros
 De Lisle
 Outside the Circus
 Delmar's Lions
EVANSVILLE, IND.
 Grand
 Morgan & Sheldon
 (Two to five)
 3d half
 Bernard & Garry
 P D'Amore Co

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N & G Varga
 (Two to five)
GALVESTON, ILL.
 Orpheum
 Kohn & Deplante
 Olcott & Mayo
 McAlister & Sarah
 3d half
 Clemens Bellini Co
 Kerr & Enters
 Dance Mad

JOLIET, ILL.
 Orpheum
 Karyl Norman
 (Two to five)
 3d half
 Joe Fenton Co
 Jamison & Revitts
 (One to five)
MADISON, WIS.
 Orpheum
 Jerome & Newall
 Murdock & K Sie
 in Hawaii
 Moore & Freed
 Marnett Co
 3d half
 Ann Greenway
 Monte & Lyons
 J. Allyn & Ayches
 (Three to five)

MILWAUKEE
 Majestic
 Fred Bonham
 Mason & Cole
 Willard
 Pedro Rubin Co
 Ed & Merion Beck
 Thaler & Gang
 (One to five)

MINNEAPOLIS
 Seventh St.
 Curtis & Lawrence
 Bits of Gems
 Summers & Hunt
 (Four to five)
ROCKFORD, ILL.
 Palace
 Anna Greenway
 Monte & Lyons
 J. Allyn & Ayches
 (Three to five)

ST. LOUIS, MO.
 Grand
 Broken Toys
 Shaffer & Louise
 Knox Comedy 4
 Clark & Crosby
 Dolly Davis Co
 Jimmy Lyons
 (Two to five)
CHICAGO, ILL.
 Hippodrome
 Little Pixifaz
 Red & Lucy
 Joe Whitehead
 D Kramer Band
 (One to five)
 H Berry & Miss
 Saxe & Saxe
 Stuart & Laish
 Vior's Circus
 (One to five)

CLEVELAND, O.
 Hippodrome
 Little Pixifaz
 Red & Lucy
 Joe Whitehead
 D Kramer Band
 (One to five)
 H Berry & Miss
 Saxe & Saxe
 Stuart & Laish
 Vior's Circus
 (One to five)

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 Moore Evans Band
 (Two to five)
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 Masters & Grace
 Dobbs Clark & R
 (One to five)
 3d half
 Jack Lee
 Flinders & Butler
 Meet the Prince
 Joy Bros & Co
 Victoria & Dupree
INDIANAPOLIS
 Palace
 Victoria & Dupree
 (One to five)
 Meet the Prince
 Joy Bros & Co
 3d half
 Smab Pollard
 3d half
 Dobbs Clark & R
 Personalities
 Masters & Grace
 Dobbs Clark & R
 (One to five)
LOUISVILLE, KY.
 National
 Ed Hastings
 Personalities
 Masters & Grace
 Dobbs Clark & R
 (One to five)
 3d half
 Jack Lee
 Flinders & Butler
 Meet the Prince
 Joy Bros & Co
 Victoria & Dupree
MUNCIE, IND.
 Grand
 Dave Manley
 Achilles
 (Two to five)
 3d half
 Smab Pollard
 3d half
 Dobbs Clark & R
 Personalities
 Masters & Grace
 Dobbs Clark & R
 (One to five)

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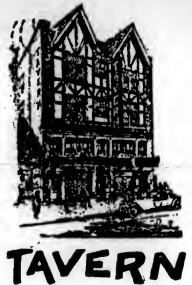
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Ford's—"Winner-Loser."
Garden—"Pop Vaudeville."
Hippodrome—"Pop Vaudeville."

The "News," local Hearst afternoon paper, has staged a circulation comeback, reaching 111,000 for the first time in many months. The "Evening Sun" claims 115,000, so it's an interesting race once more.

The Shelton Hotel, announced for an up-town location, disconcertingly across from the Broadway theatre, will be a link in a "Gaiety" road.

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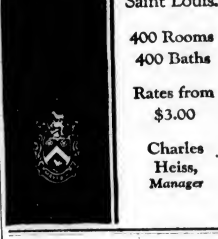
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the Continental-Leland group. The Baltimore Shelton will be a 400-room structure.

The local Citizens' League for Better Motion Pictures has endorsed Congressman Upshaw's proposal for federal censorship.

In a report to the Mayor by the Health Department last week the population of this city was placed at 800,555.

Peggy Fears of the Ziegfeld "Follies" reported to local police the theft of \$10,000 in furs and jewelry from her room in a hotel during the "Follies" engagement here last week.

According to the latest rumors, the refurbished Victoria theatre, to be reopened as the Embassy, will be a combination house.

Greta Garbo, Swedish importation by Metro-Goldwyn, has been chosen to make her American screen debut in "The Torrent," which Metro-Bell will direct as a Corn-pollan production.

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Show me the way to go home, I'm tired and I want to go to
bed, I had a little drunk about an hour ago, and it's
gone right to my head. There-where I may roam, On
land, or sea, or foam, You can always hear me singing this song,
Show me the way to go home. home.

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VOL. LXXXI. No. 2

NEW YORK CITY, WEDNESDAY, NOVEMBER 25, 1925

64 PAGES

F. P. "RAIDING" VAUDEVILLE

CUTTING COUPONS BY MACHINE IN PAPER'S RADIO FAV. CONTEST

One Contestant Spending \$1,000 Daily for Evening Paper—Another Collecting by Truck for Female Entry—Machine Makes One Withdraw

Clipping coupons, via cutting machine for the Radio Favorite contest, conducted by the New York "Evening World," until Dec. 6, is an innovation in the way of gaining a large vote.

That is what Harry Richman and his force are reported attending to daily. Richman is reported spending \$1,000 daily for the contest.

(Continued on page 44)

MAINE HAS "CAT AND CANARY" TOWN

Theatre Phantom Makes Belfast a Nervous Wreck—Going on for Months

Belfast, Me., Nov. 24.

A situation not unlike that in "The Cat and Canary" has gripped this town for several months. Mysterious footsteps walking across the stage and rattling on the wall have kept the theatre workers in a state of panic and outsiders, skeptical of the story, have been invited to see the show.

(Continued on page 20)

FLOOR SHOW FOR LUNCH

Palais D'Or Giving Midday Revue as Test

The Palais D'Or, Chinese restaurant on the site of the old Palais Royal, is presenting an innovation in the form of a regular floor show every Monday at lunch time. The performance begins shortly after one o'clock and is practically identical with that given at the dinner and supper hours.

The plan has two purposes. One of these is to test the business-getting power of the scheme, while the other is to try out, publicly, new additions or changes in the revue.

FIRE DARKENS 4 TOWNS

Santa Barbara, Nov. 24.

This city and four surrounding towns had to go without theatre amusement the other night due to two of the Edison Company's lines going out of commission due to a brush fire in the Calles Pass, 25 miles from here.

The towns which were in darkness and where the theatres had to close down were Carpinteria, Goleta, Montecito and Summerland.

\$90,000 PAID FOR FILM RIGHTS TO "PADLOCKED"

F. P. Purchases for Pictures Before Rex Beach's Serial Concluded

Rex Beach has disposed of the picture rights to his latest story, "Padlocked," for \$90,000, to Famous Players-Lasky. The Beach story is currently running as a serial in "Cosmopolitan," the W. R. Hearst monthly. Hearst is said to have declined the same story at \$50,000 for picture-making purposes.

It's unusual for film rights of an author to be sold for so much.

(Continued on page 28)

Rhinelanders' Under Cover Letters at \$1 Per

An enterprising cabaret hanger-on yesterday (Tuesday) was busy multiplying copies of the Leonard Kip Rhinelanders letters to Alice Beatrice Jones Rhinelanders, deleted from publication in the daily press.

(Continued on page 44)

Pres. Coolidge "Sells" Wash. to Paderewski

Washington, Nov. 24.

Jan Ignace Paderewski is to appear here after all, if present plans are carried through. As was recently reported in Variety the pianist declined to appear here due to his disapproval of the present Polish government, the refusal being his method of ignoring the representatives of his country here.

Now, however, the American Legion has invited him to play at a benefit performance. Paderewski will receive no compensation for the scheduled concert, and while here he will be a semi-official guest of the government, President Coolidge being reported to have been the intermediary between the local Legion posts and the pianist.

NOW NEGOTIATING FOR JAKE WELLS' CIRCUIT

Shortly Follows Deals for Interstate Circuit and Shea's Houses in Buffalo—All Affiliations of Keith-Albee-Orpheum Circuit—Famous Also After Fabian's Picture Houses of New Jersey and Jensen & Von Herberg Picture Circuit in Northwest

SAME BUYING SYSTEM

Jake Wells is the latest in vaudeville invited by Famous Players-Lasky to negotiate for the transfer of his circuit of southern theatres to the F. P. books.

Negotiations also are reported having been started by Famous with the circuit of the Shubert theatres.

(Continued on page 27)

SPECS IN SYRACUSE!

Syracuse, Nov. 24.

Two attempts, credited to ticket speculators, to purchase large blocks of seats for performances of "The Student Prince" at the Wieting this week, were blocked by Manager George A. Chenet and Milton Bejack, business manager of the company, who was here in advance.

The speculators, using local hotels as addresses, submitted orders for 40 and 50 tickets, enclosing the necessary cash. Telephone calls to the hotel managers disclosed the names were only day guests and otherwise were unknown. Chenet and Bejack reported to the Shubert headquarters by long distance and were directed to restrict block sales.

(Continued on page 20)

Actors Buy In on "Me"

George Roemer, Walter Woolf and the Caltes Bros. of "Artists and Models" have bought in on "Me," the legit production which opened at the Princess, New York, this week.

According to the story, the artists purchased a one-fourth interest in the production for \$3,000.

Among other players in Shubert shows who invested was Dorothy Peterson, singer.

Arthur Kober, formerly press agent of the people when he handled "Artists and Models" at the Winter Garden.

ACTRESS' DIALOG OBJECTION FORCES SAVAGE SHOW TO CLOSE

Flora Le Breton Subject of Complaint by H. W. Savage to Equity—"Balcony Walkers" Stopping This Week—English Girl Balked at Lines

"COMMERCIAL" RADIO BOOKED SOLID—\$600 HR.

Four Big Selling Stations in N. Y.—Other Prices \$25 Up

Of the four "commercial" radio stations in New York, WMCA, the McAlpin hotel broadcast central, is running second to WEAF for advertising accounts and revenue.

WMCA is practically booked solid for national advertising plugs via the ether. WMCA charges \$300 an hour as against WEAF's \$400 to \$500.

The American Telephone & Telegraph station (WEAF) has the cream of the business. No one can get on the air without WEAF.

(Continued on page 44)

\$5 Cover Night Club

A departure in cabarets will be the Fifth Avenue Club which will have Roger Wolfe Kahn's dance music and capital interested with Billy Rose, the songwriter, in its operation.

The cafe, on 5th avenue and 54th street, will be a \$5 covert place, the cover charge being in the nature of a gate fee as admission to the interior which will have a miniature theatre with a revue co-authored by Avery Hopwood, Noel Coward, Lorenz Hart and Richard Rodgers.

Cecil Cunningham will be mistress of ceremonies.

Arlen's 2 New Plays

Next Monday Michael Arlen is due back in New York. He is to leave the coast tomorrow (Thursday).

Arlen's return, it is said, will be marked by two new plays. One is to be "The Cavalier of the Streets," an original story A. H. Woods will produce.

The other Arlen play, with Winchell Smith the producer, is to be titled "The Last Aristocrat."

Henry W. Savage will close "The Balcony Walkers" this week because Flora Le Breton, featured with the play, refuses to speak certain lines. Miss Le Breton's attitude, it is claimed, is a breach of contract, and a complaint has been filed with Equity. It is the first case of its kind up for arbitration. James O'Neill, Equity representative, was called in at rehearsals when the English actress objected to three lines. The Equity man found no reason for Miss Le Breton's refusal and stated she would have to do the lines.

(Continued on page 20)

RECEIVES \$800, WORTH \$6,000

Laura LaPlante Wanted for One F. P. Film

Los Angeles, Nov. 24.

Famous Players is reported to have offered Carl Laemmle \$6,000 weekly for the loan of Laura LaPlante for one picture. That is seven and one-half times her regular salary. She receives \$800 weekly on the Universal lot.

Laemmle has been starring Miss LaPlante in a special series this year and she is rated as one of the U. S. principal stars.

Gertrude Lawrence Will Remain Over Here

Gertrude Lawrence, of the English trio of stars in Charles's Revue at the Selwyn, is said to have placed her signature to a Charles Dillingham contract for next season.

Dillingham, it is reported, is figuring upon a production around Miss Lawrence as a single starring attraction.

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AUS. RALIA

Sydney, Oct. 26.

"Primrose," at Her Majesty's, doing nicely; Hugh Steyne, new comedian, filling leading role well. Guy Bates Post is ending a good run with "The Nigger" (revival) at the Royal; "The Bad Man" next week with Post in lead.

Dell Bramley is appearing (revival) "Teg of My Heart" at the Royal; "The Bad Man" next week with Post in lead.

"Snap," London revue, doing nicely at the Criterion, with Hector St. Clair and Jack Cannalet featured. Very clever artists furnish amusement. A corking ballet assists in making the show a success. The season is limited and should prove profitable.

Tivoli doing good twice daily. Will Fyffe and Maurice Diamond Darling Revue share top line honors. Jeanette Gerard, rag pictures, over; Jones and Holmes pleased, although some of the talk a little ancient; Reg. Wykeham and Co. big; Maurice Diamond, big applause; "The Twins" doing well; "The Foot work; Helen McMahon clicked. The Australian ballet worked very hard. The girls are doing well. The Revue held up with clever talk, and comedy dancing; Willie Wolford, French hat juggler, closed and held. The work is clever but done a little too slowly.

Fullers, going nicely with vaudeville and revue, has Harry Taft headliner, over well with comedy; Vince and Eva Courtney pleased with songs; Charleston Jazz Band, hit; Gayle Wyers Revue filled in second half and got over well.

Fuller-Ward presentation of Irving Berlin's "Music Box Revue of 1925" (really 1923 show) is most pretentious staged by firm, a show which new to Sydney. Business capacity with many sell-outs. The finales are rather weak. Dorothy Brunton scores; Larry Angus, principal comedy, Gus Fowler, with Dorothy Brenner due. Playing Bilou are Harold Waldren, La Morto, No. No. Nanette, fifteenth week, "The Waits of Long Ago" and "Orange Grove in California" played.

Melbourne
"Wildflower," tenth week at His Majesty's, Marie Burke leading Williamson-Tait, manager on; "No. No. Nanette," fifteenth week, at the Princess.

Edna Thomas is giving farewell recitals at the Athenaeum.

Muriel Starr and Frank Harvey are reviving "A Royal Divorce" at the Royal (Williamstown-Tait).

Acts playing Tivoli include Herschel Henlere, Three Swifts, Neil McKay, Les Mason and Swynn, Two Mice, The Stingers, Gus Fowler, with Dorothy Brenner due. Playing Bilou are Harold Waldren, La Morto, No. No. Nanette, fifteenth week, "The Waits of Long Ago" and "Orange Grove in California" played.

Cardini, Carlton and Rosslyn, Fuller's Wonders.

Notes
Maggie Moore, veteran actress, is to be given a testimonial by artists now playing Melbourne. It is Miss Moore's intention to return to America.

Mel Ward, son of Hugh Ward, is one of the featured dancers in "The Music Box."

It is the government's intention to shortly abolish the amusement tax on tickets up to 2/6 (60 cents) making one shilling (25 cents) tickets free of tax, with same applying to 1/6 and two shilling tickets. These prices are mostly charged by the movie houses.

Australasian Films, Ltd. in conjunction with Melbournie, is 12 pictures per year. Mr. Stuart Doyle is one of the leading figures in the new venture.

Herschel Henlere is proving a tremendous hit on his second tour of the Tivoli circuit. Henlere is using his wife in the act this time. On his previous visit he worked alone.

Maurice Moscovitch did not strike quite the fancy of Melbourne with "The Great Revue." This production was staged in that city some time ago by Lionel Henson and failed to get across. Moscovitch will open a return season in Sydney soon.

Harry Green will remain in Australia a little longer and open "The Blue and Tan" assisted by Lou Vernon, Eddie De Viter and others.

Patriotic "Touches"

London, Nov. 14.

American performers coming over here are advised to look out for a well worn petty form of graft which is most annoying.

The principal offenders at the present time are a team of alleged American performers who were up on artists in their dressing-rooms, reinforced with an old scrap-book showing where they played in America, following this up with a hard-headed story of the war, stranded and about to be turned out in the street unless they have their room rent.

The attack varies in form, but the basis of the touch is always an appeal to patriotism.

PONTIFICAL REBUKE

Paris, Nov. 14.

The Nunciature has issued a note to the local press protesting at certain billing matter of the Empire before the coat of arms of the Pope and announcing the choir of the Sistine chapel was singing at that music hall by special authorization of the Vatican. No such permission had been given, and the choir of Sistine chapel never authorized to appear at a music hall.

The quator as advertised by Dufréne and Varné was a deplorable abuse (states the note from the local Nunciature), the public having already been warned several times that this act has no right to use the title.

It is explained in other circles, however, some members of the troupe recently at the Empire were formerly in the Sistine choir at Rome. The act is reported to be negotiating for an American tour.

Russians Enjoy Successful Engagement in Berlin

Berlin, Nov. 14.

The Moscow Musical Art Theatre concluded its season here November 2 to an artistic and financial success. Of the four musical productions, Offenbach's "Perichole" was the best. The preceding three were "L'ange Pitou," "Carmenita" and "Ayns Pitou."

Nemirovitch-Danchenko's direction was acclaimed as was Mme. Berta's. The principal roles were well played. The company, under Dr. Leonidov's management, goes from here to Leipzig, Frankfurt and Prague. They embark Nov. 29 on the Columbus, from Bremen, for New York.

YOUNG AUTHORS IMPROVING

Paris, Nov. 14.

The group of young authors, assuming the direction of the Vieux Colombier, is proving itself efficient in energy, but somewhat lacking in potency of choice from a "public" point of view. If they are reducing for a select audience of high-brows or advanced guild of literary folks the productions should please, but the pick so far has not been of a category which will attract the average playgoer.

"Le Tentateur" 3-act drama by Henri Clerc and Lionel Landry, the latest hit of the Theatre des Jeunes Auteurs, is the best of the series so far presented.

SUB-LETTING CIGALE

Paris, Oct. 14.

Max Viterbo is leasing the Cigale music hall for a winter season with operetta, and next month we are promised "Oceca" (three-acts) with the picture actor, Prince (Illegitim), Delange, Andree Alvar, Yvonne Yma, Simon, Melville.

Manny-Clay Booked for Paris

Paris, Nov. 14.

Manny and Clay will open at the Champs Elysees music hall in December after a tour of the Riviera. A visit to Madrid (Spain) is also fixed before the Paris showing.



GEORGE WOOD

Nov. 23, Holborn Empire, London.

Nov. 30, Shepherds Bush Empire, London.

Then rehearse for Christmas production of "Humpty Dumpty" at Theatre Royal, Birmingham, England.

Home address, 44 Inglis Road, Belling Common, London, Eng.

FULLY BOOKED

PARIS VAUDEVILLE

Paris, Nov. 14.

Champs Elysees Music Hall—Caroline Dudley's Negro revue with Josephine Baker, Louis Douglas, Claude Hopkins' jazz. Hermonos-Williams, Will Schenk troupe, Mrs. Walker's girls, Dania, Rowlands, Gabroche, Ceall and Ceall.

Olympia—Manuel Vega, Ouvrard, La Leonina, Maria Valeska, Dorin, Ghada Soewarti (Java dancer), Elsa Tamarina, Mischa Predoff, Lado quator, Deaton-show, Balas Puncan's dogs, Delson trio, Adria, Les Sphitayma.

Empire—Leonore's horses, Frey-mann's ponies, Harry Mass and partner, Mile. Parleys, Maurice Roeland, Maura, Boulot (clown), Renner and Godfrey, Carlo Meirio, Sea lions.

Casino de Paris—Revue with Milly and Tillo, Carl Hyson and Peggy Harris, Yvonne Curti, Lili Mounet, Lina Fryer, Isabella, Rowe sisters, Vera Mackinson, Y. Ferry, JaneMontandon, Janette Flo, Nina Mery, Lawrence Tiller's 16 girls, Serluis, Dutard.

Novauz Cirque—Pelovis, Fello, trito, Calino and Ninas, Rolis and Lila, Adolphe Konyot, Antonet and Baby (clowns), Four Hansons, Six Jockey Girls.

Cirque D'Hiver—Fanny Nomanon and parrots, Konyot's horses, Zirkas (acrobats), Harvelo troupe, Hela and Angelo, Gladia (human seal), Jenkins brothers (eccentrics), Mon-gador troupe, Radnitz Smeerlap (trained pigs), Athena duo (pose artists), Fratellit troupe.

Moineau—Revue with Dren, Earl Leslie, Marion Ford (Ford Sisters), Irvn Sisters, Randall, Doumel, Les Kerva (acrobatic dancers), Devilder and Jolette Dancy, Mithinguet, Lucienne Delahay, Ruth Zackey, Yvonne Legeay, Marthe Berthy, Colette Joze, Mira Delli, Nolly Grey, J. W. Jackson's 50 girls, Red Mill boys.

COLORED TROUPE REMAINING

Paris, Nov. 14.

Caroline Dudley's Negro Revue is migrating to the Theatre de l'Etoile Nov. 23, the present arrangement being for one month. The company Theatre des Champs Elysees music hall for six weeks. Daniel J. Reagan is impresario for the enterprise at the Etoile, which is to follow the Champs Elysees music hall engagement. The fair Tarah-bey is attracting at the Etoile meanwhile.

CECILE SOREL TO SCREEN

Paris, Nov. 14.

Paramount has negotiations in hand with Cecile Sorel, a member of the Comedie Francaise troupe, to screen a drama, "La Maitresse du Roi," in which she is interested. This historical episode of the revolution was created by her last winter, Nice. Leonore Parrot is mentioned as producer and actors of the Comedie Francaise will be in the cast.

LONDON'S NEW SHOWMEN

Who are the men who will control West end amusements in the future? This is a difficult question to answer. So many bright young men, full of push and go, rise to giddy heights of fame only to be pushed and to go that very great care has to be exercised in distinguishing mushrooms from sturdier growth. Therefore, it is only possible to recognize those who have held their own in the theatrical world for at least five years.

Judged by this test, Leon M. Lion shows the greatest promise among the new generation of actor-managers. It is about 10 years since his ability as a stage director was first recognized, Charles B. Cochran being among the first to make use of his services. As an actor he had solved an apprenticeship in the old stock companies—though he is still in the early forties—and as a playwright he had had varying measures of success since his twenty-first year. The foundations of his fortunes were laid by "The Chinese Puzzle" written in collaboration with Marisa Bower. This was accepted by Sir George Alexander, who died before it could be put into rehearsal. This misfortune led Lion to take the courageous step of entering into management, "The Chinese Puzzle" was a noteworthy success. Though such setbacks as strikes beset his path afterwards, he has now firmly established himself with Jefferson Farjeon's "No. 11." He is the only manager who has proved himself capable of stepping into Sir Gerald du Maurier's shoes at Wyndham's.

Another management which seems destined to remain in power for many years is the firm of Tom Walls & Leslie Henson. From very humble financial beginnings they have built up reputation and financial success. Their first success, "The House of Shakespear," has found this a most speculative commodity in present times, but Walls & Henson have experienced barely a failure. "Tops of Money," "It Pays to Advertise," "The Younger Generation" and "A Cuckoo in the Nest" represent their history in brief outline.

Through Little's Theatre
The rise of the Little Theatre on the outskirts of London has brought several names into prominence. Nigel Pigot's first ventures at the Lyric, Hammer-smith, have made history. So far his ventures into the West End have not been so successful but he may arrive in the centre of things one day. J. B. Fagan is a problem. While his career in management is highly creditable ever since he ran the "Home of Shakespeare," he has yet to prove himself capable of holding the public year in and year out.

In revue, Archie de Bear has shown great pugnacity with "The Punch Bowl." His experience as a director of "The Co-Optimists" has taught him the ins and outs of management and probably he has come to stay.

Concerning Greville Collins' prospects, it is still too early to prophesy. Other young men have dashed into the West End, scored initial successes, but a manager's quality is only to be known by the way he weathers a storm.

Anthony Prinsep has a prolonged tenancy of the Globe and therefore is to be counted among the new generation of managers, but whether he is a showman remains to be demonstrated. There is also Henry Ainley to be reckoned with; in his case it is the lore of the box office which has to be learned. Although he belongs to the older generation, he also, now that he is starting all over again, belongs to the new.

Inate Marquis Threatens And Halts Marriage

Paris, Nov. 14.

The much announced marriage of Count Stanislas de La Rochefoucauld, actor of so-called blue blood, to a French family, with Alice Cosca, Roumanian actress now playing at Charlot's Potiniere in "Mr. et Mme. Un Tel," has been nipped in the bud by the Marquis de La Rochefoucauld-Blaiauc, stopping his son's allowance.

When the couple decided to marry, the father refused consent, trying legal means to stop the union. After lost the case, the Count, being over 21 years of age, he informed the would-be bridegroom that in the event of his marrying the lady who created Phi-Phi at the Bouffes some years ago, he must provide for himself. This prospective has brought the ceremony to a halt for the present, but the young Count refuses to give up Mile. Cosca and declares the wedding will take place as soon as he gets a job.

BALIEFF'S ENGLISH SKETCHES

London, Nov. 14.

For the first time, Nikita Balieff has written sketches from an English writer for his new revue in the grand of La Chauve-Souris. There are two fantasies by Ivan Patrick Gore, one called "The Highwayman and the Rose," and the other, "A Toytop and a Toytop." Balieff intends to present them during his next Paris season, which will follow his imminent visit to Berlin.

Italian 4-Act Comedy Scores

Paris, Nov. 14.

"Comme les Feuilles" (Like The Leaves), a comedy by Giuseppe Giacomini, introduced at the Odéon, has met with a cordial reception. The Amibig has revived the Odéon drama, "Notre Pardon," by Gabriel Reuilland and Rene Wacht-hausen, under the new title of "La Tourmente."

"Riri" Is Musical

Paris, Nov. 14.

"Riri," musical comedy, opened fairly at the fashionable Little Daunou. The book is credited to A. Willemetz, Gustave Quinson and Yves Mirande while the score is by Borel Clerc. Jane Renouard makes the presentation, and Harry Baur is the producer.

The cast includes Boucot, vaudeville comedian; Keval and the Miles, Davy, Marguerite Deval and Maud Levy, the latter making her first attempt in a singing part.

ARRIVALS

Nov. 28 (Wellington to San Francisco) Pauline Frederick & Co. (Tahtit).

Nov. 18 (Sydney to San Francisco) Will Fyffe, Mrs. Hugh McIntosh (Sierra enroute).

Nov. 20 (New York from Paris) Emil Boree (Ottendamer).

SAILINGS

Dec. 2 (San Francisco to Sydney) Lily Morris, Hollander Troupe (Tahtit).

Nov. 21 (London to New York) Dorothy Glash, Lila Ephraim (Aquitania).

Nov. 22 (New York to Edinburgh) Will Fyffe (Aquitania).

Nov. 21 (London to New York) Albert De Courville (Aquitania).

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PLAZA FOR F. P.'s LONDON

Famous Players has finally selected a new London theatre to be called the Plaza. The opening is now set for Feb. 1, 1926, and the initial attraction at the house is to be "A Kiss for Cinderella," a musical comedy, the organization in this country.

A COLLEGE EDUCATION

By J. C. NUGENT

I don't think college education ever really hampered a genius. I think, too, that it is very good for the mediocre. They should have something.

But to the gifted individual who still falls short of being one of those highly developed, history-making souls who overcome anything, education included, it's a handicap.

The man who starts in life without a dollar and has to get somewhere, must specialize.

College wastes a good many years for him on irrelevant things. He may have the time to master English letters and a smattering of biology, or he may have the ability to establish a paying bus system through a section of darkest New Jersey, but he hasn't time to do both.

He may write successful popular songs, but if he ever stopped to study great basic educationally to him, a reverence for, he wouldn't write songs and he would have to pay to hear great music.

Where would he get the money?

It requires a certain happy ignorance to achieve material success. The self-made money maker concentrates. For him there is no history and no future. It's all now. The world before him ends with his contribution to it. If he looked backward and forward beyond that and realized his own small place in the scheme of things he would drop right down to the level of his college-bred bookkeeper.

Best Readers Not Best Acrobats

Most of the men I ever knew who read Marcus Aurelius and Confucius were acrobats, but they were not the best acrobats I ever knew.

The best ones I knew spent their forenoons in practice and went to bed early. They also read books but they never fell off the trapeze. I have known few young actors who read the "Theory of Acting" in restaurants who ever lasted through the first seven days of rehearsal. Still, college education has its points. It depends on what college.

The college of campuses and the college of life yield education, approximately, if not equally.

The college brand, while giving the average man a knowledge of things and a reverence for things, also gives him a fear of things—and that usually whips him.

The man who is destined to own a string of sausage factories or picture houses or to play paying clap-trap for the mob should not try to differentiate between Chaucer English and saucer coffee until he can retire and join a country club. Then he can get the dope from his Vassar stenog.

Education is not essential to success in making money.

There's a Catch

But there's a catch in everything.

It is, pathetically, a necessity in the enjoyment of money.

And that is where the educated man and, alas, the college-bred man, goes even.

For, while the forceful vulgarian trims his tribe, he, the man of culture and content, has mastered a philosophy which sustains him through bad breaks in business. He has gathered those little politenesses and amenities which distinguish the civilized man from the savage. He has learned the standards of good taste and good manners. He has that mysterious, implacable, unwritten thing called a code of ethics.

It prevents him, somehow, from telling that he has the best car and the best tailor.

He tells the truth about his golf without expecting to get a hand on his exit.

He does not complain to strangers that he is a square shooting guy and does not understand why there should be any premium upon common honesty.

And sometimes he makes money.

When he does he knows how to make proper use of it. So much so that you never suspect that he has made it.

He has no fine contempt for the lights of Broadway but he also sometimes notices the stars.

And in the quiet of a summer night he may feel the majesty of the great power that governs the clockwork of the skies and rules the misty tides and moves the moon.

Sometimes the stretch of snow on a mountainide will make his eyes damp, and a dead leaf fluttering down says something to him.

Maybe it tells him that he should not, when in company of men, nudge the knee of the fellow next to him and then try to kid the mutual friend opposite to him.

How Not to Treat a Lady

Or to put his feet on a chair in his own office and blow smoke in a woman's face while he is telling her she isn't the type.

Maybe the "sweet serenity of books" gives him that instinct which makes him loyal to his own ideas, without picking a fight with his superior to show that he is "independent."

If it tells him not to hurt people's feelings just because he can, it tells him a good deal for a simple dead leaf.

Just think what a load of hay might teach him.

Then there is the education itself. It teaches the educated the difference between itself and information.

That is not so important to know the exact distance between Saptown and Slaptown as to know why there should be a Saptown. Some problem—I grant you—having played them both.

It teaches him, finally, that human intelligence is finite and surrounded by the infinite; that grass makes hay and hay makes beef; beef makes blood, and blood makes strength, presumably to raise more hay and beef and blood, but human intelligence and human education can never, from nothing, produce a blade of grass.

So why get stuck about money? There are things you can't do with it.

And more that you can't do without it. Oh, yes, I know that one, too. Money and Nothing.

But I often imagine the successful multi, who is not sure how many beans make five, being suddenly the only man left alive in the world.

All the money of the ninths and all the jewels of the mines his, and nothing to care.

He shovels it around and yells to the silent ones, "Hey! Look what I got!" but they never give him a tumble.

Then he lies down in it and dies, too, blubbering.

The underbred hoodlum with a lot of money always reminds me of this. He buys degrees and wears a college and joins clubs and dresses up his women, but nobody notices him. He bullies his superior underlings and would give his soul for their gentle tolerance of him and of his, and of whatever other peevish nature may inflict as an offset for her beauties. Even when he fires them he is defeated as was that uncouth king of Persia who gave up to his cultured slave:

"Know Thee that it is in my power to kill thee?"

And the slave said, smiling:

"Know Thee that it is in my power to be killed by Thee, and to still despise Thee?"

BETTY BLYTHE'S SKIT

Betty Blythe will shortly turn from abroad and may enter vaudeville under the direction of Alf T. Wilton.

The screen actress will be projected in a comedy skit.

RIITA GOULD IN STOCK

Chicago, Nov. 24. Riita Gould, long a standard staple on the big time, has been signed to play parts in dramatic stock. She will open Dec. 7 at the Chateau with the Ascher Stock Company.



DE BEE and WELDON
"MUSICAL NONSENSE"

We take this means of thanking Mr. Lubin and Mr. Schenck for giving us the route over the entire Loow Time. Also thank Mr. Abe Thalheimer and Billy Dell, who are supervising our tour.

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Effros Sues Keith's

Robert Effros, trumpet player with Vincent Lopez's orchestra, has started suit for \$10,000 damages against the B. F. Keith New York Theatre Co. for injuries alleged sustained backstage at the Bushwick, Brooklyn, April 5, 1925. Tripping over a sandbag was the cause of complaint.

Effros has also adjusted his damage case with a traffic policeman who suffered leg injuries as a result of colliding with Effros' automobile. An infection resulted and Effros was in a legal mess. The Lopez band tried to make amends by giving dances and benefits for the victim.

Leo Carrillo's 1st Sketch

Leo Carrillo, recently closing in "They Knew What They Wanted," may enter vaudeville.

He will do a new sketch by Willard Mack. It will be Carrillo's first vaudeville playlet. Previously he always has appeared as a "single" turn.

CLEVELAND QUARTET WINS

Cleveland, Nov. 24. The Cleveland Criterion quartet is going to New York Dec. 10 as the representative of the middle west in a contest for national honors which is to be conducted at the Hippodrome.

This was determined by judges of district competition in Keith's Palace here, which the local entry won over quartets from Dayton, Columbus, Cincinnati, Louisville, Grand Rapids and Toledo. A contract providing for a 40-week tour of the K-A circuit will be given to the winner in New York. It has been announced.

Members of the winning quartet are James Blair, C. C. Chapel, Bob and Sam Roberts.

MOSS AND FRYE'S SPOT

Moss and Frye were switched to the next to closing position at the Palace, New York last week, following the Willard Mack sketch, "Kick In," after the Monday night performance.

The colored team, originally spotted next to closing were fourth for the two performances Monday, and Fannie Steadman were in the next to closing position until the switch back to the original lay positions. The talking act went as well following the sketch as up earlier in the bill.

ACROBAT MISSED; HOSPITAL

Eugene Howard (Howard & Harrington) is confined to the Jersey City Hospital suffering a possible fracture of the collarbone. The act had played a Sunday date at a Jersey City house and during a toe catch Howard miscalculated and dropped 12 feet from a suspended trapeze to the stage.

The acrobat landed upon his neck and the force of the fall is said to have fractured the collarbone.

FULLER BALLET RETURNS

The Lole Fuller Ballet returned to Europe after a three-week engagement at the Hippodrome, New York. The ballet will resume at the Opera Comique, Paris.

The transportation alone for the act cost the Keith-Albee Circuit \$3,000.

PAULINE SERVING 2½ MONTHS ON ISLAND

100 Days in Jail Deducted from Minimum Sentence of Six Months

Joseph Robert Pauline, the professional vaudeville hypnotist and his assistant, Jack Phillips, were sentenced to a term of two months and six months or more than three years in the penitentiary by Judge Charles C. Nott in General Sessions last Friday. The sentence followed the conviction of the two men on Tuesday last of assault in the third degree in having thrown Sol Trencher, waiter, from a window of the ninth floor of the Hotel Flinders in West 45th street, on the night of Sept. 11 last. Trencher fell to the roof of the Qrt Theatre, 17 feet below and sustained injuries from which he later recovered.

The jury in the case deliberated 2½ hours before they arrived at a verdict.

The sentence imposed on the two men means that they will serve approximately two and one-half months on Welfare Island, in view of the fact that they have been in prison about 100 days. This time allowed in West 45th street by the Parole Commission will be deducted from the minimum sentence imposed.

When Pauline and Phillips appeared for sentence both seemed unconcerned and took the sentence lightly. Mrs. Pauline was barred from the courtroom during the sentence.

Former Judge Leonard A. Snitkin, before sentence was imposed, moved for a new trial and arrest of judgment on the grounds that the evidence adduced at the trial was inefficient and illegal. That the judge, in instructing the jury shortly before they returned a verdict, had erred in stressing the word "push" when there was no evidence presented during the trial that Trencher had been pushed or forced in any way through the window. Judge Nott denied all the motions.

In making for clemency for Pauline, Judge Snitkin stated that the performer had been more than sufficiently punished in that he had been in prison nearly four months and that his reputation had been blasted by the unfavorable publicity.

Judge Snitkin declared that it would be impossible for Pauline to be an engagement in his profession in the future and that he would have to turn to other employment. The counsel also stated that a damage suit for \$250,000 (Continued on page 46)

DUNCANS GET INJUNCTION Against the Lee Kids

St. Louis, Nov. 24. The Duncan Sisters obtained an injunction here today against Jane and Katherine Lee who are playing vaudeville at the Missouri picture theatre. The Duncans allege the Lees have pirated the principal parts of Act three of "Topsy and Eva." The infringement is alleged to include music, lyrics and costumes.

The Duncan show is at the American here this week.

This is an aftermath of the trouble the Duncans had with the Lees when the latter played the title roles in the No. 2 "Topsy and Eva." On complaint made to the Missouri theatre management by the Duncans, the court action was started. The Lees opened here at the Missouri in an act framed for the picture houses.

The Lees opened here at the Missouri in an act framed for the picture houses.

Wayburn's Dance Book

New Wayburn has gone into the authoring business for a side line. The dance master style right into the blue ribbon class by retailing his volume at \$5 per.

It is "The Art of Stage Dancing" by Ned Wayburn, containing between the covers there is to be told about dancing on the stage.

RUTH CHATTERTON AND \$3,500

Ruth Chatterton is being offered to vaudeville in a sketch "Come Out of the Kitchen" condemnation.

For the two-day houses the act is reported as asking \$3,500.

UKELELE IKE AT \$2,000 A WEEK

Vaudeville Refused Artist at \$500

Cliff Edwards (Ukulele Ike) has engaged to play 20 weeks in picture theatres at \$2,000 weekly. A few of the weeks will be at \$1,500. It is not so long ago the Keith-Albee, booking office refused Edwards his request for a salary raise from \$350 to \$500 a week in vaudeville.

"Ike" left vaudeville at that time, accepting an engagement with "Lady Be Good" besides doubling into the Parole Club and securing a \$38,000 phonograph contract from Perfect Records.

Last week he left "Sunny" at the Amsterdam to take up the picture work.

BETTERS JUDGE'S VERDICT

Divorced Hubby Volunteers Support of Child and Doctor Bills

Chicago, Nov. 24.

Walter Klein had a travelling disposition so far as straying from home and forgetting to return was concerned. In court last week, when Judge Caverly awarded his wife, Emilie Klein, an ex-chorus girl, a divorce, Walt not only accepted the court edict to pay \$20 weekly for the support of the five-year-old daughter, Doris, but he volunteered to pay for the child's clothes and any doctor's bills which might transpire. Ben Ehrlich represented the wife.

The charge was desertion.

Wilton's New Stars

Enid Markey, from pictures, with Sewell Collins sketch, "Just Like a Woman," in vaudeville.

Sidney Blackmer, another legit under the Charles L. Wagner management, is playing a skit version of "The Mountain Man" in vaudeville.

Both turns are under the Alf T. Wilton direction. Another star secured by Wilton is Percy Grainger, the concert pianist.

Mayo Without Luther

Frank Mayo will shortly enter vaudeville via Lewis & Gordon in "The Unexpected," a tab force by the late Aaron Hoffman.

Ann Luther, to have appeared opposite Mayo in the act, has sailed for abroad. It is hinted her destination is Paris and the object to initiate divorce proceedings against Ed Gallagher (Gallagher and Shean).

SUIT OVER "LITTLE SOUSA"

Salt Lake City, Nov. 24. Suit to determine the rightful guardians of Raymond Stuart Carlson, 12, known as "Little Sousa" because of his accomplishments as a musician, was begun here recently. Henry N. Asina, stipendiary of the court, evoked the guardianship papers issued to Karl M. S. Bald, uncle, and David W. Bald, brother of the boy, in favor of himself.

BOASBERG AS "GAG MAN"

Al Boasberg, vaudeville writer, has been signed by Joseph Schenck as a gag man and scenario writer for the Buster Keaton unit. The contract is for a six week probationary period with an option for one year.

LUPINO LANE FOR LONDON

Lupino Lane sails on the Herengaria early in December to appear in London in Julian Wylie's new musical.

Seeks Enoch Arden Decree

Hinghamton, N. Y., Nov. 24. Rose L. Sherrow, local diving Venus, playing vaudeville, is seeking an Enoch Arden decree from her husband, Earl Sherrow, from whom she has not heard since 1917. They were married in 1913 and have three children, all in the custody of the mother.

NIGHT LIFE OF THE WORLD

(The 14th installment of Night Life in the principal cities of the world.)

MONTE CARLO

By THOMAS VAN DYCKE

Monte Carlo, pearl of the Riviera, a rock of wondrous beauty, jetting out in the azure Mediterranean, a spot which has served as the setting for more best sellers and lurid romances than perhaps any other place, a cosmopolitan capital where there is actually less to be done after dinner than at any other with a fifth its prominence.

In spite of all the feature stories in the Sunday supplement of the newspapers, the E. Phillips Oppenheim novels and other literature, Monte Carlo offers very little for one who begins to read into the details of the dinner jacket. When one hears of Monte Carlo, the thought that immediately associates itself is that of the Casino. Here is supposed to be the place for nocturnal drama, stark tragedy, gay romance. Here is supposed to be the spot where emperors rub elbows with beggars, where the wise mingle with the foolish, where youth and age recognize each other by the waist. This is supposed to be the building where fortunes are lost and won by a single turn of the wheel, this is where—oh, so goes the lyrics the music your own. All this can be traced into the single and excellent word "bunk."

The Casino is actually the rendezvous for those who do not know. All the grocers, stationers, clothing merchants, who can possibly make the trip, play in the Casino and mingle with other grocers, stationers and clothing merchants, dressed up on parade and all think they are stepping.

The Casino in recent years has been for the hot polloi alone. Those who know better and those who play for really high stakes, first, don't play at the Casino and second, don't play roulette. They belong to the International Sporting Club, a little further down the hill of the Condamine. The well known fable of "The Man Who Broke the Bank at Monte Carlo" belongs to the legend, not to the fact by the Casino's publicity department, very much in the nature of a "come-on."

Can't Break the Bank

It is impossible to break the bank because they won't let you bet enough. The limit that you can put on a single number is 180 francs, at the present rate of exchange that is about \$8.50. Even if one were lucky enough to "click," to call the turn, it would hardly break the bank.

The Sporting Club those who want to gamble for real money in not play roulette and very little of that other Casino game, trente-et-quarante. They play chemin-defer or baccarat and they do not play against the Casino either, they play against a Greek Syndicate of gamblers. A certain Mr. Vagliano and Company (the company standing for his Junior partner Zogrophi) furnish the thrills for those who gamble and those who watch, and there are more of the latter than the former.

The Greeks, whose business consists of buying the bank at a table of unlimited stakes, will let you bet anything provided this is over \$50. Their business is playing baccarat and they are well known in all the Casinos. They have representatives everywhere. In the summer they concentrate on Deauville, in the fall on Biarritz, in the winter they hibernate to the sunny southlands and commute between Cannes and Monte Carlo.

Fascinating in Daytime

As a matter of fact, if you do not gamble, Monte is as dull a place by night as it is fascinating by day. There is a theatre where, save for the two weeks that Monsieur Piffou comes from Paris with his troupe, one sees nothing but antiquated plays, on as a rule with terrible casts. The only one may best be described by the term "one act." The

(Continued on page 3)

Hussey's Squawk

Jimmy Hussey returned to vaudeville last week at the Hipp. There were requests from the audience for him to sing "Katie." This puzzled him until informed that George Price was using the number in giving an imitation of Hussey.

It happens that Jimmy never sang the song, but says he now has to learn it, so that he can give an imitation of Price imitating him.

PAN-COMMERFORD DEAL?

According to reports a deal is on between Mike Comerford, Pennsylvania Circuit owner, and Alexander Pantages which will add several houses to Pantages eastern bookings.

The deal will involve the Comerford houses at Scranton and Wilkes-Barre, now playing Mutual burlesque attractions and will include other Pennsylvania cities in which Comerford has houses.

The Comerford houses now playing vaudeville are booked by the Amalgamated Booking Agency, independent, which at one time included the B. S. Moss, Sablosky and McGuirk and Whitehouse houses. Pantages and Comerford have had several conferences during the past week in New York City with nothing definite in the way of an amalgamation having been consummated.

Jans and Whalen Walk When Spot Disappoints

Jans and Whalen walked out of the Albee, Providence, before the Monday matinee, refusing to go on second. Fleurette Joffrey substituted from Woonsocket, R. I.

Future bookings were cancelled by the Keith-Albee circuit and the act will be held responsible for the alleged contract breach.

Samuels Handling Royal

Al Darling succeeds Dave Decker, managing both the Royal and Alhambra for a time. Decker resigned because of salary differences with the Keith-Albee circuit.

The Royal has been turned over to I. R. Samuels, its former booker and is reported as showing a profit for the first time in many months. It was a former big timer. The present policy is six acts and a feature picture twice daily, at 50c. top at night.

KAHN'S PALACE RETURN

The big time's objection to doubling acts from cafes and hotels has its exceptions according to the Roger Wolfe Kahn Hotel Biltmore orchestra which plays a return at Keith's Palace, New York, Dec. 28. A fortnight at the Hippodrome follows.

On the other hand, the Charles Kerr orchestra, from the Bal Masque room of the Hotel Claridge, was released vaudeville work on the same theory. Val and Ernie Stanton were cancelled by the big time for playing Ciro's. Since then the Stantons have been reinstated and open on the Orpheum time.

McNULTY-QUINLAN DISSOLVE

McNulty and Quinlan have dissolved a vaude partnership lasting over a decade.

Tom Quinlan, recently reported as having made a clean-up in Florida real estate, will retire from the stage to engage in the real estate business. Lew McNulty is forming a partnership with Margery West (Leighton and West).

"SMALL TIMERS" AS ACT

"The Small Timers," which ran as a legit attraction at the Punch and Judy, New York, last season, is being condensed for vaudeville. The piece will be done in three scenes and will enlist a cast of eight players.

MACDONALD IN CONTEMPT

Earns \$75 Weekly—Must Pay Wife \$100 Alimony Arrears

Ballard MacDonald, songwriter-playwright, must answer contempt charges Friday in Supreme Court brought by his wife, Grace Fisher (otherwise Evelyn) Dolores MacDonald), who claims \$150 in alimony arrears due and \$300 counsel fees.

Macdonald was assessed \$100 weekly and \$1,000 fees. Of the eight weeks intervening, Macdonald has paid \$150 alimony, leaving \$450 due on that end. He also applied \$100 against the \$1,000 indebtedness for counsel fees.

Macdonald pleads poverty, which is legally no defense for his arrears. Monday the songwriter also interposed an argument pleading for a reduction of alimony on the same ground, but that will not affect the amount of his arrears.

Macdonald says his average earning is \$75 weekly and can't figure how he can pay Mrs. Macdonald \$100 out of it.

DEPT STORES HAVING BALLYHOO EPIDEMIC

Gimbels, N. Y., Latest in Line With Zoo, Theatre, Ring and 30 Artists

An indoor circus, booked by Harry Shies, opened at Gimbels' New York Department Store Nov. 21. The circus consists of a zoo of 171 animals, a theatre and ring with a personnel of 30 artists.

The idea was to plug the toy department. A similar stunt is being done in a Pittsburgh department store while Macy's, New York, will hold a circus street parade as a ballyhoo. A. L. Namm's Brooklyn store is another which will use the parade angle.

Leslie Morosco Resumes Suit Against W. Mack

Willard Mack was served in a suit for \$1,000 instituted by Leslie Morosco at the Palace last week where he had been appearing in an advertised version of "Kick In."

Morosco in his complaint alleges that he acted as broker for the actor-playwright six years ago in the sale of four motion picture scenarios which would net for a total of \$5,000. Morosco alleged further that he had an agreement with Mack to grind out the scenarios at \$1,500 each and that he was to receive any amount over \$1,500 for each scenario. The profit arrangement is said to have abrogated the customary 10 percent commission fee in transactions of this sort.

According to Morosco, after effecting the first sale, he received a check for \$2,000 made payable to Mack and that the latter cashed it without kicking back the \$500 which Morosco contends was coming to him. Also that Mack collected similar sums for three additional scripts from Morosco's client.

Morosco sued Mack for part of the claim two years ago and collected in a default judgment. The current action had been instituted to collect the remainder. The action is returnable in the City Court.

CARLOS AND NELSON SPLIT

An eleventh hour dissolution of Carlos and Nelson took the act out of the bill at the Woodrow, Brooklyn, the last half of last week. Miss Nelson later had the scenery deposited in storage and notified the bookers of the house. She will arrive "Cabaret Night," flash act, with a new comic supporting Carlos.

Miss Nelson explained that she had married and was sole owner of the costumes and scenery. Hence she but exercised her proprietary rights by taking possession of the effects.

DORA DUBY AT CASINO

Dora Duby has been engaged for the new Casino revue, to open Thursday (Nov. 26). Rehearsals of the show are now going on at the Casino's stage.



MALVINA

"Just a Fiddler"

This week (Nov. 23), B. F. Keith's Palace, New York.
American Rep, JENIE JACOBS
England: REEVES & LAMPONT

VAUDE ACTOR'S FEUD

J. F. Sullivan, Wire Walker, Shoots Neighbor—Arrest and Confession

Cambridge, Mass., Nov. 24. James F. Sullivan, vaudeville actor and wire walker of this city, was arrested by local police following the alleged shooting by Sullivan of E. J. "Sailor" Kelley, a neighbor. Kelley was seriously wounded.

Following the shooting Sullivan is alleged to have confessed. He also told the police, they allege, that he took a shot at Kelley a few nights previous, but missed him. He said that his feud with Kelley was of long standing.

Tinneys May Make Up, With Frank Back in N. Y.

There is a likelihood that Frank Tinney and Edna Davenport (Mrs. Tinney) may make up, although her interlocutory decree of divorce became final in three months. Mrs. Tinney with the Harry Stoddard orchestra opens Monday for Loew's at the State.

The act's Keith-Albee try was a flop because of the various managers' reticence in exploiting the Tinney name. Hence the switch to Loew's, the booking being effected yesterday (Tuesday) simultaneous with Frank Tinney's return from London.

Tinney didn't see his wife the first night of his return but attorneys are of opinion an amicable understanding may be effected.

CON COLLEANO INJURED

Con Colleano fell off the wire at the Jefferson, New York, Monday night (Nov. 23), severely injuring his head. At first it was believed he had suffered a fracture of the skull, but further examination proved it was a contusion as serious. He was replaced by Dan Downing. Phil and Eddie Ross were forced to leave the same show when one of the boys lost his voice. Nevins and Gordon substituted.

Whitehurst Will Case

Baltimore, Nov. 24. The Whitehurst will fight moved a step nearer trial last week. Mrs. Anna L. Whitehurst Taylor, mother of the founder of the Baltimore amusement string, filed through her attorney a demurrer to the bill of complaint of Mrs. Clara J. Wright Whitehurst, New York actress. The case will come to trial in the Circuit Court here at a time to be designated this week. The demurrer claims that the "widow" invalidated her claim when she failed to return the \$11,000 accepted by her as a settlement of the Orphan's Court claim at the time of the will probate. Whitehurst died in January, 1924, presumably a bachelor, and left an estate of \$78,267.45. His theatre enterprises consisted of the Century, New, Garden and Parkway Theatres in this city.

W. PERCIVAL LEAVES SHOW

Wilmington, Del., Nov. 24. Walter Percival was obliged to leave "Is Zat So?" after the Saturday night performance. He returned to New York to have a bad attack of laryngitis eased up. Percival was handling a role with 125 sides. During the engagement he spoke with difficulty.

FLORIDA NOW HAS ITS LUMBER RUNNERS

Bootlegging Timber Into State by Sea Because of Embargo

The bootlegging of lumber into Florida almost equals the bootlegging of liquor, according to Broadwayites who have just returned from the new gold belt.

The railroads have placed an embargo on lumber, claiming that the handling of the timber would preclude the transportation of food products, which necessarily come first. Consequently, the only way to get lumber into the state is by ship, and as the embargo is also in the form of a state law, the timber has to be sneaked in.

Those engaged in the lumber bootlegging usually charter a vessel at Norfolk, Baltimore or Savannah and take on cargo at either of these places, all lumber centers. Once off the Florida coast, the vessels anchor and run up a flag, which has a meaning of the lumber put on in small boats and usually leave a deposit of \$1,000 cash (no checks used) to bind the bargain. The bargain once struck, the lumber is taken off in small lots and rushed to the spot where building is going on.

SEXTON-CARROLL DRAW

Took Place at Party—Legit Members Backed Sexton

Chicago, Nov. 24. Al Sexton and Harry Carroll staged a fistie combat during what was supposed to be a social gathering here.

A number of professionals were in attendance and everything ran along smoothly until a familiarity took place. One of the named principals slapped the other, but one brought on another and the legit performers backed Sexton while the vaudevillians stuck to Carroll.

A couple of drunken "lamps" about summed the casualties.

Burke and Lilette Divorce

San Francisco, Nov. 24.

Mrs. Adell Burke, wife of Eddie Burke, was granted a divorce with \$125 monthly alimony and custody of the 8-year old girl Eddie Burke.

The Burke appeared in vaudeville as Burke and Lilette. Eddie Burke is now an amusement promoter on the coast.

SOCIETY'S NEW FAD

Eugenie Dennis has come into almost overnight fame as a society fad. Her psychic exhibitions have won her a "class" following which evidences its material appreciation by such instances as Mrs. "T. C." the late Julius Fleischmann's sister, who sent Miss Dennis' agent a fee double the amount agreed upon.

Miss Dennis is a psychic who has won scientific recognition and endorsement for her unusual powers.

QUARTET WINNER

Boston, Nov. 24.

The New England Quartet Contest, sponsored here as in other localities by the Keith-Albee Circuit, was won by the Knickerbocker Quartet, a semi-professional group of four men headed by R. L. Harlow, known locally through his annual shows produced by the F. I. Lane store. Decision was popular.

"DUMB BUT BEAUTIFUL"

Beverly Bayne is re-appearing vaudeville, without Francis X. Bushman, in "Dumb But Beautiful," a new three-people act by Tom Barry.

It is now in rehearsal under the direction of Lewis and Gordon.

WINSTON'S DIVORCE

Paris, Oct. 14.

The local courts granted a decree of divorce last week to Harold Wallace Winston, American vaudeville actor, now residing in France since 1916. According to the evidence his wife refused to join him and is now living in San Francisco.

LOEW'S, INC., FINANCIAL REPORT

(For fiscal year ending Aug. 31, 1925)

In the financial report of Loew's, Inc., with subsidiaries, for its fiscal year ending Aug. 31, last, attention is called in the announcement enclosed by Loew's (dated Nov. 16) to the Good Will item of Loew's previous statements, amounting to a considerable amount, has been written off, not appearing in the statement on this page. That was made possible through increase in values of properties and investments held by Loew's, Inc. It is stated. The former amount listed under Good Will as an asset was \$130,000.00.

On the same date, Nov. 16, a quarterly dividend of 60c. a share was declared, payable Dec. 31 to stockholders of record of Dec. 12.

Through the heavy dealings in Loew's, Inc. stock during the past month (this is not mentioned in the announcement) it is said the number of Loew stockholders has decreased somewhat, indicating many smaller holders unloaded as Loew's mounted upward on the Exchange.

Joe Schenck Heavy Buyer, Inc. There was a large measure of Loew buying on the Pacific Coast, prior to the first report of the contemplated United Artists-Metro-Goldwyn merger, with most of the Coast purchases said to have been made by or for Joe Schenck. Schenck is said to have bought at between 35 and 40. He formerly held a large block of Loew stock, but according to report sold it a long while ago when Loew's was quoted below 25.

Loew's, Inc. statement covers besides the parent organization, all subsidiaries corporations 100 per cent owned by it. That takes in Metro-Goldwyn.

On the financial statement of net profit for the year, \$4,708,978, the actual earnings per share of stock was around \$4.65. Loew's, Inc. is paying but \$2 as annual dividend per share (1,060,780 common shares, no par, outstanding).

It is understood Marcus Loew will not increase the present dividend at least for some time, preferring to place the accumulating surplus into new investments, mostly in the form of theatres. Loew's showed a surplus Aug. 31, last, on the statement of \$6,376,640, with total assets of \$53,755,396. In liabilities, the only notes outstanding amount to \$1,352,985.

No change within the year occurred in the executive officers, nor with the board of directors. The latter are David Bernstein, William Hamlin Childs, William C. Durant,

Marcus Loew, Arthur M. Loew, David L. Loew, Daniel E. Pomeroy, Nicholas M. Schenck, Charles M. Schwab, Lee Shubert, David Warfield.

INCORPORATIONS

New York

Fletcher Producing Company, Manhattan, theatrical, capital \$50,000; directors, William M. Saxe, 53 East 65th street; P. M. Hahn, New Gardens, Long Island; W. M. McGahan, 120 Broadway, Attorneys, "Haddonbury, Stanchfield and Levy, same address.

F. S. and S. Corporation, Manhattan, motion pictures, 100 shares common stock no par value. Directors, F. V. Goldstein, 29 Marcy place; H. J. Friedman, 46 Bay 23d street, Brooklyn. Attorney, Max Sheinart, 309 Broadway.

Beatrice Fairfax Pictures, Manhattan, motion pictures, capital \$300,000. Directors, Mildred Singer, E. G. Adelman and Morris Vogel, all of 175 5th avenue. Attorneys, Leopold, Axman and Hirschfeld, same address.

Arthur Silber, Manhattan, theatrical booking, capital \$15,000. Directors, Arthur Silber and E. Joseph, both of 1482 Broadway; Charles Grohs, 656 West 178th street. Attorney, M. F. Levine, 25 West 43d street.

Tri-Boro Theatres, Manhattan, motion pictures, 100 shares common stock no par value. Directors H. R. Grassman, Harmon Taffa, both of 1650 Broadway. Attorney, Julius Joelson, 1175 Boston Road.

On Time Revue, Manhattan, theatrical, capital \$5,000. Directors, Leo Taub and S. J. Lyons, both of 1141 Broadway; E. F. Lefell, East Elmhurst. Attorney J. M. Wolff, 70 Church street.

Habimas Theatre Corporation, Manhattan, manage theatres, 100 shares common stock no par value. Directors, Jacob Kalich, 224 East 12th street; N. M. Rumshalsky, 1801 11th avenue; Nelson Rutenberg, 250 West 57th street. Attorneys Rutenberg and Rutenberg, same address.

H. M. B. Trading Corporation, Manhattan, motion pictures, 100 shares common stock no par value. Directors, H. G. Bally, 71 Central Park West; A. W. Barnaby and Lida McGoff, both of 116 West 28th street. Attorneys, Stern and Reubens, 149 Broadway.

Haskell Union Amusement Club Incorporators, J. P. Quinn, N. J. Hepping and Joe O. Engert, Haskell.

Ohio

Beechmont Amusement Co. Inc., Cincinnati; capital, \$50,000; incor-



VIRGINIA WATSON

"A PETITE REVUE"

This week (Nov. 23), Flatbush, Brooklyn, N. Y.
Next week (Nov. 30), B. F. Keith's Palace, New York.
Management, GEORGE CHOOS

porators, Charles, Helen and Dennis Weisskopf, H. Hanley and Max Friedman.

Arkansas

Rome State Film Co., Little Rock, Ark.; capital, \$30,000.

A certificate of voluntary dissolution was filed by the following corporation: Echo Motion Picture House, Manhattan.

JUDGMENTS

Margaret Matzenauer; Maimie Conti-Gowis, Inc.; \$1,896.23.
Lawrence Fay; I. Zeve; \$1,869.68.
Lewis Groody; J. F. Falgie; \$181.73.

HOUSES OPENING

The Duckyman, New York, this week playing five acts on the last half booked by Jack Linder. Straight picture policy will obtain on first halves.

The Fugazy, New York, which recently switched from Jack Linder to Walter Plimmer returned to the Linder books this week. It plays four acts on the last half.

Ben Harrison and Robert Sterling have taken over the City Theatre, Irvington, N. J. and will install vaude beginning next week. It will play five acts on a split week booked by the Jack Linder agency. The Lyceum, East Orange, N. J., seating 1,400, managed by Louis Rosenthal, has opened with a picture policy.

According to building activities on Long Island, vaudeville will be the gainer, with houses in Bay Shore and Southampton to offer a combination policy.

New York, Nov. 20.

Editor Variety:

I have read an article in your issue of Nov. 18th, 1925, on page 19, and as it is very far from the facts especially when the article states that it was my idea as counsel for Miss Janet Beecher, to subpoena Miss Swanson on the very eve of her sailing for Europe September 25th, and that Miss Swanson had merely met Dr. Hoffmann casually at the Famous Players Long Island studio when he called professionally; I feel that you should in fairness to both Miss Beecher and myself, print a retraction of your article.

Mr. Justice Ford in denying Miss Swanson's motion, made the following comment:

"Numerous affidavits have been submitted in support of the motion, but they do not ring true when considered in connection with the clean cut opposing affidavits."

Arthur Butler Graham.

(Mr. Graham is attorney for Miss Beecher and is of Graham and Scott, the law firm.)

Editor Variety:

The review on the current Palace bill by "Con" is misleading and unfair, perhaps unintentionally, to us. We were not shifted from our inquiring position through our inability to hold that spot. We are now appearing next to closing and stopping the show. Our friends, Al and Fannie, held the next to closing spot for two performances; but for reasons which are not for us to discuss, were put back into fourth position and we were returned to our original spot.

Your critic offered the opinion that it was good managerialism in making the change, as probably Moss and Frye with their slow material could not follow the Wilbur Mack sketch. Since we are again following them, we deserve the credit due us.

Moss and Frye.

Schenectady, N. Y., Nov. 20.

Editor Variety:

Kindly allow me to correct the article appearing in the issue of the 18th regarding closing of "The Half-Caste."

The company did not close in Wilmington, having played there to the biggest business for a new show this season. Wilmington was followed by a split week. At Newark where we did virtual capacity after the opening performance. Scranton gave us good support and at present

we are enjoying a profit at the Van Clurke house.

We have two more weeks of broken time and as soon as several cast changes are complete we will fall in line with the season's latest on the New Street.

The name William Dunn is unknown to us, but we do have a John Dunne, company manager who is more than proud of results to date.

Walter Scanlan and Jack McCellan are the authors and Jack McCellan is the producer. Miss Veronica is a sensation and an inspiration to all former vaudevillians.

Jack McCellan.

County Prison.

Holmesburg, Pa., Nov. 19.

Editor Variety:

Here I am, recently arrested and convicted on a vicious charge of which I am not guilty, but nevertheless sentenced to from two to four years in this prison.

It's terribly lonesome here, days are long and nights are longer. I would appreciate letters from some of my friends.

I have been piano player for Mma. Louise Rosenthal, concert artist. Surely I hope some of my former burlesque companions won't forget me, especially Walter "Pep" Smith of "Let's Go," on the Columbia wheel.

We are only allowed to write once a month, therefore it is impossible for me to write everyone. However I'll try to answer what mail I can.

Trust my friends won't forget me during my misfortune.

Professionally,

Herman Wiener.

Editor Variety:

Missoula, Mont., Nov. 18.

In Variety (Nov. 11) is an article signed "Road Show No. 47" and including my name among others. I wish to correct any impression that I authorized anyone to sign my name to any such article.

The article referred to in the "Forum" stated that the students of Stamford University at Palo Alto, California, had been "unruly," and further I wish to state that personally I have played practically every "college town" in the United States, and I have yet to find a single one where the students were "gorillas," as some actors love to refer to them.

I found the audience at Palo Alto very receptive to say the least, as I have found them in New Haven, (Continued on page 8)

LOEW'S INCORPORATED AND SUBSIDIARY CORPORATIONS—100% OWNED

Consolidated Balance Sheet, August 31, 1925

ASSETS		
Current and working:		\$1,547,586.07
Cash		1,547,586.07
Receivables:		
Accounts receivable	\$914,352.91	
Notes receivable	161,443.76	
Due from affiliated corporations (less than 100% owned)	428,178.93	
Inventories:		1,503,975.60
Film productions in process, completed and ready for distribution (after amortization)	\$1,468,473.46	
Film advertising accessories	217,788.11	
Theatre and studio supplies	178,600.47	
Advances:		11,864,862.04
To motion picture producers, secured by film productions	\$949,542.78	
Mortgages and interest payments	111,197.93	
		1,060,740.71
Total current and working assets		\$15,977,163.42
Investments:		
In affiliated corporations	\$9,864,215.32	
Deposits on leases and contracts	469,235.49	
Miscellaneous	266,941.97	
		10,590,392.78
Property—100% owned:		
Land	\$9,677,763.59	
Buildings and equipment	18,452,689.24	
Leaseholds	1,735,941.33	
		\$29,866,394.16
Less reserve for depreciation	4,020,353.55	
		25,846,040.61
Deferred		1,311,799.43
		\$27,157,839.24

LIABILITIES		
Current:		
Accounts payable	\$2,066,431.74	
Notes payable	1,232,088.00	
Theatre admission taxes	20,677.09	
Federal income taxes (net)	363,482.85	
Accrued interest	136,474.30	
Advances from affiliated corporations	48,001.63	
		\$3,887,322.03
Dividend payable Sept. 30	630,390.00	
Subsidiary corp. dividends payable Sept. 15	77,531.57	
Bonds and mortgages of subsidiary corporations	11,477,875.00	
Subsidiary corporation stock outstanding: (Metro-Goldwyn pfd.)	4,480,666.82	
Deferred credits:		
Securities from tenants	\$214,281.95	
Film rentals received in advance	461,531.28	
Miscellaneous	18,833.68	
		\$694,646.91
Capital stock and surplus:		
Capital stock outstanding:		
1,060,780 shares without par value	26,280,858.14	
Surplus:		
Surplus, Sept. 1, 1924	\$3,788,378.25	
Net profit for fiscal year ended Aug. 31, 1925	4,708,631.42	
		\$8,497,009.67
Dividends paid	1,591,170.00	
		\$6,905,839.67
Dividends declared, payable Sept. 30, 1925	530,390.00	
Surplus Aug. 31, 1925	\$6,376,649.67	

We hereby certify that the above Consolidated Balance Sheet of Loew's Incorporated and its 100% owned subsidiaries sets forth their consolidated financial condition at August 31, 1925, as shown by our audit, after appraisal of investments and property and write-off of leases, contracts and good-will.

Philip N. Miller and Company,
Certified Public Accountants.

OPERATING STATEMENT		
Fiscal Year Ended August 31, 1925		
Including All Subsidiary and Affiliated Corporations		
Gross income:		
Theatre receipts, rentals and sales of films and accessories	\$53,797,924.75	
Rentals of stores and offices	1,585,278.75	
Booking fees and commissions	437,730.83	
Miscellaneous income	473,811.07	
		\$56,294,745.40
Expenses:		
Theatres and office buildings	\$3,039,527.33	
Film distribution	6,329,288.25	
Amortization of films	6,612,396.39	
Film advertising accessories	492,559.39	
Producers share of film rentals	6,521,985.78	
		\$47,487,552.57
Operating profit before depreciation and Federal taxes		\$8,807,492.83
Depreciation of buildings and equipment	\$1,811,081.52	
Federal taxes—estimated	874,316.28	
		2,685,397.80
Minority interests' share, affiliated corporations		\$6,322,094.03
Loew's Incorporated share of undistributed, affiliated corporations		268,925.04
		1,302,277.07
Dividends on subsidiary's stock outstanding (Metro-Goldwyn pfd.)		\$5,018,817.66
Net profit transferred to surplus		\$4,708,631.42

The Aristocrats of the Dance

HARRY

BILLEE

ROYE AND MAYE



With EVELYN JOYCE, LOREDO SISTERS and LENORE SCHEFFER
BOYD DAVIS, Conductor of Orchestra

Entire Act Staged and Conceived by HARRY ROYE

THIS WEEK (NOV. 23), B. F. KEITH'S PALACE, NEW YORK

Direction ARTIE PEARCE, LEW GOLDBERGER OFFICE

INSIDE STUFF

ON VAUDEVILLE

Somewhat funny, all of that noise through an act cutting the supper show performance, in the case of Al Herman he appeared to take exception at a man seated down front reading a newspaper while he was on. That's about what a supper show is for, to give those who have no other place to go a chance to kill time. In a town like Mt. Vernon on a Saturday afternoon there's hardly any place to go with no place to go in that strictly residential suburb?

At Froctor's, Mt. Vernon, a supper show is given once weekly. Saturday, July Saturday, no one yet has found out. Perhaps the performance where Herman cheated, there were 100 people present in a house of 1,000 capacity. Not only was it a first-class show but where is the actor who can work to 100 as he would to 1,000? And to see a reading paper fellow right in front of him! There's an incentive! But they don't speak to the newspaper readers, informing them that if they came in to read a paper, etc.—and give them their money back.

In a metropolitan pop vaudeville house recently, the manager found one man at the opening of the matinee, when the picture only is run off, with the vaudeville to follow. Accordingly he ordered the lights turned up and made the "audience" wait until an audience arrived. Why can a house manager cut a show any more than a performer can cut out an act, and for the same reason—lack of audience. This latter happened in a Keith-Albee house, also.

The "supper show" always has been a bugaboo excepting for a heavily transient thoroughfare in a big city. Many a house manager has said to an act: "You can cheat a little on the supper show" and they didn't care how much they cheated. Many a performer has tried out new material at the middle performance. The supper show in vaudeville as against the damage done to morale of bill and staff, never has been worth it, in money or in sense. There may be some value to three shows daily, matinee and two night performances, but never the "supper show," in the present day of continuous straight picture houses.

In the "Saturday Evening Post" appeared a story in the form of an interview (complete in last week's issue) giving the outline of Fannie Brice's stage career, from Lurline to the present "Music Box Revue." In the story Miss Brice credited Blanche Merrill for writing her songs, but does not credit Miss Merrill for the song ideas. The interview, said Miss Brice, always thought of the ideas, passing them along to Miss Merrill. That does not conform to the common impression nor Miss Merrill's known style of writing. Either Flo Ziegfeld or Miss Brice paid Miss Merrill \$500 for each song she delivered for Miss Brice when with "The Follies." Miss Brice does not need a \$500-a-song writer to lyricize an idea, nor would Miss Merrill rewrite an idea for anyone, for a single song. Nor does it appear that Miss Brice has been as prolific as her interview would seem to say, in song ideas since she joined the "Music Box" and Miss Merrill stopped writing for her.

It is a fact that Miss Merrill had a special contract drawn for her Fannie Brice songs in "The Follies," that prohibited either Miss Brice or Mr. Ziegfeld using the songs any where excepting in "The Follies." That was to prevent Miss Brice taking her Merrill songs from "The Follies" into vaudeville and also to prevent Ziegfeld from giving permission for Miss Brice or anyone else to do so. Hardly a contract either Ziegfeld or Miss Brice would have signed had Miss Brice furnished any song ideas for any of the songs written for her by Blanche Merrill.

Atlantic City's boardwalk has more stores devoted to the plugging of Florida land promotion than has Times square. Free entertainments are given in the boardwalk stores, with transportation (by boat), both ways guaranteed to the south, also accommodations upon arrival, for what sounds like a reasonable sum. At one of the stores a crowd of from 150 to 200 people nightly assemble to hear the music and the dances of a second-class orchestra in the boardwalk. Besides Florida stores are others promoting suburban A. A. places.

Inflated prices reported for artists in Florida careats are almost as extravagantly mentioned as the cost of real estate in that state.

Jack Jarrott, former dancing partner of Irene Castle and Joan Sawyer, who, through unfortunate associations, became a narcotic addict several years ago, has now become cured and is endeavoring to fight his way to the top again.

Jarrott has been on the Pacific Coast for several years and has found it an impossibility to get work of any kind. Everybody seemed to be rather skeptical about aiding him.

The trial money Jarrott managed to get work for him in a studio as an extra. Jarrott worked as an atmosphere character in various pictures at a maximum salary of \$7.50 per day, the first money he had earned in many of years. Recently, production slowed up and Jarrott ran into Joe Schenck who knew him in his dancing days. Schenck gave Jarrott a check for \$100 as a laborer working around the studios, etc., telling him that if he made good within a certain time he would see that he was given more lucrative employment. The salary for the eight hours of manual labor which Jarrott is now getting is \$4.50 per day, less than he got for dancing a minute with his former stage partners. Jarrott has asked Van Meter to print this story of his endeavor to make good to let those in the East know that he is trying to fight his way to the top again and pay off his indebtedness to many who aided him in the days of need.

Despite the Schuberts threatened to cancel the engagement of any of their people appearing in a cabaret in New York, especially show girls or minor role players in the musicals, the girls go right along, apparently unafraid of the Schubert edict. So far the Schuberts have failed to carry out their threat. Before accepting the cabaret engagements, the girls, as a rule, are assured by the cabaret proprietors that if the Schuberts or other production management gives them notice, the cabaret engagements of the girls will still be paid, the girls will be paid the same as they have received, doubling.

As the cabaret men most always select the best looking and smartest girls from the shows, the Schuberts, knowing the value of these girls as an attraction (although possibly in the class line) and the race for the pretty girls nowadays, probably are willing to overlook rather than to see their ranks depleted.

Will Hay has a big name in England for schoolroom sketches and is going to the States in the near future. He had two assistants, George W. and Alvin, who, when leaving Hay's employ decided to present their own employer's material, and got away with it sufficiently to gain a South African tour. Hay instituted proceedings on their return and the Courts granted him a perpetual injunction with costs last week. Part of the defence was to effect that portions of Hay's material had been used prior to him, but the Court held that the defendant constituted a copyright that must be protected against what the Judge stigmatized as "deliberate piracy." This decision constitutes a precedent that will in all probability be valuable to American acts visiting England.

Fooling around with the girls and giving the public a fair break on entertainment never mixed. At least not on the extensive scale a Broadway cabaret manager is practicing. As a result, this newcomer to Main street is doing four business, his show being a collection of near and has been.

FORUM

(Continued from page 6)

Cambridge, Ithaca, Ann Arbor, Champaign and elsewhere. I am not college myself (Ames, Iowa, '06) and will continue to claim that college students are not "rowdies." Perhaps the fault lies with the act for as Shakespeare says:

"A Jew's prosperity lies in the ear of him who hears; Never in the tongue Of him that makes it."

More power to Manager Gills of the Stamford Theatre, Palo Alto, Cal. He is a very efficient manager but I still maintain and do insist Stamford students are not rowdies.

Holly (The Heath Co.).

ILL AND INJURED

Belle Costello (Garlo and Costello) is recovering from a major operation at Mercy Hospital, Chicago.

Rosa, who is doing a single while Irene Rubin is convalescing in the Lutheran Hospital, N. Y. The latter was operated on for appendicitis Nov. 16.

Miss Brady, stage dancer, was badly hurt when falling down stairs at the Mayol concert hall, Paris, while hurrying from her dressing room to the stage. She was removed to the British hospital at Levallois (a suburb of Paris) and is now progressing favorably.

Jack Richards, while playing the Orpheum, New Orleans, last week, was cut about the face by glass when he was leaving a store after purchasing cigarettes. The door was stuck. When he gave it a tug it opened suddenly and its glass frame crashed against Richards' head.

Dorothy Blake, vaudeville partner of Jack Gardner, convalescing at the Mercy Hospital, Springfield, Mass., from an operation for appendicitis. Miss Blake, en route to Boston to do a single, was injured, was stricken at Springfield. She is the wife of Lew Reed (Reed and La Vere).

Maurice Baker, assistant manager of the New York Stock Exchange, ordered south for his health and is at present in Florida. Charles W. Ellish is now assistant to Bob Hawkins, the manager.

Berta Dent is ill at Saratoga Lake, N. Y. She appeared in "June Days."

MARRIAGES

Queens, N. Y., soprano, to Wilfred Peletier, orchestra conductor, in Chicago, Nov. 23.

Donald V. Daley, 21, musician, to Cornelia F. McGray, 17, non-professional, in New York, Nov. 23.

Robert Beach, actor, to Lena Rothchild, 23, actress, in New York, Nov. 23.

Nigel Barrie, film actor, to Mrs. Gertrude Fockington, of Rhodesia, South Africa, in Los Angeles, Nov. 18. Barrie recently obtained a divorce from his first wife in London.

Arin Thorne (of the 16 Hoffman Girls at the Keith Vaudeville) to C. N. Needham, English professional cyclist of Manchester, where the couple will reside.

Hubert Hendrie, chorus master, "The Student Prince" (C. Boston), to Dorothy Blise, soprano, Capitol theatre, New York, Nov. 17. Announcement of the marriage, which had been kept a secret, made by the bride's mother, Mrs. Robert Blise, Chattanooga, Tenn.

Victor N. C. Garland (vaudeville) to Doris Fredetta, dancer, Nov. 17, in New York.

BIRTHS

Mr. and Mrs. Arch M. Bowles, son, Nov. 6, in Los Angeles. The father is general manager of West Coast Theatres, Inc.

Mr. and Mrs. Leroy Melvin, whose son was erroneously listed last week as Mr. and Mrs. Leroy Melvin, A daughter was born Nov. 11.

IN AND OUT

Sterling Holloway, one of the comedians in "Gracie" comedies, has been out of the show, due to a nervous breakdown. He has also been out of Club City revue, in which he doubled. Lee Hogan has supplanted him at the Garrick.

TRIN'S RETURN

Trin's new act is being staged by Dario (of Dario and Peggy O'Donnell) with Marlin Young as the dancer's partner. Trin's act will also be in support, this marking the Spanish dancer's vaudeville return following contracts in films. Charlie Morrison arranged the booking.

NEW ACTS

Bothwell Browne and Co. Frederic Culprit. Morlen and Mason. "Decision" (13). Moss and Gordon. William Meadows. Cliff Johnson. Davis and Davis. Allen White's Collegians (7).

Jones and Hull. LeDuc and Loew. Victoroff and Co. Dorsey Galland. Marjorie Dancers (3).

Grace Dale in a skit with Dennis Muller and Al Payne. Grace and Harry Elsworth have reunited.

Cartmel and Harris new skit. Lew Leonard and Co. (6). Stanley and Wilson Sisters in skit.

Harry Van Fossen. Chester "Rube" Nelson and Gertrude Parish. Rogers and Dorkin.

Frank and Gertrude Butler. Will H. Ward (6). Black's Comedy Bears (3). Jazz Fiends (11).

J. Kenne and White. Oliver and Crangle. "Retribution," sketch, with Joseph Crehan and Olga Hanson.

Anita Gao, sketch (3). Blum Trio. Bert Hale Co. (5).

Enid Markham and Reginald Mason, sketch. Seven Nights and a Day (8).

Van de Velde Co. (4). Lillian Walker, sketch (2). Lorraine and Morrovello. Jimmy Lyons.

Arnold and Mack, sketch. Morin and Leers. Budd Lee.

Saxe and La Pierre. Fisher and Bernard. Ross and Hayes.

Just West Four. East, West, North and South (quartette).

Harry Sykes Co. (3). Kaufman and Kaufman. Elmer Regay Co. (7).

Parlarian Art (singing act) (2). "The Bobber Shop" (3). Kelley and Short.

Shorty and Bart. Ernest Pollock, former legit actor, in Harry Holman's former vehicle, "Bull Dog Sampson."

The "Final Rehearsal" (8). John E. Keller (legit in play) with company of three.

Use Clayton has shelved "Sally" recently tried out and will shortly revive her former vehicle "Columbus."

Joan Adair has returned to the managerial staff of Lewis and Gordon and will shortly open in a new playlet.

Barney Heer (Bender and Heer) with Minetta.

Walter Galt and Co. (10). Frank Mayo, pictures, enters vaudeville soon teamed with Mildred Wayne, also from the films in Aaron Hoffman's "The Unexpected."

Controlled by the Dick Hines are changing their five-year-old act, framing a new combination with Yerkes Happy Six, jazz sextet.

LEO BEERS FOR FLORIDA

Leo Beers has been engaged for eight weeks at the Davis Island Country Club, Tampa, opening Dec. 27.

Beers will be master of ceremonies and following the expiration of his contract period may continue, as the club has an option on his services for eight additional weeks.

ORPHEUM'S NEW ST. LOUIS

St. Louis, Nov. 24. The new St. Louis theatre, Grand boulevard and Morgan street, opened Monday, Nov. 23. The theatre is controlled by the Orpheum Circuit and its policy will be three shows daily with five acts and a feature for a 35-65c scale weekdays. Clarence S. Williams is manager.

Reindeer on Stage

Real, live reindeer are to be used on the stage for the first time in a Yuletide pantomime to be given at the Hippodrome, New York, as a special attraction Christmas week.

Harry Carrolls New Revue

Harry Carroll, now on the Orpheum C. circuit, will come east at the expiration of his Orpheum route to produce a new vaudeville revue.

Carl Randall in "South" Show

Carl Randall will begin rehearsals in "Going South," the new Ziegfeld-Buck musical, to be launched early in January.

NIGHT LIFE

(Continued from page 5)

only thing that one may look for in high grade entertainment comes from the Dicks and Ballet which winters about three months a year in Monte.

As diversification there are three or four night places, no one of which puts on nearly the show it should. Last season the Carlton came closest to the real thing. It imported Harry Flier and the Guy Sisters at a fabulous price to come down and entertain, and even this enterprise night club did not have a first class jazz band for its customers.

The Metropole Hotel, where Sir Frances Towle of "Midnight Flier" fame in London does the book-keeping, had two of three entertainers during the five months' season who might be called first raters, Marguerite and Gill, a well known American dance turn, were the best of the offered talent, and that came Dora Stroeve, for a short time with "Music Box Revue."

The Cafe de Paris generally puts on a very mediocre program. If for the isolated instances of Perot and Raymond Leeb, Edvine appearing, the rest of their talent might well have been called nil. There is also the Knickerbocker a sort of Champagne Rathskeller. But in none of these places was there such a thing as good or even fair jazz band. The only way to listen to real American syncopated music is to run down to Connie, an hour away, and listen there.

Monte Carlo as a gay, fast, hectic, turbulent whirlpool after dark is not. Monte Carlo is rather a gorgeous winter resort whose natural beauty and beauty by day. Its night life "just ain't."

ENGAGEMENTS

John Craig, Edwin Nicander, Warren Manley, Jennie Eustace, Thomas Chambers, Alice John, Stanley Hovatt, Raymond Leeb, Edvine, Van Sloan, Henry Carvill, Wheeler Dryden, Joseph Allenton, Cecil Kern, Elsie Cavanna, Millicent Grayson, "Morris" (Actors' Theatre production).

Eileen Wilson, Theodore Babcock, "The Night of the Night," Jack Osterman, "A Night in Paris" (Century roof).

Edmund Walby, "The Edmundo," Cecelia Radcliffe, replace Alice John, "The Master Builder."

Mrs. Leslie Carter, Jose Allenton, Mary Duncan, Arvid Paulson, Hugh Barker, Ethel Cunningham, Suzanne Freeman, Guthrie McClintock, director, "The Shanghai Gesture."

Royal C. Stout, Corinne Wolerson, Richard Hays, Hume, O'Brien, Douglas MacPherson, "Cousin Sonia."

Carroll McComas replaces Peggy Wood, "Candida."

Mona Morgan, "So That's 'hat," Wanda Lyon, "Just Beyond," Wilton John, John Milner, "The Monkey Talks."

Helena Markham, "Greenwich Village Follies."

Donald Gallagher, Beryl Mercer, Sara Sothorn, "White Magic."

Lee Morse, "Artists and Models."

STANTONS ON ORPHEUM TIME

Val and Ernie Stanton have settled their salary differences with the big time bookers and opened a tour of the Orpheum Circuit at the Palace, Chicago, Sunday (Nov. 22). The Stantons were recently cancelled at the State Theatre, New York, when doubling into a cabaret. They turned down one Orpheum route at their old salary, established on small time, but accepted on a salary compromise.

TWINS IN NEW ACT

Violet and Daisy Hilton, the Slavonian Twins, returned to the Marcus Loew Circuit this week at the Delancey Theatre, New York. The twins will play full week stands at Loew's Boulevard, Metropolitan, Brooklyn and State, New York.

For the return engagement they are assisted by Irwin Dash at the piano in a new act by Terry Turner.

Bert Levey Adds House

Bert Levey has added another house to his list out here. It is the Downey, at Downey, Cal., and will commence Dec. 2 to play four acts in addition to a feature picture.

Unit Road Shows

An Orpheum road show unit opens Dec. 6 at the Palace, Chicago, comprising Ben Meroff and band, Ted and Betty Healy, Moore and Freed, Six Hattans and a ballet act.

STANLEY AND S. & McG. HOUSES LEAVING KEITH'S BOOKINGS

Prefer Free Bookings from New Stanley-Mastbaum Agency in New York—May Take in Amalgamated Houses—Harry Padden as Booker?

The Pantages Circuit is invading the Interstate (Texas) territory and has secured the Ritz, Ft. Worth and Jefferson, Dallas, for the Pabillars.

The shows will begin playing both houses after Jan. 1. Other houses are now being dickered with to take Pan vaudeville.

The Ritz is currently playing stock while the Jefferson is playing tabloids. The latter house has tried several policies and has played Loe and Pantages vaude in the past.

AMONG THE WOMEN

By THE SKIRT

The best dressed woman of the week

IRENE BORDONI

("Naughty Cinderella"—Lycium)

Mollie Williams' Show With Filthy Sketch

Just before intermission Mollie Williams makes her first appearance in her own Columbia Burlesque show. What goes on after Miss Williams appears matters little. As the years go by this burlesque star does less and less. Miss Williams appears first in short silver pants. Over is a black velvet skirt with the wide spreading hip affect. A pattern is worked out in the skirt of jet. A silver hat had feather trimming. A change to a mauve chiffon coat having a band of ermine feathers is soon made. In the bride sketch in the second act Miss Williams wears a negligee of pink satin.

The girls in Miss Williams' number in the first act wore short soutre dresses of black velvet with a trimming of bronze. The show opened brightly with the girls in ankle length dresses of a figured material. The bodices were green while the skirts were banded at the hem in blue. Very large hats adorned their heads.

The Misses Fuller, Tyler and Steele did some clever work, especially Miss Steele. She is a cute little trick with a straight bob. Her first dress was a gown. The body was black velvet with diamond buttons. The skirt was of a silk with a huge design of orange and green. Miss Tyler wore one gown worthy of its name. The gold foundation had a covering of green tulle. A girlie was of a combination of blue and rose ribbons. Miss Tyler is a nurse in as dirty a sketch as ever has been seen in burlesque. Vic Plant was the man responsible for the filth.

Time—Even But a Week—Works Wonders

When the Palace New York, a few weeks back had an old timers bill, an act fell out. An agent was asked to get a certain single woman to fill the place. After much persuasion the agent succeeded. The booking office told the woman they would send a contract at her usual salary. The single said she needed no contract; willing to do the week for nothing; "only too glad to do the booking office a favor."

But a contract, signed to be worked and duly paid. The week ended, the woman found her salary \$1500 minus the usual 10 per cent. Then the woman flew up. Why should she pay commission? And she didn't.

The booking office could stand the loss but not the agent.

Charles Ray, back in pictures ("Bright Lights") in one of his old characterizations of a rube, has as poor a picture as has been seen on the screen in many a moon. The opening scene showing a night club with a revue in action, so obviously studio, it was funny. Pauline Starke has not the looks for leading roles. Her straight bob is much more becoming than when her hair is done in curls. In dressing, Miss Starke wears a meager outfit. Lilyan Tishman has the looks and style one expects. Miss Tishman wore satins and furs in the new dress models.

A new act at the Capitol, Chester Hale and Albertina Vitak, did a beautiful posing dance. Miss Vitak's costume was a short cloth of gold.

"Naughty Cinderella's" Pretty Pajamas

The Lycium is housing as French a farce as has been seen in these parts in many a moon. The understudy Avery Hopwood's name in the program is the line, "Far from the French of Rene Peter and Henri Falk." Irene Bordoni is the star and the play is called "Naughty Cinderella." It could have been called almost anything. Without Miss Bordoni it would be nothing.

The star is charming. A large matinee audience fairly gasped as Miss Bordoni displayed gown after gown. First there was a combination dress which was far prettier in its original form than after the transformation. First it was plain grey, made tight of bodice with a full skirted skirt. With a few touches it became a dress of grey with a skirt of a coral silk. Next came a dress of black and white, green and blue shadowy material, while a white evening gown was made rather long, the whole dress shimmering through crystal embroidery, with the hem having a wide band of white feathers. Needless to say a white fan was carried.

A shaded red dress was completely of feathers. At least the skirt was. The bodice was of white material heavily dotted with brilliants. A red velvet hat was continental in shape with a sunburst of diamonds. An ensemble suit was carried out in French blue and red. Over this was thrown a brilliant red velvet coat made with a flare of a natural fur. There was also an evening wrap made entirely of white and black feathers.

Evelyn Gonnell was also very well dressed. Her first street dress was of blue cloth, made almost coatlike in its long, straight lines. The sides had a large pattern worked in white. Miss Gonnell's pajamas were even better looking than Miss Bordoni's. They consisted of black satin pants and a pointed mantel of red and black. Her evening gown was a robe of silver and brilliants over a plain silver slip.

Mishaps at the Palace

Old Man Jinx was the headliner at the Palace Monday afternoon. The Four Casting Stars missed their final big stunt and left without another try. Then Malvina, who claims England as her own, took a nasty fall during her first dance. Neither act suffered from the mishaps as the audience in complete sympathy kept up rounds of applause.

The Mosconis were unfortunate in not having the curtain descend in time at the conclusion of their act. It did suffer in consequence.

Malvina is a dancing violinist. Her dress was of white chiffon made altogether too short. The full skirt had vertebrae of crystal. Wally Sharplee has four girls dressed rather indifferently although two little ones looked very nice as pages in green velvet suits. Again they looked well in the white satin pants and red coats of our Colonial days.

Full skirts of var-colored silk were worn with brassieres of the same silk. Nan Halgren had the A-tan act of her career. She is doing Sims Gene, Lucretia Borgia, Pombontas and Queen Catherine of Russia. Needless to say that the dressing is in detail perfect. Sims Gene is really done in French red velvet made Empire over pink satin. The little Indian maid is in tan suede leather. Borgia is in green. The material is metallic silver. The Empress is in a purple and gold brocade. The long purple velvet train was completely surrounded with chinchilla. Each character had the headress of its period.

Royce and Maye have gone in for pretentious stage settings with admirable results. Miss Maye, in her first dance, was dressed prettily in a ruffled melrose frock of many colors. One number featuring a flame colored gown was skillfully carried out. The train itself was yards and yards long. Made of the flame color in chiffon it had a border of gray satin and lined in green. Sister Verna of the Mosconis was nicely dressed in a tangerine colored chiffon. The skirt had a pattern of diamond bow knots. A second costume was coral chiffon trimmed with feathers.

GABBIE GERTIE

See and Hear Everything in "12 Miles Out"—Goes With Solly

Everything is hoty-toty now. I and Solly has made up accounts. He is taking me to see one of the few drammas of the year that don't get no more profane than a couple "dams." I ain't even sure they was in except it's hard for a play contractor to put together an evening's entertainment without a little profanity. It's getting to be like the line "Won't you—ait—Ever please—Ever please—have it. I mean George Cohens place "American Born," about a New York bimbo in the land of the roast beef nibblers. Solly broke his record by buying these sketches, showing if you want something real good you got to pay the price.

I missed a lotta the first act in an argument with Solly, trying to make him believe I seen George Cohens in the Great Paint church on 49th street where Catholic actors make their missions and omissions. Solly wanted to know what a baby with a handle like "Cohen" would be. Ever please registered a out on it anyway account not being able to understand what the butler was saying. I thought we had wandered into a foreign language theatre, but Solly said out this is the way the high-hat British talk. He should know. He seen "The Green Hat," which is also a high hat.

But that don't make George no underlings' assistant. Laugh—honest, I thought I'd bust my new rubber girdle. That comic could get wise cracks out a earache. It's about a fast worker from Broadway husta go to England to sell the Old Famby real estate and winds up by giving it away and bringing back a misus instead. I can't figure it why George should of had to go abroad for a friend. There's plenty girls crazy about him here and the name of one of them is like mine. This English dame crabs about having got to come to New York. She sure don't have the same laid as the Prince of Wales. Try and keep him away.

Picks Fish Day

On Fish Day Solly gets a couple ducats for "12 Miles Out." "Dast I go!" I ast him. "Sure," he says. "It's gotta be a nice play. It's wrote by Tony and I don't know 'Sis Cyndil Love' and 'Kid the Boots'." But I'll say Tony must be pailing around with a bunch of rough sailor fellows since "Kid the Boots." This one has run-runners, hi-jackers, and a bunch of rough boys so hard they sorta scare themselves once and a while. And some of the firecrackers they use instead words! Sounded like Dawes wrote it. A run-runner, run-runner, busts into a home on Long Island, a hi-jack comes along and kidnaps everybody in the place but the audience. There's just one girl in this show, too. Women—no!—audience—there's just one lights now—days with these almost cast stats. But it looks like a tough winter on netteresses.

The hoosh freighter and the booze pirate fight it out over the girl. I'll say she hadda narrow escape from being syndicated, but the rum-rusher wins. And anybody thinks women is a luxury should ought to hold that fire-water sailor say, "You dames think the highest priced article you got is the key to your bedroom." But I can tell him a lotta other men think different from him. His program is to treat 'em rough and tell 'em plenty.

Not that the piece ain't got its moments. It's almost too darn real. When it started raining in the first act, Solly and I went to see my bedroom window shut. And when the deck of the ship starts rocking I got seasick myself. It's original, too. It starts with a kiss. Miss Solly and I went to see my bedroom window shut. And when the deck of the ship starts rocking I got seasick myself. It's original, too. It starts with a kiss. Miss Solly and I went to see my bedroom window shut.

And that battle over the girl in the second act! It's a scrimmage and not maybe.

"Would you fight for me like that?" I ast Solly on the way home in a taxi.

"Sure I would," says Solly. "In a play."

The Willis, New York, reverted to its former vaude policy to see a (Nov. 23) after 10 weeks of stock. The house is playing five acts and pictures, on a split week, booked by the Jack Lindner Agency.

THE DRESSY SIDE

By SALLIE

Mary Corday in Italy

Mary Corday, Curley of "Peter Pan," is at present in Florence, Italy, studying music and languages. Miss Corday danced at the Hotel Excelsior. Lido last summer so successfully, she has been re-engaged for next summer. Ben Ali Haggin, who is making a collection of paintings of beautiful women in Europe, is doing a portrait of Miss Corday at his Villa in Florence.

Cantors and Choosing

Know thyself, but don't choose your career. It can't be did. When your fathers cantored through the fifth generation and expects you to keep on cantoring. George Jessel in "The Jazz Singer" goes through a few hours sacrifices, goes as mamma or papa. Right or wrong influence, they win. Short stories do not always make for good plays. "The Jazz Singer" is chiefly dialog and slow action.

Dorothy Raymond as Sarah Rabinowitz, wife and mother, is human, and her dressing of plain clothes with clean white apron in the home true to type. Phoebe Foster wears one of the most attractive outfits seen on any stage this season. It is a beautiful pink affair, skirt ruffled to the waist line; tiny waist cut very low and oval in back; feet dressed in silver. To top it off is a ravishing hat of small cream straw with a wealth of feather flat across top, trailing down, forming a neck boa. The settings in Cantor Rabinowitz's home in detail are perfect with its religious atmosphere, and he blew himself to a velvet house coat that's a peach.

Women at the Hip

The Hip this week has a well balanced and entertaining bill. Nora Bayes is there with a new selection of her characteristic songs and new stories about her new children. Miss Bayes, looking very fit, is wearing black velvet evening gown cut in deep scallops at bottom and each one embroidered in a cluster of flowers chiefly red in coloring. The waist is very décolleté, but her feet for so smart an outfit are dressed in bad taste.

Mrs. Louis Alto, assisting, wears a pretty pale green chiffon dancing frock sprinkled with brilliants and green satin pumps; she is fair, graceful and dances well. Patti Harold has a refreshing manner as well as voice. She is lovely in the pretty blue velvet overall with silver slippers and white blouse singing with the Hip girls who wear the same outfits of rose color.

Lillian Letzel has an artistic and unusual act for a woman gymnast and acrobat. Her gymnastic feats are thrillers. She looks attractive in the air in white trunks and bodice heavily done in brilliants and her wealth of blond hair with a perfect marcel wave shows to advantage.

At the Services for Clara Morris

The Little Church Around the Corner and its churchyard were over-filled Monday afternoon by those gathered to pay tribute to Clara Morris. The services, conducted with great dignity, were most impressive in their simplicity. The casket draped with a satin blanket with broad purple velvet bands held a huge floral offering of violet chrysanthemums tied to tulle. At the conclusion of the service it was carried down the aisle of the church into the yard where the people as well as the camera men, had a last glimpse of their adored star.

FOR WOMEN ONLY

Ruining a Story

Lillian Hitch is the only woman in "Simon the Jester" whose name is programed, although a girl playing Malise appears in several scenes. Taken from a William Locke novel, the play is a study of the original as much as "Peter Rabbit" or "Uncle Remus" would. The only Lockian touch left in the story is that pathetic little phrase from the lips of the dwarf-clover: "But enough! Clowns must laugh and keep their tears in their hearts." Locke stressed the subtlety of that bit of bravado more than the picture has.

English Slang

Ada Reeve's English slang puts a lot of pep into the Riverside bill this week, but her sentimental love songs are dull.

Naomi Glus does a lot of talking in the style of a gold-digging nurse and the audience seemed to like it.

Among the program's dancers are the Bronners and their six "Bronner upes." Theirs is an interesting though fantastic series of steps.

The gymnasium of most any girls' school could surpass the output of the twelve "Royal English dancers." This Alhambra dozen lacks distinction and ingenuity.

Pretty Women and Furs.

A fable of furs, starring Claire Windsor, Eileen Percy and Edith Yorke, calls its name self "Fouls for Fables." Miss Windsor in all her film ventures is beautiful, she sometimes is convincing and occasionally she is a trifle vague. In this film fable of the highly prized sable Miss Windsor doesn't quite seem to know what is expected of her.

If film-gorers are content to watch a lot of pretty women do a lot of un-pretty things, this is their film.

Where Marion Davies Shines.

"Tis a rough and roughish Fey O'Tandy who breezes her spirited, arming way through "Lichts of Old Broadway." This film broad-casts that its star, Marion Davies, is something more than a pretty and graceful young actress. As the Sherry-trix, she is a character who has thrown off her studied restraint of other and heavier films. It is to be hoped Miss Davies never again descends to her early and sol-

emn poses. She is far more engaging as a funmaker.

As the Foster-mother of this young cyclone, Eleanor Lawson does some very realistic acting. As the chilly mamma of the comely youth whose charms had pleased Fely's fancy, Julia Swayne Gordon is twenty below zero.

Peppy Twins

The Eclair Twins at the American dance well together. They are both peppy and versatile. One of them adds contortions to her specialty dances, and both of these blond girls have a touch of savagery which proves highly amusing to their audiences.

Tip for Trilby

Trilby Clark and Jean Dumas are the only women named in the film, "The Prairie Pirate." Miss Clark is better adapted to the role of a swimming senorita than she has in much of her other parts. In the Harry Carey pictures. She goes through some very interesting gestures and should seek her laurels among the Spaniards and their descendants.

Inactive Film Ladies And Rival Ushers

No ambitious young actress need get excited over the fame which will accrue from her slight appearance in a Harold Lloyd picture. This star pushes his leading woman into the background, proved in "The Freshman." Jobyna Balston's name gets on the program, and she appears now and then. She is merely a part of the background. Hazel Dawn is also programmed, but with less to do. But Miss Keener's name is given to the public and the older woman's withheld.

The Colony theatre's presentation, which has gone along with "The Freshman" for nine weeks, grows sturdier and gayer. Betty Felsen is an interesting little dancer even though her steps are inappropriate to a college campus. Much of the small college co-ed atmosphere has been carried over. It is more entertaining than most of the rah-rah-rah. The greatest novelty at the Colony is the excellent music. The orchestra is superb. They have like ushers at a wedding. They are the only Broadway rivals of those unrivaled ushers at the Rivoli.

LED NOW OFF THE COLUMBIA, CLEVELAND

Combination Policy Tote Tame — Old-Fashioned Burlesque Returns

Continuous vaudeville burlesque pictures and clean burlesque is a thing of the past in Cleveland. This week the Columbia returns to its former burlesque policy but with the lid off.

"The house ads in the Cleveland Bulletin announce the engagement of Frances, the dancer all Paris went wild over." Translated into burlesque this means the Columbia will offer old-fashioned burlesque from now on in an effort to win back some of the patronage driven away from the house by the quality of the Columbia shows and the Mutual circuit's opposition.

The return to old-fashioned burlesque was ordered after Sam Scribner had visited the Columbia last week, at which time the house was experimenting with pictures and burlesque, the latter billed as musical comedy.

Tom Henry, manager, Gayety, Boston, was sent to Cleveland two weeks ago to inspect the mutual comedy, vaudeville and pictures policy to which he was reported as opposed. It is alleged it was at Henry's recommendation the house has been returning to old-fashioned burlesque, which Sam Scribner repudiated when he took over the presidency of the Columbia circuit this season.

Grievs, 75, in Hospital Fell; Broke Hip and Leg

Seized with an attack of vertigo he attempted to get out of bed in his apartment at 350 West 43rd street Monday, John Grievs, 75, known in burlesque as an actor and producer, fell to the floor and sustained a broken hip and leg. He was taken to Bellevue Hospital, where his condition was said to be precarious.

Grievs, who is being taken care of by the Actors' Fund, has been living at the 43d street house for some time. He was able to get around unassisted and frequently visited old friends in the theatrical promenade. From time to time he had been subject to attacks of vertigo but never met with injury.

Mrs. Rose Lester, landlady, did not hear the aged man moving about from his room as usual and went to investigate. She found him lying on the floor suffering intense pain. He told her what happened and she assisted him to bed. She then notified Police Officer Krough, West 47th street station. Krough summoned Dr. Eckhardt, Bellevue Hospital. When the surgeon arrived he found the old man had broken both his hip and hip and took him to the hospital.

Grievs told the police he helped support himself by giving music lessons. He said he had a son playing piano at the "Land of Romance" Company in the Olympic, Chicago. His room was decorated with photographs of old time actors and actresses many of whom have been in his years. Following his removal to the hospital the police communicated with the Actors' Fund.

Protests Mack's Silence As Bozo Snyder "Lift"

The Columbia Amusement Company has notified Ed. Daley, Columbia producer, that the performance of Billy "Bumps" Mack, comedian with the Lent Daley show, an infringement on "the man who never speaks" performance of Bozo Snyder, featured with Barney Gerard's "Polles of the Day," routed two weeks behind the Daley show. Mack has been giving his panoramic performance since the opening of the season. Notification followed Barney Gerard's protest, the latter claiming that Snyder, titled to priority in the matter since he introduced the silent comic angle to burlesque and had previously done the act in vaudeville.

Low Kelly in "Giggles"

Low Kelly returned to the Mutual Burlesque Wheel this week, joining Joe Levitt's "Giggles" at Newark, N. J., to be the featured comedian for the balance of the season.

Kelly recently returned from England, where he played one of the comedy leads in the London version of "The Girlie." Last season he headed his own Mutual attraction, but the duration of his London engagement prevented him returning to the Mutual at the beginning of this season.

With Kelly's entrance into "Giggles" several changes in the cast will be made.

DES MOINES CENSORING MUTUAL WHEEL VICTORY

Power Taken Away from Over-Official Police Chief—Censor Board of Three

Des Moines, Nov. 24. A victory for Mutual burlesque is seen in the passage of a new ordinance empowering the Mayor to appoint three censors to censor all stage and screen productions. The new ordinance was passed by the City Council last week.

The embracement of the new ordinance is generally regarded as a slap at Chief of Police Cavender who had been particularly hostile toward Mutual shows. Recently he was responsible for the arrest of a Mutual troupe at the Garrick. The arrest was accomplished in a spectacular fashion with the members of the company haled to the station house via patrol wagons and subsequent arraignment on a charge of participating in an indecent performance.

The players were discharged after a hearing but N. S. Barger, manager of the Garrick was held for the Grand Jury for having permitted the allegedly indecent performance upon the stage of his theatre. The theatre commission is to be composed of three members. The first appointed one will serve for one year and the others for six years. The ordinance also provides they may be commissioned as special police with power of arrest if violations are found.

A previous ordinance several weeks ago which provided only for censorship of stage productions and which failed to provide police power was refused approval by the city's legal department.

Toronto, Nov. 24. Pressure is being brought to bear on the Toronto Board of Police Commissioners by church officials to stop the presentation of midnight shows.

It would affect motion picture and the Columbia and Mutual burlesque shows.

Toronto is a closed town on Sundays, closing at 11:45 Saturday nights. Taking the law makers at their word, midnight starts at 12, the picture houses have been giving midnight shows on Sunday nights. The picture houses refuse to stop and a test case is promised. Leading lawyers say the police cannot prosecute under present laws. Toronto has two censors.

RIFF'S CITY OFFICE

George W. Rife, Columbia burlesque producer and owner of the Palace, Baltimore, has been appointed City Collector by Mayor Jackson. The appointment carries a salary of \$7,000 a year.

Frank "Rags" Murphy in Show Frank "Rags" Murphy has been engaged by John Jermon for his Columbia burlesque show "Fashion Parade."

Murphy will replace the second comedian with the attraction which features L. B. Hamp.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Week Nov. 30 — Columbia, Cleveland.

Best Show in Town—Hyperion, New York.

Bringing Up Garret—30-1 Wheeling, W. Va., 2 Zanersee, O.; 3-5 Canton, O.

Carroll—30-2 Van Curler, Schenectady; 3-5 Capitol, Albany.

(Continued on page 46)

MUTUAL BARS

"MIXED" SHOWS

Herk Issues Ultimatum on "Coupling" of Cos.

The Mutual Burlesque Circuit has taken a strong stand against the coupling of colored attractions to augment week shows. The recent booking of a colored tab "Runnin' Wild" with a regular wheel show to offer possible opposition of "Seven - Eleven" (Columbia) prompted the heads of the Mutual Circuit to issue an edict that this coupling must not be done in the future.

In a letter to all Mutual house managers and producers of shows, I. H. Herk, president of Mutual, has delivered an ultimatum against future bookings of the colored attractions. The letter states that the Mutual policy has proven successful and therefore there is no necessity to book these colored shows as added attractions. The letter also states that any house manager who doesn't agree with this point of view is at liberty to book his attractions elsewhere.

Herk made his stand to clarify the position of the Mutual Circuit which has previously declared against the mixed shows.

The instance precipitating the Mutual president's action was the booking of a colored musical by a prominent theatre. The manager had booked it in on his own responsibility and the occasion gave rise to a rumor that Mutual was going in for the mixed shows in general.

MUTUAL GROSSES

Band Box Revue (Mutual) broke the house record at the Star, Brooklyn, last week, grossing \$7,300. The record had been broken the week before by "Moonlight Maids," which grossed \$7,200. The Gayety, Brooklyn, of the other Mutual house, grossed \$6,100.

Another Mutual house to go over the top for a new house record was the Garden, Buffalo, which broke its house record two weeks ago with a gross of \$6,545, and topped that last week with \$7,412.

Lyric, Newark, Closed One Day Only

The Lyric (Mutual burlesque) was closed Monday by church officials by order of the police censors and remained closed that night, when "Red Hot" played that house recently, but no statement has been made as to when the house will open.

The manager of the company, Morris J. Goodman, said that he had no idea of the reason for the police action. He is also sure that there is nothing offensive about the show. "The News," the most easily shocked of the local papers, had no fault to find in its review of "Red Hot." Trouble with the censors developed in the week before.

Dr. Tunison has leased the Lyric to Marcus Block for five years. It is understood that pressure from his family, who felt that burlesque and society didn't mix, was largely the reason for the withdrawal from active connection with the Lyric. This is said also to have been the reason the Lyric was never highly advanced. This will now be changed, as the management will install large electric signs and circus the house. Charles E. Leslie, the present manager, will remain with Tunison, who has many large interests.

James Sutherland, at the Empire, Brooklyn, will be the new manager. Other changes in the staff are in prospect.

MUTUAL CHORISTER INJURED

Pittsburgh, Nov. 24. Betty Terry, 21, actress appearing in "Girly Girls," a Mutual attraction at the Academy last week, suffered body bruises when an automobile in which she was riding was struck by a taxicab. Her companion, James S. Gordon of Pittsburgh, was more seriously injured.

Both were taken to the Allegheny General Hospital.

BURLESQUE REVIEWS

MAKE IT PEPPY (MUTUAL)

Mutual burlesque show produced by Frank Damsel starring Frances Farr, Dances played by Lily B. Reviewed at Gayety, Brooklyn, Nov. 13.

Starring Frances Farr, Dances played by Lily B. Reviewed at Gayety, Brooklyn, Nov. 13. The outfit also has two hardworking comedians in Ed. Johnston doing a semi-slap and Eddie Lloyd doing gentle tramp. Jack Ormsby also contributes to the comedy branch taking the earlier scenes with Johnston until Lloyd discards juvenile tricks and tries to blemish himself for the tramp suit.

As for two comedies scenes they are mostly burlesque familiar and lifts. They are all of the double entendre variety for which the audience is more because of expert manipulation rather than the material.

Frances Farr, the thoroughbred and heading the feminine contingent of principals is projected as a combination of a comic and a dancer. Although having pleasant singing voice the latter is her forte. Miss Farr was at her best when garbed in abbreviated costume, doing a leading series of runway grinds. She also contributed neatly to several of the skits with the comics. Miss Farr is there with looks and shapeliness and knows all tricks of burlesque which she executes throughout the performance. Evelyn Fields is another detectable eye full also there with the burlesque requisites and a sure shot at her song. Alternating with Miss Farr, the runway grinds she also demonstrated. Her partner, her stunt, Jeannette Buckley handled several character bits neatly and put over her last stuff in a tough bit with Johnston.

A travesty Roman Warriors handled by Damsel, Johnston and Miss Fields, was the surest bowl of comedy scenes. Another that clicked was the old betting bit with the two comics trying to outsmart the other and with the wise guy taking over both. Johnston and Lloyd succeeded in making the comedy material at hand but it was really the dances that made this show.

Aside from the principal women there was 14 choristers "hat held a few good looks. The girls were asked to sing over-time and never missed an opportunity to prolong the grinding. The torrid wiggles got them over the top, especially in two pleekout numbers also on the runway and led by Miss Farr in which she did several comical little solo wiggles and then topped it herself.

The costumes and settings were in the line of the day of fresh material and holdovers.

Altogether a good opera for this show and should get the money all along the line.

Edna.

Mrs. Sliding Billy Watson Thinks Hubby Is Stalling

Mrs. Nellie Watson's suit to compel Billy ("Sliding") Watson, the burlesque comedian, making good maintenance payments due her under a separation agreement comes up for trial in the New York Supreme Court. The wife claims that 67 weeks' separate maintenance at \$75 weekly as agreed upon June 16, 1924, due her plus \$2,000 on a note. Mrs. Watson and the couple were married Aug. 25, 1904.

Mrs. Watson petitioned Justice Richard P. Lyon for early trial alleging that the burlesque comedian was stalling in the end of the season and thus sidestepped the possibility of her attaching his gate receipts to satisfy any judgment.

On the \$5,025 due for separate maintenance covering 67 weeks' period, she acknowledges receipt of \$1,800 and is suing for \$3,225 difference. In addition she wants \$2,000 on the note.

Watson's lawyer alleges she is not "starving" as she terms it; that she has an income from her Freeport, L. I., realty and roadhouse.

Under a separation agreement, the wife was given possession of 8½ Watson home, 60 New York avenue, Freeport. Watson also agreed to carry his insurance for her benefit.

Watson alleges that the note was obtained under duress, he having stated he would give her whatever she wanted so that when he needed ready cash to cast his new production he had to come to her for the \$2,000, she insisting on a note for security.

Mollie Williams Show (COLUMBIA)

Frances.....Reed and Duthers
Lily B.Miss Steele
Prima.....Marie Taylor
Comedian.....Vic Plant
Comedian.....Jack Harrison
Comedian.....Mollie Williams
Comedian.....Jack Harrington

Mollie Williams' Own Show, at the Columbia, New York, last week was voted a good burlesque show because it had no musical comedy, review complexes or inhibitions and stuck to broad burlesque trails.

The show is also blessed with one of the best all-around casts seen at the house this season, and it has been handed a book with sure-fire smooth comedy scenes that played well. Reed and Duthers, dancing juveniles, will probably be up to their knees in production agents before the show closes. Reed and Duthers are about as sweet a pair of hoozers as have flashed around since Boyce and Dixon first stopped travel. With a neck and neck with them and also a durb bet for the big leagues of show business is Miss Steele. Steele is a "pick" in the program fails to divulge her first moniker, but the agents will fix that. The baby is good to look upon, quite make and does over numbers. She turns in all the 57 varieties of hooding, doing everything but too work. In appearance Miss Steele is a "pick" in the program fails to divulge her first moniker, but the agents will fix that. The baby is good to look upon, quite make and does over numbers. 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NEWS FROM THE DALLIES

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

A professional flash was added to the theatrical triller last Tuesday when Al Johnson, named in one of Mrs. Rhineclander's famous letters, testified under examination by Judge Mills, Rhineclander's attorney. Defense counsel for the defendant, said that the Al Johnson referred to in the letter was another man, nicknamed after the comedian.

Selma Holliday, actress, appeared in West Side Court against Darlington Forsythe, salesman, who, she alleged, caused the disappearance of her Chow dog. The dog, she said, was left in the man's charge when she went out on the road. Judgment was ordered to produce the animal.

Theda Bara is in town. She came from the Coast last week to arrange for her appearance in two-reel comedies. Upon arriving she began her campaign for a position for the dallies with a porter.

John E. Andrus of Yonkers, known as the "Picture Hunch" man in the world, and Marcus Low have entered into negotiations involving \$25,000,000. The plan calls for the erection of a new office building and theatre, to seat 3,000, in Yonkers.

Justice Arthur Tompkins, in White Plains Supreme Court, has rendered decision on the application of Al Luttringer, who is a divorcee from his wife, Anna. Luttringer is director of the Luttringer Stock Company. He recently his wife had been leading woman of the troupe. Michael Varonelli, former leader of the company orchestra, is now a correspondent.

Countess Katrina Morner, sister-in-law of Peggy Joyce, arrived in the United States last week. She is here to join her husband, a brother of Peggy's.

Bandits blew the safe of the Chicago Police Department, at Avenue K, Coney Island, and escaped with \$33,000.

A jury, before Justice Sydon in Supreme Court, ordered Charles H. Duell, film producer, to pay \$500. Miss Murray alleged that Duell caused damage of that amount to her apartment at W. 47th street, which she had subleased to him. Duell did not contest the action.

Duell, the producer, was defeated by Lillian Glub in a court action over contract.

The International Film Actors' Guild, Inc., began on Sunday at the George M. Cohan theatre a series of ten evenings of "The Great Passion." This coming Sunday, "Deception," with Emil Jennings, will be shown. Adolph Zukor, president of the company, said that the films scheduled for future showings are "The Broken Hills," "The Girl," "Greed," "Robin Hood," "Birth of a Nation," "Miracle Man" and others. The company said the showings will be on Sundays.

The Theatre Vittorio Alfieri, Inc., has purchased a 100,000 sq. ft. with four tenements, at 153-155 E. 110th street, upon which it intends to build an Italian theatre.

"The Coccinelle," the Marx Bros. show, will be seen on Broadway at a theatre yet unnamed. At the Triangle theatre "The Good Hope" closed Saturday. "The Good Hope" will follow on Dec. 8. Arthur Hammerstein's "The Song of the Flame" will have its premiere at the 44th Street theatre on Dec. 10 and will come to the 44th Street theatre on Dec. 10. Rehearsals have begun for "The Song of the Flame" by Marcel Pagnol and Paul Nivola, adapted from the French by Ruych Hendrix. The title of George MacFarlane's "Rainbow Road" is now "Rainbow Mid." A second company of "Rainbow Mid" is in rehearsal. Rights to Bland Johnson's "Gossie, Gossie" have been purchased by Gander. The "Gossie, Gossie" will be the next production of the producers at the 44th Street theatre. The opening is scheduled for next month, when "A Man's Man" will be moved to another theatre. William K. K. and Margaret Wycherly will have the leading roles.

The midweek matinee days at the Klaw will be changed from Wednesday to Thursday beginning

explained that he owes his success to his shapely legs, as do many others in his class.

Major Davis A. Arnold, it was declared, is to institute court proceedings to have the Illinois Central's daughter, Delight Potter Arnold, and "Prince" Roubert Rey Magmetofe Hailford, former cabaret dancer. The marriage took place against the wishes of the bride's father. The "Prince" is at present in Europe.

Rudolph Schildkrut, veteran actor, was both defendant and complainant in a Westchester (N. Y.) Municipal court last Friday. As defendant he was hailed to court on the suit of Deatrice Starova, ballet instructor, for whom he paid \$2,000 back rent on the Schildkrut theatre, a small house at 180th street and Bronx Park, where Schildkrut and Osnip Lymov have been presenting Dymov's "The Bronx Express" in Yiddish. As plaintiff Schildkrut countered a claim by Mrs. Starova, asking for \$3,000 he said was expended to make the theatre comply with fire and sanitary laws, for which he claimed she should have paid. In conclusion Justice Shell declared that Schildkrut should pay Mrs. Starova \$100 of the sum she asked, that his rent be fixed at \$125 a week and that he be reimbursed for such improvements as he claimed that the court should find necessary.

For the first time since conflict of interest laws were passed by the Association, Independent theatre managers and members of the Managers' Protective Association met at Hotel Hamilton last week. The group of 28 managers were said to have resolved at the meeting to "fight the 10 percent Federal 'tax on theatre tickets."

William Andrews Clark, 3d, grandson of the late Montana Senator, one of America's richest, is served by substitution in a suit for divorce against his wife, Mrs. Margarette McNulty, actress. According to her friends, Miss McNulty has fled the suit in the hope that Clark, whom she believes still loves her, will make her his wife. Miss McNulty is 27 or 28 while Clark is 42. Clark is alleged to have taken the girl to his father's home in Butte, Mont., and introducing her as his bride-to-be.

Some 43 oil paintings, the work of Mrs. Jesse L. Lasky, young wife of the film magnate, were displayed at the Anderson galleries, New York. Until recently Mrs. Lasky's artistic voice was known only to her most intimate friends. She has completed 73 subjects in water and oils.

Negotiations of co-operation between Universal Pictures Corp. and Ufa, Germany, for the next 10 years have been entered into. According to the agreement the German company is to get a loan of 15,000,000 marks from Ufa. The loan is to be repaid by the United States by Universal. Ufa will distribute in Germany with Ufa films. U. will be represented on Ufa's board of control.

Overpowering the night watchman, two young bandits looted the safe of Warner Bros. Pictures, Piccadilly, shortly after midnight Sunday, and escaped with about \$100,000. The loot was in the contents of the strong box, about \$6,000 or \$7,000, Saturday's and Sunday's receipts.

The Shuberts' new Century Roof revue is to be written by Harold Atteridge, who is to direct it in Paris. "Geraldine Farrar in 'The Love Spell' will begin an engagement at the Shubert Dec. 7. "Gay Paris" will be the house will replace "Big Boy" to go on tour, at the 44th Street. "The Great Love Spell" will be the house will replace "Big Boy" to go on tour, at the 44th Street.

Arthur de Pasquier Yates, now 66, whose nine-year absence from his wife in London caused his being listed as dead, is now found to be owner of a cotton plantation in South Carolina. Yates became known last week when Yates announced that he will go to London and claim the \$100,000 left him recently by his brother. Yates, who would give no explanation of his London disappearance, was once a well known British actor and was later manager of the Drury Lane theatre.

Charging the imprisonment of her voice and the subsequent ruining of her stage career by swallowing a large piece of oyster shell, Mrs. E. J. Montgomery, actress, has begun action against the Daley Grill, Inc., restaurant for \$20,000. Montgomery also is suing for \$10,000.

When asked in an interview to what he attributes the success of male film stars, Edmund Lowe created much discussion when he

CHICAGO

Mme. Eugenie Di Primo Zanco, opera singer, will appeal a decision of the courts here denying her damages for the Illinois Central Railroad. The singer claimed that while on an I. C. train an explosion did shatter the Illinois Central. The railroad said the "explosion" was a brick thrown through the car window by a hobo.

H. B. Miller, manager of the Grand Theatre, has been offered \$750 in cash and his automobile for two youthful bandits.

The basement stage backstage in the B. & K. Chicago theatre, formerly used for orchestra rehearsals, has been converted into a costume room with ten seamstresses.

The Rialto will use first-run films from now on instead of taking films that have previously exhibited elsewhere in the loop.

The cops pulled a raid last week on the fourth floor of the K. P. building, where the Illinois Central, used by actors in town for rehearsals. Leon Reeves, of the Bill Posters, was arrested. He was promoting an alleged stage under the name of the National Theatrical Company. The cops caught customers at \$3 a head and five young women were preparing to give a show, but they got into their street clothes and fled in an automobile. The cops in the closed car in the Municipal Court, 41st and costs.

Members of the Chicago Opera have received requests from the management to discontinue the "Pernicious" entertainment, the claque and press agents. Press agents are bad enough but the claque is reprehensible, the opera powers believe.

Fanny Brice with the Music Box Revue at the Illinois has her two children attending school here and her husband is in the apartment anticipating the rejoicing of the family circle of her husband, the famous Nicky Arnstein, now in Leavenworth. When the mother may leave at Christmas time.

Eddie Zion, former roadhouse keeper was murdered while returning to his home after attending the funeral of a friend. His assassins escaped in an automobile.

Helene Samuels of the Pavlovsky Ballet has been engaged as solo danseuse for the Chicago Opera.

John J. Garrity, Mort Singer, David Kahane and Frank Gazzoio conferred with attorneys for the municipal government, which is all wrought up over ticket scalping. The managers said that while not favorable to the city, it was necessary evil and either private agencies or themselves would have to take the ticketing medium, charging a service fee.

A new theatre announcing its opening, the A. Synagogue has promoted the capital and building will proceed at once.

Bandits held up a truck here and stole \$5,000 worth of radio sets.

Junia Clark, Follies girl, won her freedom in Judge Caverly's court from her rich husband, John C. Vogt, of Philadelphia. Miss Clark testified her husband tricked her.

The Ritz, third theatre to be built by James and Irving Biba, newcomers in the film exhibiting field, opened Thursday last week.

Judge Lewis slapped a \$100 fine on James Mondl for contempt of court when he threatened his wife with divorce. Mondl owns "The Ship," famed resort in Cicero.

LOS ANGELES

Mary Miles Minter took another step in her legal battle with her mother, Mrs. Charlotte Selby, by filing an amended complaint in her suit for divorce. Minter earned. Her first complaint was dismissed on a demurrer several weeks ago. The new complaint declares that she was born Feb. 1, 1916 and June 17, 1919. Miss Minter received approximately \$250,000 from the American Film Co., and between June 7, 1919, and October 1922, \$360,000 from Famous Players-Lasky as salary for services during that period. The money was received in trust by Mrs. Selby for her daughter and that she has invested and reinvested the money. Minter wants to determine what is Miss Minter's rightful share, is the basis of the action.

Paula Negri is said to have written a story about her recent escapades which she has been released for publication by Albin Kellie, of Paris. The title of the book is "La Vie Lereve Cin-

ema." It is being translated into English and will be released through an American publishing company.

Peggy Udell, former Follies girl and now picture actress, threw her wood into an uproar when Bernie F. B. O. studios, manager of the F. B. O. studios, and F. B. O. Reimer, chief investigator of the District Attorney's staff, listen to a conversation he will have with producer which wound up by a promoter coming to the scene with two police. They took her away and then go before the District attorney to protect regarding the girl and in which her daughter was treated.

According to Fineman, Miss Udell endeavored to compromise him into giving her a contract. He called upon Reimer to listen into a conversation he was having with the girl. After the conversation Reimer killed the girl and is said to have accused her of attempting to blackmail the picture man. Then the girl called her mother and the police and the latter arrived with two police officers. When the latter saw Reimer, they took him into custody. Reimer, who is now in the district attorney's custody, is being held in the district attorney's custody. The district attorney at the end of the investigation will have to take action against the girl, who charged the studio man of being over friendly and promising her a contract.

The sequel to the matter, as far as Miss Udell was concerned was the filing of a \$501,000 suit charging assault and battery against Fineman and F. B. O. Studios, Inc.

The complaint alleges that Fineman attempted to attack Miss Udell on July 25, 1925, and that on Oct. 16 he again assaulted her. When the suit is filed, charges in the complaint, Fineman stated that they were unfounded and utterly ridiculous and that he did not want to discuss them.

Fineman has borne a clean reputation in the picture business. It is known he has been devoted to and a constant companion of his wife, Evelyn Brent, picture actress. He wired his attorney, Reimer, to file the suit in New York as soon as the trouble broke but the Board of Directors of the studio refused and voted their confidence in him.

Miss Udell is reported to have been mixed up in the matter in the past several times during the past few years. One was an annulment of marriage suit.

Florence Omley, recently arrested for speeding her automobile at 40 miles an hour, was sentenced to pay \$250 or serve 25 days in jail, was granted probation provided she remained in the city for a year. This she agreed to do.

Mayor Bacon vetoed a new dance hall ordinance in San Diego. The Mayor's reasons for vetoing the measure is that it was not properly drafted and that technicalities are likely to void it.

Joseph Goodrich, cameraman, committed suicide by turning on the gas in his room at a Hollywood hotel. Goodrich was the admittance of the late Olive Thomas. In his room there was a large picture of the actress and her husband, who had worked with her shortly before her death several years ago. He left a note to William Pine, president of the company, requesting for the cremation of the body. Disappointment with business arrangements for the cremation of the body. Disappointment with business arrangements for the cremation of the body. Disappointment with business arrangements for the cremation of the body.

Fifty-one years ago Maggie Moore and J. C. Williamson sailed for Australia with a few trunks and the script of "Struck Oil," a popular comedy. The pair, who had appeared in San Francisco and other coast cities where both were highly popular, had a stormy marriage. Mrs. Williamson, divorced him and became Mrs. Roberts. Williamson, a pioneer in Australian theatre, had been married to the actor of the Antipodes and was a power up to the time of his death, 10 years ago. Maggie Moore was a well-known actress in the United States and in Australia. She was the grand old lady of the stage in Australia. She announced her retirement and also her plan to return to San Francisco to pass her declining days.

Her last appearance was given in Sydney and Melbourne following her announcement, prodded over and sponsored by the higher powers of the theatre, with more than \$15,000 was realized. Miss Moore will arrive in her native city, San Francisco, next month after a long tour of the world. Her friends and admirers on hand to welcome her as Margaret Virginia Moran, the name her father gave her.

Charging desertion, Gladys E. K. film actress and fashion model, was charged with desertion by Judge Moran from Christian J. Frank, screen heavy.

PRINCESS' BLIND HUSBAND SENT AWAY

Given 90 Days in Workhouse—
Deceived Oriental Danc-
ing Bride

Princess Caruso, a dusky bride of only a short time, who stated that she had appeared on the Loew Circuit as Princess Bluebird, oriental dancer, and now appearing as an East Side cabaret doing her stuff, had her husband, Tony, to-stuff, blind, sent to the Workhouse for 90 days.

The "Princess," quite plump and whose birthplace is in Reading, Minn., also is conducting a rooming house at 609 4th avenue. She and Tony made their home there. Tony, she charged, beat her.

Princess Caruso stated that she met her husband through a friend acquainted at the same theatre with her. Her friend told her Tony was wealthy—that he owned a large express concern and that he had a dozen concessions for newspaper circulation. One day an actor friend wanted to be moved. She suggested Tony's name.

"It was then she found out Tony had deceived her. She had been told he was a success, but now she was left with a large express concern, no newsstand. She told reporters that Tony had a nice little business of aims seeking. When she learned the truth she chided him. It was then, she alleged, he beat her with his stick and threatened to wreck their home.

Dentist's Wife Held on Model's Larceny Charge

Pink lingerie, silk stockings, knit ties and other feminine wear, as well as a fur coat, were introduced as evidence in West Side Court before Magistrate Earl Smith in the lengthy examination of Mrs. Yvette Hellman, 3495 Broadway, James Moore, 23, process server, 293 West 49th street, arrested on the charge of grand larceny. They were both held for the action of the grand jury.

Mrs. Hellman stated that she was the wife of James Herbert Hellman, dentist, 25 West 33rd street, and was living apart from the latter, she has a daughter Verne, 5.

Mrs. Hellman and Moore were arrested by detectives Patrick McDonough and James Donnelly of West 100th street station on the complaint of Regina Cushman, model, stopping at the Martha Washington Hotel. She charged Moore with stealing jewelry and clothing valued at \$450.

The larceny, she alleged, occurred during a raid by a party of eight in the morning hours of Friday, Nov. 13. She testified that the raider seized a piece of her lingerie. She testified that she saw Mrs. Hellman take her bracelet and a diamond ring valued at \$350 owned by her chum, Jean Moe, 324 West 49th street, and fled with the jewelry to the apartment with Miss Cushman. Jean appeared in court and corroborated the story told by Miss Cushman. She said Cushman said following the raid she was assaulted by the dentist's wife. She testified she was living at the apartment where the raid took place, 26 West 30th street.

She named the Regina Hellman. She stated that she assumed the name of Hellman's mother because the latter told her she could. She explained she had lost three jobs because of Miss Hellman who created scenes at her places of employment.

Mrs. Hellman and Moore denied the theft. Mrs. Hellman testified that she went there with her friends to seek divorce evidence. She said she was assaulted by Miss Cushman. She said she believed the doctor was there. She denied taking the jewelry.

Mrs. Lucille Brown Fined
On her plea of guilty to petty larceny, Mrs. Lucille Brown, 25, of 342 West 23d street, who claims to be a chorus girl, was fined \$35 by Justice McDonough. Herbert and Edwards in the court of special sessions Thursday.

According to Etta Kerwin, special detective, Mrs. Brown took several articles valued at \$15 from counters in Macy's on Nov. 18. She was arrested by Miss Kerwin as she was leaving the department store.

MANICURIST DISORDERLY

Mary Schwartz Wouldn't Behave at Hotel Richmond

Mary Schwartz, 25, manicurist, living at the Hotel Richmond, received a suspended sentence when arraigned before Magistrate Smith in West Side Court on a charge of disorderly conduct on complaint of John M. Ginsberg, manager of the hotel.

Ginsberg said the young woman, a guest at the hotel for some time, arrived home early in the morning and went to a room that she had not engaged. He said she became so boisterous he tried to persuade her to go to her own room, but she refused.

After shouting and disturbing other guests, Policeman Murphy, West 47th street station, arrested the manicurist. In court she told the magistrate she had been drinking and did not remember what happened. She appeared repentant.

On her promise to leave the hotel and not create any further trouble, Mary was released on a suspended sentence.

Fay Larchmont in Trio Taken by Narcotic Men

Fay Larchmont, 21, 119 West 61st street, who said she played extra part in movies, Joseph Aguilar, 27, waiter, 323 West 124th street, and William Legere, 42, engineer, 411 West 44th street, were held on a charge of their examination when arranged before Magistrate Earl Smith in West Side Court on charges of possessing narcotics.

Detectives Condon and Wolfkoff, Narcotic Squad, said they received a tip that the two men and the girl were drug addicts and frequented a flat at 511 West 44th street. The officers went there and after secretly following them in the hallway waited until Aguilar was about to leave and then entered.

When they found the place the detectives found two hypodermic needles and some white powder believed to be heroin. While the detectives searched the room they noticed the Larchmont woman acting suspiciously.

When she was searched by a matron at West 30th Street station three "decks" of heroin were found wrapped in some money and a piece of cloth. When she was brought to court Aguilar waived examination and was held for Special Sessions. The other two were held on adjournment for the purpose of engaging counsel. They declined to make any statement.

Dope Order Leads to Flat And Several Arrests

When a peculiar order began to permeate the halls at 142 West 49th street, Joseph Murphy, federal agent, learned of it and decided to make an investigation. Murphy, donning a pair of white overalls and posing as a janitor, went out on an extension and peered into a room on one of the upper floors.

For three days the federal agent was watched by Murphy and on each of the three days he said he saw Edith Finn, 28, and Joseph Pittel, 25, who occupied the room. In bed, with Pittel smoking an opium pipe, Murphy got several detections. When they entered the room and when they said they found besides the girl and Pittel, Moe Harris, 27, 623 Intervale avenue. The federal agent said he confiscated two opium pipes, some Yen Shee and some opium pills. On the floor near where Harris was standing was a small package containing the opium pills.

All three were arrested on charges of possessing narcotics and brought to West Side Court. The federal agent was unable to prove that Harris had the opium on the time of the raid. The Finn woman had smoked the contraband drug.

After Magistrate Earl Smith heard that Pittel was the only one who smoked and that there was no other evidence to connect Miss Finn or Harris with it, he dismissed the case. He then held the girl and Pittel for trial in Special Sessions. Miss Finn and Pittel have lived at the place for four days under an assumed name.

BAD CHECK PASSER GUILTY

William Connor, 29, clerk, 145 West 32d street, pleaded guilty in general sessions before Judge Taylor Friday to an indictment charging grand larceny in the first degree and was remanded to the Tombs for sentence on Nov. 27.

Connor was arrested Oct. 29 on the complaint of Frank Cherry, clothing salesman for John Davis, at 126 West 42d street. Cherry charged that Connor ordered an overcoat from him and paid with a check for \$95. The check was found that the check had been forged and Connor's arrest followed.

\$60 Hugger Caught; Started with 25c

A hug and a squeeze cost \$60. Edward Lahrer, 31, West 122nd street, \$60 on morning last December. Since that time he has been looking for the lady who embraced him so affectionately outside the Hotel Bristol on 47th street. It also resulted in the arrest of Catherine Webster, 26, Negress, writer, 240 West 123rd street, on a grand larceny charge.

Lahrer was picked up in front of the Astor Hotel a few days ago when he saw the Webster woman, who is quite light skinned and recognized her as the one who had hit him on a chilly December morning and told a hard luck story of being hungry. Lahrer said he gave her 25 cents and waited until she got a cup of coffee.

When she came back she walked until reaching the entrance of the Hotel Bristol and it was there she suddenly displayed her affection towards him by throwing her arms around him and giving him a hard squeeze. Lahrer admitted he did not resist to any great extent but was amazed when discovering the young woman, who had directed his attention elsewhere, had disappeared.

It was at this time that he then learned for the first time that his pocket with the \$60 in it also was vanished. He looked around for his dusky friend but she was not to be found. Detective Pat May, West 47th street station, listened to Lahrer's story and after the time he could do everything his official position would allow in locating the woman.

When Lahrer saw her in front of the Astor again he followed her until he met Policeman Usman and caused her arrest. Mrs. Webster vehemently protested her innocence, saying a grave mistake had been made and that the theft alleged to have occurred she was in Baltimore. She said she never had been in such a plight before but her fingerprints belied her story. Her attorney, who in court showed she had been convicted of a previous offense and was sentenced to 100 days in the workhouse. She will be brought up for trial tomorrow (Wednesday).

Sailor Dismissed

The game of lavalliere, "who's got the lavalliere," was played in the Crystal Palace, 66th street and Columbus avenue, dance hall (old St. Nicholas Rink), according to Elmer Nash, 25, 3508 104th street, Richmond Hill, when she caused the arrest of Charles, Hardy, 23, United States seaman, attached to the receiving ship "Seattle," moored in the Brooklyn Navy Yard.

Hardy was arrested at the dance hall by Detective McGovern and charged with the West 65th street station on the charge of larceny. The lavalliere was not found on him. Later he was arraigned in West Side court and freed by Magistrate Smith.

Miss Nash stated that the jewel was valued at \$100. She said that she permitted Hardy to examine it. Soon, she said, he passed it on to his friends. When she sought the return of it Hardy said he didn't know who had it, according to Miss Nash.

Hardy stated that he had been given the jewel by a French restaurateur. The court, after hearing Miss Nash's story, discharged the sailor.

PATROLMAN HELD

Zumba Under Bail of \$2,500 for Grand Jury Action

Magistrate Earl Smith in West Side Court held Patrolman Charles Zumba, 27, formerly attached to the Special Service Division for the charge of the Grand Jury on the charge of extortion. Bail of \$2,500 was set and furnished by a surety company.

Zumba was arrested by Sergeant Sweeney of the West 47th street station Nov. 14 on the complaint of Stephen G. French, restaurateur, 358 West 67th street, who charged he believed Zumba to be the same patrolman that came to his restaurant on Nov. 11 and extorted \$50. He was unable in court to identify Zumba as the patrolman that came to his place on the first occasion.

'ROUND THE SQUARE

Still Playing Bridge on Short Run
Bridge players will frequent the trains between New York and Philadelphia. Though the short run (two hours), the sharpers know that if they can inveigle a passenger or two into a bridge game they can slip them one of those "must" hands that can not fail. That is why they don't care when they land the victims if they can get 30 minutes leisurely. An hour would be better, but they can shuffle out the hand or slip over the deck at any moment.

A. C. not Excited Over Exposé
Atlantic City does appear to be heavily rattled over the New York "Evening Graphic's" exposure of its recent Beauty Contest. One A. C. paper editorially stated it made but little difference that a sign in Times square on the advantages of Atlantic City as a resort would be much better publicity.

"The Graphic" syndicated the story. It made no impression in New York. Outside where there was an opinion as to the one that fostered the local beauty contest, the opposition hopped onto the story to "ride" the other paper more than anything else.

Some talk in A. C. of an investigation, but no one takes it seriously. As a fact the national "Beauty Contest" is a publicity stunt wherever employed from the local up, and at the final costs no one any money to speak of. It's about the only national event for the public there is now in this country other than the holidays. A glance at close range of the maps of the various local winners gives many a queer idea of what some communities consider their best looker.

A Beloved Husband Who Snores

One of the dramatic stars dearly loves her husband—but he snores. And how he snores! To an extent that precludes the possibility of sleep by her, with him they are in the same room. And with the affection mutual, the husband is obliged to provide that his wife shall secure sufficient sleep by his own and separate chamber at night. The couple have been married but a short while.

Now You Can't Win

New York is different. There is no argument about that, even from the dry forces. One of the odd things of recent usage is the street car and subway advertising used by the police department. Cards illustrating how the police capture criminals are illustrated, with the message: "You Can't Win."

Generally stout. But of New York's stick-up men travel around in autos, they all know. Not at least the cops might attract the attention of petty pickpockets who ventures into subway stations and crowded trolleys. It is assumed the advertisements are paid for at regular rates.

CHOW COMES HOME

Thelma Holliday, 22, of "My Girl" living at 609 West 137th street, is a happy show girl. She has recovered her chow dog "Tong." The pet was returned to her by Dorothy St. Claire, 19, artist model, 111 West 75th street. Miss St. Claire returned "Tong" to Miss Holliday when she read the account in Variety that Miss Holliday was grieving over the disappearance of her dog.

According to Miss St. Claire, she acquired the dog from Darlton Patrovich of the Mitzel Beauty Parlor in the Churchill building. She sold Magistrate Smith that Darlton gave her the dog as a gift for one of her photos.

She declared that she had been a patron of the beauty parlor. She was an excellent model and the dog Darlton she said, offered the dog for one of her photos showing the beautiful permanent wave. For display purposes he wanted the dog and she said she was willing to sell him the dog for \$100.

She brought home "Tong." She had the dog sent to a New Jersey kennel and had the attention of a veterinary and his "chow" totaled a bill of \$108. She asked the court who was to pay the bill. The latter suggested a civil action.

Miss Holliday left the court with "Tong." She promised that when she went on the road again she would permit Miss St. Claire to care for her dog. The latter told Miss Holliday that "Tong" and she had become fast friends. Never again will Miss Holliday permit Patrovich to mind her "Tong."

Last summer Miss Holliday went on the "road." Patrovich promised to take her "chow" and when she returned she asked Darlton where was her pet. She said that he had given it to a friend. When she could not get it she had Darlton summoned to court.

THE "ARM" AND "CUFF"

The boys and girls on 48th street are seemingly at loss for a meeting place since that block's most popular rendezvous has been discontinued. The place, a sandwich and soda emporium between the State stage entrance and Broadway, was known both as Dan's and Pete the Greek's. But Dan—his last name not known—was a white haired, always smiling fellow, owned it. When one was on the block and wanted a sandwich and a cup of java—"off the arm"—he went to Dan's. And when one broke down and wanted a sandwich and a cup of java—"on the cuff" one went to Dan's. With the closing of this place the favorite meeting spot of Mr. Loew's bookie agents, has ceased to exist.

One of the army of "Coffee Pots" is to replace it.

Musicians Congregating on B'way Freed by Court

Fourteen musicians were rounded up at 43rd street and Broadway and arraigned in West Side Court before Magistrate Smith on the charge of disorderly conduct. They were all discharged. The patrolman stated that he had ordered them away and that they returned. The court freed them with a warning. Twelve of the 14 secured bail. The other two were taken to jail. According to the patrolman, Captain Charles Burns of West 47th street station has received many complaints of "floating" musicians gathering on Broadway.

The "redos" took place just as the throngs were emerging from theatres. Two prison vans were seen on the way to the police station. Most all carried their saxos, violins, banjos, ukuleles and other instruments.

When freed in court they returned and they knew what redress they had. They complained of being incarcerated without being able to get in touch with friends. They left vowing they would see the police commissioner.

O'BRIEN ACQUITTED

Triad on Murder Charge Dating From 1918

A jury before Judge Charles C. Nott in general sessions last Friday acquitted Policeman Robert A. O'Brien, formerly of the West Forty-seventh street station, of the charge of murder in the first degree. The officer was accused of causing the death by shooting of 16-year-old James Cushing of 416 West Fifth street while the boy was being taken to the Police Station. The shooting occurred on Friday, July 14, 1918.

Cornelius J. Flood, another officer, was tried for the same offense in 1922 and convicted of manslaughter in the first degree. He was sentenced to Sing Sing for not less than three or more than seven years. His attorney, George Z. Medalle, who also represented O'Brien, appealed from the conviction and sentence of Flood, but the higher courts sustained the verdict and the former officer is now serving the sentence.

CHAUFFEUR NO BOOKMAKER

John Callahan, 21, chauffeur, 207 East 60th street, was acquitted of the charge of bookmaking in the court of special sessions last Thursday.

Callahan was arrested April 13, 1925, by Patrolman William T. Tolson of the special service squad, who claimed he saw the chauffeur accept bets from a number of people at 7th avenue and 45th street April 13. He was fined \$50. The evidence was insufficient and dismissed the case.

NAN HALPERIN

Song Cycle
23 Mins.; One and Two
Palace

With a very few variations, Nan Halperin had been doing her bride cycle for many years, retaining even the war stuff as late as this season. It was so good that she hesitated to replace it—so said the managers and the audiences. But now she returns to Broadway with an entirely new line of characters, themes and types, done in her own method of lightning changes, and executed partly as songs and partly as recitations.

She now shows as four historic women—Sara Gena, Lucretia Borgia, Empress Katherine of Russia, and Pocahontas. This is introduced by a prologue done in evening dress, to the effect that her escort's car has broken down and she must wait 20 minutes. For him; she picks up a book of stories about women in history, the lights flash off, and she does them, returning to her chair and her chair at the end of a finale.

The costuming of the storied dames is bizarre, rich and tremendously becoming, with the exception of Pocahontas, which Miss Halperin would do well to discard; in appearance, material and class, that effusion is the low spot of an otherwise spectacularly brilliant recital. The black wig is unsuited to her features and she wears it, inconsequential and wandering. It is a straight, dramatic number, with no attempt at comedy. The others center on humor.

As Sara Gena, Miss Halperin looks glorious. She wears the long, train gown of the period and was dazingly attractive. The lyrics are light, saucy, witty and snappy, and the laughs came heartily and heavily. From this she changed in a split-second to Borgia, with a stunning headpiece and a shimmery, iridescent vamping gown of clinging lines, again looking radiant and again rolling off the nifties in her attack on a comedy way.

Then came Pocahontas, which hit the routine down, an anti-climax in several directions, and throwing the burden on Katherine to restore the little artist to her own, which she did with gusto. Katherine, the queen, and Nan will probably make her famous. It was a high peak closing number and would have driven even a bigger salvo had it been known that it was the last.

Almost before the audience knew it, Nan had again quick-changed, and was back at the telephone, herself again. The nature of the act made an encore impossible, so Nan had sweet little Miss Halperin turn to her own person, however, is not the shrewdest of showmanship. It should be contrived to act as an epilog and not as a finale, for it cannot follow Katherine. Nan should end her act there, and perhaps do an encore verse of Katherine, then bow off, then take her final bow back in the drawing room; she can make the change in time, easily, while her applause still lives, for it is solid, substantial applause based on sincere appreciation and affection.

Will Friedlander's words and music are always in Miss Halperin's vaudeville material, are keen. The orchestral arrangements are beyond praise and add inestimably to the effectiveness of the act, which may be compared in value to the music as a concert recital rather than a mere vaudeville turn.

When Miss Halperin finds a substitute for the Pocahontas bit and contrive, her finish so that she will repeat the full advantage of the impression she has made, she will have in her current cycle by far the most important contribution she has ever made to the native stage, and her whole career has been a succession of original, individual and fine presentations to the best-type entertainment.

As for its vaudeville value, no doubt at all—a brilliant display of the personality of Miss Halperin in a gifted and stellar artist, turned to the popular tastes.

Lat.

NORAH BLANEY and GWEN FARRAR

Songs
12 Mins.; One
"A Little of the 14th"
Cosmopolitan

Flo Ziegfeld brought the Misses Blaney and Farrar from London with the original intention of using the talented English girls in "Going South." The show has been set back indefinitely. The girls, however, are to be in the Midnight Frolic which Ziegfeld will present at Palm Beach about the first of the year. Since the imported team is under contract at a reputed four figure salary, the producer decided to use them in "Louie" for the final weeks of that attraction in New York. They entered the show last week.

Norah Blaney is a beauty and a singing pianist. Gwen Farrar is a tall comedienne, at times eccentric. They can use published numbers and make them their own, the girls' style being in harmony with the first verse and chorus, after which Miss Farrar's vocal tricks count importantly. Not all songs are given that way but the ukulele lady is being in harmony with the first verse and chorus, after which Miss Farrar's vocal tricks count importantly. Not all songs are given that way but the ukulele lady is being in harmony with the first verse and chorus, after which Miss Farrar's vocal tricks count importantly.

A comedy lyric, "Knute," in which names and words were prefixed with the letter K, landed surely. Miss Blaney singled nicely with a ballad, "Silly Melody," while accompanying herself, with Miss Farrar entrancing on the number with a "cello, an instrument which she knows how to play.

The English team has no particular place in "Louie" but spotted late they went over splendidly and could have remained longer. Only the fact that the deadline for the show is 11:30 held down their run-time.

The Misses Blaney and Farrar are a safe bet either for American revue or vaudeville.

Bee.

FRED and HAZEL GARDNER'S MANIACS

Canine Act
9 Mins.; Two
Sixt

A different sort of dog act. Only a couple of canines are featured and they are made to count throughout. The punching stuff with the dog leaping in the air to strike the pendulum-swinging bag is off the beaten path. Playing handball with the audience by means of two or three huge lightweight spheres is another departure, as is the flying stuff by the dog into a high jaw net on the swinging bit. The latter made a novel finish.

The woman, in shorts, contributes negligibly on the trapeze but okay to fill in. The man handles the animal well. In total a good opener.

Abel.

"SPANISH FOLLIES" (8)

Spanish Dancing and Songs
20 Mins.; Full Stage (Special)
Loew's State, N. Y.

A cleverly routine Spanish dancing act, singing and with occasional personnel. The act contains four women with three who would stand out as beauties in any background. In addition they are dancers par excellence. The third member has a trained singing voice which she exhibits in an operatic duet.

A girl specialty dancer in addition to her portion of the opening castnet folk dance, contributes a toe solo, castnet dance and a finale duet that compares with any seen. She also shines in a trio dance where finger mapping in rhythm is substituted for the castnets.

Another duet was a symbolic dance. Probably titled the Bull Fight. A beautiful Spanish girl represents the bull. She is costumed appropriately with jeweled horns for a headpiece.

The costuming is lavish and colorful, a far from standing out also, the finale where the back drop represents the earrings and comb of a senorita.

The act went strongly at this time, the man duplicate in any vaudeville house in the country.

Con.

MOLLIE FULLER and Co. (4)

"An Even Break" (Sketch)
20 Mins.; Three (Special)
Sixt St.

"An Even Break," by Blanche Merrill, is Mollie Fuller's newest. It introduces the courageous artist in a philosophic idea, aptly appropriate for Miss Fuller, the underlying preachment that "all we get out of life is an even break," some feeling with the star's attributes. And so, when Miss Fuller taglines she is among those who have been blessed with that "even break," those who are aware of the goodness fully appreciate the significance of it all.

Seemingly at the first street few were aware Mollie had painstakingly rehearsed certain entrances so as not to give herself away; that the occasion of sending of an and was not just a passing bit of business; that plenty of room in upstage centre was purposely provided to afford the slightest actress, ample room for unobtrusive development.

Miss Merrill has cast her creation in Mme. Muldoone's dressmaking establishment. The madame (Bert Kelley) is a Stanley Rogers characterization. Buttons (Frank Splevin) is an colored brown, a little in cast as the heavyweight Mrs. DePayer and Miss Fuller as the hapless and abused scrubwoman. All of which broadness is purposely included by the canny authors as sufficient counter-relief to the star's philosophic soliloquy. In brief, when the wealthy Mrs. DePayer insists that some model be secured to try on a new gown, the scrubwoman is hurried into service, the sartorial metamorphosis carrying out the character's constant reminding about her romantic yesterday's behind the footlights.

In between, the colored hooper does a buck dance that stopped the show. Miss Rome, with her burlesque ballet in ber, scored individually. To Mme. Muldoone is assigned a flock of nifties such as "don't call me immoral," it sounds so immoral." Ha, a summoned a policeman, but finding his services not required, she refuses to send him away, exclaiming, "What! send a gorgeous policeman away? Take him in the fitting room and have him try on a kimono." Bert Kelley in red wig and exaggerated mannerisms plays the part in great style.

But back of it all is the Mollie Fuller charm. Her handling of the lines is corking and so well does she cover it all up that when Miss Fuller graciously acknowledges, it was news to the majority. As a result she tied up the works all over again.

It isn't bad showmanship for Miss Fuller to announce her loss of sight of the script, but it is remarkable because it's incidental and only is disclosed after everything has transpired. In fact, in time, when vaudeville audiences are as much aware of the script as they seem to be in Ben Welch's case, it will react most favorably. Her performance will take on deeper significance in actual vaudeville commercialism. It should react favorably at the box office.

Abel.

New Acts Next Week

(Nov. 30)

New act playing in and around New York City next week. Also acts that have not played Greater New York in a long time and revivals.

Edwely Clark, 2d half, Paul Zimm, Orch., 2d half, Greenpoint, Brooklyn.

"Taxi Tots," 2d half, 58th St. Fred Rex's Circus, 2d half, 125th St.

Harry Lester Mason, 2d half, 125th St.

Marcello Falletto Co., 2d half, Proctor's, Plainfield, N. J.

Smiley Jackson, 2d half, Majestic, Paterson, N. J.

Betty Donn, 1st half, Proctor's, Yonkers.

Morris and Rapp, 1st half, Rivoli, New Brunswick, N. J.

Edwely Clark, 2d half, Capitol, Union Hill, N. J.

Whiting and But, Palace.

"Sailor Boy," Broadway.

Dancer and Sullivan, 2d half, Broadway.

Benny Leonard, 1st half, Franklin.

Oukrany Ballet, Hippodrome.

Dr. Hugo Reisenfeld Orch., Hippodrome.

Tom Lewis, Hippodrome.

Glady Moffatt, 81st St.

"Country Club Girls," 1st half, 5th Ave.

MALVINA

Violiniste
11 Mins.; One
Palace

An English girl of attractive appearance, enters with a violin and plays a medley of operatic bits, showing a strong stroke and a good, vigorous touch. She then does some American numbers. Now and then she attempts some feeble dance steps while fiddling, far from being a novelty on this side, and does much better by many other performers.

She finishes with a ballad on muted strings, all right as far as that goes, but nothing to marvel at. She is through before any one suspects it, the house seeming to be still waiting for that "something" which she does not happen.

In appearance and bow-work Miss Malvina is all right. But her range is limited. She attempts no stunts or tricks. She speaks to the audience, but tries for no laughs or dramatics. She does not sing. She certainly will never get any medals for dancing. So it turns out to be just 11 minutes of fair fiddling, nobody the worse for it, nobody the better. The fun that's here is in it. She went fairly well at the Palace in second position.

Lat.

AL BERNIVICI

Comedy Violinist
13 Mins.; One
American, Chicago

Al Bernivici (formerly Bernivici Bros.), appreciating that what he does is a comedy act, has a short duration to constitute an act, has planted a singer in a box. This venerable device succeeds about as well as it usually does.

After opening with a nut piece of business with the orchestra, Bernivici announces that he gives his impression of Fritz Kreisler. This is a serious imitation calculated to show that it is not just a hokum musician we have with us tonight. The fun that's here is in it, having a piano pushed on the stage so that the violinist can sound a key note and then having the piano pushed off.

Of the school of small time comedy violinists Bernivici is satisfactory and will undoubtedly work steadily.

Ital.

AUSTRALIAN WAITE'S (3)

Boomerang and Bull Whips
14 Mins.; Full (Special),
5th Ave.

Probably the greatest act of its kind ever to play this country. A man and two girls comprise the turn. The act opens with the girls doing the whip business, first on a lighted stage, then with phosphorescent boomerangs on a darkened stage.

A fast routine of marvelous boomerang and bull whip tricks are run through. The work of the male is remarkable. In boomerang throwing he keeps three in the air at once, making all return to him. The girls whip discharges a girl, cutting the break away clothes from her. Another calling for unusual skill and dexterity was his trick of whipping a pocket handkerchief from the hand of a girl, and keeping it in the air. He also gives a whip cracking exhibition, using one and then two whips, cracks out a lighted paper, cuts paper, puts out a cigarette, etc.

Between the girls do whip tricks that are on a par with the best seen on this side from the opposite sex. Whip skipping is one. Another pip stunt of the man was the use of a loaded revolver held by one of the girls. He used the whip to snap the trigger.

A great act and one that can be spotted down in the body of one hour. Its only fault is a modesty and lack of stalling that will be translated as poor showmanship. This act could be sold by an announcer, as each trick is strong enough to stand a ballyhoo. Con.

Edba.

JENNY-NYLVIN TRIO

Roller Skating
12 Mins.; Three
American Roof

Two men and a girl offering some sensational skatological feats. The girl and one of the men work the doubles while the other man is finding himself to fancy solo work save at the finish when he and the girl are pyramided upon the other man for some lively whirlwind of some kind, any by toe holds which had its effect upon the audience as a thriller.

Fitted neatly in the closer here. Can hold their own in first or last place on pop bills.

Edba.

FOUR CLOVELLY GIRLS

Club Juggling
7 Mins.; Three
Hippodrome

This quartet of club juggling girls is reminiscent of the Four Clovelly Girls who date back at least 14 years ago. One of the original girls may be in the turn but two or three looked quite youthful from the back of the head. The name of the act was slightly changed. Harry Mendorf booked the turn from England.

As girl jugglers go the Clovellys are very good, using a routine quite similar to male club manipulators (though with hardly the same speed. At the same time they were credited with no misses. At night one of the girls was flustered and needed a nose guard. However, the Clovellys make a good girl novelty turn, dressing neatly and doing their stuff prettily.

7-c.

NELLIE JAY and JAY BIRDS (10)

Instrumental
13 Mins.; Full
American Roof

This feminine band was a mop up at the Monday night session here. Closing the first half the girls sent across some hot numbers and had things their way from the start. As an outfit rotating in the mediums they should do well.

The only glaring defect in their present routine is the slide song which could be easily and so to speak it accomplishes nothing but to slow down an otherwise peppy program. Also there is the constant danger of getting the word-slides mixed up, as happened here Monday night. Also the solo sung by the girl drummer could pass into discard without being missed. The plaint about the sweetie taking a run out can easily be understood at the time. As in the shirley, nasal tones employed at this audition.

The preceeding and follow up numbers, six in all, were skillfully handled. The girls could sing in "Collegiate" and another number was quite acceptable and helpful.

The girls are a versatile combination some handling the evening playing a decided rhythm and at their best in hot jazz. The group are also lookers and tastefully costumed in evening gowns.

A good feature for any small time bill.

Edba.

STANLEY and WILSON SISTERS

Revue
18 Mins.; One and Full
American, Chicago

This act uses enough "lines" to give a girl's act fits. There are two drops in one, each with cut-outs requiring backing and two acts in full stage rather intricate in design and requiring props to be in place. The act is a comedy, a carpenter, of necessity, but nevertheless the demands of the act will tax the gridiron on a small stage.

Stanley plays a rather vague character. He is presumably a Jewish comic. He alludes to his nationality several times and uses dialect at intervals but as often forgets it. However, he knows how to draw laughs and is a good actor in particular, and that is a commodity to any comedian.

The two women are both troupers, one doing a drunk in male full dress, the other in evening dress. The two girls each wish to marry the man so they are to do their acts, one in a miniature theatre and the other in a cabaret, hence come the full stage elements. The man is to choose which he likes best.

As a novelty comedy turn with a flash this combination is presumably a sure buy, but then in Chicago you never can tell.

Ital.

WEBER and MURRAY

Talk and Songs
14 Mins.; One
American Roof

A male team with Murray holding his own as a straight and Weber doing sap. The comedy, Murray opens with a solo and is interrupted half way down by his partner who is romping up and down the aisles. Cross-fire ensues with Weber proceeding to stage for continued response to a song by Weber dovetailing with a whistling specialty by Murray.

The chatter for the most part is conventional and unfunny. It is decidedly a Jewish dialect to excite a ripple and gets very few at that. An operatic travesty at the finish got the best return.

Did fairly well in the try on this bill.

Edba.

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ADVERTISING CURTAINS-DROPS-SCENERY

"THE LAST CABBY" (4),
Comedy-Drama Sketch,
14 Mins.; Full (Special),
8th Ave.

Paul Gerard Smith has hit upon a good idea for his latest vaudeville playlet, but the projection of his principal character calls for several long speeches which slow down the action. The act was a success, but the last cabman, The cabby has driven his fares to the club. They owe him \$17.50.

The pair are a young stage struck girl and a youthful libertine who are "making" him. They enter the club, promising the old man to take care when they emerge. The cabby while waiting encounters a former musical comedy star, now up against it.

The girl, hitherto, emerges from the cafe. Cabby wants his money. She hasn't any and explains she has come to New York to go on the stage. Cabby hears the conventional tale and remains silent. The girl then uses the singer now returned for a practical example. The girl's escort follows her out to learn she has been smarted up. He remonstrates with her. They enter the club, promising the old man to take care when they emerge. The cabby gives the girl the money to get her back home.

A sympathetic and novel finish is provided when the cabby offers to provide the girl with a taxi, and she runs away to hail a taxi.

Somehow the sketch is punchless. The cabman turns in an excellent Irish characterization but has been added with those long speeches. The act is of sympathetic appeal. The act for one thing lacks comedy relief. The cabby character, if conceived for comedy, falls short. The girl is adequate. The sketch is well rewritten. The cabby role the turn will play dearly. A taxi driver for contrast might be injected for comedy.

HUDDUT SISTERS (2)

Nov. 25, 1925.
10 Mins.; One
8th St.

The sisters are admittedly above flapper age. There is no pretext at showmanship, making a simple center stage act. The job, in harmony singing and they go right into it, the vocal blending sound well. They do a light routine, tending to melody songs with the getaway medley of three numbers earning two genuine laughs.

In a house of the 8th St. type, before a better grade family audience, they are ideally spotted and dance. Most of the most of it in the act. For the first time, the Huddut Sisters (who appear wholly unrelated) are said to have been in the late McIntyre and Heath show. Were it not for that information they'd suggest lyricism or concert anecdotes.

ARMAND AND MARIE & CO. (6)
-Review
14 Mins.; Full (Special),
American, Chicago

Conventional flash dance act. Four musicians garbed in the usual vaudeville conception of Spanish troubadours. The act is good. The girls are a "cute" blonde, the man a strong-limbed straight man for her whirlings and leaping. The man does a minute and a half of Russian acrobatic dances.

At the right figure this turn is acceptable for closing any of the regular five act split week bills.

HILTON AND CHESELEIGH
Songs, Tact and Piano
12 Mins.; One

The Misses Hilton and Chesleight evidently have had plenty of vaudeville experience. It stands them in good stead, though most of it has been with three-day audiences. Apparently, thus the turn is a good one but for the small time.

The women handline otherwise excellent appearance, but the girls that are neither handsome nor becoming. One officiates at the piano part of the time, also sharing the vocal burden with her partner. The girls utilize a set of floor method and song delivery that adds not only their songs but the rather mediocre talk that breaks up the routine.

A couple of the numbers are old and none of them is particularly pointed. Yet the team is successful with personality and they all get across. Second here the act was liked and its reception in the act houses of similar grade should be just as cordial.

VAN AND VERNON
"The Old Hook" (Comedy)
15 Mins.; One
8th St.

Tommy Van and Sarah Vernon are not new; "The Old Hook" vehicle probably is. Program apology is made to Don Marquis for the paraphrase on his "old sock" while a curtain pull credits William Kolles or act autist.

Joe Miller is glorified in this act as the emperor of hokum. A likeness of Joe is flashed, with a fold-back flap suggesting a "funk and Wagnall's" definition of "hokum." The opposite drop on the "Salon of Art" drop shows a travesty "Psyche at the ank" depicts.

From that develops the turn. A hokum filtration is the introductory, she in "straight" walking attire, he in ridiculous Oxford bags. The opener is kayo but the ensuing chatter is good. That part of it should be bolstered. They conclude vocalizing introducing travesty interludes to distinguish the singing.

The act has genuine fast company possibilities with editing. Otherwise the people in the act for the intermediaries in satisfactory fashion.

"CHECKMATE" (3)
Comedy Sketch
14 Mins.; Full
American Roof

Tom Davies for whom the authorship the skit does not mention its interpreters in billing. The motif is a satire on unions. The marital conjugal of the couple is threatened when the wife joins the Housewives' Club. The husband, however, and she refuses to work after union hours, leaving him flat. He gets an idea and calls in a strike-breaker. The latter turns out a character.

The husband is satisfied with the turn of affairs but the wife shows up and breaks up the tete-a-tete of the two and promising to behave if the strike-breaker is sent on her way.

While humorous in spots it is just the conventional sketch with a plot that may appeal to small time audiences but nothing better. The contributing trio show nothing individually which means that the lines and situations alone will have to carry it along. Most of these are actor proof but are too widely spread to get it the undoubtedly anticipated humor. A semblance of an idea is there but as it stands it needs considerable garnishing to make it count for anything better than a routine.

U. S. THOMPSON
Singing and Dancing
17 Mins.; One
American Roof

U. S. Thompson has previously appeared with several partners but this is his first trip around as a single.

Although attempting to combine some vocalizing with the stepping it is the latter that puts him over. Three routines incorporating taps, buck and clog, set him for a passable dancer for this type. Thompson makes a good appearance and knows his footwork but does not shape up particularly strong as a colored singer. He seemingly would be better off hooked up with a partner.

"DANCE SCANDALS" (6)
Singing and Dancing
17 Mins.; One
Full Stage

From the special opening song describing what is to come through the various specialty dances, laborious vocal endeavors and inevitable cringing interludes, finally to the conventional jazz finale this is a typical small time "flash" act.

The company of six is headed by a graceful young toe dancer, who supplies the turn with most of the few bright moments. Awaiting her are three other girl dancers, a woman singer and a male jack-of-all-trades. The latter is called upon for most of the "sing-along" about the act.

There is an unfortunate selection, for though he is not at all a bad stepper his vocal efforts are very sorry. The girl singer is somewhat better though undistinguished while the other dancers fall in just about the same category.

The best of the dances are a toe soldier double and an acrobatic Oriental solo. The costumes are not particularly attractive. The act is a disappointment in the turn might be vastly better. Still it suffices for a spot in three-day bills solely on the merit of the dancing and the "glitzy" atmosphere. Otherwise it means as little as its name. Herb.

DE BEE AND WELDON
Xylophone and Comedy
12 Mins.; One
American

Turning a bit different in xylophone, some that instead of playing the usual opening or deuce spot, it is good for an inside position on any smalltime bill. The two men are a pair of comedians and play an interesting group of songs for the most part. However, it is the comedy efforts of one of them that gives the act its superior rating.

Some of the songs are consistently funny in a book character style. Some of the laughs came with his clowning on the xylophone and more with other trick instruments he produces.

Musically the act sticks closely to jazz with an occasional standard number introduced. A callopie imitation is the most novel feature and sounds very well. Only at the finish does the turn sag, but some slight renovation at this point would clinch it as a standard turn of its type.

PALACE

A powerful bill, though it ran in sequence Monday night. The combination was not unusual for comedy and was topheavy with dancing, singing and instrumental music.

Nan Halperin (New Acts) gave Broadway vaudeville a thrill with her act. Only at the finish, an event of considerable moment in the twice-a-day. Looking more radiant than ever, she was a general appeal to the latest and highest development of her personality and artistry. Nan easily scored a profound impression on the audience.

Irving Aaronson and his Commanders, instantly improving and adding to the act. The act was a new one. Only at the finish, a new one. Only at the finish, a new one. Only at the finish, a new one.

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Sharpley also draws a bouquet for resisting the temptation to play downstage center all the time. Sharpley, Clifton and Partner, singing and balancing, is a good holding in most of the house despite Robinson's milking. Last.

HIPPOTROME

The Hipp show was laid out in holiday style, but there were two withdrawals. The act, which had been reported bruised through a fall at the Franklin Sunday and the Wirth Family act, was withdrawn. The act, which had been reported bruised through a fall at the Franklin Sunday and the Wirth Family act, was withdrawn.

There were 11 acts originally billed, but as a 10-act bill it was a success. The act, which had been reported bruised through a fall at the Franklin Sunday and the Wirth Family act, was withdrawn.

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lander announcement now being broadcast from White Plains, Lucas held the next to closing spot.

One of the finest turns of its kind, the act, which had been reported bruised through a fall at the Franklin Sunday and the Wirth Family act, was withdrawn.

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BILLS NEXT WEEK (NOV. 30)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)
The bills below are grouped in divisions according to booking office unless supplied from
The manner in which these bills are printed does not denote the relative importance
of acts nor program positions.

An asterisk (*) before an act name indicates it is doing new turn, or reappearing after
absence from vaudeville, or appearing in city where listed for the first time.

KEITH-ALBEE CIRCUIT

NEW YORK CITY
Hippodrome
Manuel Verga
Murdock & Mayo
Robinson's Elphie
Glenn & Jenkins
Keno & Thorne
Vivley Ockersky
The Mizers
Dr. H. Klenfeldt
Tom Lewis
Keith's Palace
Blossom Seely
Whiting & Hurt

Proctor's 9th Ave.
2d half (24-25)
Masked Countess
Griffin Thins
Best of Gordon Co
Ben Merhoff Band
(Others to fill)
1st half (24-25)
Armist & Hissell
Country Club Girls
Clark & Zimm
(Others to fill)
2d half (24-25)
Australian Boys
T & B Hays

ASHTABULA, O.
Palace
Geo De Alma
Levan & Doris
Little Cottage
Mullen, Francis Co
Hashi & Oshi

THE HEYNA
Lauri Morris & O
Morris & Hayes
Reynolds & D'n'n
2d half
Jangler Bros
Marshall & D'n'n
(One to fill)
CLEVELAND, O.
B. F. Keith's
1st half
Scanlon Danno & J
Ernest H. Kelly
Makers & Bedford
Margaret Namara
Weaver Bros
Miss Hermann
Harron & Hands
Shea's
100th Street
T & D Ward

Cerro & Moro
Mauri Padua Co
Harrison & Hayes
Lorraine Sis Co
(One to fill)
2d half
Danny Dugan Co
Joe Gold
Thos F Jackson Co
Dere Girls
Corbett & Barry
Solomon & Rev
GRAND, N. Y.
Victoria
2d half
Douglas & Clare
Dixon & O'Brien
Tom Sena Rev
Duffy & Francisco
Ama Co

J. Danbea
2d half
Healy & Garmela
Dillon & Golden
Harry Brown
Grant Stentel
MEADVILLE, PA.
2d half
Dieth Sis & Mae
Jack George
(Others to fill)
MIAMI, FLA.
Fairfax
(West Palm Beach
2d half)
Daly & Latta
Bran & O'Brien
Hal Springfield
Master Gabriel Co
C & M Dunbar
Kimball & G Co

MOBILE, ALA.
Lytic
(New Orleans split)
1st half
Wheeler 3
Ted Leslie
Jimmy Fox Co
F. & P. Sabini
Crawford
MONTREAL, CAN.
Princess
Reba
DuPenne & E Bros
Donovan & Lee
Antoniello Kollerian
Lair & Mercedes
Margaret Romaine
Leslie & Partner
Imperial
Hobbs & Starke
Dignatone
Crawford
Lady Olen Douglas
Sampon & Pears
Frankie Kelsey Co
MT. VERNON, N.Y.
Proctor's
2d half (24-25)
Jada 2
C. Camberlain & J
Joe Darcy
Douglas Charles
(One to fill)
1st half (30-31)
Patrice & Sullivan
Willie Solar
(Others to fill)
2d half (30-31)
Wells Gray & West
(Others to fill)

Ned Norworth Co
NIAGARA, N.Y.
Bellevue
Lutes, Iros
Frank Whitman
Roger Imhof Co
Edith Lamond
Edith Lamond
Armand & Peres
Cook & Shaw Sis
(Two to fill)
NORRISTOWN, PA.
Garlick
G & M Moore
Gonzales White Rev
B. & C. Moore
2d half
Tuck & Crambo
Earl Rial Rev
(Two to fill)
N. ADAMS, MASS.
Empire
2d half
Bell & Eva
Roy LaRocca
Jast Walt

Mao Francis
Arthur DeVoy Co
Dillon & Golden
Oaks Delores & B
3d half
Musical Johnette
Maude Allen Co
Keno & Green
Edith Lamond
Kandy Krooks
Ezio
Hector
Murray & Irwin
Tommy Kelly Co
Carmel & Watson
Edna W Hopper
Goodwin Comedy 4
Jenny O'Brien Co
Grand O. H.
Lawrence & MCA
Mignon
Van Kennedy Co
Van & Vernon
3d half
B. & C. Moore
G & M Moore
Barro & Mack
Pat Henning Co

JACK JORDAN

Artist's Representative
Still Doing Business at the Same Address
Strand Bldg., N.Y. 2nd, N.Y. 2nd, 2700-2701

Harley Burns Co
San Vitorio Co
(Others to fill)
Keith's Riverside
Adele Rowland
Cecilia Loftus
Marie Cahill
Van De Vides
(Others to fill)
Keith's 5th St.
Dunlo & Gegan
Glad Moffatt
Herman Thinsberg
The Havelton
(One to fill)
Moss' Broadway
Sallor Boy
Bill Robinson
Henry & Moore
(Others to fill)
Moss' Coliseum
Rae Samuels
Collins Co
Crafts & Sheehan
(Others to fill)
2d half
Wilton Sis
(Others to fill)
Moss' Franklin
Schlichter's Rev
Crutts & Sheehan
Benney Leonard
(Others to fill)
2d half
Joe K. Watson Rev

Brooklyn
Avon Comedy
Cantor Rosenblatt
Wally Sharpe
Lillian Morrison
Al & P. Steadman
Edward J. Macdonald
(Others to fill)
Keith's Greenpoint
2d half (24-25)
Nathans Bros
Nathans Bros
Harrington & G'n
Edwards & G'n
(Others to fill)
2d half (30-31)
Faye Elliott & R
Harry Von Fosen
Low Bridge
Murray & James
(Two to fill)
2d half (30-31)
Laura Cronin
Hobby Barker Co
Lano & Barry
Rita Serenaders
(Two to fill)

Atlanta, Ga.
Forsyth
(Macon split)
1st half
Schack Bros
Benjamin Bros
R. Knox & Immer
Redmond & Wells
CAMDEN, N. J.
4 Celloving Girls
Bill Utah
Ed Scheldt Girls
Redmond & Wells
(One to fill)
DAYTON, O.
B. F. Keith's
2d half
T. & B. Keith
Wm. Ball
C. & E. C. Coder
Norton & Lewis
Harry Snodgrass
Kramer & Horie
Gormer Hudson
(One to fill)
HAZLETON, PA.
Feely's
2d half
T. & B. Keith
Wm. Ball
C. & E. C. Coder
Norton & Lewis
Harry Snodgrass
Kramer & Horie
Gormer Hudson
(One to fill)

GRAND, N. Y.
Strand
Healy & Garmela
Dillon & Golden
Harry Brown
Grant Stentel
2d half
Howard Girls
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Whitfield & Ireland
Homer Jones Rev
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Ed Scheldt Girls
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Harry Snodgrass
Kramer & Horie
Gormer Hudson
(One to fill)

GRAND, N. Y.
Strand
Healy & Garmela
Dillon & Golden
Harry Brown
Grant Stentel
2d half
Howard Girls
Norton & Wilson
Whitfield & Ireland
Homer Jones Rev
(One to fill)
HAZLETON, PA.
Feely's
2d half
T. & B. Keith
Wm. Ball
C. & E. C. Coder
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Harley Burns Co
San Vitorio Co
(Others to fill)
Keith's Riverside
Adele Rowland
Cecilia Loftus
Marie Cahill
Van De Vides
(Others to fill)
Keith's 5th St.
Dunlo & Gegan
Glad Moffatt
Herman Thinsberg
The Havelton
(One to fill)
Moss' Broadway
Sallor Boy
Bill Robinson
Henry & Moore
(Others to fill)
Moss' Coliseum
Rae Samuels
Collins Co
Crafts & Sheehan
(Others to fill)
2d half
Wilton Sis
(Others to fill)
Moss' Franklin
Schlichter's Rev
Crutts & Sheehan
Benney Leonard
(Others to fill)
2d half
Joe K. Watson Rev

Brooklyn
Avon Comedy
Cantor Rosenblatt
Wally Sharpe
Lillian Morrison
Al & P. Steadman
Edward J. Macdonald
(Others to fill)
Keith's Greenpoint
2d half (24-25)
Nathans Bros
Nathans Bros
Harrington & G'n
Edwards & G'n
(Others to fill)
2d half (30-31)
Faye Elliott & R
Harry Von Fosen
Low Bridge
Murray & James
(Two to fill)
2d half (30-31)
Laura Cronin
Hobby Barker Co
Lano & Barry
Rita Serenaders
(Two to fill)

Atlanta, Ga.
Forsyth
(Macon split)
1st half
Schack Bros
Benjamin Bros
R. Knox & Immer
Redmond & Wells
CAMDEN, N. J.
4 Celloving Girls
Bill Utah
Ed Scheldt Girls
Redmond & Wells
(One to fill)
DAYTON, O.
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Whitfield & Ireland
Homer Jones Rev
(One to fill)
HAZLETON, PA.
Feely's
2d half
T. &

ERN VAUDEVILLE
GALESBURG, I
Orpheum

Hap Hazards
Boy'l'n's-Bar'n'off
(One to fill)
2d half
Joe Fanton Co
Drisko & Earl
Nathanson's Ent
JOLIET, ILL.
Orpheum
Billy Sharp Co
(Two to fill)
2d half
A & G Falls
Beban & Mack
Lucke Arcadiar
Harry Garland
Toy Town Rev
MADISON, W
Orpheum
Meyers, Calk

Co
Co
Rev

Thank FRANK JOYCE
This Thanksgiving for the

Revolters
Ann Greenway
(Three to fill)

3d half
Curtis & Law
Silks & Satins
Bronson & Eva
Ward & Van
(Two to fill)

MILWAUKEE
Majestic

Jim Wire
Edmond & La
Clark & Crosby
Hoke & Carrel
(Three to fill)

MINNEAPOLIS
Seventh St

Herbert Clifton (Four to fill)	Jane Dillon Venet's M'sqr Jones & Jones (Three to fill)
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PEORIA, ILL.
Palace
A & G Falls
Beban & Mac
D Lucke Arcan
Senator Murph
Toy Town Rev
3d hall
Raymond Bone
Billy Sharp Co
(Three to fill)

QUINCY, ILL.
Orpheum
Joe Fanton Co
Drisko & Co
Nathanson's K
3d hall
Hop Hazards
Hoylans-Bar'n'
(One to fill)

RACINE, W.
Rialto
Pedro Rubin Co
E & M Beck
Empire Comed
Lola Arline &
(One to fill)

MARIE SABBOTT
"IT'S ALL A FAKE"
Next week, Kedzie, Chicago

rt	3d half
Dakin	Karl & Erna (
toni	F D'Amore Co
boys	Frank De
ILL.	Kramer & Bd
n	(One to fill)
P'gy	ROCKFORD,
	Palace
lases	Curtis & Law
man	Silks & Satins
ILL.	Ward & Van
into	(Two to fill)
ye	3d half
arah	Mason & Cole
	Golda & Betty
	(Four to fill)
	ST. LOUIS,
	Grand Oper
	Sealo

Novelle Bros
Mills & Dunca
Nat C Haines
N & G Verga
Jarvis Synco

ator	(One to fill)
Swiley	SO. BEND, I
IND.	Palace
ay	Jerome & New
akins	Bronson & Evans
oye Co	Robinson Janis
show	Frolica of 1925
Ed & B	(One to fill)
iton Co	SPRINGFIELD
in Co	Majestic
r Girls	Hickey & Har
	Vernor
	Wyle & Black
	Morgan & The
	Karyl Norma
	(One to fill)
	Ed
	Mack & Ross
	Karyl Norma
	Hamilton & B
	(Three to fill)

CHICAGO K-A CIRCUIT		
EB.	CLEVELAND, O.	DETROIT, M.
	Read's Hipp	Grand River

Dion Sis
 Olga Sterk
 Walton & Bra
 Dorothy Byte
 LaSalle
 Melina & Cleg
 Louis London
 Dorothy Sadle
 Swag e's Saxo
 (One to fill)
 (Continued on page 62)

EASTERN FOOTBALL

With football having but one good kick left in its system, Thanksgiving Day, it still remains to figure back on a season that has been to the brim with upsets and adverse weather. Two weeks ago, Nov. 13, Pennsylvania cleaned up the major number of big games in the East, now comes the rear guard contests to stand out more prominently as the competition lessens.

This end of the country was chiefly concerned with Harvard's ability to hold the "Big Blue Team" to a no score tie, a great snarl for one of the most anxious and discouraging seasons Cambridge has ever known. What would have happened had Stanford been cutting the signals for the Crimson is highly problematical, but also is probable. Here was an averagely powerful eleven that floundered through a season with just flashes of power every so often. Witness the one points against Dartmouth, the three against Brown and the six over Middlebury. Stanford suddenly proved a trail blazer in the Brown game, with the confidence and added determination that team picked up with that triumph, he might have led his teammates to a history making upset over their traditional rival had not an injury interfered. On the other hand,

Penn. undertakes another such list of games and if Cornell wins this annual apple-ducking event the Red and Blue student body will probably be howling for the life, or lives, of the scheduled winners.

Pitt certainly shows a more imposing talent than Penn State. The Panthers have been harnessing a definite amount of power all year and should turn its full strength loose against the Navy. The Notre Dame-Dame game is scheduled in because of the interest the east manifests in Rockne's team. The Catholics have been suffering from growing pains all fall but have shown consistent progress since the Army disaster, other than the lapse against Penn State, and any prediction concerning Nebraska must be in their favor. The latter has declined a more or less steady decline.

Army-Navy

The official windup in the East, of course, comes with the Army-Navy tussle, a tough one to figure from any angle. What has happened to the Pointers since that marvelous exhibition against Notre Dame no one seems able to explain. It is true that the Cadets as they played against Rockne's pupils

NEW BALL AND BATS FOR MAJOR LEAGUES

Reach Official Says Ball Tested in Series—More Resistance in New Bats

A new ball is to be used in the major leagues next season, according to George A. Palmer, senior representative of the A. J. Reach company, manufacturers of sporting goods. The ball, which was tested in the closing days of the 1925 pennant race and in the world's series, has a cushioned cork center, but is neither livelier nor more dead than the old sphere. Despite the claims of a writer about the "rabbit ball" Mr. Palmer declares that the official ball was not altered between 1909 and the latter part of 1925, when the new ball had its first test.

While the resiliency of the new ball is the same as the old, it will stand up longer under heavy hitting than would the former cork center sphere, according to Mr. Palmer. The old ball gave satisfactory service until the "swinging from the heels" style of batting came into vogue. Then it began to soften up after a few heavy blows, and its loss of shape, making matters more difficult for the pitcher.

The core of the new ball is cork surrounded by a cushion of black rubber which will not give or yield as a red rubber covering. The rubber cushion serves as a shock absorber so that the sphere will retain its shape, firmness and liveliness for a longer period than did the old one. The center of the new ball is about five-sixteenths of an inch in diameter. Another of its features is the use of natural wool in place of the dyed wool found in the old sphere.

New Type of Bats

In addition to the new ball, next season will find a new type of bat in use, Mr. Palmer says. It is made of white ash, as was the old club, but is immersed in vats of vegetable oil and after drying is dipped in a chemical solution containing a mineral product which enters the pores in the wood. The stick is then rubbed with bone and when finished has a hard, smooth surface, so that it will not give or yield when brought into contact with the ball.

Mr. Palmer states that the bat recently has shown appearance and will be in general use in the "big show" next season.

Norman Ross Will Make Channel Attempt

Pittsburgh, Nov. 24. Norman Ross, famous aquatic star, announces that he will make an attempt to swim the English Channel next summer. Ross has been assured backing by the Detroit Athletic Club to the extent of \$5,000 for expenses, it is said.

Ross plans trying to swim the channel in conjunction with an educational tour through the British Isles in which he will lecture on municipal instruction, compulsory swimming in schools and the teaching of approved American methods. The tour, it is reported, is to be given under a program sponsored by the Prince of Wales to increase interest in athletics over on the other side.

Even Congressmen Can't Get Army-Navy Tickets

Washington, Nov. 24. Even members of Congress cannot get tickets for the Army-Navy game without paying a big price for them. This jump is credited to the fact that the Signal Fleet will make New York in time to take in the game and tickets have been held for Uncle Sam's sea fighters. The new World ticket stand is getting anywhere from \$10 to \$50 a pair for the seats. They have been scarce here for several weeks.

COMPLICATED ESTATE

Davenport, Ia., Nov. 24. The late Samuel H. Stephens, professional bookmaker and track follower, whose estate is now involved in litigation, left property valued at \$23,573.79, according to an appraisal filed in district court.

Discovery of two wills, together with a divorce decree entered without the knowledge of Mrs. Stephens, so she claims, have served to complicate the controversy involving the distribution of the assets.

WESTERN FOOTBALL

By Harry MacNamara

Michigan won whatever honors were to be had by winning the synthetic championship of the Western Conference for 1925. The Wolverines crushing 35 to 0 victory over Minnesota last Saturday gave them five victories. Had it not been for what in all probability was the biggest upset in the history of football, Northwestern's 3 to 2 triumph over the Yostmen in the mid, Michigan would have finished the season undefeated.

The Wolverines would have been very much in the annual argument for the mythical National championship but for that totally unexpected defeat. That defeat, even though it was achieved by the ridiculous margin of one point, is a very sour note in the Wolverine championship music, and Michigan will have a hard time convincing Northwestern that it is the rightful heir to the title.

Michigan was unquestionably one of the strongest teams developed during the season. The Wolverines rolled off 27 points against 3 for its opponents in eight games. By a strange twist of fate—those 3 points, the only ones scored against them, were enough to give Northwestern a victory which ruined an otherwise perfect record.

Michigan's startling defensive record was due to the superior play of its linemen. Experts, who saw the Wolverines in action, agreed that the line was the best in the conference, if not the nation. That forward wall was undoubtedly one of the strongest that had ever been assembled. Every regular was a star of the first magnitude at his respective position and the reserves were good enough to be regulars on the average college aggregation.

Northwestern, with three conference victories and one defeat, and Wisconsin, with three victories, one defeat and a tie, tied for second place. Northwestern was also

beaten twice by two non-conference teams, Tulane and Notre Dame.

Benny Friedman, the sensational Michigan quarterback, won the individual high scoring championship of the conference. Benny scored four touchdowns, two field goals and 22 points after touchdowns to amass a total of 55 points. Nick Kutch, the cowboy halfback of Iowa, was the second high scorer with a total of 49. Kutch, however, did most of his point gathering in practice games against the so-called weaker teams.

The great "Red" Grange, twice winner of individual scoring honors, had to be content with fifth place this year. The Galloping Ghost scored six touchdowns for a total of 36 points.

The Illinois Sorrel-Top stands an excellent chance of cleaning up a small fortune through his activities as a professional during the next few months. His barnstorming troupe is already under contract for two games, one at Coral Gables on Christmas Day, against a picked team being organized by Tim Callahan, former Yale star, and now a Florida reality operator, and another at Tampa on New Year's Day against a team being formed by W. J. Gardiner, formerly of Carlisle, and H. E. Covington, one-time Centre star. The Grange team may also tour to the Pacific coast after its Florida engagements have been completed.

According to Fyfe, his manager, Grange is also contemplating a winter tour to the Pacific coast after his Florida engagements have been completed. He is not the handsomest fellow in the world but it must be admitted that he photographs very well. It is reported that his first venture may be the lead in "The College Widow." This film was started sometime ago but it is understood that work was abandoned until Grange could safely assume the lead.

PROBABLE FOOTBALL WINNERS AND PROPER ODDS THURSDAY, NOV. 26

By SID SILVERMAN

GAME	WINNER	ODDS
Columbia-Syracuse	Syracuse	Even
Brown-Colgate	Colgate	3/2
Pennsylvania-Cornell	Cornell	5/7
Pittsburgh-Penn State	Pittsburgh	5/7
Nebraska-Notre Dame	Notre Dame	5/4
Army-Navy	Army	2/5

SATURDAY, NOV. 28

Predictions based on fair weather.

nothing can be taken away from Harvard for having held Yale scoreless no matter how much the example of football the game might have been.

The Bronx district of New York is well ready to call in a doctor after the Georgetown avalanche which swept over Fordham while Columbia and Syracuse but warmed up previous to their Turkey Day scrap. Rutgers' one point margin on N. Y. U. was a complete surprise, but bears out the reasoning that the New York collegiate teams generally have one good game in their system a year. Columbia had its first victory against the Army and expects Syracuse being picked over the Blue and White.

Syracuse Should Win

The updaters are most always a different team than those facing Colgate, hence the latter's Nov. 21 triumph may be discounted by the traditional jinx which surrounds that contest. The Salt City boys should come back in the Morningglade Heights contingent more than it can handle at the Polo Grounds. Columbia will see considerable of an end in Hanson, the Orange figure to outplay the locals in the line and as the margin of victory or defeat is generally spelled between those 14 men there should be no exception in this case.

A more than possible upset of the day is Brown coming in ahead of Colgate. On paper it figures nothing but Colgate but the Bear is a good short end bet on Thursday for it must be remembered that Colgate hasn't "cracked" as yet this season and such a thing has happened before in a final game. On the other hand, Brown has yet to win a major contest in this new stadium and the desire to do so will be rampant. However, this will mark the end of Tryon's collegiate gridiron career and he'll undoubtedly throw everything he has learned into this last effort, which is plenty. Syracuse's tale of woe was "too much Tryon" and Providence is liable to repeat that lyric.

If Illinois and Ohio are completely broken Penn's head the latter team looks to be in for more trouble. That it will be Cornell's supreme effort is unquestioned while Penn means to have burned it up against Brown, Yale and Chicago. Cornell learned much at Hanover and should have benefited. It's a cinch that it will be years before

looked to be too far beyond mid-October form for their own good. A team should show some signs of emerging from its slateness after five weeks. The Army has not done that, if that's the complaint. Two versions are waiting around as to the reason of the Pointers' drastic decline. One is that there are celebrating the Notre Dame victory up the Hudson and the other is that these boys, who are in their sixth or seventh season of collegiate football, figure they know more about the game than the coaches, and are playing and suffering accordingly. The Army is the outstanding football mystery of the season. On Oct. 17 the Soldiers looked to be unbeatable and when they succumbed to Columbia is a trainload of worry for any supporter.

The Navy must know and feel it is a good outside chance to step in and chalk up one more upset in a hectic season. Michigan was certainly not 54 points better than the Midshipmen no matter how you calculate. A story from Annapolis says that Owens, the coach, says his team set itself into that western mess, became more or less disgusted and let them get out of it as best they could.

This annual is always a terrific fight and more than averagely hard fought no matter what the grade of actual football excellence is attained. However, after taking into consideration the various slights that go with this contest, indications point to the Army which should throw off the pall it has been under in the heat of this bitter gridiron rivalry and close its season with a much sought victory.

STUDIO BOWLERS

Los Angeles, Nov. 24. A picture Studio Bowling League has been formed, with some of the Hollywood and Culver City studios represented. The officials are Robert Weatherly, president; Charles Lion, vice-president, and Dan Kohler, secret ry and treasurer.

Ice Season Opening

Minneapolis, Nov. 24. As "added attractions," the Arena (ice skating) has booked some fancy skaters for the winter. The first to be featured is Howard Nicholson.

ON SPORTS

Football and Odds

So many upsets have arisen during the football season to date that some of the wise betting lunch in Times Square have drifted to the odds for an edge. Many blame the open game as now played for the upheaval on form. Following that, they are taking the odds for betting when there is no wider a margin than 2/1.

At New Haven Yale was 3/1 before the Princeton game while the New York odds reached 2/1. There was a parlay bet of \$10,000 that Yale would beat both Princeton and Harvard. Two weeks ago the longest odds on the Army and Navy game were 4/1 that Army would win. This money is said to have been deposited at Annapolis for anyone there who wanted any part of \$16,000, according to the story. Following the Army's victory by Colgate, New Yorkers said they would not lay 2/1 against the Navy for the big game.

Sid Silverman, picking football winners (?) for Variety, had his worst picking day Nov. 14, misguessing four out of seven, but had his biggest winning day of the season. Sid had been a loser up to Saturday, betting against his own selections in the paper. He did the same thing Saturday and won. Sid picked on form and bets on sentiment. He wanted to name Princeton to win but thought he could not conscientiously do so. He wagered Princeton to win out of sentiment. Hereafter Sid says he is going to let the form thing slide and select according to what he thinks rather than what he knows.

PROBABLE FIGHT WINNERS AND PROPER ODDS

By JACK CONWAY

THURSDAY, NOV. 26

RIDGEWOOD GROVE

BOUT	WINNER	ODDS
Benny Hall vs. Jackie Nichols.....	Hall	2-1
Tony Cazoneri vs. Ralph Nischio.....	Cazoneri	even

FRIDAY, NOV. 27

MANHATTAN SPORTING CLUB

Gene Johnson vs. Sammy Vogel.....	Vogel	5-6
Andy Tucker vs. Joey Celmar.....	Celmar	even
Harry Mulcahy vs. Irving Price.....	Price	even

SATURDAY, NOV. 28

COMMONWEALTH CLUB

Lucien Vinex vs. Pete Hartley.....	Vinex	2-1
Sandy Taylor vs. Sid Burt.....	Burt	even

RIDGEWOOD GROVE

Frankie Pitcher vs. Johnny Clinton.....	Clinton	7-5
Arthur Cohen vs. Romeo Vaughn.....	Cohen	even
Felix Martinez vs. Sam Dorsey.....	Dorsey	6-5
Alton Delmonte vs. Martin O'Grady.....	Delmonte	2-1

Selections, 404; Winners, 305; Losers, 54; Draws, 45.

6-DAY BIKE RACE WINNERS GOULET AND WALKER

VARIETY

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15 YEARS AGO

(From Variety and "Clipper")

Seymour Hicks and his wife, Elaine Terris, had been booked at \$4,000 weekly for Kaffirland, in Africa, the highest salary ever paid for stars in that section. The moneyed portion of the contract was necessarily based on the long travel necessary.

The White Rats were beginning their scheme to unionize the actor and the theatre. From them came a declaration that the actor would hereafter have a "blacklist" of his own.

Anna Held returned to the Palace, London, at a salary of \$1,750 weekly and seemed set for a long engagement in England.

Jesse L. Lasky was in Paris signing up attractions for his Folies Bergere project in New York. He was negotiating with M. Curli, stage manager of the Olympia, Paris, to come back to the States with him.

The troubles of Adam Sowergy, the mythical hick town manager, were being presented as the subject of a vaudeville sketch by Murphy, Willard and Co. . . . Ralph Johnstone, one of the pioneer aviators, had but recently met his death after breaking records with his exhibition at Belmont Park.

50 YEARS AGO

(From "Clipper")

So many stock troupes were playing "The Two Orphans" a Philadelphia printing house had laid out stock printing for stands of bills, advertising their posters for the show as being more effective than any others.

Business for the touring companies in the west was bad, and therefore many were unable to keep traveling and stranded. This left the south without attractions.

Clara Morris died last week, but back in the 1875 files is a small note that "Miss Clara Morris would make her first appearance at the Fifth Avenue theatre in three years in an acting version of 'Leah, the Forsaken.'" It was in 1875 that the new Fifth Avenue was opened at 28th and Broadway, while in the earlier Fifth Avenue, she was referred to in the earlier "Clipper" files on 24th street.

Edwin Booth and Fanny Davenport had just finished playing a classic repertoire at the new Fifth Avenue. Worthy of comment was a contemporary critic's impression of Booth, who is today regarded as one of the greatest of actors.

The critic said of him: "His impersonation (Hamlet) bears the mark of close study and thought, and while lacking in massive grandeur from physical reasons, it was successful in the pathetic portions."

E. L. Davenport was another of the classic actors riding the height of fame in 1875—so important was he considered then that he seldom played a week in any big city, but always just one night in the largest theatre in town. He returned, however, several times during the season.

P. T. Barnum was auctioning off his show property consisting of his Roman Hippodrome and his World's Fair. This outfit was made up of wild animals, tents, horses and an idea of how Barnum valued publicity is an item that he possessed \$301,000 worth of wood-cuts suitable for newspapers.

Mr. Barnum, incidentally, being the author of the saying that a supper is born every minute, was selling on strictly cash terms.

THE SPECTRE OF THE PICTURES

Nearly the entire business of amusement is watching the picture branch of it. Is the picture business going to swallow up everything in the show business? Is no strange remark nowadays.

Lee Shubert is reported as having confided to a friend he did not know what is to become of his theatres, admitting he is looking upon the sweep of pictures with some trepidation. Vaudeville people must also have their own thoughts about the same thing.

It's not bad business for Famous Players—it's very good. In most instances when Famous Players makes a theatre buy, it doesn't invest a cent at the outset or if so, not a great deal. It's a partnership arrangement with Famous offering what seems a satisfactory proposal. There is nothing too big for the large picture interests to handle in this manner. The theatre or circuit owner appears to be satisfied with the proposition and in some cases feels that the association with Famous will keep out opposition (through building) in his town. The latter is not a guarantee, however, and mainly dependent upon Famous' affiliations within its own trade.

Though Famous has an understanding with Metro-Goldwyn (Loew's) or First National, that does not mean William Fox will not invade a city if he wants to. Or Fox may take on theatres in the same way and against the Famous combination, or Universal, also. But the Famous connection or any connection of showmen with the big distribution organizations may keep in the banks money for building purposes which otherwise could build for local people.

No one knows where the picture business is going to. Not even the picture people themselves. They are as much at sea in predicting about the future as anyone else. The picture business is racing. It's not mad and it's not going to run away with itself, for the picture business in the main today is being directed by some of the brainiest financiers in this country. They are not picture people, but they have their money invested in picture theatres.

One angle is not understandable in what appears to be a massive movement by Famous to acquire houses—that is Famous operating as openly and as boldly as it appears to be doing, in face of the Federal Trade Commission's investigation of its theatre operations, along with other defendants in the same suit. Either F. is confident of its position or indifferent as to the result of the investigation or brazenly defiant. Why Famous does not slip some of these deals to its under-cover subsidiaries many people cannot understand. If subsidiaries are not smart enough to handle these deals with or without instructions, of what use are they? Certainly some of Famous' hubs have been turning out any better pictures than Famous has of late.

POOR, POOR RADIO!

Radio cannot pay for its talent.

It so admits.

Radio broadcasting is too poor to be self-supporting. It's present state is too uncertain to think of the future as a source for artists' talents. That's the gist of the familiar of excuses voiced off and on.

Come on now the announcement of these staggering figures. The 1925 business totals over \$500,000,000 (more specifically, under \$600,000,000) as against \$4,000,000 gross business in 1920. Manufacturers' estimates for 1925 are 2,000,000 radio sets and 20,000,000 tubes. This year's volume, according to Major Herbert H. Frost of Chicago, president of the Radio Manufacturers' Association, will exceed the 1924 output by \$200,000,000 or nearly \$300,000,000.

Poor, poor radio! It pleads poverty against paying for something, making possible its very backbone. Where would the half-billion dollar sales come from if it weren't for the entertainment.

Skill, the 4th Annual Radio Conference in Washington recently foretells the beginning of the ultimate. After years of quibbling and playing politics with the public, propagandizing against "paying tribute," after vain attempts to poison the minds of the legislators against the music men who contribute 60 to 70 per cent of what goes into radio's programs, the radio interests finally agree that the authors and composers are entitled to "some compensation."

With that point won, they'll be booking Barrymore and Jolson and Whiteman yet and paying them big money. The former bugaboo by radio, as an argument against compensating the music men, was that if they paid the creators of the music they would also be forced to reimburse the purveyors thereof.

Why not?

Poor, poor radio, with only \$300,000,000 annual business!

INSIDE STUFF

ON LEGAL

With Felix Isman as a holder of property in and promoter of Picture City in Florida are interested as holders Louis Mann, Fanny Hurst, George Cohan, Sam Shipman, with Sam Bernard having property in another section. The show people's holdings are in the New Deauville place. There are three other sections, including Olympia, a fashionable residence resort. Charles Apfel put over Picture City. He is a New Yorker. It is said that the late Henry M. Flager selected the present Picture City location for the original Palm Beach, but was switched from his decision. Picture City is 23 miles north of Palm Beach.

The press agent for "Merry Merry" wrinkled the brows of the newspaper dramatic desk men recently when he personally dodged the daily issue, but substituted two of the best looking girls in the show. The p. a. loaded the feminine pair down with the customary pictures and stories and thence drove from office to office, waiting downstairs while the choristers turned on the personality stare for the theatre. While the blue pencil officials evidently couldn't go up against the smiles, for the girls are reported to have landed 15 pictures.

A theatrical manager last week turned down an attraction which offered \$5,000 weekly guarantee to his house to gamble on another new show, largely because his personal convictions were backed up by an out-of-town notice of the play in Variety.

The show is "Weeds," which opened last night (Monday) at the Sam H. Harris theatre, and the manager is Charles L. Wagner. "Weeds" (Continued on page 22)

RIGHT OFF THE DESK

By NELLIE REVELL

When Channing Pollock, the playwright, is in the throes of putting on one of his plays he has no mercy on anyone—neither himself nor the actors. Apropos of this comes one of the season's best stories: Mr. Pollock had been rehearsing "The Enemy" for several weeks and was driving the actors hard. After the opening he arranged for a scene from the play to be given by several hundred performers. Before each one of these he would deliver a short talk to the audience, a talk that the players began to know by heart after the sixth time they heard it.

One Sunday afternoon following a benefit performance a man played a minor role in the production arrived home and sank down on the divan, thankful that he wouldn't have to even think of the theatre for 24 hours. His wife, thinking to sooth her husband with a little jazz, turned the radio on. And the first thing that floated through the air was:

"This is Station WHIZ. We will now have a talk on the drama by Channing Pollock."

"The actor feels now as though a phonograph company isn't the only one with a right to the slogan," His Master's Voice."

One of the pleasantest-spoken men on Broadway is this same Channing Pollock. It is his endeavor to make everyone he meets feel that they have at least one friend in the world, but this worthy aim was miscarried during rehearsals for his last play. Mr. Pollock met an actor, whose face was familiar to him, hailed him jovially and shook hands heartily.

"It's a shame I didn't see you this morning," the playwright greeted him. "I had a part open that you would just sit in. In fact, I was thinking of you for it, but I didn't know whether or not you were working."

"I'm not working just now," the player admitted. "But haven't you got me mixed with someone else, Mr. Pollock?"

"No, indeed. I know you well, old man, and I still say it's too bad I couldn't have seen you earlier, before I filled the role. A chap who was in it was terrible and I had to let him out yesterday."

"This is very interesting," the actor assured him. "I'm the fellow you let out."

The world of the theatre may be evanescent, but it has the longest and tenderest memory of all professions. A letter from Betty Rutland to say that while she was up in New England on the trial tour of a show, she ran over to Hartford to lay a Thanksgiving wreath on the grave of the late William Raymond Sill, who passed away just three years ago. She calls him "Uncle Billy" in writing to me and he was an uncle, a generous uncle to the whole profession. It may interest the many friends he had to know that his last resting place is in Hartford, where he started his newspaper career on the Hartford "Courant" in company with Bruce Edwards, now general manager for Charles Dillingham. And Mr. Dillingham was also their associate on that paper.

Some months ago Will Cressy had me send a copy of my book, "Fighting Tough," to a doctor friend of his out in California. Now Will had just written me that the doctor friend is a dentist and that he "choked up" when he read the inscription I had put on the flyleaf.

Oh, that I have lived to write anything that would choke a dentist!

It was rumored last week that Leo Carrillo, who has retired from "They Knew What They Wanted," would come back to his first love, vaudeville. (Printer's ink was actually Leo's first love and he is a member in good standing of the I-Used-To-Be-A-Newspaper-Man-Myself-Club.) He was not to be a raconteur of Wop stories but the leading man in a highly dramatic sketch.

That rumor, I found out, is all applause. I met Mr. Carrillo in Willard Mack's dressing room at the Palace theatre and he assured me his mind wasn't at all made up about a return to the double-a-day. In fact he expects to start in about two weeks to rehearse in a play by a American dramatist, who often acts the leads in his own shows.

Dorothy Jardon, whom I saw in St. Malachy's Monday, told me her doctor has ordered her to take a year's rest to give her voice a chance to recuperate. Helen Lackaye added to this the information that she had to take a year's rest also, but that her orders came from her linguist. She is going to spend 12 months learning an English accent, she says, so that she can get a job on the American stage.

There is going to be an awful—good work, here—hole in the front pages of the newspapers when the Rhinelander trial ends. And dinner parties won't have a thing to talk about. "The Love Letters of Leonard and Alice" have pushed prohibition into the background as a topic of social discussion. Alice seems to be the first Fanny. One Alice wrecked Ben Bolt; now another has wrecked the Hugenots.

The papers refer constantly to the Rhinelander family as having blue blood in their veins. For that matter Alice Jones-Rhinelander can boast of some colored blood herself. In fact, from now on, the Rhinelanders can be said to possess black and blue blood.

Arthur Houghton, company manager for Fred Stone, is back on the job. Mr. Houghton has been seriously ill and his condition caused his friends much anxiety.

THE ADVENTURES OF HAMLET

About six weeks ago "Hamlet" came back to New York in his traditional sense, packed himself in upstart past Columbian circus and has been there ever since. About two weeks ago "Hamlet" came to Iowa in modern clothes, with everyone else, including the gravediggers and the King, in everyday garments.

The modern dress "Hamlet" was accounted a splendid production from the artistic point of view. It is generally conceded it lost little in delivery and acting at the hands of the new Iowa Hippodrome Liveright assembly. The scenery, too, was modern and expensive.

Critics raved about the "new" "Hamlet" but the public was unresponsive.

Which proves once more that theatrical tradition cannot be uprooted in one swoop. After educating audiences for years that Shakespeare is classical in both its stage dressing and its booming manner of delivery, it appears impossible to undo the work of many years in one production. The same thing, incidentally, happened in London.

Meal time, the classic version continues. The other one went to the Village.

NEW PHONOFILM IDEA HAS SHOW WITH SPECIAL REELS

Double Road Bill to Hold Both Features, with Comparison Counted On to Build Value of Device—Percentage Plan Likely

A plan to introduce Phonofilm as a legitimate attraction, is proposed for this winter. The idea is to present a double bill, one part made up of Phonofilm and the other a condensed musical comedy.

An offer was made Eva Leoni, Austrian prima donna, who has been doing Phonofilm work, to couple with the silent film with personally appearing in a musical version of "Pygmalion and Galatea." The latter was a comedy which recorded a hit two decades ago. The film version consumes about half the running time of the average musical show. The Leoni offer is not definitely set.

Phonofilm has already recorded the action and voice of stars as they appear on the stage. It is the aim to have each star appearing in the film play in a condensed playlet or musical show to complete the unit.

Under a percentage plan this method is regarded as feasible.

'BOILING' OVER SHUBERT BUFFALO ADVERTISING

Buffalo, Nov. 24. Managers of non-Shubert attractions playing the "Week" are said to be up in arms regarding the practice of the theatre management in giving coming Shubert attractions preference over current non-Shubert acts at the Buffalo and Sunday advertising. In one case a Shubert attraction booked for two weeks off was given this preference over a non-Shubert attraction scheduled for the coming week.

One manager is said to have remonstrated at the treatment and threatened to refuse payment for the advertising of his show, stating that if the management attempted to keep out the money for the advertising he would hold the Saturday night curtain.

The practice has been continued with next week's Shubert show. "Naughty" refused to accept anything equal if not greater space in the dailies than the current "Is Zat So?"

SYRACUSE SPECS

(Continued from page 1)

to not more than eight per person unless the patrons are well known to the local management. The mail order opening for "The Student Prince" ran about \$100 ahead of that for "Rone-Marie." The box office in the first hour of the public sale dealt out \$500 worth of pantechnon.

SUMMER REVIVALS

"Hay Fever" may be revived during a repertoire season next summer with Mrs. Fiske in the role played recently at the Maxine Elliott by Laura Hope Crews. The repertoire season is planned by a local legit manager who wants to revive several old plays for two weeks each, the plays to be fitted with all-star casts.

RECASTING "PHILIPPA"

William Harris, Jr., is taking "Back to Philippa" off this Saturday night for recasting, the piece having completed two weeks on the road.

Henry Miller and Margaret Lawrence were co-starred, but it was announced that Miss Lawrence was too young to suggest the part she portrayed, and, accordingly, the piece will be recast to remedy this defect.

KATHRYN

Arlington, Inc.

233 West 52nd St.

NEW YORK CITY

Phone Columbia 4443-4444

COSTUMES

\$138,000 HIGH FOR BAYES ROOF?

After he withdrew "Made in America" from the Cort, New York, M. H. Gulesian, its producer and author, dickered with the Shubert Theatre for a theatre and was given the Ritz for two weeks, following which he began negotiating for removal to the Bayes Roof. Gulesian stated that he intended to keep the show in town all winter, as he believed strongly in its chance and was willing to back his opinion with money. He was offered a year's lease on the Bayes Roof at \$138,000 annually, so the report goes. This was turned down, and he secured the Ritz for \$15,000 a week for the bare walls. As Variety stated last week, he has the house for the season, but can give five weeks' notice of removal or losing.

2 WEEKS IN FLORIDA GAVE MUSICAL \$35,500

"Lady Be Good" Blazing Trail—\$20,000 on East Coast and \$15,500 on West

Possibilities of legitimate attractions in Florida are indicated by the southern one night company of "Lady Be Good" which played there the first two weeks of this month. Playing the east coast the show bettered \$20,000. Eight performances were played but the attraction laid off Saturday, no house being available. The second week was played along the west coast with the gross about \$15,500. The show opened at Daytona, Monday, getting \$2,400. Two days (three performances) were played at West Palm Beach, the gross being \$7,000 for that stand. At Miami a matinee was played both Thursday and Friday, the first day getting \$5,500 and the second day nearly \$5,000.

The second week started at Orlando, with the takings \$2,400. St. Petersburg followed for \$2,500 the first day and \$2,600 the second. Three days were played in Tampa, the nightly takings being \$2,600, \$2,700 and \$2,500 (no matinees).

MAINE TOWN

(Continued from page 1)

remain in the theatre after it closed to "see, or rather hear, for themselves."

A body of 25 local business men remained under the stage one night and soon shuffling steps were heard walking up a short flight of stairs to the stage and then across it.

Most obligingly and convincingly the "spirit" answered questions by tapping on the wall when asked to do so.

The climax came when the ghost was heard (it) to slam a door where there is no door.

The world business has taken place after careful searching of the house, the locking of doors and windows. The manager's statement is that if some practical joker is caught he will be dealt with severely.

Should the spirit come back again it is not beyond belief that half the town will move away into the night to see what they have come to become over this affair through the publicity given it.

Shades of Conan Doyle, Houdini and Sir Oliver Lodge!

BICKERTON ALONE

Joseph P. Bickerton, Jr., will shortly produce another "Not Coward" play, title unannounced, but this time strictly on his own with no one else associated.

In "The Vortex" Sam Harris is interested, while "Boozy Virtue," another Coward play, is being done by the Frohman offices with Bickerton and Basil Dean interested.

"K. K. Kelly" in Frisco

San Francisco, Nov. 24. "Kosher Kitty Kelly" will open at the Capitol on Christmas Day, the piece to be produced and staged by George Lask and others at a price scale not to exceed \$150 top.

\$10,881 IN 2 SHOWS

"Sally" Does \$4,643 and \$5,418 in Texas "Air Auditorium on Sunday

Dallas, Nov. 24.

What is believed to be a record for one night stand business was registered here by "Sally" last Sunday. The attraction played two performances at the state fair auditorium, getting \$5,463 at the matinee and \$5,418 at night for a gross of \$10,881.

The Texas is show hungry was evidenced by the big money drawn by other attractions playing the big house. "The Student Prince" grabbed more than \$50,000 in 10 performances when substituting for "Sky High."

The all-star company of "The Rivals" has been booked, the attraction being guaranteed \$3,500 for one performance.

PRODUCING MGRS. HOLD THEIR 2ND LUNCHEON

No Attempt Made to Solidify—Brady Talks on Tax—Quiet Meeting

The second luncheon to which producing managers were invited was held at the Hotel Astor last Friday. At the first gathering, three weeks ago, a committee was appointed with the idea of ultimately bringing the general body of managers together again. When the Producing Managers' Association split in the summer of 1924, the Managers' Protective Association was formed. The latter's membership has members from half of Broadway's leading producers. The others, then called "the round robin" group, have since proceeded as individuals, which has apparently been satisfactory.

At last week's meeting regret was expressed that there is no solidified managerial body. Managers in the M. P. A. stated that matters of importance were not receiving proper attention, such as the removal of the admission taxes. W. A. Brady told of his activities in Washington to that purpose. Brady said congressional committee members expressed a friendly feeling towards the theatre and there was no reason why the taxes should not be reduced or eliminated altogether.

Several well known members of the "round robin" were present. There was no step taken to induce such managers to join the M. P. A., or form a new association. When questioned of the round robin, Brady stated they were not desirous of joining a managers' organization at this time.

Should a new managerial association be formed to absorb the present M. P. A. of the present 10-year agreement with Equity could not be transferred without the assent of Equity. Little trouble is anticipated at that score, however, since only on rare occasions complaints filed against the individual or round robin managers.

Three for One

Three press agents are now working on one show in town. The show is "The School for Scandal," backed by Samuel Insull of Chicago and which features his wife.

James G. Peede is the show's properly designated agent, having been with the producing firm since its inception. Assisting him is Arline de Haas, doing society stuff and special work.

Last week Mr. Insull came to town and it is said he was dissatisfied with the amount of publicity his wife was receiving. Accordingly, Murdoch Pemberton has been signed for this purpose.

Now, another man has been signed to promote special parties and sell blocks of tickets. "School for Scandal" has the house on a rental of \$4,000 weekly and has still three weeks to go on an eight-weeks stretch. The receipts have been a little under the rental.

CLOSED PLAY TO SECURE NEW CAST

Original Cast Claims Producer—Author Abruptly Shut Down 'Barefoot' for That Purpose

Knowing that he had but 9 days' additional tenancy of a theatre, a producer on Broadway two weeks ago closed his attraction, recast the roles and then opened to play the nine days, the 12 performers.

The producer was Richard Barry and the play, "Barefoot," with Harry also the author thereof. The piece was in the Princess until last Saturday night when "Me" took over the house. Barry wrote the play some time ago, it being produced by a little theatre group in Manhattan. He then brought it into the Princess and it was roundly panned by the critics. Barry apparently will hold faith in his play and decided to recast, so closed the troupe and thereby got around the usual two-week notices. Equity officially closed the show, the time check of securities for salaries, but the actors thrown out of work claim that Barry allowed the piece to be closed so that he could engage new players.

The new players were engaged on Thursday. The following week ago, reopened with a commonwealth cast. The show's revenue was derived almost entirely from cut rates.

The dismissed players have filed a suit against Barry and the theatre manager will shortly be arbitrated. The play's new cast consisted of Renita Randolph, Marlene Naughton, Helen Van Hoose, Anna Hobson, Ralph Chambers, Robert Carter, Audley Anderson and Howard Boudin.

Tax Distinction For Legit Shows

Washington, Nov. 24.

Finally reaching the decision that it was necessary to make some distinction in the preparation of the amendment to exempt the legitimate drama from the provisions of the admission tax, Representatives Mills (R) of New York and Rainey (D) of Illinois have completed their final draft which will be made a part of the new revenue bill now being carried by the House Ways and Means Committee.

In drawing the distinction referred to the "ephemeral" productions, such as reviews, burlesques and extravaganzas are excluded from its provisions. The exemption as finally read is the combined effort of the two committee members assisted by Augustus Thomas, Arthur Hopkins, William A. Brady, Linton Johnson, theatrical authors; Brander Matthews of Columbia and Professor of Yale.

The amendment exempting the legitimate or spoken drama is as follows:

At the end of Clause (c) of subdivision 5 of section 590, strike the period, insert a semicolon and the following:

"(or) (3) Admissions to lectures or other places of amusement when there is being produced in said theatres or other places of amusement exclusively a Spoken Drama which is termed Legitimate or Standard Drama, or an Opera, or Musical Comedy as distinguished from ephemeral productions, such as reviews, burlesques, burlesques and extravaganzas. Said Legitimate or Standard Drama is further defined as a play which is a consecutive narrative presented and interpreted by one set of actors, the production of which consumes much more than one hour and forty-five minutes of time. Such presentation may be with or without musical parts or musical accompaniment and may be with or without the employment of an orchestra prior to or in connection with the presentation of the drama; said Opera and Musical Comedy are defined as Legitimate or Standard Drama set to music."

LE MAIRE RECASTING

"Leave It to Me," the musical version of "Never Say Die," and produced by Rufus Le Maire, will be recast. The attraction is playing Newark this week. It is planned to close the show this week, while further "names" are added. Eddie Buzzell and Mary Millum will remain with the show, the changes affecting the other roles.

CHORUS PEOPLE SENTENCED FOR FRAUD

Carmen Lopez and Philip Hearst Sent Away—Met Con Game Worker

Milwaukee, Nov. 24. Carmen Lopez, 20, "Greenwich Village Follies" dancer and amateur violinist, was sentenced to not less than one nor more than two years in the Wisconsin State Reformatory for Women when arraigned before Judge George A. Shaughnessy in municipal court here.

Two men were sentenced by Judge Shaughnessy for their part in the confidence game in which Carmen was the chief worker.

Miss Lopez told the court she was a former dancer in the "Greenwich Village Follies" and her sweetheart, who used the name of Philip Hearst and whose real name is Philip Stanley, formerly a member of the musical, "Little Jessie James." Stanley is also 20.

The third one sentenced is James Loftus, 32, Detroit, con game worker and admitted head of the trio in their frustrated con here.

Carmen, who selected her stage name because of her admiration for the Andalusian dancer and cigarette girl, admitted in court that her real name is Marguerite O'Brien Western. She held her baby in her arms in the courtroom. After her sentence, she snatched the child up, kissed it and then screaming, was led away by a deputy to a jail cell while her mother, also in court took charge of the child which she will keep while Carmen is in prison.

The girl, according to her sob story to the judge, was reared in a convent until 16, when she returned to the home of her parents in Grand Rapids. Shortly after reaching her home she married a man named Western, the father of her child.

Carmen became imbued with the stage bug and went to New York, divorcing her husband before leaving Michigan. In New York she took the name of the Spanish dancer and after a while got a job in the "Follies" where she met Stanley, a chorus man, with whom she told the court she had a common law marriage agreement.

Met Loftus
A few months ago she became ill and started back for home with Stanley. In Detroit, Carmen said, they met Loftus who told them of a scheme he had for raising money. They came to Milwaukee to work out "Metus" idea. The trio then entered at a downtown hotel where preliminary plans were laid. Loftus then took Carmen with him to a residential district where he rented a room using the name of Walter P. Bothe. Loftus also opened checking accounts in two outlying banks.

Stanley in the meantime stayed in the downtown hotel and wrote checks on the two banks, using the name of Walter P. Bothe in the signature. The girl then went on a shopping tour with the checks in hand when challenged in the stores told the questionnaires that her husband, giving the telephone number at the house where Loftus roomed. Loftus, answering the calls gave the O. K. to his wife's shopping tour informing the stores that he had given her the checks. In one day of operating Carmen obtained \$250 worth of merchandise and \$350 in change from the checks.

One merchant caused the downfall of the trio. Before calling the number the girl gave him, he looked in the telephone directory for Bothe and was unable to find the name. Ordinarily the name is not spelled with a final e. This caused him to suspect the girl was a dishonest woman and he transferred his suspicions to the police who arrived at the rooming house number, given the store proprietor by the girl, and caught Loftus. Later Stanley and the girl were arrested.

Loftus was given an indeterminate sentence of from one to three years and Stanley from one to two years in the House of Correction.

SIX GOING OUT

The outgoing list is featured by the short engagements in Greenwich Village and Little theatres. "The Last Night of Don Juan" closed at the Greenwich Village Saturday, at which time "Adam Solitaire" stopped at the Provincetown. "Folly" was withdrawn from the Cherry Lane and "Barefoot" after running for a few days finally halted at the Princess. This is the final week for the "Grand Street Follies" at the Neighborhood Playhouse.

The attractions on the Broadway list will leave this week end, one going to the road. Two made runs, the third being a quick flop. "Hamlet" in modern dress was supposed to close Saturday last, but was suddenly shifted into the Village.

"The Gorilla," produced by Donald Gallaher, departs for the road after a successful engagement of two weeks. The piece opened at the Selwyn last spring, holding over through the summer. Two weeks ago it moved to the National temporarily. Its average business was between \$3,000 and \$10,000, with the early fall pace averaging \$12,500. It is closing at \$10,000, quite profitable business.

THE GORILLA
Opened April 28. Woolcott ("Sun," at that time) and Dale ("American") regarded unfavorably but the rest liked it, except for Osborn ("Eve, World") who gave no opinion. Variety (Lait) said it was "good" and particularly for the road.

"Garick Gaieties" closes at the Garrick with the credit of 25 weeks. It is a revue staged by the Theatre Guild with junior players, the latter participating under the cooperative plan. Because of that, the average weekly gross of \$7,000 was satisfactory.

GARRICK GAITIES
Opened regularly June 8 after playing series of Sunday performances. Early showings were caught by critics who enthusiastically praised it. Variety (Sixk) wrote that, re-staged, it could hold its own on a regular basis.

"The Joker," produced by Wagenhals and Kemper at Maxine Elliott's will be withdrawn Saturday, at the end of its second week. This drama won fair notices but no business, first week's pace being estimated under \$4,000.

THE JOKER
Opened Nov. 16. First and second string critics less than lukewarm.

"Folly" closed at the Cherry Lane after about a month and a half. It was never seriously considered as a Broadway candidate.

POLLY
Opened Oct. 10. Reviewed almost exclusively by second string critics, who seemed to like it. Rathbun (Sun) thought the operetta (last) might be staged in the manner in which it was performed. Variety (Sixk) did not believe it a likely prospect for uptown removal.

"The Last Night of Don Juan" withdrew after two weeks at the Greenwich Village. Business was between moderate throughout the engagement.

LAST NIGHT OF DON JUAN
Opened Nov. 9. Few liked it, but most were unfavorably impressed.

"Grand Street Follies" closes at the Neighborhood Playhouse after run of 24 weeks. The attraction

GRAND STREET FOLLIES
Opened June 18. Only disagreement was as to whether or not it was better than the 24 others. All praised it lavishly and several donated raves. Variety (Abel) thought it worth while going out of the way to view.

constantly brought automobile trade from uptown and business held up right to the finish.

CHICAGO MANAGERS TALK TICKET AND SPECS

Admit Couthou Agency Necessary—Agree on Possible 50c Premium

Chicago, Nov. 24. The ticket scalping situation in Chicago has been discussed in "off" analysis, on again, Fineman. The managers are running around in circles, with the brokers not knowing where they stand.

At the recent meeting held by the City Council to determine whether it was legal for the theatres to give their tickets to the brokers or not, Weymouth Kirkland appeared for the theatre managers and asked for an extension of time. Granted.

The theatre managers admitted the Couthou stands system is a benefit and would work tremendous harm against the theatre if cut off. They can do without the sidewalk specs, they say.

It is understood there may be an agreement between the theatre managers and the Council for a law on 50c premium on each ticket.

Although the "Kid Boots" show and the "Music Box" have signs in every scalper's office that a 50c premium is charged, one broker's office on Broadway is said to tell a customer that although he didn't have any tickets he thought he knew a party who had a couple and would dispose of them at a \$2 premium on each ticket.

In the same agency is a boy stationed outside with tickets. As the customer leaves, failing to get a ticket for either one of the two shows for a 50c premium he is told by the outside boy that he has a pair, but wants a larger amount.

CONDITIONAL RELEASE

"The Shuberts have released the 'Nightingale' musical comedy to Guy Bolton, who wrote the libretto, on the condition that he can get it produced within a year by another producer. Bolton's wife, Marguerite Namara, was signed for the part for the Shuberts, but was released.

The cast placed under contract for the show, was called in by the Shuberts and in all instances agreed to wait for several other productions which the Shuberts are planning for the coming season. The producers having told the supporting cast that they will be taken care of at that time.

Another condition in the releasing of the libretto to Bolton is that if he is unable to get it produced within a year it reverts back to the Shuberts, who will then have the right to place whomever they may please in the prima donna role.

INEXPENSIVE "ME"

Arthur Kober's production of "Me," opening Monday at the Princess, New York, is accounted in the trade as one of the most inexpensive shows ever brought to Broadway. Co-operative cast.

Author, Henry Myers, doing press work. Producer, Arthur Kober, "back" with show.

Printer working on agreement he gets paid if the show clicks.

Myers, Shubert press agent and working from Shubert press department.

Main expense of production, rental of theatre, \$1,200 weekly, and newspaper advertising.

Adding to the economy is the single title and single sponsor.

This title was put on after Arthur Pollock, critic of the Brooklyn "Eagle," had picked the play as being the best submitted to him. Kober, it is now general press representative for a firm of Bothe, Gleason and Truex and for several years was in the Shubert offices with Myers.

Myers had a play on Broadway several years ago called "The First Fifty Years." It required but two characters. This play, although not a commercial success, was generally rated as a good piece of writing.

CLARA MORRIS' LETTER

When William Quaid, manager of the Fifth Avenue, invited Clara Morris last year to assist in the celebration of the 50th anniversary of the theatre in which she had triumphed and be the center of attraction at a "Clara Morris" night, her reply was a refusal. However, it was couched in such fine terms of sentiment and love that the letter is reproduced:

"Dear Mr. Quaid:
"Sir, you certainly can successfully stage an amazing and delightful surprise—a beautiful, thrilling surprise—Clara Morris Night. I can almost feel myself being stolen cream off my whiskers when you look at that line, but—sure you don't know I am a Quaid? Is not Clara Morris pretty much of a legend now, a sort of a Cinderella fable, based on that amazing Fifth Avenue opening night in 1875?

"Think of the years, think how the ranks of my beloved public have thinned! There are few who remember me now, I fancy—but oh, those few would remember sweetest, with impetuosity of feeling! Such applause is the sweetest sound this side of heaven. I should love to hear it once more, but (impersonal little word always making trouble) I have been outside my house four times in eight years—rheumatism.

"I could be shouldered like a log of oats or rolled in on a roller chair, but (there it is again), but—pride forbids. So, dear Mr. Quaid, let me thank you with all my heart for your gracious thought of me. It is a delightful thing to be remembered when you are in common with the world, and I know I have been forgotten. Both Fifth Avenue theatres live apart from all other theatres in my memory.

"There can be no 'Clara Morris Night,' sir. Such a big lump in my throat as I say it. But what the show would be, I am sure. Appointment has passed, the memory of your kindness will live."

Clara Morris.

2 PRODUCTIONS BASED ON THE SAME BOOK

Shuberts Bought Musical, Goetz Farce Rights—Bordoni-Mitzi Shows Result

The Shuberts appear to be in a quandary what to do with "Naughty Riquette," in which they are starring Mitzi. The show first opened as "Riquette" with the "Naughty" prefixed after E. Ray Goetz announced the Bordoni show as "Naughty Cinderella."

It is reliably stated both shows have the same story and are the same French original. The Shuberts bought the musical comedy rights, while Goetz secured the straight farce rights for the piece in America. Goetz inserted several song numbers but that does not change the status of the play.

There seems to be doubt whether the Shuberts can bring the new Mitzi to the market. The opening of the Bordoni show on Broadway was purposely held back for a time because it was feared the Shuberts might rush "Riquette" into town on the same date.

"P. & P. DETECTIVES" WITH HOWARD BROS.

"Potash and Perlmutter, Detective," will be the next Glass-Goodman play of the series for Al Woods, with the possibility of the Howard Bros. (Wills and Eugene) playing the title roles.

The Howards are now out with the Shubert production of "Sky High," not expected to linger on the road much longer. It is said the Shuberts have expressed a willingness for Woods taking the Howards under their Shubert agreement, to cast them for the legit comedy roles.

Bolton-Laska for Andrews

Guy Bolton and Edward Laska are collaborating on a new musical which will play Andrews' show. The piece is untitled as yet. Laska will also contribute the score of the piece with production plans calling for its launching next month.

Laska is a former song writer who quit the music business two years ago to devote his time to playwrighting.

"LOVE SPELL" OPENS

Hartford, Nov. 24. Geraldine Farrar's operetta "The Love Spell" opened here tonight to a practical sell out. The sale for the week is heavy and unusual for this city. The sell-out goes through the week.

Clara Morris' Services Are Heavily Attended

Lay world vied with the stage in paying a last tribute to Clara Morris at the funeral services for the beloved actress held in the Little Church Around the Corner at 4 p. m. Monday. Long before the hour set for the ceremony 1,200 persons, professionals, business men, rich and poor, white and black, occupied every seat in the church. They stood against the walls, lined the path outside and choked the street.

The Rev. Dr. Randolph Hay officiated, assisted by the Rev. Frederick A. Wright, pastor of Miss Morris' church at Tuckahoe, N. Y. A boys' choir sang "Abide With Me" as the mahogany casket moved up the center aisle. During the services Miss Alma Clayburgh, a former Metropolitan star, sang the Bach-Gounod "Ave Maria." To the recreational music, "Hark My Soul," the procession retraced its steps and the body was returned to the mortuary chapel, where Edwin Booth, Richard Mansfield, Joseph Jefferson, George Montague and Maurice Barrymore were also laid in state.

The funeral was under the direction of the Episcopal Actors' Guild and the honorary pallbearers numbered John Drew, David Warfield, Orla Skinner, Harry Somers, Thomas Meighan, Frederick Lewis, A. O. Brown, Lyster Chambers, Richard Carle, Herbert Voss, Frank Gilmore.

Among those who attended the services were George Arlson, Robert Mantell, Gloria Swanson, Mrs. Otis Skinner, Gertrude Elliott, Grace Griswold, Mrs. Agnes Arden, Frank Clark, Ada Patterson, Robert Campbell, Zedek Burkhart, Franklin Pierce Carrigan, Gilbert Emery, Mrs. Laura Burt, Henri Gressitt, Redfield Clark and representatives of all the theatrical organizations.

Clara Morris, many old associates of Miss Morris, viewed the remains Sunday afternoon as they lay in state at the church. There were also many non-professionals, the retired folks mainly, who had seen the emotional actress many years ago and had come for a last farewell to the genius they loved.

Burial took place privately at the Kensico cemetery on Tuesday morning.

Wilkes May Bring "All For You" Into New York

Los Angeles, Nov. 24. Addison Burkhardt has rewritten the entire first act of "All for You," at the Mason.

Nancy Welford was to be the costar, replacing Carle. King, a former role was rewritten for Loretta, who replaced Melba McLean.

Thomas Wilkes is endeavoring to whip the show in shape for a New York presentation.

PEMBERTON'S "WOMAN"

Brook Pemberton has the intention of producing "The Desperate Woman," lately acquired.

ALL-ENGLISH STOCKS HEADED FOR CANADIAN TOURS ONLY

English Plays with English Players to Deluge Dominion—Making Patriotism Plea—Sir Martin Harvey Heading Repertire Co.

St. John, N. B., Nov. 24. Indications point to a deluge of English dramatic repertory organizations for the season of 1925-1926. There are now four purely English stock companies in Canada with others scheduled to visit the Dominion. Among these is a repertory company headed by Sir John Martin Harvey, which opens in Halifax and tours Canada to the Pacific, playing from one night to month stands.

An effort is being made by English stock and repertory producers to stimulate interest in English players and English plays, especially in the smaller centres of Canada so that a long season can be assured without penetrating into United States territory where receptions have thus far been frigid, generally, to English companies. The appeals have been largely made on the ground of patriotism—that the Canadians should patronize the English attractions in preference to those of a "foreign" country—United States.

The Gossop-Harris Co., which opened a tour of eastern Canada at the Majestic, Halifax, N. S., will likely spend the winter and spring in Canada and may go as far west as British Columbia. The company is composed entirely of English players and will play Canadian dates only. The plays are English successes. The company has arrived at Halifax from England.

This is the first purely English repertory company to play an engagement of more than a week in a centre in the maritime provinces. Tentative plans are for extended engagements in Toronto and Winnipeg.

16-Year-Old Actress

Of Stage and Screen

Lillian Garrick, the 16-year-old actress of stage and screen, may return to the picture field, now that she is free of stage work through the closing of "The Family Upstairs."

Miss Garrick, despite her youth, has appeared in important plays and pictures, having been with "Peter Grimm" on the stage and several regular release film productions.

The child-wonder in New York born. She received very complimentary notices in "The Family" play.

MISS WOOD LEAVING 'CANDIDA'

"Candida," brought in as a stop gap at the Comedy, will return to the road next week, at Boston, but without Peggy Wood in the title role. Miss Wood is an expectant mother, being the wife of John V. A. Weaver, Brooklyn poet-playwright.

Through a peculiar coincidence, another actress withdrew from "Candida" for the same reason when it was at the 48th Street last winter. At that time it was Claire Ames, playing "Prose," who withdrew.

Carol McComas will replace Miss Wood.

SHOWS IN REHEARSAL (AND WHERE)

- "The Shanghai Gesture" (A. H. Woods) Eltinge.
- "Chivalry" (Joseph E. Shea) Hallet Institute.
- "The Fountain" (Jones and Green) Greenwich Village.
- "Magda" (Lawrence Anholt) Little.
- "Bonyas" (Marguerite Sylva) Bryant Hall.
- "The Day Lady" (Richard Herndon) Belmont.
- "Salvage" (David Belasco) Belasco.
- "The Wise Cracker" (Albert Bond) 66th St.
- "Merchants of Glory" (Theatre Guild) Guild Theatre.

BARRED HARVARD SQUAD

Tremont Mgr. Refused Varsity Men Admittance—Too Noisy.

Boston, Nov. 24. Manager Al Sheehan of the Tremont theatre, one of the veteran house managers of the city, refused to allow 30 members of the Harvard varsity football squad into the house last Thursday. "The Cocoanuts" was playing the house.

The squad turned up late at the house after a rally in Cambridge. When they struck the lobby the show was in progress and the house seated. Immediately on reaching the lobby some of the students demonstrated they were feeling particularly giddy and it looked as though trouble would ensue if they were allowed inside.

Rather than let them in and later have to put them out, Sheehan decided to bar them at the door. After this the squad journeyed to a nearby police station, where some of them went in and asked the lieutenant to examine them to see if they were under the influence of liquor.

The affair attracted some attention in the local dailies, with the head coach making fiery statements about retribution, which did not pan out.

NO. 2 "CRADLE SNATCHERS"

Sam H. Harris will organize a second company of "The Cradle Snatchers" for Chicago.

The latter will open early in January to lift a booking date tentatively set for the original company which is scheduled to remain at the Music Box, New York, indefinitely.

ROGERS' N. Y. CONCERT

The Will Rogers' concert, scheduled for the night of Nov. 29 at the New Amsterdam, has been cancelled by Charles L. Wagner at Rogers' request.

Rogers, according to Wagner, wished to defer his New York engagement until spring.

Carroll's 'Graphic' Gag

Earl Carroll has been featured in the first of a series of stories in which the New York "Graphic" purports to expose Atlantic City's beauty pageant and others as alleged fixed "contests." Carroll is charged with "running" the Coney Island contest, won by Katherine Ray, then in his "Vanities."

Carroll telephoned Emilie H. Gaurneau, managing editor of the "Graphic" last week, mentioning their status as friendly enemies. Later the manager called the editor and explained his friends would think him in the wrong if he did not take action against the paper. Earl said he would sue for libel, stipulating \$500,000 damages. Gaurneau replied the libel story would not get on the front page unless a million damages were asked. Thereupon, Carroll complied and doubled the amount in the suit.

HERNDON-GEDES SPLIT

Former Asks Dissolution of Corp. Which Produced "Arabesque"

The association of Richard Herndon and Norman-Bel Geddes as a production unit is at an end. The manager and the designer-director incorporated with the aim of achieving the exceptional in the theatre.

Otto H. Kahn backed the firm which produced "Arabesque" at the National recently, the show lasting but two weeks. Geddes is in no way concerned with Herndon's own productions.

It is understood Geddes displayed too much temperament. With the result that Herndon requested a dissolution of the corporation. "Arabesque" cost about \$69,000. The production entailed an expenditure of \$42,000, the balance being lost on the road and on Broadway.

Frazee's Next

Another musical may be put forth shortly by Harry H. Frazee. It is to be the Willie Collier comedy, "Nothing but the Truth," set to music under a new title.

Frazee is just now thinking of the preparation. There is a chance the name of the rewritten script will be "Tea for Two."



CLAUDIA CASSIDY

Dramatic Editor Chicago Journal of Commerce
Miss Cassidy has been reviewing plays for the Chicago "Journal of Commerce" for several years. In fact all of her newspaper experience has been gained on that publication, she having been associated on its staff ever since leaving the University of Illinois about three years ago. Miss Cassidy was born down in a little place called Shawneetown, Ill. (This is the 56th of the series of sketches and photographs of the dramatic editors of the country.)

INSIDE STUFF

ON LEGIT

(Continued from page 19)

comes in on sharing terms with no guarantee posted, except that the house shall get first money.

Earl Carroll, it is understood, wanted the house for "Florida Girl," offering the \$6,000 guarantee. He will be forced out of the Lyric Dec. 5 by "The Cocoanuts." Wagner turned this down, according to the story.

A couple of the New York critics didn't like Variety's last box score. One wrote to Variety but the letter (Frank Vreeland—"Telegram"), discovering after writing the error alleged had been his own. Robert Coleman ("Mirror") did not complain direct but mentioned on the outside to companions he did not think the box score had treated him fairly since his percentage was 1,000 on seven days recorded. In the matter of Mr. Coleman he was not included in the list. Believing it unfair to place his score at the head, it was also considered unfair to place him last. The compromise was an explanatory foot-note. "The Mirror" will regularly be placed in the next score.

Arthur Pollock of the Brooklyn "Eagle," who led the final score last season, cannot understand why he has not been restored to the box, since the Brooklyn "Times" has not been included. It was the intention to place "The Times" in the box before Arthur Busch, the dramatic reviewer of the paper, left for the "Journal." Jacksonville. "The Times" is still the Brooklyn paper of most circulation, though "The Eagle" may have a greater influence. Last season when Mr. Pollock was boxed, his paper, "The Eagle" was presumed to be Long Island's first in circulation, until "The Times" claim, yet remaining uncontradicted.

Arthur Hornblow, Jr., began his winter lecture tour on current theatrical conditions last week in Philadelphia. Friday he spoke in Rochester with 98 more dates booked. Hornblow, Jr., is managing director of Robert Milton, Inc.

The same gag—"you stole my wife—you horse thief"—is being used currently in three different productions. "Florida Girl," "Sunny" and "The City Chap." It parallels last summer when an identical gag was used for similarly patterned skits in four different Broadway productions. "Vanities," "Artists and Models," "Scandals" and "Gay Paree."

Wagons and Kemper were forced to move their offices from the Astor theatre building because of the erection of "The Big Parade" sign which completely blocks the windows on the upper three floors. The producers retained their offices through a period of retirement that covered a number of years. When they resumed activity they refused to seek new quarters on sentimental grounds, and there was a bit of superstition about the matter too.

Erlanger bookings will probably fill the new Chanin theatres in Times square when they open, under the general management of Harry Kline. It is reported the Chanin group placed too high a rental value upon their side street houses for Erlanger to take them under lease. The Chanins have built several theatres in Greater New York, including the Loew's Coney Island house.

The newest shakeup on the New York "American" came last week and resulted in Geng Fowler leaving the post of managing editor, to be supplanted by W. K. Stansbury of the Washington "Herald."

Bob Watson is the new city editor, and Bob Murray, who was city editor under Fowler, remains to assist duty. A cleanup of other staff members at the same time was also effected, thereby maintaining the newspaper axiom that the "American" is a three months' stand for the average newspaperman.

The Shuberts recently opened the Chez Fysher cabaret in the former box for the opening. Accordingly, the boys all dug out the black regalia and slid into the shiny shoes and went.

One party from one of the town's biggest dailies numbered six, and they had for a repast some hors d'oeuvres and later hame and eggs. Their bill, which they thought would be lifted immediately by the house, was presented by an obstreperous waiter, who demanded payment. Finally one of the Shubert press agents was called in and he adjusted the bill, but not until the newspaper men had visions of more arguments with one of those non-comprehending waiters.

The bill, incidentally, for the hors d'oeuvres and the eggs, was plenty.

Eddie Cantor is a great stickler for detail. When he tells a story he acts that story out with appropriate gestures. Eddie recently started to tell the boys in Chicago how he swept the medicine off Al Jolson's dressing room table. "It was like this," said Eddie as he illustrated his point by upsetting a small table. Crash! A cut lying on the table went flying across the room and straight through the window. But Eddie Cantor did not pause in his story-telling, he merely told the bits to the floor Eddie kept right on without batting an eye-lash. The boys had never seen anything like it outside of a Belasco production.

C. R. Macaulay, cartoonist and whose achievement of inventing the phrase "Big Stick" as applied to Theodore Roosevelt made him famous, was released from Ludlow Street Jail about a fortnight ago. He had been confined for several weeks, his alimony having been reported at over \$1,000 in arrears. Macaulay is on the staff of "The Graphic" and did his work regularly from the Ludlow gaol.

The Lyceum programs now contain a new gag which hasn't been worked around here before. The play there is "Naughty Cinderella." Irene Bordoni starred and Avery Hopwood the author. It was Hopwood's idea that the incidents which happened in the first act be printed for the benefit of the late comers, as the Bordoni piece is a "class" show and draws from the Park avenue district, where they have dinner late. So a well written detail of the first act incidents is incorporated in the program and the last line states that the plot having been given, the late comers can feel that at least the management was considerate in telling what had gone before.

One of the most peculiar advertising rackets ever proposed to New York press agents came in the form of a letter which reached most of the local crowd.

A Philadelphia organization, calling itself the International Bureau of Publicity, solicited the press men, stating that it controlled a Sunday newspaper of international circulation and that the financing arrangement on the publicity is based on augmented circulation in order that the total expended sum is spent for circulation. The proposition is that the agents pay \$50 for 1,000 papers with the understanding it running a one-column story in the paper. These papers (the 1,000) are mailed to same amount of addresses furnished by the agent. Wrappers and posters are free.

The inducement, according to the letter, is that the agent in this method can put over his story "as is" without editorial deceptions.

more are doing at the theatre now called Hampden's (formerly Colonial) is said to be backed by the Harrimans, who became interested in Hampden's plans about three years ago and helped make it possible for him to produce "Cyrano de Bergerac."

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same goes accredited to others 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 (184th Street). One of two of last week's arrivals appear to have a chance, the others haven't; business off last week but a cleanup expected; this week with Thanksgiving and Army and Navy day (football); "Abie" okay as always; \$12,000.

"Accused," Delancey (8th week). Figures to leave for road next month; rated well for a serious play but not expected to score long run; business estimated at about \$11,000; "Salvage" reported due at Christmas time.

"A Lady's Virtue," Blouin (1st week). Came in after the "Fool" and "Hamlet"; also played tryouts which were not impressive; opened Monday, with Mary and Florence Nash.

"Androcles and the Lion," Klaw (1st week). Part of Theatre Guild's Shaw season; first revival—"Arms and the Man" (49th Street); "The Man of Destiny" coupled with "Androcles."

"Antonia," Empire (6th week). Due out after the "Fool" and "Hamlet" improved somewhat but not to a profit-making figure; nearly \$12,000 not enough; "Easy Virtue" with Jane Cavanah.

"American Born," Hudson (8th week). Business fairly good of late; George Kuchar in the road; draw; probably could stir through winter, though reported due in Chicago after Jan. 1; \$14,000 to \$15,000.

"Applesauce," Ambassador (9th week). Entrance of Vivian Tobin into cast accounts for betterment, also this week; business not won real trade but making money; \$11,000.

"Arms and the Man," 49th Street (11th week). Ought to last until first of year, possibly longer; takings have been good considering moderate size of house; \$10,000; will move to Garrick next week.

"Arms and the Man," Winter Garden (23rd week). Perhaps the best of Shubert revues; came in as summer show and ought to last through season; has been getting \$34,000 to \$35,000 weekly.

"Big Boy," 44th Street (22nd week). Will follow for a few weeks, moving over from the Shubert; "The Song of the Flame" due New Year's Eve; Johnson show about \$24,000.

"Butter and Egg Man," Longacre (4th week). Agencies have renewed the buy which indicates show's lower floor strength; ought to last through winter; approximately \$12,000 weekly.

"Candida," Comedy (3rd week). Final week; show was brought back as stop gap and will resume road; "The Winner" Theatre will offer "Moral," second production this season, next week.

"Captain Jinks," Martin Beck (12th week). Has made good going of it and looks set for continuance through winter; business declined with most others; last two weeks, but approximated \$13,000.

"Carmel's Revue," Selwyn (3rd week). Hit stander; second week with the takings comparatively bettering first week; the approximate gross was \$32,000; English revues' routine now set and performance is better than at opening.

"Cradle Snatchers," Music Box (12th week). Advance demand classifies this comedy as the most substantial non-musical on the list; a cinch for all season; takings \$21,500 weekly.

"Dearest Enemy," Knickerbocker (11th week). Excellence of this drama has commanded attention and good trade after moderate start; business took impetus after first week; pace \$12,500.

"Easy Come, Easy Go," Cohan (5th week). Appears to have settled down to profitable pace; though trade is not exceptional; eased off after two weeks; last week under \$12,000.

"Fida Girl," Lyric (4th week). Must leave house after another week. "Cocoon" following Dec. 7. Divided opinion over "Gid," with comparatively moderate takings of about \$13,500, including cut rates.

"Gladys," Garrick (25th week). Final week; junior revue made money at average weekly pace of \$7,000; co-opera show will be succeeded by "Arms and the Man."

"Gay Paree," Shubert (15th week). Revue slated to move to 44th Street Dec. 7.

"Hamlet," Hampden (8th week). Was getting \$12,000 up to two weeks ago; that figure not exceptional for two stars—Ethel Barrymore and Walter Hampden, who are announced to appear in "The Merchant of Venice" after another week.

"Hamlet," Booth. Modern dress presentation of "Hamlet" appears to have excited only the critics; was slated to close Saturday week second week was completed, but moved to Greenwich Village instead of "The Merchant of Venice" (Wednesday).

"In a Garden," Plymouth (2d week). Some of the best of the new Laurette Taylor attraction though agencies reported fairly good last week, fair good indicated \$11,000 first week, fair good.

"Is Zat So?" Channing's 46th St. (4th week). Another month here and holdover comes probably moving to another house; never had a losing week; last week \$10,000.

"Kosher Kitty Kelly," Daly's 63d St. (6th week) (second engagement). No telling how long this one will stick; "The Fool" back after showing in Chicago and is doing better than first engagement; cut rates anticipated, but quite profitable; over \$7,000.

"Laf' That Off," Wallack's (4th week). Claimed to have cleared though indicated pace mediocre under \$5,000.

"Laf' That Off," 14th. Cosmopolitan (39th week). Goes to Boston after another week; class musical comedy production ran through summer and came back during fall; breaking even of late at \$22,000; "Good-Night, Nurse," Dec. 7.

"The Fool," Broadway (11th week). Still the best money getter among non-musicals; last two weeks slightly under capacity pace of first eight weeks; however, around \$24,000.

"The Jazz Singer," Cort (11th week). Chance in house didn't hurt the season's surprise dramatic success; last week better than previous week (first here); takings being \$18,000.

"The City Chap," Liberty (5th week). Has not developed expected business and unless pace materially improves is likely to be supplanted by holiday time; \$16,000 gross; first week indicated it had no chance; takings being \$14,000.

"The Joker," Maxine Elliott (2nd week). Final week; first week indicated it had no chance; takings being \$14,000.

"The Last of Mrs. Cheyney," Fulton (2d week). Making a money record for house; second week was over capacity, the gross again going \$25,500, setting sensational first week.

"The Poor Nut," 18th St. (1st week). Hit stander; made good going of it, making money through summer and should go until first of year or longer; around \$14,000 weekly.

"The Vagabond King," Casino (10th week). Scale boosted front part of house; \$12,000; \$14,500; over-eta having strong demand in agencies; takings claimed nearly \$24,000.

"The Vortex," Henry Miller (11th week). Eased off again; last week estimated \$11,500; figures to last until March.

"These Charming People," Gaity (5th week). One of the several big money shows contributed by English authors (but American production); business last two weeks around \$16,000, or slightly over.

"Twelve Miles Out," Playhouse (2nd week). Looks like a live one; came in on rubbers and "they" are talking about it; first week about \$8,500 with indications of healthy increase this week.

"Vanities," Earl Carroll (1st week). Carroll has made several additional productions but revue is easily his best bet and is making money right along; \$22,000.

"Young Blood," Ritz (1st week). Dramatists Theatre, Inc. produced this comedy drama which succeeded "Made in America" (now at Frollo); Norman Trevor and Helen Hayes head cast; opened Tuesday.

"Young Woodley," Belmont (4th week). Third week's taking the best ever at this limited capacity house; gross over \$10,500; three matinees regularly.

Outside Times Sq.—Little Theatres "The Last night of Don Juan" suddenly closed at the Greenwich Village Saturday and modern dress "Hamlet" was switched downtown as the successor, although marked to close at the Little Theatre to get "The Fountain" in two weeks; last week of "Grand Street Follies," Neighborhood Playhouse, "Polly" closed at Cherry Lane, "Ditt" succeeding Monday; "Adam Solitaire" closed at Provincetown last Saturday; "A Man's Man" moves from 52nd Street to 49th Street Monday.

In Boston under the title of "Weeds"; was announced for Broadway a season or so ago but withdrew for more work on script. "The Enemy," Times Square (6th week). Is drawing a class of patrons who do not usually attend theatre; name of the title of "The Fool"; business bettered \$11,000 and ought to further improve.

"The Glass Slipper" (5th week). Another week to go which gives show two weeks over subscription period; not much better another house; about \$11,000 last week; "Merchants of Glory" next.

"The Gort" (31st week). "The Final week; going on tour; moved here from Selwyn two weeks ago and made money at \$10,000; "Just Beyond" will succeed next week.

"The Green Hat," Broadway (11th week). Still the best money getter among non-musicals; last two weeks slightly under capacity pace of first eight weeks; however, around \$24,000.

"The Jazz Singer," Cort (11th week). Chance in house didn't hurt the season's surprise dramatic success; last week better than previous week (first here); takings being \$18,000.

"The City Chap," Liberty (5th week). Has not developed expected business and unless pace materially improves is likely to be supplanted by holiday time; \$16,000 gross; first week indicated it had no chance; takings being \$14,000.

"The Joker," Maxine Elliott (2nd week). Final week; first week indicated it had no chance; takings being \$14,000.

"The Last of Mrs. Cheyney," Fulton (2d week). Making a money record for house; second week was over capacity, the gross again going \$25,500, setting sensational first week.

"The Poor Nut," 18th St. (1st week). Hit stander; made good going of it, making money through summer and should go until first of year or longer; around \$14,000 weekly.

"The Vagabond King," Casino (10th week). Scale boosted front part of house; \$12,000; \$14,500; over-eta having strong demand in agencies; takings claimed nearly \$24,000.

"The Vortex," Henry Miller (11th week). Eased off again; last week estimated \$11,500; figures to last until March.

"These Charming People," Gaity (5th week). One of the several big money shows contributed by English authors (but American production); business last two weeks around \$16,000, or slightly over.

"Twelve Miles Out," Playhouse (2nd week). Looks like a live one; came in on rubbers and "they" are talking about it; first week about \$8,500 with indications of healthy increase this week.

"Vanities," Earl Carroll (1st week). Carroll has made several additional productions but revue is easily his best bet and is making money right along; \$22,000.

"Young Blood," Ritz (1st week). Dramatists Theatre, Inc. produced this comedy drama which succeeded "Made in America" (now at Frollo); Norman Trevor and Helen Hayes head cast; opened Tuesday.

"Young Woodley," Belmont (4th week). Third week's taking the best ever at this limited capacity house; gross over \$10,500; three matinees regularly.

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"TANGERINE" IN STOCK FELL DOWN IN FRISCO

23d Week "Best People" Broke Local Record—"Goose Hangs High," \$4,200, 4th Week

San Francisco, Nov. 24. The Columbia took off "Tangerine" after two weeks of bad business. Both Duff's stock houses enjoyed pretty fair business, the President ending a 23-week run with "The People." The Alcazar, with "The House High," is doing fairly. The latter house will close for two weeks when the tenant show stops Nov. 28 to decorate and remodel the interior, "Spring Cleaning" follows "Best People" at the President with a new cast. "The Song and Dance Man," with Duffy featured, will reopen the Alcazar. "Nellie Kelly" stops Nov. 28 to make a two-week road tour, then disbands, after five weeks of pretty good business.

Alcazar—(\$125 top). "The House High" High. Apparently unpalatable for this house, attendance dwindling. 4th week, about \$4,500.

President—(\$125 top). After breaking long-run record of the town, "The People" closed 23d week to approximately \$4,750.

Curran—(\$30 top). "The Student Prince" closed \$19,000.

Wilkes—(\$250 top). "Little Nellie Kelly," one more week. Opposition hit this show hard. Gross dropped to less than \$4,000. The Bert Loyal is Max Marcin's "Silence" opens Nov. 28.

Columbia "Tangerine" expected to make run, but proved disappointment. Stop sign went up and closed 4th week, second week. Hardly reached \$4,000.

Anderson. Fred G. Ross is company manager, with Jos. W. Frankel and.

Current at the Apollo is the Shuberts' musical version of "Seven-teen," with book by Dorothy Donnelly and music by William Kernell. "Hello, Hello" is the title. It had a break in at Newark and Miss Donnelly is still with the show re-writing sections.

NO. 6 "NANETTE" DID \$17,200 AT A. C.

Atlantic City, Nov. 24. H. H. Frazer's No. 6 company of "No. 6, Nanette," second week out, last week at the Apollo, did \$17,200 at \$30 top.

It's the latest of the "Nanette" shows and probably the last, as the sextet will cover all profitable territory.

In the No. 6 cast of principals, besides 16 chorus girls and eight chorus boys, are Stanley Ridge (Jimmy), Florence Blue (Nanette), Roland Woodruff (Dora Matthews (cook), Dorothy Newell, Helen Case, Floyd English (Tom), Mildred Joy, Kanearl Johnson, Cora

PLAYERS IN THE LEGITIMATE

BLANCHE BATES

Management, GUTHRIE MCCLINTOCK
NEW YORK CITY

HELYN

as MISS SPERRY
"THE CITY CHAP"
Theatre, New York

EDNA

With Leon Errol in
"LOUIE THE 14TH"
Cosmopolitan, New York

GAVIN GORDON

LEADS—MOROSCO THEATRE
LOS ANGELES
Mgt. CHAMBERLAIN BROWN

WILLIE

HOWARD
"SKY HIGH"
Chestrut St. O. H., Philadelphia
Personal Direction: EUGENE HOWARD

EDNA

LEEDOM
Tremendous Hit Singing
"Tondelayo"
ZIEGFELD "FOLLIES"
Nixon, Pittsburgh

MARIANNE RISDON

WOODWARD PLAYERS
ST. LOUIS, MO.

THOS. W. ROSS

with
"LAFY THAT OFF"
Permanent Address, Lumber Club.

BILLY

TAYLOR
JUVENILE
Care EQUITY, New York

ALFRED H. WHITE

Leading Position
"AFTER RICH ROSE"
Republic, N. Y.
Management, ANNE NICHOLS

DALE WINTER

ALCAZAR, SAN FRANCISCO

JAMES A. DEVINE

My Year Original "Bogart Fanny"
"WHAT PRICE GLORY"
Auditorium, Baltimore, Md.

MAX

HOFFMAN, Jr.
Doubling in
"CAPTAIN JINKS"
CIRCO'S

EVE KOHL

INGENUE LEAD
Maquette Westgate, Ill.

HARRY G. KEENAN

"MY GIRL"
Direction: Lyle D. Andrews
Maquette, Brooklyn, N. Y.

FULLER MELLISH, Jr.

Original "Corporal Kiper"
"WHAT PRICE GLORY"
Studebaker, Chicago

MISS (Angie) NORTON

PAULINE, "NO, NO, NANETTE"
Management: E. D. SMITH

PAUL NICHOLSON

"Johnnie," First National
Hollywood Athletic Club
HOLLYWOOD, CAL.

"MERRY MERRY"

WITH
MARIE SAXON

GEORGE SWEET

"MY GIRL"
Maquette, Brooklyn, N. Y.

NANCY

WELFORD
"ALL FOR YOU"
Mason Opera House, Los Angeles
Mgt. THOS. WILKES

CHAPLIN BLOCKS M-G-U. A. MERGER; HONOR AGREEMENT BETWEEN U.A. STARS

Mary Pickford Reported Not Any Too Strongly in Favor of Consolidation—Chaplin Says He Stands for Open Market, Opposed to Any "Trust"—Nathan Burkan Emphasizes Remarks Directed at Douglas Fairbanks in Conference—Marcus Loew Expected on Coast

Los Angeles, Nov. 24. Charlie Chaplin is temporarily blocking the contemplated distribution merger of Metro-Goldwyn-Mayer with United Artists.

Mr. Chaplin admits it. He informed a Variety reporter yesterday, following a conference of the parties lasting for six hours, that he stands for an open market for pictures and is opposed to any semblance of a "trust." Chaplin added he feels that all exhibitors should have an opportunity to purchase any film product.

Chaplin is reported to have insisted at the conference he be more fully informed concerning the intended merger before giving his personal consent. Chaplin's stand, according to the account, is that he is reinforced through an honor agreement between the original stars of the United Artists that they cling together as one on any business proposition that may affect their interest.

Marcus Loew is expected to leave New York daily, to be here should the negotiations continue until the time of his arrival. Among those in the conferences at present are Joe and Nick Schenck (brothers), Douglas Fairbanks, Mary Pickford (Mrs. Fairbanks), J. Robert Rubin, attorney for M-G-M and its secretary; Nathan Burkan, counsel for Chaplin; Dennis F. O'Brien, counsel for Mr. Fairbanks and Miss Pickford; and Hiram Abrams, present head of U. A.

At the conference yesterday Mr. Burkan spoke at some length, emphasizing his remarks and pointing most of them in the direction of Fairbanks.

Miss Pickford Expresses Opinion

Miss Pickford is reported lukewarm on the merger. She is said to have expressed an opinion to this effect to mutual friends Sunday.

Chaplin is reported of the impression that while the deal is blocked, Mr. Fairbanks and his wife must stand with him under the honor obligation. Chaplin's present attitude is similar to the one assumed by him when Joe Schenck was admitted into United Artists some months ago.

The conference yesterday was held at the Pickford studio. It has been resumed today.

While it is the belief the merger will duly occur, just what has now become a matter of doubt. It is not thought Chaplin is holding out for any special terms or advantage for himself through becoming an objector, but wants to protect his future pictures for full circulation here and abroad, without being tied to any kind of a distributing agreement that may limit the distribution, even though it should guarantee as full a gross return in money as a Chaplin picture might bring otherwise.

That Word "Trust"

In New York among those conversant with the controversy over the U. A.-M-G-M distributing merger, the use of the word "Trust" in the reported objections of Charlie Chaplin appears to portend something more than the mere union in distribution of Metro-Goldwyn and United Artists. The merger in itself is an economical move, and doubtlessly recognized as such by all associated in the deal. Variety reported last week the merged M-G and U. A. exchanges, through the abandonment of the U. A. exchanges, would effect an immediate actual saving of \$1,000,000 annually in operating expense alone.

Marcus Loew said Monday when asked if he intended to go to the West, that he expected to but would have no reason for time of departure. Nick Schenck, of Loew's, has

been representing the Loew end, also Metro-Goldwyn, together with J. Robert Rubin, the attorney.

Just whether the employment of "Trust" in the Chaplin talk indicated a belief that the M-G-M-U. A. merger is but a preliminary to a juncture at some definite time of that combination with Famous Players is something the New Yorkers are not prepared to talk of with authority. They appear to feel there is a drift toward an idea of that. That again brings up the matter of "The Big Three," including Famous, M-G and First National.

Notwithstanding, it is a known fact that Famous attempted to block the M-G-U. A. merger before it had reached anything approaching a conclusion. It is said Famous believed the deal has been closed before Messrs. (Nick) Schenck, Rubin and Abrams, New York, had reached the coast. At that time Famous directed its efforts to stop the deal upon Nick Schenck. Schenck is reported to have asked Famous for one good reason why the deal should not strengthen its position.

Underlying Understanding

Reports persist, however, and say that contrary to the superficial facts and even though all of the big picture organizations meanwhile continue to uphold themselves, that really there is a business understanding that must assert itself openly sooner or later.

One basis for the fixed impression of many along these lines is that the deal may be an interesting mingling of many interests behind all of the recently reported picture deals, inclusive of the present one with the money interests apart from the mechanical operation of the picture industry.

When Variety first reported the impending merger deal it mentioned a clash had occurred over winning the consent of Fairbanks and Miss Pickford to it. A later report said Joe Schenck had won over Fairbanks.

Mary Pickford Years Ago

Years ago Miss Pickford declined to agree to any kind of a distributing agreement connecting her pictures with the limited scope of exhibition. In those years, also, guided by Dennis F. O'Brien, her counsel, Miss Pickford refused to accede to a suggestion that different high priced pictures be placed upon the film product made by her. She was said at that time to have declared that she desired the good will of all exhibitors above anything else, and did not intend to chance the loss of it by methods employed by her distributors which would be detrimental to her.

Miss Pickford prevailed at that time, and her counsel, Mr. O'Brien, obtained for her from Famous Players the strongest iron-clad contract ever issued by a large film producer to an individual star.

Loew vs. Zukor

While there is a surmise in certain quarters that Famous Players may be behind some of the opposition to the coast deal, that surmise does not include the U. A. stars as influenced in any way by Famous. More, it takes on the aspect of a Famous employing subtle propaganda through other New York ends that has so far manifested itself in a slight way.

The crux of the picture situation at the present moment is between Adolph Zukor and Marcus Loew is that while both recognize they must get together in some manner, and are together on a friendly, non-interfering business basis at present, between the two men will ever exist while both remain in harness.

F. P. AND VAUDEVILLE

(Continued from page 1)

the Fabians of Northern New Jersey, who have about 11 theatres, while there are reports that F. P. have renewed the "deal" talk with Jensen and Van Pelt, the largest picture theatre operators of the northwest.

The Wells report, pretty well authenticated as far as the preliminary negotiations are concerned, has created comment whether Famous is conducting a "raid on vaudeville." It is but recently that F. P. closed with Mike Shea for a partnership arrangement for his Buffalo theatre, while a deal is at present on with the same picture corporation to acquire, also in partnership, the Interstate Circuit (vaudeville) of Texas.

Messrs. Wells, who, and Carl Holzblatt (Interstate) are vaudeville managers, aligned through booking affiliation either with Keith-Albee or the Orpheum Circuit.

Wells, who operate 20 houses in Virginia and thereabouts, with his principal vaudeville houses in Richmond and Norfolk. It is said a Keith-Albee man (one or more) holds a minority interest in the Richmond-Norfolk theatre, of Wells. Wells has other theatres playing K-A. vaudeville, also some straight picture houses.

The Fabians are looked upon as the strongest picture exhibitors in the northern section of New Jersey. Their ace house is the Mosque, Newark, a Masonic built theatre of large seating capacity. The lease on the theatre by the Frobbians, who have Newark "swept up" for picture exhibition.

The same system of "partnership buying" is said to be a part of all theatre negotiations by Famous. This usually demands that the present holder of the properties taken over continue to operate them, under the arrangement arrived at, and also to represent Famous Players locally for the section covered by his holdings.

The physical theatre properties are assumed by Famous as a rule upon mutually satisfactory rentals, with a percentage of the gross to be paid to the circuit manager selling, this to amount to practically a guarantee to the sellers to Famous that their income shall be partially fixed and the remainder to be split with the gross business of the houses. A division of any profits is also reached, with Famous upon the deal closing, being in control.

So far, where a "partnership" deal with F. P. has been made, the circuit owner continuing as the operator, has been allowed a liberal salary, considerable of an increase over what he drew when solely operating for his own corporation.

Portland, Ore., Nov. 24. C. S. Jensen, representing the important picture section in this section of Jensen and Von Herberg will neither deny nor affirm the report that Famous Players Laasy is again in negotiation for their houses. Previous dealing was of several months ago.

The report was apparently solid foundation, going so far as to state that the deal would have been closed had there not come up a hitch over some really holdings controlled by J. and A.

Want Theatre Site Included

Jensen, for the firm, purchased about a year ago an entire block in the heart of Portland, paying a reported price of \$550,000. His intention was to erect an office building with a theatre. After deliberation the firm concluded not to build another house in the downtown section and held the property. Now they want the site included in the F. P. deal and are asking a handsome profit on the property, asserting it has tremendously increased in value.

Local showmen say this hitch may be worked out by New Year's and that the final consummation will be reached about that time.

Meanwhile J. & V. have announced a neighborhood picture house seating 1,500 to be located on Sandy boulevard, the main growing center of Portland's residential district.

NEILAN GETS BIDS BUT HAS OWN FINANCIER

Howard Hughes, Nephew of Rupert, and Reported Oil Man, Behind Mickey

Los Angeles, Nov. 24. Marshal Neilan has completed making "Wild Oats" Lane for Pat Powers and P. D. C. release, is again a free agent and is considering a number of offers. The deal which Neilan had with Powers was a verbal one for two pictures and was not renewed.

Neilan has offers from Famous Players, United Artists, Fox and First National. The United Artists group want him to make the next Constance Talmadge picture, story not yet selected, and then to continue making his own productions for a limited time. The proposition which they gave Neilan is one of financing his productions and giving him a percentage of the net returns. The proposal made by Famous Players is that he make pictures at his own studio with the distributor financing them and giving him a percentage on the net profits. "The First National" is said to be the same as that offered by Famous Players, while Fox is understood to have offered the director \$100,000 for each picture he makes, besides financing the pictures.

Neilan, at present, is in a position to finance his own films, as he has Howard Hughes, nephew of Rupert Hughes, reported to be a Texas oil millionaire, as his financial sponsor. Hughes, it is said, is willing to invest around \$2,000,000 in the picture producing industry.

Neilan is desirous of tying up with one of the big releasing organizations. He has not yet accepted any of the offers. It is likely he will agree to make the Constance Talmadge picture for Schenck, and then decide what his future productions and distribution affiliations will be.

It is probable that either United Artists or Famous will get him as an independent producer.

Goldman's St. Louis Co. Out for Theatres

St. Louis, Nov. 24. A company capitalized at \$100,000 and headed by William Goldman has been formed to acquire and operate picture houses here.

Several have been acquired by the new company, leases obtained, and purchased for three and an effort is being made to gain control of five more.

Cruze's Vacation Work

Los Angeles, Nov. 24. James Cruze will leave shortly for a trip abroad. Though it is said he is taking a 13 weeks' vacation from the F. P. lot, it is understood that during that period Cruze will go to Africa with several members of his staff to shoot a number of scenes for his next production, which he is to direct.

The type of story or title cannot be ascertained at the present time. It is understood, however, that his wife, Betty Compson, will appear in the picture.

Joe Schenck's Own House

Los Angeles, Nov. 24. Joseph M. Schenck, with George H. Ross, a San Francisco business man, has purchased the northwest corner of 8th and Flower in the downtown district for \$1,300,000. This property was sold to the new owners by the Los Angeles Elks Club. Schenck may build a 3,500-seat picture house on it, which will probably be operated as his own venture.

Leads in "The Bat"

Los Angeles, Nov. 24. Though Roland West, has been very mysterious about who will be in the cast of the screen version of "The Bat," which he will produce shortly for United Artists release, it is learned Jack Pickford, Jewel Lee and Edward G. Robinson have already affixed their signatures to contracts for West.

Al Lichtman Producing

Al Lichtman is to become an independent picture producer, on his own, from reports.

F. P. TREATING NEW PRODUCERS AS IND.

Schulberg-Turnbull Pick-Own Own Stories and Staffs

Los Angeles, Nov. 24. B. P. Schulberg and Hector Turnbull will have the status of independent producers when they begin making the next crop of pictures for Famous Players Laasy.

It is said that they will be no interference from the home office or studio to exercise during the making of the pictures, that the distribution organization will only be interested in handling the commercial negatives turned over and that the producers will be permitted to charge the cost of their productions as they see fit. The plan provides that each of the two fill their own organization for production purposes, that they be permitted to bring in new faces and new ideas, through the employment of executives, writers, actors and directors. It is quite likely that the people that they appoint from the executive to the acting end of the productions will be new faces on the Famous lot and that a large number of the old standbys in these departments will be gradually eliminated from the film's payroll and roster.

Each of these producers will be permitted to select and buy his own story. In the past the stories have been purchased by the home office with production of them being mandatory. Under the new plan all stories will be submitted and approved as well as purchased by the two producers from this and the Both Schulberg and Turnbull, it is said, should their productions prove to be successful, will receive a large bonus.

To state that the productions they will make will be less expensive than those which have been turned out in the past at this studio and that production time will also be much shorter.

With the announcement that Victor H. Clark had been officially appointed general manager of the Famous Players studio, to succeed Charles Eytan, William Le Baron was made an associate producer with Hector Turnbull and B. P. Schulberg. Le Baron, it is said, will make his headquarters at the Long Island City.

Lucian Hubbard has been appointed senior supervising editor and will have as associates Garnet Weston and Kenneth Hawks.

SHROCK WITH SCHENCK

Los Angeles, Nov. 24. Raymond L. Schrock, former general manager of Universal and who walked out of the Culver City plant after warning Carl Laemmle twice to keep his subordinates in their places, will become general production manager for Joseph M. Schenck's new production for United Artists release.

Schrock took this post after having four others offered. Employees at Universal City presented him with a check with an 18-inch solid silver lining cup.

BARRYMORE'S COMEDIES

Los Angeles, Nov. 24. As exclusively reported in Variety recently, Lionel Barrymore has been placed under contract by Hal Roach for a two reel comedy to be released through Pathe. It is understood that if Barrymore likes the two reel game he will permit Roach to exercise the option on his services for five more pictures.

COSTUMES FOR HIRE

PRODUCTIONS
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1427 B'way, Tel. 5550 Pen.

LINE OF FAMOUS' DEFENSE IN GOVERNMENT HEARING

Indicated in "Argument" Portion of Respondents' Brief—Now on Trial at Washington—Imposing Counsel Array—"Independents" Real Monopoly

WASH. HEARING OPENS

Lacking in the sensationalism expected, W. H. Fuller, chief counsel to the Federal Trade Commission, opened for the Government this morning in the final hearings of charges of monopoly as made against Famous Players-Lasky.

Fuller likened Adolph Zukor and his Famous Players company and a high-powered automobile rushing ruthlessly down a public thoroughfare, destroying everything in its path. He outlined the various phases necessary to sustain his case, pointing out that under the public interest angle that pictures as a whole have been admitted to be a greater influence than the public schools upon the youth of the nation. The contrast was made, however, that the purpose of the schools was to build good citizens while pictures are shown for but one purpose—the creation of dividend.

"We are not after Famous Players because they are big, as they claim, but because they are bad," said Fuller, who, in reviewing the highlights of the Government's case, addressed closely to the two big, already indicted in Variety. When reaching the charges against Zukor personally, Fuller stated that never in a Government anti-trust case had such a cold blooded threat been made as that of Zukor when outlining his intention to dominate the motion picture industry.

Zukor Without a Mask
"However, you have got to admire Zukor," stated Fuller, "as he lays his cards upon the table. He is like a bandit of the West—he wears no mask, just goes out and gets what he is after and doesn't hesitate in letting the world know his plans."

Stanley Co. of America
Fuller referred to the Maubam company of Philadelphia as the most perfect machine of monopoly for distribution and exhibition in the country, then immediately apologized to Charles Rosen, representing the Saenger's L. A. and Southern Enterprises. Fuller added that they, too, had just such a perfect machine. Incidentally, it was noted that the Stanley Company is not represented at the hearing nor has it filed a brief in reply to the Government.

The Commission has granted eight hours to hear the case, four hours being allotted to each side. Fuller consumed the two-hour morning session. J. H. Saenger and E. V. Richards are here with Rosen. Following Rosen's presentation, which it is agreed will be brief, Robert T. Swaine is scheduled to open for Famous Players with Paul D. Cravath set to close for the respondent.

The Famous Players' attorneys present an imposing array of counsel including, in addition to the Messrs. Cravath and Swaine, Gil-

bert H. Montague, Bruce Brownley, John D. Robb and Beverly R. Miles.

Assisting Fuller for the Government is Gaylord R. Hawkins.

With the exception of Saenger and Richards none of the prominent picture men are attending the hearing, although in the crowd which completely filled the hearing room of the Commission, it is reported that each is personally represented.

Variety Bureau,
Washington, Nov. 24.

The entire system of production, distribution and exhibition of the picture industry, particularly the phase of producer-owned theatres wherein the distributor and independent exhibitor are eliminated, is on trial here in Washington today with the opening of the final hearings in the Famous Players-Lasky case before the Federal Trade Commission.

This is the intention of the imposing array of counsel representing the picture interests, they claiming that the general business practices of F. P. are no different than those of their competitors. They further claim that the entire production being argued hinges on the right of the manufacturer (producer) to sell his product direct to the public. Their brief chides the Government for its apparent reversal from its heretofore established attitude of approving the direct sales method.

Counsel for the government claim that the method when applied to the picture industry—as practiced by F. P. and the others named in the complaint—tends to create a monopoly of such a nature as to close all other doors to the production of independent producer not owning theatres. The commission has been asked by its counsel for an order directing the respondents to divest themselves of any theatrical interests.

Such an order, counters counsel for F. P., the commission has not the authority to issue; the Congress when enacting into law the Federal Trade Commission Act did not intend to nor did it invest the commission with such power.

In presenting their case today the attorneys for F. P. quote a former judge to the effect that "Every case has a story." This case, however, has two: One told by the evidence as the attorneys for the Government read it and the other told by the evidence as we read it. The F. P. defense is based upon the second volume of their brief, the "Argument" wherein they first point out that to grant the order asked for by the opposing counsel would be to revolutionize the entire motion picture industry inasmuch as the undisputed evidence" clearly discloses that "integration of exhibition, production and distribution has been a common practice from the very inception of the industry." It is further pointed out that to issue the order requested would necessitate a like order to be issued against substantially every one of the other larger and better known producers.

Independent "Monopoly"

The "real monopoly," say the F. P. counsel, is composed of a group of so-called "Independents" who have combined against F. P. but "still counsel for the commission brazenly links arms with these conspirators and asks the commission to put its flat back to the proposition that a company which manufactures a motion picture and obtains, under an Act of Congress, a copyright giving it exclusive right to exhibit that picture, cannot itself exercise that right of exhibition."

The F. P. "Argument" is divided into eight chapters. 1. Neither F. P. or any of its constituent corporations now has, upon its books, any semblance of a monopoly. 2. A motion picture producer like any other manufacturer may lawfully sell its product direct, and own the facilities for such sale. 3. The only

English Figures

London, Nov. 16.
In a circular being sent out to solicit subscriptions for the purchase of the Tivoli theatre in London, Thomas F. Dawe has several interesting things to say.

He has had offers to rent the theatre for \$175,000 per annum, which he has refused. His plan for issuing stock is to purchase from the present owners, the land and theatre fully equipped as going concern free from all liabilities for \$1,900,000. He proposes forming a company with a capital of \$2,000,000 which will leave \$100,000 for payment of cost of registration of the company, preliminary expenses, working capital, etc. He estimates the profits on Chaplin's "Gold Rush" booking at the Tivoli, to be at least \$150,000 net, and the average future earnings of the theatre at \$300,000 per annum, which would show enough earnings to pay 15 per cent per annum on the entire capital.

Geo. Stewart Very Ill

Los Angeles, Nov. 24.
George Stewart, brother of Anita and Lucille Stewart is reported seriously ill at Palm Springs with a lung ailment.
Anita has been at his bedside for more than a week. Young Stewart got considerable notoriety in the East when his brother-in-law (Ralph) gave him a hearing while riding in an automobile on the Boston post road several years ago.

Dupont Raw Film Branch

Los Angeles, Nov. 24.
The Dupont-Pathe Film Manufacturing Co. is opening an office in Hollywood for the sale of raw film stock.

Which may or may not mean that there is a plan afoot to bring more laboratory facilities into the picture making town.

PAGE A

ANOTHER SHEIK

Los Angeles, Nov. 24.
Harry Lewis Wood said to be a film "sheik," has been placed under a two-year contract by W. R. Sheehan, general manager for Fox Film Corporation.

He will play opposite Margaret Livingston "In a Trip to China."

"conspiracy" shown in the record is that against F. P. and not one by it alone. 4. Neither in the acquisition of theatres nor the sale of pictures have they employed unfair or coercive measures. 5. Neither direct selling, nor the "block booking" (block booking) adversely effect the meritorious competitive pictures. 6. Realart was not a bogus independent. 7. F. P. has no "combination," "working agreement," "tie-in," or "other business connection" with Loew or First National, other than minor mutual relations as customers and minor stock holders in an insignificant number of theatres. 8. The commission has no authority to order F. P. to sell its theatres.

Boastful in Advertising

Among the "highlights" of the F. P. defense is the assertion that not since 1918, when the peak was reached, has the company produced in excess of 19 per cent. of all pictures made; that on Sept. 1, 1924, 1st Natl. either held control of an interest in 29 theatres; F. P. had but 159; Metro-Goldwyn, 144; Fox, 30; and Universal, 12.

That as "every melo-drama must have its villain," Adolph Zukor was assigned the villainous part for the commission, adding that Zukor never set out to monopolize the industry. Admits that in their advertising they were a bit too boastful as to the greatness of their own company. Urges the commission to issue a cease order to stop the high salaries paid to stars. Points out that the motion picture is not a public utility, neither Congress nor any State has ever attempted to enact such a law. Stresses the establishment of certain business customs which have been recognized by the courts. States that what the counsel for the commission is really attempting to prove is a violation of the Sherman Act and not the Act creating the Federal Trade Commission.

GOV'TS REPLY BRIEF IN F. P. CASE

Variety Bureau,
Washington, Nov. 24.

"There is no American law that prevents a man suffering from some ailment from directing the public nor are there any limitations placed upon the size to which such a business may grow—we have no quarrel with counsel for the picture interests in that regard," said W. H. Fuller, chief counsel for the Federal Trade Commission, Friday last when making public the Government's reply brief to that presented by F. P. "But," added Mr. Fuller, "in the creation of that business and in the making of those 'direct sales' the company has no right to monopolize the market so as to prevent competitors from having free access to it. Such methods when backed by force, threats, coercion and other means of restraining trade, then become illegal."

"Counsel for F. P. have cited the Ford Motor company as precedent that they conducted their business as does Mr. Ford."

F. P. has stated, pointed out Mr. Fuller, that their brief was written "in defense of the right of the picture manufacturers to sell his product directly to the consumer." They cite the various other businesses so conducted. However, says Mr. Fuller and Gaylord R. Hawkins, the attorneys for the commission, in their reply brief, F. P. has not conducted their business as do the retailers of such commodities as shoes. Specifically mentioning the shoe business as an example on page 24 of the second volume of the Government's 258-page reply brief, it is stated that "since it would not be feasible to establish additional retail shoe stores in the South until after the development of increased demand. In the instant case (F. P.), where the theatres have sufficient seating capacity to accommodate the theatrical public, it would be folly for competitors to build additional theatres. The market, i. e., the theatres having been monopolized by respondents, competing producers or distributors must remain out of the territory for such part of the business as respondents may permit them to and on such terms as respondents may dictate." It is added that it is not necessary to "acquire all of the theatres in a portion of the territory for competition is substantially lessened or a tendency toward monopoly appears."

Opening their brief with reference to the "16 points" counsel for the Government state that numerous changes have been made from the original "argument" as filed on Nov. 2, constituting 91 pages and the present 327 page document filed on Nov. 19. This was done according to stipulation. It is stated, and these material changes were discovered quite by chance.

The changes which we have noted are, however, most pertinent to the modification or elimination of direct and severe reflections on the

"PADLOCKED" RIGHTS

(Continued from page 1)
unfamiliar territory to be bought as such a large sum. The sale is reported to have been made direct between Famous and Beach, with an unnamed play broker rumored having anticipated a claim for \$3,000. It is said the play broker alleges to have submitted a synopsis of the Beach story to Famous some weeks ago after a consultation with the author, but was ignored in the sale.

Verne Porter with F. P.?

Report is that Verne Porter, one of the W. R. Hearst executives in New York, is joining the Famous Players headquarters staff. Mr. Porter's exact status with Famous is not reported but it is said to be one of considerable importance and may include story purchasing.

With Hearst, Porter covered a wide range, from publishing and building up Hearst publications, to buying and selling stories.

U and Colony

Universal, desirous of a Broadway outlet for its new play, likely summarize its negotiations with U. Moss for the control of the Colony. U's "Phantom of the Opera" opens here next week.

integrity and good faith of your counsel and your examiner." These charges were "made public to the world" and that they were equally true on Nov. 10, 1925, as they were on the same brief, the same report and the same record, as well as upon the acts of the same counsel and the same examiner." Characterized as being wholly unwarranted, "their withdrawal in this surreptitious manner is rather an aggravation than a mitigation of the offense."

"Huge Banks of Fog"

The Government counsel continue with the statement that they are not ashamed to have the original charges read and that they intend to "dissipate the huge banks of fog" which F. P. counsel have stirred up in their introduction to volume II of their brief.

Proceeding to delve into the 16 points, Messrs. Fuller and Hawkins state they will meet fiction with cold facts and prove that in every case one of three conditions exist: (1) That the respondents have completely misread the record (unintentionally, of course); or (2) That respondents have failed to understand or interpret the record correctly; or (3) That respondents have really distorted the most important error in the report or in the brief, and have magnified it far beyond its real importance. The report of the examiner contains 181 pages and the brief of the commission 327 pages, based upon a record of over 25,000 pages, and no claim of complete immunity from error is made for either.

Here approximately 75 pages of the record are referred to as forth the various charges of the F. P. attorneys and the replies thereto by counsel for the Government. From the trend of events it is believed here that the arguments today (Tuesday) during the final hearings will, in the main, hinge around these 16 points.

Variety in its last issue set forth this phase as the F. P. attorneys presented them. The Government replies that:

(1) F. P. was given opportunity to present contradictory testimony that producer owned theatres and block booking made it difficult for other producers to get their pictures shown, but that in presenting this testimony no reference was made to first run theatres in key cities which is the specific question put by the commission's counsel referred to and to which specific reference was made in the original complaint."

(2) That with the acquiescence of the theatre owners during the time of the Princess and Rialto theatres was given over continuously to the showing of Paramount pictures. No such finding as F. P. attorneys claimed it was made by the examiner. Respondents have failed to define the difference between the words "continuously," as used by the examiner and "exclusively" as used by the examiner.

(3) F. P. denies, and quotes Homberg, a witness, that Southern Enterprises refused to deal with exchanges selling pictures to theatres competing with it. Government counsel states that F. P. failed to quote all of Homberg's testimony, and after quoting innumerable witnesses present testimony of H. F. Kinney, branch manager for F. P. at St. Louis, after the question was put to him, "Well in an instance that I am automatically ruled to be from 50 to 75 percent, whichever I think is feasible."

"False," When Disagreeing
(5) Claim of United Artists that showings could not be obtained for their pictures with F. P. claiming Mary Pickford's testimony in this regard was "utterly untrue." Government counsel charged that "such a statement is to be their (F. P.) habitual mode of referring to all who disagree with them."

(6) As to the date of acquiring (Continued on page 62)

FORUM
THEATRE BEAUTIFUL
LOS ANGELES

Week Beg. Nov. 28

WARNER BROS.
present
"BOBBED HAIR"
with
MARIE PREVOST
and Great Cast

Ted Heikel
and Ensemble Orch.

Added Events

RECOMMENDS MEASURES FOR BRITISH FILM

5 Members of Joint Committee Issue Report— Public Not Considered

London, Nov. 16. The five members of the Exhibitors, Renters and Producers associations, who have been going into the matter of the British film industry, have issued their report. The report shows that the onus of putting things on a better footing will rest on governmental regulations, more than on the individual and collective efforts of those composing the industry. The objects considered by the committee were: 1. To increase the quantity and quality of British films in the United Kingdom and elsewhere; 2. To establish an industry under British control in the United Kingdom for the production of such films; 3. To encourage the production of such films as will directly or indirectly give employment to British labor at home and increase the prestige of the British name, British institutions and British manufactures at home and abroad.

The report proposes: 1. That on and after Oct. 1, 1926, no renter shall rent foreign films unless he acquires all exploits of such films; 2. That on and after Jan. 1, 1927, every exhibitor shall exhibit a quota of British films in his programs which shall be computed at intervals of three months; 3. It is further suggested that the British footage exploited by renters and screened by exhibitors shall rise from 10 per cent in 1926 to 25 per cent in 1929.

Qualifying clauses include that in the event of a supply of good British films not being made the dates may be postponed; that if a British film does not come up to the entertainment value required it may be barred from the scheme. It will be seen at once by these statements that the exhibitors and renters allow themselves plenty of loop-hole without giving any clear advantages to the producers.

Further the report states that the Board of Trade should set up an authority to decide whether an exhibitor shall be allowed to stand out of the scheme if he can prove his inability to pay the prices asked for British films. This authority will be asked to exclude such films from the scheme. Again the exhibitors and renters are remembering the adage that charity begins at home.

A British Film

The report defines a "British film," thereby settling a matter which long has been conjectured as Americans and Germans have made British films with stars of all nations, and British producers have done the same thing and both are still doing it. A great percentage of "British" films are made by American producers with American stars and Germany is the favored country for actual "shootings." It is by respecting British producing film can realize the joys of Continental exterior. A British film is, or will be, British when the British producing company is in control and British-controlled; the studio scenes as far as possible must be made in a British studio, and three-fourths of the salaries and wages must be paid to persons domiciled in Great Britain.

The second "must" with its elastic "if possible" gives the producer his loop-hole, to go to Paris, Berlin, or Vienna, where he will allow an American producer to bring over an American star.

The combination with British capital will allow the renters to carry out all schemes before the exhibitor will have his big names while fulfilling his patriotic obligations.

The best thing in the report is a proposal to abolish "block booking" but this is scarcely likely to please the renters. The erection of a great "central studio" is also spoken of.

The whole thing is ambitious and the work of a committee which might really be to represent the capitalist and almost monopolist interests of the industry against whom no small exhibitor, renter or

THE "BULL'S" BULL

Los Angeles, Nov. 24. Bull Montana bullied himself into jail the other day. Bull was very cocky in talking to a number of officers and boasted of the fact that he had a permit to make 200 gallons of wine.

The boys checked up on him at the sheriff's office, with the latter instructing his men to place Bull under arrest. The cops walked down on the Bull with the result that he spent two hours in the county jail until a friend came to bail him. The cops refused to accept a \$1,000 bond for him.

On leaving the jail, Bull said he will be very careful in the future about the bull, and to whom.

Fairbanks-Pickford Taking Another European Trip

Los Angeles, Nov. 24. When Douglas Fairbanks completes his present pirate picture, he and Mary Pickford will start for a European trip which will keep them abroad for about a year. During their absence the Pickford-Fairbanks studio will be turned over to M. C. Levee, president of the United studios, for operating purposes. Levee will arrange to rent production space to companies that want to take pictures at this lot. This work, however, will not interfere with Levee's duties at the United, where he also rents out space.

Names in Kane's Cast

The finishing touches are being put to the Robert Kane production, "The Cheeked Cat," at the Metropolitan studios, New York, with Howard Higgins directing. The leading woman is Lola Moran, who since making her "notices" in "Stella Dallas" has been in demand. Others in the cast are Belle Bennett, Lowell Sherman, Ben Lyon, James Kirkwood and Dorothy Sebastian.

PROTEST AGAINST "WIDOW"

San Francisco, Nov. 24. The British Film League of Berkeley, Cal., called upon the manager of the West Coast house in that city after the opening performance of "The Merry Widow" and requested that the picture be taken off. They expressed the opinion that the morality of the town might be weakened by the exhibition.

The manager is still considering the advisability of the suggestion. The picture played out the engagement.

producer could fight and remain in the business.

Members of the committee state that no appeal will be made to of-ficialdom outside the Trade organizations although the Board of Trade will be asked to create an authority. In view of the non-governmental appeal it is also difficult to understand the suggested questions to the House of Commons and the London County Council. The scheme was made tangible in order to help the player who is the real sufferer and wandering about in dozens, refusing to believe in anything but influence and the whole powerful effects of possession of a motor-car and "going fifty-fifty."

G. A. Atkinson's Opinion

The plan for releasing the monopolistic grip held by America does not seem to have been met with approval here. Even so rabid a supporter of the native product as G. A. Atkinson, a newspaper authority over here, says that enthusiasm over the scheme is confined chiefly to producers of unattractive films and well-meaning folk not exactly engaged in the business. Mr. Atkinson adds:

"Sympathy for the British film producer, and no one has fought harder for him than the 'Daily Express,' need not blind us to the fact that if the compulsory quota scheme is really going through, the government is preparing for itself a notable 'booby trap.'"

"The basis of government intervention is that British films must be shown. It is not sufficient that they should be produced, and they possibly put on the shelf. They must reach the public."

Nothing is mentioned as to what may happen to the public which has no confidence in the present school of British film producers, exercises its option of staying away from the theatres.

A Load of Sandwiches

Clive Brook, at the Tec-Art Studio on West 43rd street, New York, appearing in the Mrs. Rudolph Valentino picture, gave a colored boy at the studio a \$10 bill, asking him to get some sandwiches.

A short time following, a Ford came up and delivered a box to the driver asking Mr. Brook to sign a slip and handing him \$80 cents.

The boy had bought \$2.20 worth of sandwiches.

Telling the delivery youth to take them back and return his money, Mr. Brook since has failed to see the sandwiches, the delivery or colored boy—nor his original ten.

IN NEW YORK

Dr. Daniel Carson Goodman's production, with Mrs. Rudolph Valentino (Natcha Rambova) as the star, is progressing in the Tec-Art studios, New York. Harry Hoyt is directing, with Jack Harty assistant. Among the principal names are Clive Brook and Sam Harty.

Clive Brook has been on the coast directing some big films for Paramount, now in New York, unattached, is reported as very likely to be signed by First National. Victor Hugo Halperin is directing a picture which unlike other Halperin Bros. films will not be released by either Associated Exhibitors or Vitaphone (now Warner Brothers), but through the Arrow film corporation.

This picture is being made at Tec-Art studios, New York, with the cast including Gladys Hight, Niles Welch, Arnold Daly, Wheeler Oakman, Louise Carter, Jack Bohn, Sebastian Droste, Dagmar Godowsky, Marie Schaefer, John Thorne.

"Stella Dallas" has been in Tec-Art studios, nearing completion, is "Just Suppose," Richard Barthelmess's latest.

INVESTIGATING \$80,000 FIRE

Authorities on Trail of Film Cutting Machines—Hutchinson Loser

Los Angeles, Nov. 24. Police and fire authorities are investigating a fire which is said to have been caused by a defective film cutting machine at the Fine Arts studio, 4509 Sunset Boulevard, which did damage estimated at \$80,000.

The main damage was suffered by the production recently completed by Charles H. Miller, "Productions." These were consumed. The building housing the film cutting department was only slightly damaged.

Richard Thorpe, film director, was slightly burned about the hands and face when he attempted to save some of the films during the blaze.

Chaplin's Next Will Be London Music Hall Film

Los Angeles, Nov. 24. Charlie Chaplin's next production will not be a screen version of a story called "The Dandy."

When Chaplin returned from New York he had the idea in mind that making "The Dandy," so then got to work on two different stories. He finally decided to make one of London music hall life, with a blending of the theme and idea of "Society Club" in it. Work on this picture will start about Dec. 10. Chaplin, of course, will direct and, as in all his pictures, Henry Bergman will be his cameraman.

Georgia Hale may also play the lead in her second picture for him.

FOOTBALL GAME SAME NIGHT

Boston, Nov. 24. The International Newsreel was given a few yards of publicity in the Sunday papers by making possible the projection of the Harvard-Yale game Saturday night at 6:20. The Metropolitan, Modern, Beacon and Strand used prints.

New Robbins' House in Ithaca, N. Y.

Ithaca, N. Y., Nov. 24. Albert Robbins, of Syracuse, has announced he has acquired a theatre here to seat 1,300. Beginning Dec. 1, Mr. Robbins will lease the Little Theatre, Conservatory of Music, using it for movies until his own theatre is completed.

AMUSEMENT STOCK QUOTATIONS

The wallop that the market got Wednesday last week naturally had its effect on the amusement stock. Every day of the stock on the big board that are of the picture industry fell off. The one amusement stock not dropping, but showing a slight lift, was the Orpheum Circuit, gaining 4. Everything else was off from 1/4 to 6 points. The greatest sufferer was Pathé which went off 8 points. Loew, Inc., was next in line with 2 1/2, and Fox with 2 3/4.

The curb was the spot for action. The stock of American Seating hit its low for the year of 314 on the trading of 350 shares over the week. Its low for the year was 201. Last week the low was 240 1/2 and the close showed the stock at 205, a gain of 41 points.

The Balaban and Katz certificates again made their appearance in the N. Y. Curb, 50 shares being sold at 70 which was off 2 1/2.

Fox Theatres made its debut at 28, going to 29 1/2, while the week's trading showed it with a high of 28 1/2 and a low of 27 1/2.

The only other shares on the Curb other than American Seating that showed a gain are those of Universal Pictures which picked up 3 1/2 on the week, probably on some inside manipulation because of the deal with UFA which got a number of concessions from the foreign organization.

Those that are following Famous seem to think that that stock is bound to hit higher.

A lot of the gang were out to get Metro-Goldwyn for the last two weeks but were unable to connect, the stock continuing to keep half a point above what they offered for it. These buyers profess that M. G. is a good buy because "The Big Parade" is certain to be one of the biggest box office cleanups in years and atop of that "Ben-Hur" is still to come, also looked upon as a box office certainty in the legitimate houses as a road show for three years at least.

The range of the market for last week was:

Stock	High	Low	Close	Change
Kodak	11.00	10.75	10.75	— 1/4
Loew	24.00	23.00	23.00	— 1 1/2
Pathé	5.00	4.10	4.10	— 5 1/2
Paramount	11.00	10.75	10.75	— 1/4
Reel	11.00	10.75	10.75	— 1/4
Seating	314.00	240.00	205.00	— 2 1/2
Universal	3.00	2.75	2.75	— 1/4
Warner	8.00	7.75	7.75	— 1/4
Worner	2.50	2.25	2.25	— 1/4

CURB

Stock	High	Low	Close	Change
American Seating	314	290 1/2	296	+ 1 1/2
Balaban & K.	70	70	70	+ 2 1/2
Fox	29 1/2	28 1/2	29 1/2	— 1/4
Paramount	11.00	10.75	10.75	— 1/4
Reel	11.00	10.75	10.75	— 1/4
Seating	314	240	205	— 2 1/2
Universal	3.00	2.75	2.75	— 1/4
Warner	8.00	7.75	7.75	— 1/4
Worner	2.50	2.25	2.25	— 1/4

* No sales or quotations.

Sheridan, New York,

Tries Vaudeville

Since its erection the Sheridan, 11th street and 7th avenue, has played straight pictures. Vaudeville experiment is to be tried on Monday nights only, that may eventually result in a full week vaudeville program being installed.

Fully Marcus is booking five acts, with Monday's business reported as on the upgrade as a result of the variety addition.

Wellman, F. P. Director

Los Angeles, Nov. 24. William F. Wellman, director and protégé of B. P. Schulberg, will direct the next picture starring Betty Bronson at the Hollywood studios. This means that Wellman joins Famous to replace one of the directors who were there when an annual 12-week layoff was suggested.

RAY'S CREDITORS

Los Angeles, Nov. 24. Now that Charles Ray has returned to work, his old creditors are depending with a rush to be first to file claims against his present income. Ray was recently signed by Metro-Goldwyn for a long period of inactivity and independent picture making.

The government had put in two liens against Ray, the first for earnings of four years ago and amounts to \$193,700, while the second is for \$23,600 and refers back to three years ago.

W. H. BRUNTON ARRESTED

Portland, Ore., Nov. 24. W. H. Brunton, formerly with Fox, has been arrested on a charge of receiving money on false pretenses and releasing on a \$1,500 bond. Brunton organized a community project, in which he had prominent local citizens purchase stock. For a motion picture studio here. E. W. O'Brien, who had invested \$3,400 in the proposition, claimed that a picture called the "Painted Calf," which was to be made and distributed by Brunton, was never made.

Promoter Jailed; Ball Off

San Francisco, Nov. 24. Because the promoter, S. S. Millard, is in dunceville, the San Jose Musical Ball, billed for Nov. 30, will be called off, according to the police of that city.

Millard is on parole from San Quentin where he was confined for disposing of mortgaged property. It is charged that he obtained the money by obtaining goods under false pretenses, and that he will therefore not be on hand to pick the Queen who was to be offered a career on the screen.

COAST MEETING OVER EXTRAS CONDITIONS

Producers Agree with State Commission That Some Reforms Are Needed

Los Angeles, Nov. 24. After a two-hour session of the State Industrial Welfare Commission, attended by 300 representatives of the Association of Motion Picture Producers, the commission was informed the producers were in full accord with the views of the body and that every effort would be made to make the lot of the women extras a much easier one.

The purpose of the meeting was to get the views of the women who work as "extras" regarding conditions, hours of employment, etc.

The producers were frank in admitting that certain changes would have to be made so far as operating conditions were concerned. They hoped that when the Central Free Chastity bureau was in operation all the women who would be altered so that no complaints will be made regarding matter at the studios.

It was agreed that the maximum working day for women should be eight hours and that the producers will work out a plan whereby overtime is to be paid for in excess of that amount on any particular day. This was done when several women protested that they had worked 20 hours straight and only received a regular day's pay.

At future session of the commission the matter of overtime will be taken up with the producers. Fred W. Beelson was the spokesman for the Producers Association.

Peggy Udell Breakdown

Los Angeles, Nov. 24. Peggy Udell, former Ziegfeld chorus girl, and who got into the public eye here when she claimed Bessie Fineman attempted to assault her in his office, is suffering from a nervous breakdown. Her physician has ordered her to a sanitarium, it is said.

BLANK'S 3,600-SEATER

Des Moines, Iowa, Nov. 24. The A. H. Blank Co. has announced plans for the construction of a \$1,200,000 picture theatre at Ninth and Locust streets, with a seating capacity of 3,600 twice as large as any theatre now in the city.

"EAGLE," \$30,000, LEADS L. A. GROSSES

Met. Second, \$27,000
"Big Parade," \$21,000
—Others Off

Los Angeles, Nov. 24.
(Drawing Population, 1,250,000)

Trade as an average last week at the first run houses was far better than calculated upon. Valentino's "The Eagle" at Loew's State, was the surprise of the town. It was expected that the picture would do good business, but it rolled up an excellent gross, playing to turnaways on the two opening days and having without lines every evening the remainder of the week. Matinee business was also unusually big. Valentino has not been too strong here on his past few pictures.

Another male star who can get them over the line when he is not doing as well as Valentino. Menjou, "The King of Main Street" at the Metropolitan started off at a better than average clip and rounded out a profitable week, uncommon at this house of late.

Though Cecil B. De Mille's "The Road to Yesterday" at the Pantages director has made, the curiosity of the public evinced in his first independent output brought to the Figueroa, located several miles from the heart of the city. The film did not seem to send them out with thrill, but the Hail House prolog of an atmospheric nature made up for this shortcoming. The picture is scheduled for two more weeks here.

"The Big Parade" at Grauman's Egyptian has had a lot of propaganda one way or another. There has been much talk that folks did not care to see pictures with war themes, with the result that trade was not as brisk as it should be. However, those who did see it liked it and are now carrying on a mouth-to-mouth exploitation campaign. Matinee business is rather light as yet, but the night trade is nearly capacity. The Grauman prolog was added up considerably by Sid Meador, who is now clicking fast and smooth. This alone is worth the price of admission.

"Annie Rooney" Holding Own
"Little Annie Rooney" in its second month at the Million Dollar, is still holding its own and continues to fair business. The picture will probably stay until the early part of December, as the feature which opened at the same time, "The Phantom of the Opera," at the Rialto, is beginning to lose strength and will probably be withdrawn in another week.

At the Forum "The People vs. Preston" did not arouse unusual interest, as the feature is not as strong enough to draw trade to this neighborhood house. "The Mystic" which has its title imbedded in its title, is being heavily at the Criterion. The draw last week was Vincent Rose and his orchestra, very popular locally, who are making their stage appearance. They had a whiz of a repertoire for the presentation and from indications can remain at this house as long as they choose.

Estimates for Last Week
Metropolitan—"King of Main Street" (P. F.) (3,700; 15-20).
Cannery. His name to a picture means several thousand extra, with result house gross climbed to \$27,000.
Million Dollar—"Little Annie Rooney" (U. A.) (2,200; 25-35). Jogging along at nice clip with business all that could be expected, length of run. In second month. Grossed \$12,000.

Grauman's Egyptian—"Big Parade" (M.-G.) (1,800; 10-15).
Average trade house does for pictures at this time of indefinite engagement. Took in \$21,000.

Loew's State—"The Eagle" (U. A.) (2,800; 25-35). Best boxoffice trade, amounting to \$30,000, exceptional.
Criterion—"The Mystic" (E. F. N.) (1,600; 40-55). No one went into a picture about this time, with the life being saved through the attraction supplied by the Vincent Rose gang. \$4,000.

Forum—"People vs. Preston" (P. D. C.) (1,800; 15-50). One of those pictures which has little or no draw interest but cast which cannot draw. Result, intake was only \$5,400.

Rialto—"Phantom of the Opera" (U.N.V.) (900; 50-65). Starting to

"CHARLESTON" IN TOPEKA

Dance Contest Excites Interest in Kansas Town

Topeka, Kans., Nov. 24.
(Drawing Population 75,000)
The Charleston had its away here last week and the Orpheum getting in on the first wave mopped up on it, with a contest that lasted all week.

Estimates for Last Week
Lark (700; 35-40).
Too much opposition. About \$1,400.
Orpheum—(900; 30) "Charleston" the best get crowd. "Paths to Paradise" helped first half; "White" dancers then. The last half "Lost. L. V." in title had to do with the crowds turned away while Negroes doing their stunting. Over \$2,500.
Cozy—(400; 35) "Thunder Mountain" in title had to do with drawing business, but those who saw it sent in more. Better than average; about \$1,500.

STANLEY WAY IN LEAD IN PHILLY AT \$26,000

Last Week Fair, with Better
Prospect for This Week—
Negri in Smaller Houses

Philadelphia, Nov. 24.
A natural reaction after the week which included an Armistice Day influx, brought some of the film theater grosses down last week, but, on a whole, business was good. This week's array is much more promising, with Gloria Swanson's "Stage Struck" at the Stanley and "The Freshman" and "The Phantom" continuing and the Fox with a new second anniversary bill the situation looks promising.

Estimates for Last Week
Stanley (4,000; 35-57-75)—"The Road to Yesterday" (P. D. C.). Joseph Schildkraut's personal appearance helped. Almost \$26,000.
Stanton (1,700; 35-50-75)—"The Freshman" (P. F.).
Stanton. Six weeks probable. \$14,000 last week.
Aldine (1,500; 15-45)—"Phantom of the Opera" (U. A.) (4th week). Edge off demand, with matinee weak. Over \$12,000 last week.
Fox (3,800; 95)—"The Windmill" (Fox). Picture panned, but stage bill helped. About \$17,900.
Karlson (1,400; 40)—"Flower of the Night" (F. P.).—Pola Negri, formerly in large houses, although film panned, about \$3,900.

Aracida (1,600; 30)—"The New Commandment" (1st Nat.). Medicine draw, \$1,750 claimed. House needs strong feature to bolster up after several months of weak business.

Waterloo, Ia., 2,700 House Backed by N. A. Theatre

Des Moines, Nov. 24.
Alexander Frank, of Waterloo, president of the Frank Amusement Company, operating seven Iowa picture houses, has plans for a \$700,000 picture theater on Grand avenue, "near the theatrical district." The house will seat 2,700.

The North American Theatre, Inc., will furnish financial backing for the proposed house here, is also supporting the Frank company in its propositions for Sioux City and Iowa City houses. The Frank circuit includes two Cedar Rapids houses, two in Waterloo and one in Sioux City, Clinton and Osceola.

CONFIRM "DOPE" SENTENCE

San Francisco, Nov. 24.
The conviction of "Doc" Baker, which included a five-year stretch in Leavenworth, has been confirmed in the Supreme Court here.

Baker was convicted of violating the narcotic laws by running a fake sanitarian for the cure of dope victims, which in reality was a source of drug supply for addicts. The late Wallace Reid was an inmate of the doctor's hospital. Baker was a H. H. professor and a circus speller in his early days.

ALEX CARR ILL

Los Angeles, Nov. 24.
Alexander Carr, who has been playing the role of Perimeter in "Putt and Perimeter," has been ill for over a week with the result that scenes in which he was to appear have been postponed.
His illness is understood to be of a minor nature.

lose its hold, though continued as money maker for house at \$5,500.
Figueroa—"Road to Yesterday" (P. D. C.). \$1,750.
Cannery—"Road to Yesterday" (P. D. C.). \$1,750.
Initial eight days brought \$14,000.

BOOMING FOR PHANTOM WOUND UP AT \$7,000

Meanwhile Saengers - Over-
looked "Dark Angel" at
Another House in N. O.

New Orleans, Nov. 24.
"Phantom of the Opera" failed to achieve the "draw" expected during its first week at the Liberty. The Universal "special" had been boomed like a circus in advance, a crack orchestral and the direction of Don Phillipini was engaged to aid and everything possible done to send Carl Laemmle's prize meal across, but it fell away "in the stretch." Business was capacity the first two days, with several turn-aways registered. Then the word-of-mouth advertising got in its deadly work, deflecting them away from the box office. Had the picture "hit," and considering the first returns, it would have gone over \$11,000 at the titled admission scale. Instead, it dropped under \$7,000.

The Saengers devoted most of their publicity to "Phantom," forgetting about a really worth-while picture at the Strand, "The Dark Angel."
"Sollid" did something for the Tudor, sending the gross of that small first run over \$2,000 for the first time in weeks.

Estimate for Last Week
Liberty (1,800; 45)—"Phantom of the Opera." Dropped daily after opening. Held second week under contract; \$7,000.
Tudor (800; 85)—"The Dark Angel." Highly praised by those who saw it; \$5,200.
Tudor (800; 85)—"Sollid." Title helped considerably. In seven days; \$2,164.

\$18,000 AT STATE

Swanson Film Better Than Normal
in Boston

Boston, Nov. 24.
The Gloria Swanson release, "Stage Struck," at the State, Loew's uptown house, last week did \$18,000. Business dropped last week, with "Road to Yesterday" and the "Best People" the Fenway did about \$9,000. Also considered fair business.
"Lightning" at Tremont Temple, second week, doing big night business at \$1 top.

"MERRY WIDOW" FORCES FRESHMAN TO WAIT

Cleveland, Nov. 24.
"The Merry Widow" led the procession of first run pictures last week, although Edna Wallace Hopper, appearing in it, was being along with a first run film in Loew's Allen, exhibited pulling power almost equal to that of the Murray film.

Loew's Stillman is going to hold the "widow" over for a third week, despite the fact that Harold Lloyd in "The Freshman" had been booked to open in that playhouse this week. The film got \$15,000 last week, about the same amount of the first week. A capacity crowds have continued to show up throughout the two weeks, and at the moment no sign of let-up is in sight.

Miss Hopper helped "We Moderns," Colleen Moore's film, at the Allen. The week's receipts here amounted to about \$14,500.

U Buys In in Dallas

Dallas, Nov. 24.
SI Charniak has sold a 50 percent interest in the Capitol, to Universal for \$22,352.50 and will retain, one-third interest and the management. Ray Stinnett, president of the Capitol Amusement Company, has resigned but will continue in advisory capacity and Jean Darnell will be retained as director of publicity.

M-G'S TROUBLES

Los Angeles, Nov. 24.
Plenty of trouble with casting directors at the Metro-Goldwyn plant of late.
Freddie Schussler, casting director at Universal City after the resignation of Fred Datig, was added to the M-G. outfit when Bobby Webb and an assistant of his were discharged for insubordination. However, Schussler did not do his work to the taste of the chief studio executive and was given the sack. Then a search was made for new available talent. As none could be found Webb was sent for and restored to his old post. However, his assistant did not return with him.

Macfadden's "Joke"

Another of the Bernarr Macfadden series of True Story films, "The Joke," is now being made at Pathe studios, 134th street and Park avenue. Hugh E. Dietrich, who is directing this one, with Floyd Buckley assisting.

The cast includes Edna Murphy, Gladys George, Ruth Stonehouse, Theodore Babcock, J. W. Johnson and Sidney Jarvis.

FEATURES AND STAGE ACTS IN PICTURE THEATRES THIS WEEK (NOV. 23)

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-lit will not be listed.

NEW YORK CITY
Capitol (23)
William Robyn
Tambourine
Celia Turilli
Nora Niles
John Treadwell
"Only Thing"
Colony (23)
Broderick & Felton
Campano Capera
Trojan 5
"Freshman"
Haito (23)
Don Strand
N. & M. Randall
Ruth Urban
Orville Rennie
Capitol Press
"The Fool"
Chicago (23)
Ruth Brewer
3 Browns
John Treadwell
Marie Rose
"Classified"
Hawdard (23)
Hawdard Singers
Joe Ross
Artie Leonard
Marilyn Gardner
"Stage Struck"
Uptown (23)
Weills & Winthrop

ARTHUR SPIZZI
Booking the Better Picture Theatres
SPIZZI SPELLS SERVICE
New Chicago Office: 807 Butler Bldg.
New York Office: 1581 Broadway

ATLANTA, GA.
Howard (23)
Henderson & Weber
Jan Rubin
Melvin Olson
"Stage Struck"
Henderson & Weber
Melvin Olson
"Stage Struck"
Detroit, Mich.
Miles (23)
Sherry & L. Stahl
Franz Bronsky
Lauria Lee
"Phantom Opera"
Criterion (21)
Vincent Rose Orch
"Sporting Life"
W. Higgle & Girls
"Laid Edition"
Fred Hughes
Geo Du France
Miriam Kline
Whitfield Rutledge
"Hail Way Girl!"
Majestic (23)
Bill Dalton
"Tower of Lies"
Detroit, Mich.
Miles (23)
Sherry & L. Stahl
Franz Bronsky
Lauria Lee
"Phantom Opera"
Criterion (21)
Vincent Rose Orch
"Sporting Life"

BALTIMORE
Century (23)
Haro O'Connell
"Stage Struck"
New Theatre
Pepito Grandos

MACY AND SCOTT

THE RADIO ACES
Always Working
Infantola Ser'ndra
"Su-Up"
Bivoli
Charles Woodruff
Oscar & Schopp
"Graustark"
Gordon
"Dance Diversions"
Marsten & Manley
Sore Brown
Mammy Jinn
"Everly's Whisp'r"
Buffalo, N. Y.
Lauria Lee (23)
Conant Bernivoli
Phantom Dancers
Kai Tai Rei
Williams & Young
Wade & Booth
"The Clothes"
Hippodromes (23)
E. Van Alstyne
Clem Dacey
Horne & Helly
Pete & K. James
Conley 1
Horne & Helly
"Clash of Wolves"
Chicago
Capitol (23)
Locust 31

Ufa "Variety" Picture

UFA has just released "Variety," a new film, in Berlin in which Emil Jannings is starred. Jannings appears as a ballyhoo man and an aerial performer. Many of the scenes are taken in the Berlin Winter Garden against its vaudeville background.

The film is due for an American showing shortly, with the probability Metro-Goldwyn will distribute here.

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A stationary house orchestra, or its leader, or a permanent vocal-lit will not be listed.

LOS ANGELES
Metropolitan (21)
Walter Pontius
Bobbie Thomas
Edith Matthews
"Stage Struck"
Connors Twins
Quality Orch
B. Tremaine D'era
"Quarantine"
Million Dollar
"Indefinite"
Taylor & P.
Mack & Long
Norm Schiller
Bill Fruit
R. G. Clarke
"Graustark"
Washington (23)
Ruth Brewer
3 Browns
John Treadwell
Marie Rose
"Classified"
Countess Sonia
Leon & Elliott
James & Dill
Laurel Lee
"Gold Rush"
La Salle (22-25)
Shas Mack Co
"Gold Rush"
Moore & B.
Joe Whitehead
"Wild Horse Men"

KANSAS CITY, MO.
Newman (23)
Lela Evans
Velma Lyons
"He's a Prince"

PITTSBURGH, PA.
Grand (23)
Green's V'llge Or
"The Merry Widow"
Stanley (23)
Gaby Letic
Mickey Garage
"Stage Struck"
"Havoc"

PHIL TYRRELL
Attractions
Suite 705, Woods Building, Chicago
Booking most of the pictures
than any other office in the Middle West

SEATTLE, WASH.
Columbia (23)
Knick 4
"Was 1st"
Columbia (23)
Mae Firlman
"Sole's Ideas"
"Sole's Ideas"
"Sole's Ideas"
"Sole's Ideas"
"Sole's Ideas"
"Sole's Ideas"
"Sole's Ideas"
"Sole's Ideas"
"Sole's Ideas"
"Sole's Ideas"

TAYLOR, PARSONS & HAWKS
World's Greatest Harmony Comedians
11th Wk, Metropolitan, Los Angeles
Indate
MILWAUKEE WIS.
Lauder (23-25)
Albham
Carlo Jeanette
Malvina Polo
Theatrical Croaker
Amy Way
Sait & P. Ideas
"Sole's Ideas"
"Sole's Ideas"
"Sole's Ideas"
"Sole's Ideas"
"Sole's Ideas"
"Sole's Ideas"
"Sole's Ideas"
"Sole's Ideas"
"Sole's Ideas"
"Sole's Ideas"

WASHINGTON, D.C.
Rialto (21)
Fashion Show
"Sporting Life"

"BIG PARADE" SMASHES "STELLA DALLAS" IN SALE WEEK

"Big Parade" and "Stella Dallas" Capture Top Notices Within 3 Days of Each Other—Capitol Did \$43,000 Last Week With "Bright Lights"

Broadway's big events in the week past were the advent of two special in legitimate houses. Monday night came "Stella Dallas" at the Apollo. The papers raved over it and deemed it a knockout. Thursday night at the Astor, "The Big Parade" started, and the papers again had to hand this one all that they could have gotten. It wouldn't be fair to make a box-office comparison of the two pictures, for it looks pretty much like a neck-and-neck race from the notices. "Stella Dallas" opened Monday night and in 12 performances got \$2,400, while "The Big Parade" opened Thursday night to practically an invited audience, and really starting with a Friday matinee. The first performances the picture drew almost \$5,500.

The top money went to the regular picture houses with the Capitol, with "Bright Lights," \$46,500, while the Strand, with the second week, drew \$3,350. Gloria Swanson at the Rivoli got third money by hitting almost \$30,000. "The Merry Widow," the Rialto, got around \$22,000.

This is the final week for "The Freshman" at the 12 performances, although as though the Lloyd comedy would almost hit \$250,000 on its 10 weeks on Broadway. "The Merry Widow" is finishing a rather lengthy run at the Embassy to still business.

At the little Cameo "Simon the Jester" had its first run on the street to almost \$5,000. "The Clash of the Wolves" at Warners last week seemed like a little too close a box office for the dog star. The receipts there were \$10,100.

Estimates for Last Week
Apollo—"Stella Dallas" (Goldwyn-U.-A.) (1,150; \$2.20). Opened Monday night of last week. Notices were all a rave. Big hit. Better than \$3,200, but \$3,300 on two performances last Sunday.

Astor—"The Big Parade" (M.-G.) (1,150; \$1.10-\$2.20). Hit street with smash Thursday night. In six performances from Friday to Sunday, inclusive, almost \$5,500. Little better than \$1,700 on \$2.20 performances, night and Saturday, Sunday and holiday matinee and about \$1,700 for the regular run.

Cameo—"Simon the Jester" (P. D.C.) (549; \$0.85). First run on Broadway in this city. The picture brought a return of \$4,900.

Capitol—"Bright Lights" (M.G.) (4,650; \$0-\$1.65). "The Clash of the Wolves" (1,550; \$0.85). Tenth and final week for "Bright Lights" at Colony. Last week drew \$3,350. With this week it looks as though the picture will almost hit \$50,000.

Metropolitan—"The Vanishing American" (F.P.) (608; \$1.65). Looks like bolt is shot. Last week dropped to nothing. This week \$2,000.

Embassy—"The Merry Widow" (M.G.) (600; \$2.20). Rounding out run. Followed by "La Boheme." Last week \$2,200.

Rialto—"Lord Jim" (F.P.) (1,960; \$3.35-59). Got unusually strong pickup despite bad ending. Claim \$22,000.

Rivoli—"Stage Struck" (F.P.) (1,960; \$0.50-59). Notice bad. But Gloria's name drew money. First week getting just under \$30,000 on the Strand—"The Eagle" (U.A.) (500; \$3.50-59). Last week \$2,400. Valentino drew \$35,350; \$45,950 for two weeks.

Warner's—"Clash of the Wolves" (Warners) (1,380; \$0.85). Rint-Tin-Tin back within short time at this house. Not so good at \$10,100.

LOST WORLD' \$6,000 IN 2D WEEK AT CAPITAL

"Widow," \$16,000, Capacity, at Columbia and Holds—Davies Film Does \$18,000

Washington, Nov. 24. (Estimated Population, 500,000; 20,500 Colored)

Never in the memory of the oldest inhabitant has there been such a big gross on its second week as recorded by "The Lost World" at the Metropolitan. This picture went over to a big gross on its first week, and then, with the result that the "Widow" goes for another week, while the Palace, managing, though bringing in another picture, is claiming the Marion Davies film could also have been held over.

At the Rialto with "The Havoc" things were about as usual, the recent weeks being about the same.

Estimates for the Past Week
Columbia—"The Merry Widow" (M.-G.) (1,232; \$5.50). Lengthy running time held gross down below preceding Chaplin picture. Got all the house would, \$18,000.

Metropolitan—"The Lost World" (1st N.) (1,642; \$5.50). A second week just. Something like \$5,000, maybe less.

Palace—Marion Davies in "Lights of Old Broadway" (M.-G.) (1,240; \$5.50). Not doing exploitation in Hearst papers helped. Reported at \$18,000.

Rialto—"The Havoc" and presentation "Memories." Held to usual gain. About \$7,500. Extra advertising helped.

This Week
"The Merry Widow" Columbia, 2d week; "Classified," Metropolitan; "The Tower of Lies," Palace; "Sporting Life," Rialto.

Stock Show and Western Pictures
Kansas City, Nov. 24. The American Royal Live Stock Show was the big event in amusement last week. Several of the films carried out the western and cattle atmosphere.

Estimates for Last Week
Newman—"The Midshipman" (M. G.) (1,960; \$5.50). "The Royal Mounted" stage attraction. \$13,000.

Royal—"The Gold Rush" (U. A.) (920; \$5.00). Third week. Just about played itself out in two weeks, \$4,000.

Liberty—"Calvary Stampede" (U. A.) (920; \$5.00). "Loyd revived." \$6,000.

Mainstreet—"Go West" (M. G.) (3,200; \$2.50). Buster Keaton. Live film supplemented by "Charleston" contest nightly. \$18,000.

"Under the Rouge" at Pantheons, and "All Around Frying Pan" at Globe.

ANITA STEWART'S TWO
Los Angeles, Nov. 24. Sebastian Belasco productions, which release through P. D. C., have placed Anita Stewart under two picture contracts with an option for two additional productions.

Miss Stewart's first that concern will be "The Prince of Pison," adapted from Frank Pixley and Gustave Linder's musical comedy by Anthony Colway. The picture will be put into production about Dec. 1, with a possibility of Norman Kerry playing the male lead.

CREIGHTON HALE DIVORCED
Los Angeles, Nov. 24. Victims of the divorce granted a divorce from Creighton Hale, film actor, on grounds of desertion by Superior Court Judge Hardy.

Mrs. Hale was awarded the custody of their two children and \$75 a week alimony.

LLOYD AND 'LOST WORLD' HOLD OVER IN BALTO.

Former Gets \$28,000 in 2 Wks.—"World" Drops to \$10,500

Baltimore, Nov. 24. The local line-up last week was unique, in that it included two hold-overs in prominent houses. The Rivoli retained "The Lost World," while the new arrival screened "The Freshman."

"The Lost World" failed to retain its momentum of the first week and slowed to a snail's pace. "The Freshman," while not repeating the turnaway business of the first week, got good intake largely due to the back-page follow-up advertising campaign of Van Hoven, Whitehouse and the Palace.

Among the new pictures "Pretty Ladies," at the Century, was outstanding. Among the combination houses the Hippodrome was prominent.

Renowned sale of the Whitehurst street houses, again, while the remodeling of the Victoria—to be reopened as the Embassy—means an early addition to the city's string of first-showing houses.

Estimates for Last Week
Rivoli—"The Lost World" (2d week) (2,300; \$3.75). First week very big, with daily turnaway. Impression that picture was a nightly sell-out, probably detracting many would-be patrons the second week. Failed to build as expected. About \$2,500.

Century—"Pretty Ladies" (3,000; \$0.75). Picture drew surprisingly well. Heavy attendance on final show Tuesday (repeat of idea successfully tried out in September) and reached about \$13,500.

Hippodrome—"The Freshman" (2d week) (1,800; \$2.50). Got surprisingly good second week. About \$11,000, making \$22,000 for two weeks.

Warner's Metropolitan—"Red Hot Tires" (1,500; \$1.50). House didn't seat heavy intake of the Metropolitan debut last week, and returns far from unsatisfactory at around \$5,500.

Hippodrome—"The Scarlet West" and vaudeville (3,200; \$2.75). Vaudeville was the draw last week. Dan Elitch's Minstrel took over entire variety end and turned them away nightly. Result, up to \$11,500.

Palace—"The Merry Widow" and vaudeville (2,800; \$2.50). Jack Hickey not one of this house's famous names and his last week, special on the vaudeville end, receipts were off, with an intake not over \$2,500.

Parkway—"The Circle" (1,400; \$2.50). Good type of film for this house and came in for favorable notice. Business quite impressive around \$3,500.

This Week
Rivoli, "The Lost World"; Century, "Stage Struck"; New, "Sun-Up"; Warner, Metropolitan, "Bobby"; Hippodrome, "The Freshman"; Rialto, "The Wind"; Garden, "The Everlasting Whisper"; Parkway, "The Freshman."

Clara Bow, in N. Y., In Breakdown—Engaged
Clara Bow, moving picture actress, is ill at the Hotel Shelton, 49th street and Lexington avenue. She has been ordered to rest by her doctor, and it is said that she will have a nervous breakdown that will incapacitate her for a long time unless she pays heed.

Miss Bow recently signed with the Famous Players after having done creditable work under the supervision of the B. P. Schulberg interests for some years. Her last picture under Schulberg was in "Down to the Sea in Ships" with "Charleston" contest nightly. \$18,000.

"Under the Rouge" at Pantheons, and "All Around Frying Pan" at Globe.

She collapsed as a result of her long trip from the West.

Donald Keith, who has appeared in several pictures with Clara Bow and also in New York at present, is, according to rumor, engaged to her. Neither of the two would admit the truth of the report, though they both are denials.

Miss Bow is a decided brunette, about 20, and very soothing to the eye.

SEEKING WASH. LOCATIONS
Washington, Nov. 24. Famous Players is looking for a theatre location. Its plan to take over the new National Press Club theatre, will run through when the house went to Fox.

Real estate men are said to know of the P. P. quest and have also heard that Warner Brothers also want a local site.

CHICAGO, WITH "ROYLE GIRL," SENDS THEATRE'S GROSS TO \$44,500

"Annie Rooney's" Opening Week at Roosevelt \$24,400—"Man on Box" Did \$11,200 at Orpheum—Good Weather in Lcop Last Week

WARFIELD, \$16,500—GRANADA, \$14,000

"Widow's" \$12,500 and Pickford's \$11,500 Good—"Siegfried" Surprises at \$8,500

Chicago, Nov. 24. Favorable weather conditions last week enabled the downtown cinema to show a substantial increase in their grosses. Two new features—"Little Annie Rooney" and "The Man on the Box"—in for a run drew considerable business according to respective seating capacities.

Chicago, Nov. 24. Picture house business not so good last week. Rather hard to dig up an alibi, as the weather was fine and shows uniformly good. The Capitol, legit house, was rented by promoters of the Ufa feature, "Siegfried," who put it on as a road show with a 24-piece orchestra featured. The German picture is billed for two weeks. The first week will easily work out the nut. This surprised the town.

Estimates for Last Week
Warfield—(2,668; 35-50-59). Colleen Moore in "We Moderns." Did not reach normal for this house. Gross didn't make a nickel over \$16,500. Back to the Warfield.

Granada—(2,734; 35-50-59). Universal picture "Where Was I?" with Reginald K. Warner, took the mark. The stage offered Morton Downey, Irish tenor, and Verne Krosby, band, "Collegiate Days." Looked like \$14,000. Is only 50 per cent of the house's possibilities.

Imperial—(1,361; 35-50-59). Second week. "Little Annie Rooney" a little below opening week. Although in town's toughest house, gross around \$11,500.

St. Francis—(1,400; 35-50-59). "The Merry Widow" in fourth week with one more to go played to very good business, reporting much repeat attendance. With an extra midnight show for professionals around \$12,000.

California—(2,348; 35-50-59). Warner feature with Lowell Sherman, "Satan in Cable," failed to repeat. "An Evening at Home," a classy stage presentation with Max Dolin's orchestra, saved the day. Last two Saturdays.

Capitol—(\$1 top). "Siegfried," Ufa picture, generously plugged in the press, opening good, fell away for the next three days, then rose to cause the managers to announce another week. Eight days, counting two Saturdays, will show around \$5,500.

Cameo—Universal feature, "The Circus," which rang up average gross of \$3,000.

Kettering Engaged
As Policy Advisor
Chicago, Nov. 24. Ralph Kettering, for 15 years director of publicity for the Jones, Linick and Scheffer interests has been engaged by Ascher Brothers to act in an advisory capacity.

Kettering's position will be that of installing new policies in the theatres that cannot make money with pictures and presentations.

The first theatre to be worked on is the Chicago. The latter has been sandwiched in between the Riviera and Diversy and has found the competition too strong to buck with the same policy. Kettering has purchased some of the owner's best plays, and will install a dramatic stock policy at the Chateau. The first bill will be presented Dec. 7 and \$1 top will be charged with the matinee at 50c. This will be the only dramatic stock company in Chicago and has the city to draw from.

The Aschers also have a long term franchise for the Pantanes vaudeville circuit anywhere in the city. Harry Beaumont, present vaudeville executive, will be maintained in that capacity, looking after the bookings for all of the houses playing the combination policy. Boy McVickers will look after the presentations for the various picture houses.

Paul Bern's Negotiations
Los Angeles, Nov. 24. Paul Bern, who recently left Metro-Goldwyn as a director, is negotiating with Sebastian-Release to direct "The Prince of Pison" for them.

"Ben Hur" Finally Cut
Los Angeles, Nov. 24. "Ben Hur" has been finally cut and titled and will be released as a road show in January. The New York opening is scheduled to take place early in January. The Hollywood showing will not take place until March 1st or 2nd, when Grauman's Chinese theatre is completed.

D. W. DUE ON COAST
Los Angeles, Nov. 24. D. W. Griffith and his company are expected to arrive at the Los Angeles port during the week of the "Sorrow of Satan" in about 10 days.

Carol Dempster will head the cast.

McVickers is still the consistent money maker. With "Siegfried" "Cobra" as the principal screen attraction and embodied with a corking road stage specialty the theatre again sent the receipts sky high, close to \$35,000. This is remarkable for a picture that the house only seats 2,400, as compared with the Chicago's 4,000. Same admission in both houses.

With an exceptionally good strong feature in "Havoc," the receipts of the Monroe were only lifted 1,000, and the picture fell away for the Edition, newspaper feature, remained with the same figure as last week—\$14,000.

Estimates for Last Week
Chicago—"That Royle Girl" (Griffith, F. P.) (4,100; \$0.75). Through average of the scenes drawn to Chicago's north side, picture drew extra patronage, hanging up the best gross in four weeks at \$44,500.

McVickers—"Cobra" (F. P.) (2,400; \$1.00). Nothing as national as Valentino's featured, but a good stage entertainment responsible for boosting gross to \$32,000.

Monroe—"Havoc" (Fox) (973; \$0.50). After having received week's business of \$14,000, picture fell away for the south side houses, where it received extensive billing, picture only grossed little above average business—\$2,200.

Orpheum—"The Man on the Box" (Warner) (776; \$0.50). Opened well, receiving capacity. Picture entertains thoroughly. About \$11,200.

Randolph—"Last Edition" (F. B. O.) (500; \$3.50-59). Picture did not enthrall picture fans and only secured average week's business—\$4,500.

Roosevelt—"Little Annie Rooney" (A.) (1,400; \$0.75). While picture did not draw business expected, hanging up substantial gross at \$24,400.

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Fox Studio Improvements

Los Angeles, Nov. 24. William Fox, who owns several studio properties in Hollywood and Westwood. At Hollywood new wardrobe buildings, a two-story administration structure, pre-view theatre, new stage and still portrait studio are in construction. In the administration building will be a library with 20,000 volumes, said to be the most complete ever installed by any motion picture concern.

At the Westwood place several "Western" streets are to be erected as well as scenes which will include a place similar to Johnstown, Pa., at the time of the flood there, and a large permanent portable stage.

Forward M

The Eyes of the Industry Are on P. D. C.

Since its inception, the march of Producers Distributing Corporation has ever been "toward the sun."

Every new phase in its development has spelled PROGRESS—a definite, inevitable PROGRESS toward BIGGER and BETTER PICTURES. Profit-making and prestige-building pictures for the exhibitor—attractions that satisfy every demand of the public for diversified and superior screen entertainment.

Another mile-stone in the march of progress by P. D. C. is set in the unification and consolidation of the business and production activities of Cecil B. De Mille and Metropolitan Pictures,

The coalition of these two great production units marks a potent factor in the organization of P. D. C. for the making of superior showmanship pictures. It brings into close alliance a group of men whose reputations were made on actual achievements, and who combine their wealth of knowledge and experience to advance still further the product of Producers Distributing Corporation to an unrivalled place in the industry.

Our march is upward and onward to the heights of motion picture achievement. Our goal is the production and distribution of the finest type of diversified entertainment—made by the greatest creative brains in the business and embracing product that the exhibitor wants to show and the public wants to see.

Cecil B. De Mille
Now at R

THE Cecil B. De Mille studio at Culver City is witnessing the greatest activity in its entire history with the fifth, sixth and seventh pictures on De Mille's 1925-26 schedule now under construction. Cecil B. De Mille personally directed production, "The Road to Yesterday," being adaptation of the novel by E. J. Rath, and active production, "The Sign of the Cross," being adaptation of the novel by E. J. Rath.

Frances Marion C
Her First M

FRANCES MARION has signed a final editorial contract with P. D. C.

NEILAN SIGNS NEW CONTRACT FOR FOUR BIG PRO

Doubles Output for P. D. C.
Will Select First Story

DeMille Aff

DeMille Buys Out Stromberg
"The Last Frontier" Among Properties Taken Over in P. D. C. Production

P. D. C. Opens British

Hollywood's Fourteenth Anniversary

Al Christie Took First Films There

MOVING PICTURE WORLD

Christie Consummates Deal For Davis' "Nervous Wreck"

De Mille Signs Jetta Goudal; 'Coming of Amos,' Her 1st Film

JETTA GOUDAL, one of the shining lights under the Paramount trade mark and whose contract still has some time to run with that organization, has been signed by P. D. C. for the production of "The Coming of Amos," the same title.

De Mille Engages New Production Manager

James K. Aiman, has been appointed as the new production manager of the P. D. C. unit at Mr. Aiman's business with Mr. De Mille's production of "The Sign of the Cross."

PRODUCERS DISTRIBUTING CORPORATION

F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President

arch!

Between Forty and Fifty Pictures Planned Under Amalgamation.
DeMille's Name on Personally Directed Films Only.
William Siström Appointed General Manager.

By NORBERT LUSK

New Posts and Titles Created; Great Activity Seen at Culver City Plant

Activity Seen at Culver City Plant

ANIMATION work is going on here at the Culver City Studios, where Cecil B. DeMille is working with his staffs preparing the production of the picture he is making for the Producers Distributing Co. The picture is "The Sign of the Cross" and new titles have been erected in the ranks of the organization. Cecil B. DeMille has selected to work with William Millhauser, scenarist with

ing artist. Much have had while motion picture experience.

In other sections of Los Angeles the DeMille activities are continuing. In the city of motion, Laurence Juy and Edward are finishing starring picture arrangements. Lillian Russell is in the city of motion, and she is joining the Reynold-Julia company. The company is going to join the DeMille company.

C. B. DeMille

Cecil B. DeMille is right at the top of the list of the most famous of the motion picture industry.

AS a preliminary extension

C. B. De Mille Buys Screen "Silence"

Rights to Silence
Cecil B. De Mille has acquired the screen rights to "Silence," written by Max Marcin and produced at the National Theatre, New York, by H. B. Warner in the leading role.

JOHN C. FLINN, vice president and general manager of Producers, Inc., is seen with a group of executives.

30
IMMENSE MODERN STAGE FOR
P. D. C. TO ENLARGE ACTIVITIES

...for those
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is first big one for I
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esterday."

By DANNY

His first big one for Producers Distributing "The Road to Yesterday," magnificent, typically a DeMille in production, finest, most sensational wreck ever put on the screen, and photography that is a little short of amazing. Plus a little bad cast.

This, in a nutshell, is the first review of "The Road to Yesterday." "The Road" has turned out a picture which for some time has been a smash way on to lavishment, easily the most gorgeous, every picture in the history of the industry. It is a masterpiece of color, and a DeMille has expanded the office to a new height of grandeur. The new alignment of the picture is a triumph. The wreck is a triumph. When the wreck is a triumph, the crash is a triumph. The crash is a triumph. The crash is a triumph.

Metropolitan Increases Studio

Metropolitan Increases Studio Staff

A number of additions have been made to the staff of Metropolitan Pictures, Inc. W. J.

A number of additions have been made to the staff of Metropolitan Pictures, by William Sistrom, general manager.

Dillon has been signed to a contract for the new Priscilla starring vehicle. "Faye has been engaged and prepared the songs and has been signed to a contract for the recent Francis and X. George Melies has joined the company and the audience

HOWEVER doubtful we may be about the value of the brands and trade-marks applied to the various goods, we are not doubting the pulling power of the picture work.

any doubting the
name of a

MOVING

1. aut

JOSEPH SCHILDKRAUT, who has just completed a famous stage star, who has just completed a featured role of Cecil De production, "The under

work in the directed placed in the country he has Highwayman
personally " has been placed exclusively in the De Mille contra

Up the

He came to America after three years in "Lilom" in Vienna. Berlin was educated in Hamburg and the role of "Shakespeare" at the age of 13 created the role of "Shakespeare" with his father, Rudolf. He has played "Peer Gynt" and "The Fire" alone, and with his father, Rudolf. He has played "Peer Gynt" and "The Fire" alone, and with his father, Rudolf. He has played "Peer Gynt" and "The Fire" alone, and with his father, Rudolf.

Up the
ladder with
P.D.C.

ORPORATION

President and General Manager

**Foreign Distributors
Producers International Corporation
130 West 46th Street
New York, N. Y.**

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

STEPANOFF'S BALLET Russe

Dances
14 Minutes
Rivoli, New York

At the Rivoli this week the Stepanoff Ballet Russe seems to be giving the audiences something that they have wanted for a long time. Their approval as expressed in applause was so remarkable as to be unusual in a picture theatre. Stepanoff scores a tremendous personal triumph. At the early evening performance Sunday the audience went practically wild over his work, tendering him an ovation at the conclusion of each of the two specialty numbers.

There are 10 people, four men

and four women in addition to Stepanoff and Madame Stepanoff. Three pets are utilized for the offering which includes the following program:

1. a. Prelude Chopin
b. Mazurka Chopin
c. Valse Chopin
d. Minuet Chopin
2. Van-Can Offenbach
Missa Lorraine, Gavotte, Popova and Grizova
3. Dance Tzigane Stepanoff
4. Madame Stepanoff and Company
5. Dance Cuccia Stepanoff
6. Michel Udanoff, Kossack dancer
7. Stepanoff's own conception of the Russian dance

Theodore Stepanoff and entire company. It was Stepanoff's "Sailor's Hornpipe" that scored most tremendously. Prior to that the Valse number with Mme. Stepanova and Mr. Arsharsky scored the biggest applause return. At the finish of the act Stepanoff with his own conception of the Russian Dance again brought the audience to tremendous applause with his work. The opening is a very pretty combination of posing and ballet

work. This is followed by the Valse number and then four of the young ladies offer a Can-Can that brought back memories of the famous Harrison sisters in the old days at Koster and Bial's on 34th street.

The Dance Tartare by Mme. Stepanova followed the Hornpipe and proved effective. Then a Cossack dancer by the name of Michel Udanoff was on next to closing and just about cleaned until Stepanoff came on for the finish. It would not be saying too much to intimate that the audience was on the verge of cheers for this work.

Fred.

"A TRIP TO HAWAIIAN ISLANDS" (5)

Film, Music and Singing
20 Mins.; One
Uptown, Chicago

An interesting two-reel scenic disclosing the important points of the Hawaiian Islands is ground out slowly enabling it to be stretched to 20 minutes. A group of native singers and instrumentalists supply the accompaniment for this novelty entertainment which rounds out a corking presentation.

Explanatory sub-titles gain full attention, while the opening reveals passengers boarding a boat for a trip to Hawaii. Some picturesque shots en route to the first stop are screened, with the balance of the trip being made by land and water. Though classed as a scenic it contains more merit than usual.

The music and singing that prevails throughout the running of the film from the quartette of entertainers who are parked on the side of stage is pleasingly rendered, extracting applause at the conclusion of every number. The idea is cleverly routine, with the score in keeping with the film scenes.

selections. His repertory being used currently holds the "William Tell Overture," "Raymond" overture, "Poet and Peasant" and several pop numbers, but the hit is a fox trot with one hand and a waltz with the other.

For quite a few years out west this performer worked with a violinist and got by fairly well. One night he got the idea of playing two pianos. He worked the stunt for about five months, practicing constantly before showing. Once shown, it was immediately booked through the West.

Mortensen's Rivoli showing last week was his first in the east, although he has played the Balaban and Katz houses in the west. The novelty of seeing one man handling two pianos and getting difficult music from them is not only entertainment, but it gives the patrons something to ponder over, for it illustrates to a fine degree, the adage of the ambidextrous man whose right hand never knows what his left is doing.

For picture houses, fine, and vaudeville possibilities are also very good.

Slak.

SASCHA JACOBSEN

Violinist
9 Mins.; One

Strand, New York
Sascha Jacobsen, formerly a concert violinist, has now taken to the picture houses and made his debut in this field at the Strand. Jacobsen works in cutaway coat and deports himself with much formality on the stage, all of which adds to the impressiveness of presenting a concert turn in a picture house.

The violinist's first number is Wieniawski's "Souvenir of Moscow," followed by Rudolph Prim's "Indian Love Call" from "Rose-Marie." Both of these were well handled and drew good applause, but hardly enough to bring an encore. The orchestra played his accompaniments.

Slak.

"MILADY'S HAT BOX" (12)

Ballet Number
13 Mins.; Full and One (Special)

Strand, New York
A beautiful piece of staging this number and one which showed a great deal of taste and originality.

Opening, Pauline Miller, soprano, sings "Hata Make the Woman," a tune which was in one of the Victor Herbert's musicals. She is handsomely dressed in flowing

skirts and alga before a drop of metallic cloth, scalloped into 14 different panels and which looks like bunches of taffy, so finely does it take the lighting.

After her song is over, this curtain pulls up slowly, a drawing cord running down and taking each scallop up and leaving the tassels on the bottom of the fringe stage, the picture. The ballet scene holds in a large hat box on a revolving base, while the girls of the ballet do a short routine and return to their places. On the side of the stage were two enormous hats, one on each side, with each of the dancers was equipped with a fine looking hat in following the dresses of the same type worn by Miss Miller. Kate Klenova led the number nicely, and following its conclusion, the drop was slowly let down, then the portal curtains drawn.

"Scored finely."

Slak.

LONDON FILM NEWS

London, Nov. 14.
Fred Bernhard, managing director of British Exhibitors' Films, is in America on business connected with the new Bernhard-Tiffany features and the proposed increased expenditure on the pictures now being made.

Over 300 applications for kinematograph licenses have been made to the authorities, as well as applications for permission to screen pictures in schools and hospitals.

Widge Newman, at one time publicity man, has entered the producing field and is making a series of "short" scenic of such places as Limehouse.

Queenie Thomas, now in the Still film production, "Safety First," under the direction of Fred Paul, is being fought for New York shortly to play in legitimate.

Robert Cullen and James B. Sloan have resigned from their posts with Britannia Films. Cullen was producing the "Unknown Warrior" pictures. Feminine interest is said to be at the bottom of the matter. The same thing has occurred before and it is an open Wardour street secret that one producer refused to work for the firm unless a guarantee that a certain lady was kept off the floor was given.

Another British film company is no more, Marquis Films. Synchronizing the picture with the music, director, Donald T. Heaysmann, has retired to one of His Majesty's prisons following a conviction for fraud.

Manning Haynes will start on his first Gaumont feature with Kay Cempson as soon as possible on her return from America. It will be an adaptation of Arthur Applin's story, "The Whirlpool."

Freise Green, who now claims to have perfected his color photography, has fixed up an important contract with Wardour, the first film being "The Open Road."

Having spent a few days in London to get a send-off to the proposed production of Rudyard Kipling's "Kim," Maude Adams sailed for home.

At a luncheon given to the press at which Miss Adams was unable to be present (she never attends public functions) John Meador explained the entire picture and production would be British as would the scenario writer and entire staff. The interiors would be made in an English studio. John R. Robertson would produce from a scenario written by Reginald Forwell and O. K'd by Kipling. Already the company had many offers for distribution rights, naming Famous Players, First National and Metro-Goldwyn. Exteriors would be made in India and a laboratory would be built before "shooting" started, but no start would be made on production until next September. The Meador-Robertson concern contemplates other features adapted from Kipling, very one of which would be British throughout.

"The Iron Horse" is proving the best popular attraction the cinema has had up to now. The management achieved something of a scoop by the discovery of a veteran who was able to tell the audience something about the days portrayed on the screen. He is Captain S. W. H. Vivian, 90.

A matter of 60 years ago he helped to lay the Canadian Pacific Railway in America and was an eye-witness of the assassination of President Lincoln.

CAPITOL BROADWAY

AT 51st STREET
Edward Bowes—Managing Director

NOW PLAYING

ELINOR GLYN'S

"THE ONLY THING"

A Metro-Goldwyn-Mayer Picture

STATE AND METROPOLITAN

B'way & 45th St. Brooklyn

MARY PICKFORD

in "LITTLE ANNIE ROONEY"
and VAUDEVILLE

MARK STRAND BROADWAY

AT 47TH ST.

RICHARD BARTHELMLESS

in "The BEAUTIFUL CITY"
and SASCHA JACOBSEN, Violinist
STRAND SYMPHONY ORCHESTRA

WARNERS

Broadway near 52d Street

"HOGAN'S ALLEY"

and Charlie Chaplin
in "A DOG'S LIFE"

Herman Heller and His Orchestra

B. S. MOSE THEATRE

Broadway and 53d St.

TENTH BIG WEEK

HAROLD LLOYD

in
"THE FRESHMAN"

On Stage "Campus Capers" (35 People)
Continuous Daily 10 A. M. to Midnight

NOW PLAYING

Griffith

in
Edna Ferber's Story
"CLASSIFIED"

2nd St. & B'way

NOW PLAYING

EUGENE O'BRIEN

"Simon the Jester"

At 41st Street

AND FIRST BEST VAUDEVILLE

Just another reason why Macy and Scott are

"ALWAYS WORKING"



G. UNDERHILL J. WILLIAM
MACY AND SCOTT
"THE RADIO ACES"

Charge to the account of

WESTERN UNION TELEGRAM	
Name	
Address	
City	
State	
Country	
Time	
Rate	
Message	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

NOVEMBER 25 1923

MR. CLAUDE S. HOPKINS
B. F. SEIX BOOKING MANAGER
STATE LANE BUILDING
CHICAGO, ILL.

MACY AND SCOTT ABSOLUTELY THE BIGGEST HIT I EVER PLAYED STOP
PLAYING THEM FULL WEEK HERE AND HOLDING THEM OUT TO THE
SHOWING EVERY NIGHT STOP THINK THIS WOULD BE A GREAT ACT
FOR A WEEK IN EACH OF YOUR HOUSES.

ROY TILSON
MANAGER FULLER THEATRE
KALAMAZOO, MICH.

Write or Wire for Open Time
MACY AND SCOTT
"THE RADIO ACES"
N.Y.A. Club, 229 W. 46th St., New York

VARIAN AND MAHER

"TWO BOYS AND A LITTLE PIANO"
Playing Paramount's Premier House
METROPOLITAN, LOS ANGELES

Personal Representative C. H. (Client) DONNELLY
NO, WE HAVE NEVER BEEN EAST

HOUSE REVIEWS

ALDINE'S 2 RIOT CALLS FOR CHARLESTONIANS

Pittsburgh, Nov. 21. Two police riot calls, bringing 31 lieutenants and patrolmen to the scene, were sent in on Friday night to handle the enormous mob that sought admission to this house, where the finals in a Charleston dancing contest were to be held, as a special feature in addition to the regular bill. The police were unable to cope with the situation, not desiring to inflict bodily harm on any person in the crowd. Two efforts were made by the crowd to storm the doors. It resulted in the breaking of several large windows in front of the theatre and other damage.

The crowd by this time was estimated at 15,000, and extended over almost an entire block. When it was seen that the police were unable to handle the mob a call was sent to a downtown fire company, which sent a fuel wagon to the theatre, and the district was roped off. Never before in all the theatrical history of Pittsburgh was such a scene rivaled or in any way closely approached. The judging in the contest for the winners was scheduled by Louis K. Sidney, directing manager, for 8:30 p. m. At six o'clock the crowd began to gather, and within an hour Liberty avenue in front of the Aldine was a solid mass of humanity. Inside of the theatre was a capacity audience. The lobby was crammed. The crowd on the outside grew steadily, and at the close of the first evening show there wasn't a handful that got up and left. It was hoped by the management that those present at the first show would leave and permit at least some on the outside to enter, but they held fast. For the first time in his life perhaps Mr. Sidney was in a quandary. Although realizing that it would be impossible for them to enter the theatre, the crowd stuck, nevertheless. A big part of it was made up of friends of the dancing contestants. The pleas of the crowd to cut the show short met with a flat refusal by Mr. Sidney.

As a last resort "Sid," along with the manager of the theatre, A. E. Kochendörfer, fought their way from the stage door to the front of the theatre, and announced to the

crowd that a special and complete show would be given at 11:30 o'clock, when the winners in the Charleston contest would appear and "do their stuff." They were willing to wait, and at the final show the theatre was again jammed, while thousands were unable to gain entrance. It was after 1 a. m. when quiet and order were restored again. The contest was open to all local amateurs, a series of eliminations being held every night. The competition was for singles for men, singles for women and doubles. After a week of eliminations the finals were set for Friday night. Music for the dancers at every trial was furnished by Raymond Fagan's Symphonic Dance Orchestra, a feature of the bill along with George Lyons, singing harpist, who was accorded one of the greatest receptions that a player has ever received in a picture house here. The winners in the contest were given cash prizes and awarded contracts for a week's engagement at the Aldine next month.

Fagan's orchestra certainly won favor here and scored a hit equalled by few other orchestras in this city. On an elevated platform amid a maze of velvet that revealed only the player and his instrument, Lyons put on his act. Verena Carver showed 'em how the professionals do the Charleston. Her dancing brought down the house.

The feature, "Lights of Old Broadway," was just passable, but nobody cared after they had heard the orchestra and harpist. Loew's "Mirror of the Living World," a comedy, "Soup to Nuts," "Tonics of the Day" and an overture wound up the bill. The gross for the week was \$20,000.

Simons.

NEWMAN

Kansas City, Nov. 20. From "Blossom Time" to "Rose-Marie" could very aptly have been the title of the presentation at the Newman this week for the music of these two populars was used to start and close the bill. Lee Evans and His Melody Lads were strongly featured as presenting the Paul Ash Idea to Kansas City. Management furnished a beautiful special setting to back up the musicians who appeared in the colorful uniforms of Canada's Royal Mounted. The setting was a replica of that used in the last act of "Rose-Marie."

The overture airs from "Blossom Time," Mirakley directing, was a happy selection as the opera was at the Shubert last week, and the music still in the ears of many of the patrons. It was nicely rendered and proved the best applause getter of the bill.

Al Weyner, terrorized for five minutes, and gave way to the Newman Mirror of current events. A feature of this news reel was shots of Paul Whitehead viewing a rehearsal of the Junior League Folies. "The Folies" is an annual event given by the Junior League, one of the society affairs of the season. Lee Evans and his orchestra followed and were on 20 minutes. The musicians picked from the house orchestra and supplemented by others, made a snappy appearance in their scarlet coats and black trousers. There are 18 in the bunch and just about fill the small Newman stage.

"Land of the Sky Blue Water," was the first number. The Rose Sisters were introduced by Mr. Evans and sang "Knee Deep in Daisies," the orchestra accompanying. The gang then played "Normandy," and Evans sang "Let's Wander Away," both well received. "Spanish Shawl" was the next selection and gave the director the opportunity for some slight gymnastics, in fact he came near starting a shim.

"Indian Love Call" and "Rose-Marie," from the opera, were given by one of the Rose Sisters and Al Weyner, but did not click as strongly as might have been expected; probably on account of the numbers having been given quite recently by more accomplished singers, with the "Rose-Marie" company.

The feature, "The Midshipman," was liked by the majority. A Lupino Lane comedy followed and while funny in spots did not create very much merriment.

Mr. Evans, as an imitator of Paul Ash, has a long way to go, judged by this performance. He is here for four weeks and is promising a jazzier bill for his second effort.

UPTOWN

Chicago, Nov. 15. Collectively the material involved in dispensing this week's entertainment does not measure up with the super-programs usually given here. The feature is weak, with the surrounding screen and stage specialties offering little in the way of help.

The theatre is trying to build up

its afternoon trade, having extended the time limit for the bar-lain matinee until 6:30. It is obvious that the saving of 15 cents is being taken advantage of, as the boxoffices do a whale of a business during the last half hour. The one admission price also keeps the customers waiting for main floor seats, as they refuse to perch themselves in the balcony.

Joseph Koestner, replacing Nathaniel Finston, now at the Metropolitan, Boston, swings a wicked baton. "Skunktula" was employed as an orchestral rendition furnishing the necessary punch from an overture. "Topics" extracted a few snickers and was succeeded by "A Trip Through Hawaii," which oc-

cupied 20 minutes of interest. An international reel entertained with some timely doings.

Milton Charles then broke loose with a corking organ solo. A popular number was interspersed with numerous special versions which flicked throughout. "Harvest Moon" was done by Myrtle Leonard (Holt and Leonard), Arline Gardiner and Joe Ross. Three tepees made out of corn husks conceal the three principals. Miss Leonard, a contralto, garbed in Indian costume, vocalized a number to good returns and was followed by Miss Gardiner, who executed an "Indian" Charleston. Joe Ross was a hit with an acrobatic dance. While not overly entertaining it produced a fascinat-

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VINCENT LOPEZ

and His
ORIGINAL ORCHESTRA

Variety (Abel) says: "The crack Lopez organization is a sure-fire draw."

Addison--FOWLER and TAMARA--Florenz

Variety (Abel) says: "They are the best dance team in New York."

INDEFINITELY AT

Mr. Lopez's Own Supper Club

CASA LOPEZ

54th Street West of Broadway

While MR. LOPEZ is doubling next week (Nov. 29) at the MARK STRAND, N. Y. FOWLER and TAMARA are doubling at the RIALTO, NEW YORK. Both attractions appear nightly at the CASA LOPEZ.



Rendezvous for the Profession

Come Without Embarrassment. We Do the Entertaining—Not You

ing atmosphere from an electrical standpoint.

"Stucco Struck" was reeled off in 48 minutes. A cartoon comedy wound up the performance, which ran the customary 2 hours and 15 minutes.

STRAND

New York, Nov. 23. Last's "Les Preludes" is the orchestral overture this week, a not particularly hitting work for the picture houses. Following this, an innovation, in so far as the Strand is concerned, was introduced with a drop holding a copy of Miller's "The Angelus" picture. The picture was on screen, and faded out into Killy McLaughlin and Edward Albano, dressed as the two persons in the picture. They sang an appropriate number and then the business faded out, revealing the picture once more. Drew cordial applause, and hilly warrants repitition with other adaptable paintings.

Next a short reeler, "Ecotypes," in which the principle of color printing has been applied to the forming of the completed subject from two prints which hold the subject divided into its color elements. The principle is that yellow and blue produces green, etc., and here it is finely done. Kelly Color Films is credited.

Next Sascha Jacobsen (Presentations), and after him the news reel, which held four Fox subjects, three from Pathe and one from International. After that the ballet number, "Maidy's Hat Box," and then the feature, Richard Barthelmess

in "The Beautiful City," running 70 minutes. The chaser to the program was a corking K-o-Ko film made by Max Fleischer.

Organ solos exited good Sunday crowds and the program showed that John Hammond, who was with the Piccadilly at its inception and later when it became Warner's, is now one of the Strand organists. *Sisak.*

METROPOLITAN

Boston, Nov. 21.

It takes the picture to pull them in. The huge Metropolitan this week will roll up another gross close to \$15,000 for its seven-day week on the strength of "The Phantom of the Opera." The figure will make an interesting comparison with the gross of the Paramount "Lord Jim," announced for next week.

The Met is campaigning for first and second show attendance on week days and to build up Sunday attendance, which has not been up to expectations. Sunday copy released for tomorrow featured the last day of the Chaney picture more heavily than the coming week's program, including the following: "classical gem for boosting Sunday attendance: 'It will pep you up, cheer you, inspire you and send you forth Monday fit to fight the world.' Four shows are given Sundays at 3, 5, 7 and 9 p. m."

This week's show didn't have a laugh in it, the only criticism possible of what is still the biggest en-

tertainment value for the money in town. The nearest approach to any warmth of spontaneity came in Arthur Martell's organ specialty asking the audience to join in choruses and then working the old stand-by of leaving them flat on the high notes. The organ is given individual elevation for the recitals and the foot pedal work of Martell seems to appeal to the audience as a stunt.

Nathaniel Finston is gradually bringing his orchestration specialty down to the desires of his audience, although his popular melodies played as the picture is opening up and the orchestra is being lowered in the pit still seem to please the bulk of the house more than his really excellent overture fenditions.

The only feature outside of the presentation was the Chantal Sisters in a piano duet, one working as a Colonial miss and the other as a modern-day jazz baby. They use a special drop and a novel entrance and are backed up in the number by two fair dancers, May Lubow and Helen Blair.

The presentation was entitled "Skylarks" and is the first one of the second unit of four being produced in Boston by John Murray Anderson for the road. It is especially popular in that it has color and a sure-fire novelty in the troupe, "The Six Pashas" in Arab stuff. They enter from a six pyramid stand, the topstander being illuminated against a back drop moon at the top of a suboucted chimney. The set, a fantastic and futuristic topsy-turvy village, then splits and the pyramid breaks into exceptionally fast action, closing the show to the biggest applause yet given any of the Anderson presentations. The clock back drop is also used as a foil for one of the girl dancers, the dancing ensembles being handled by Eddie Clark with the heavy dancing done by Boris Petris. The company is at least 21 people and the costumeing, while not as lavish as some of the previous productions, is a gorgeous splash of color and should be a popular unit all along the line. *Lidbey.*

INSIDE STUFF

ON PICTURES

A "Who's Who" on the Government's "side" in the F. P. case is as follows:

William Hayes Fuller. Born June 19, 1869, in Larnawee County, Mich. LL.B. University of Michigan, 1891. Began practice of law in Watsonson, O., in 1891. Married in 1892. Prosecuting attorney, Fulton county, O., 1896-1902. Moved to McAlester, Okla., in 1902, and practiced law as member of firm of Fuller and Porter. Appointed chief counsel of commission in 1902, 1921.

Gaylord Roscoe Hawkins. Born in Indianapolis, Nov. 13, 1879. Graduated from Princeton, 1901. LL.B. from Indiana Law School, 1903. Is bachelor. General practice of law in Indianapolis until 1917, when appointed trial counsel of the commission. Has tried all amusement cases, including the vaudeville and picture cases, of the commission.

The five members of the commission are:

Vernon W. Van Fleet (R.), chairman. Formerly special assistant to attorney general.

Charles W. Hunt (R.), Appointment subject to confirmation by the Senate. Formerly secretary of Iowa Farm Bureau.

William E. Humphrey (R.), Formerly representative in Congress from Washington.

Huston Thompson (D.), Former assistant attorney general.

John F. Nugent (D.), Former United States senator from Idaho.

Leatrice Joy, accompanied by her former husband, Jack Gilbert, watched the premiere of "The Big Parade" at the Astor, New York, last week. A report immediately spread they would remarry while both remained in New York.

There is but slight admission that Metro-Goldwyn and the Seeger Company of the South are in negotiation, or if negotiating, for what? Marcus Loew and Ernest V. Richards, Jr., were together several times during Richards' recent visit to New York. Loew and Richards are mutually interested in a house now building in New Orleans, but that falls to explain several "conferences." It's a peculiar situation with First National. Famous Players could take over the First National almost any time through influence with a majority of the First National crew, but that would still leave First National on its feet, which Famous may not want. Meanwhile Famous may be lying low through the investigation.

What Loew wants to do with First National isn't even the subject of rumor. But it does appear that Loew is closer to the First National leaders than Zolker. While these things are going on there is an extreme friendliness between all of the parties.

The Warner Brothers press stunt of having the picture critics of New York pre-view a film in the air flittered after three previous attempts. The first-line picture critics, without exception, refused to show up.

With several other newspaper people the attempt was made, and because of the number of "critics" it was found impossible to place the requisite number of batteries in the acroplane to provide light for the projection machine.

So, instead, the Warner theatre press department had pictures taken of the "critics" looking forward, supposedly at a screen, and sent those pictures out as actual evidence of a mid-air pre-view. Several of the tabloid dailies used the cuts.

The plane used was one owned by the Skirkoosky Brothers, and on the two previous trips, when the newspaper people were hauled out to the flying field, an ascension was impossible because of high winds. On the third trip came Richard Watts, Jr., of the "Herald-Tribune," Ward Morehouse of the same paper, a reporter from the "Motion Picture World," who brought his wife along, and Warren Nolan of the "Telegram," who was sent out to cover the story. These folks were put into the airplane, given a brief spin over the flying field and a few adjacent pastures, and then posed for the photos which went to the newspapers.

James Kirkwood is back in the pictures. His financial pit in legitimate producing likely insures him sticking to his old love, pictures, for a time. Kirkwood is at the Cosmopolitan studios in Robert Kane's newest film. Lila Lee also has picture work and is reported as having an offer for another show aimed for Broadway.

Sixteen scenarios have worked on the script of Jules Verne's "The Mysterious Island," which Metro-Goldwyn will make as a special. J. E. Williamson, whose submarine photography is well known, is making the picture and will begin filming in a few weeks at Nassau, Bermuda.

There is an office of a picture producer in a building on Madison avenue where the window space is at a premium. The reason is the fact that the suite of offices faces the Hotel Roosevelt.

(Continued on page 40)

EDDIE MATHEWS
NOW ON THE PACIFIC COAST
Playing the PARAMOUNT THEATRES, Los Angeles
INDEFINITE

again—
FOX
—hits the box-office
with this tremendous
Love Drama
"The
**GILDED
BUTTERFLY**
by Evelyn Campbell
The folly of following the
Crowd in the game of life
FOX said you would get big ones
—and big ones you'll get.
Keep your eyes on this picture. We promise a
screen sensation. The story will appeal to all,
and in the hands of such a master of drama as
John Griffith Wray, with the title roles played
by such artists as have been assigned,—IT WILL
BE A GREAT CLEANUP AT THE CASH
WINDOW.
Big FOX Cast
**ALMA
RUBENS
BERT
LYTELL**
Herbert Rawlinson
Frank Keenan
Carolynne Snowden
Scenario by
BRADLEY KING
John Griffith Wray
Production
Fox Film Corporation.

**LEO F.
FORBSTEIN**

MUSICAL DIRECTOR

METROPOLITAN, LOS ANGELES

Announces His NEW IDEA ORCHESTRA

Playing "MUSIC THAT'S DIFFERENT"

FROM THE LOS ANGELES PRESS:

LOS ANGELES "EXPRESS":

"Leo F. Forbstein comes to the Metropolitan as the new orchestral conductor; he leads with precision, vigor and authority."

LOS ANGELES "HERALD":

"The Negri picture shares interest with the debut of a new musical director, Leo F. Forbstein. Forbstein's directing the 'William Tell' overture, with the storm depicted via stage scenic effects, seemed to meet with much favor. He obtained a very brisk response from the orchestra."

LOS ANGELES "RECORD":

"Frank L. Newman presented for Musical Week the new conductor, who rendered two fine numbers, 'William Tell' and the semi-jazzy 'Let It Rain, Let It Pour.'"

LOS ANGELES "TIMES":

"Abounding in elements that are often bold, striking and irregular, the conducting of Forbstein shows originality. He demonstrates complete mastery of his men and has the ability to draw from them the most delicate nuances of expression and the most thunderous and bombastic, as well as a jumble of jazz. On the whole, it is an exceptional program."

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A HIT IN VAUDEVILLE

A SCREAM ON THE SCREEN



Watch for These Two Reelers

"A MISFIT SAILOR"

"A GOOFY GOB"

"A SALTY SAP"

Directed by WM. WATSON

RELEASED THROUGH

EDUCATIONAL FILM EXCHANGES

BILLY DOOLEY

FILM REVIEWS

THE BEAUTIFUL CITY

First National release made by Instruction Pictures, starring Richard Barthelmess. From story by Edmund Goulding and directed by Kenneth Webb. Dorothy Gish. At Rivoli, New York, Nov. 22. Running time, 70 minutes.

Tony Gilliard.....Richard Barthelmess
Nick di Silva.....Dorothy Gish
Caro Gilliard.....William Powell
Mamma Gilliard.....Florence Auer

A fair story and release, but far below the recent standards set by Barthelmess, who "delivered" in "Classmates," "Shore Leave" and "The Enchanted Theatre." "The Beautiful City" is not a bad picture, but, on the other hand, it is not of the type expected from a star who ranks so high.

The story is laid in New York's ghetto, and has Barthelmess as an Italian pushcart peddler. But he doesn't do a Deian, for his loves are not the little children, but his mother and an Irish girl named Mollie O'Connor. Early in the picture he goes to jail for a crime committed by his brother from the influence of one Nick di Silva, who has been under the master mind in several operations in which Tony's brother figured. Finally he catches di Silva and, in his chasing, the villain is killed, so the field is free for Tony, and he marries his Irish sweetheart and they grab a vessel of the Iron Steamship Co. and make that trip around the Battery to Coney Island.

In so far as atmosphere goes it is good, and the cast is also good. The villain, di Silva, is manner of a Chinese theatre, and the screen shots show it to be the one owned by Jennie Moscovitz, the Yiddish actress playing in "Kosher Kitty Kelly." Interesting scenes of a Chinese play in progress are given. But these few comments are more or less sunk by some of the obvious stuff which follows.

Lighting and photography just fair and direction weak. But the star gives a good performance and Miss Gish is likeable in her part, so that may save the day. *Star.*

IRISH LUCK

Victor Heerman Production, presented by Adolph Zukor and Jesse L. Lasky, with Thomas Meighan starred. Adapted from Norman Vance's "The Imperfect Imposter," by Thomas J. Geraghty. Directed by Victor Heerman. At Rivoli, New York, Nov. 22. Running time, 71 minutes.

Tom Donahue.....Thomas Meighan
Lady Gwendolyn.....Lois Wilson
Douglas.....Cecil Humphreys
Solicitor.....Claude King
Bailiff.....Lionel Lefford
Doctor.....Charles Hammond
Aunt.....Estelle Grafton
Denis Mackinney.....Charles McDonald
Kate Mackinney.....Mary Foy

"The Imperfect Imposter" was originally a "Sat. Eve. Post" story and had its locale in England. In the film version the scene of action is located in Ireland, in itself a very good idea, as it did give Thomas Meighan the Irish background that he so dearly loves, and it will have an added attraction for those of Irish birth or extraction a chance to view the historic spots of Ireland in a sort of a travelogue with the added attraction with being a film star en route.

While the change of scene may

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prove a help to the picture it is just as certain that the treatment of the story effaced all of the suspense element present in the original, and it certainly did not add to the dramatic value.

In direction the picture has one of the best double exposure shots disclosed in some time where there is a star playing a dual role. The one trick shot in particular is that where Meighan hands himself a light from one cigarette to another. Heerman ought to get a hand for that one.

As for the rest it turned out, as adapted, as just mellow and for the box office Thomas Meighan is going to be the greatest asset next to the Irish scenery.

Lois Wilson has the roles of Sir Fitzhugh, her brother, and Tom Donahue, a New York cop back on a visit to Ireland. On the way over he goes broke and, landing in Ireland, walks onto a race course where a bookie, mistaking him for the Lord, lays him a finger bet on a horse which wins at 10 to 1. But Tom, the copper, can't collect, the bookie saying that he'll send him a check in the morning. Then the New York copper seeks out the Irish Lord and the two are struck by each other's resemblance to one another.

Meantime back in Killarney the Earl, uncle of his lordship, is dying and wants to see the boy. There is a heavy, another nephew who is looking to step into the picture, the title, and the dough, so he is try-

ing to forestall the return of the uncle's favorite, and while the sister is motoring to the city to fetch the brother he is on his way by train in response to a telegram, only to be waylaid by the hired sluggers of heavy. The girl walks in on her brother's double for a corking comedy scene, and then finally, when her brother is among the missing, she impresses the double into service to enact her brother before the dying man.

Then for the finish. The heavy is cornered, the brother is aided to escape from his confinement, the double is right on the job to take the girl in his arms, and then there is a final fadeout. All fine for the Meighan fans, and on Broadway they liked it Monday night.

Miss Wilson handles what she has to do nicely. The heavy, entry by Cecil Humphreys, seemed rather prone to overdo things, while Claude King as a crooked lawyer seemed much more at ease in his role. Charles McDonald and Mary Foy, playing a couple of Irish peasants who were persuaded to help the heavy, carry themselves nicely in unsympathetic roles. The former is a huge man who looks as though he could put up a whale of a fight if called on.

Corinne Griffith Buying Clothes
Los Angeles, Nov. 24.

Corinne Griffith is in New York to stock up on the latest creations for "Mile. Modiste," her next First National release.

STAGE STRUCK

Famous Players production starring Gloria Swanson. Story by Frank R. Adams and scenario by Forrest Halsey. Directed by Allan Dwan. At Rivoli, New York, Nov. 18. Running time, 70 minutes.

Jennie Hagen.....Gloria Swanson
Orme Wilson.....Lawrence Gray
Julian Loynd.....Gertrude Astor
Hilda Wagner.....Marguerite Evans
Ruck Wagner.....Fred Sterling
Mr. Wagner.....Carrie Scott
Soubrette.....Margery Whittington

Women will laugh and men will write at "Stage Struck" and Gloria Swanson. Not all men nor all women. Some of each may walk out on it. But women in general, those who go to pictures as a regular thing out of town and in the big city neighborhoods, will laugh. There's plenty to laugh at, whichever way you see it.

As a Famous Players feature release it's a fine piece of hoke.

The inside of this Allan Dwan-directed comedy is said to be that it was made in three weeks, thereby Mr. Dwan drew down a bonus. Just as a matter of opinion, F. P. should have paid Dwan more if it had not been made at all.

And what took three weeks to make? Perhaps it needed a week or so to build the Ohio River. And any time saved should go to the title writer with whom Dwan might split the side coin.

Watching the picture after the second of the six reels, you try to figure how this ever got past for over two reels. It's one of the old time Keystone models, padded out. Ford Sterling has a

role in it, and it must have been Ford who recalled the saga, even to Miss Swanson, when in trousers allowing them to fall down. A laugh, though!

Another laugh was when she tried to make up as an actress. And another after her prize fight when she jumped overboard to be saved from drowning by her pants catching on a nail on the side of the "Water Queen," a river boat, probably bought with the river.

At that, though, the "Water Queen" was the best actor in the picture—at least the boat didn't try to be funny. Next to the boat, harking his comedy, Lawrence Gray gave rather a good performance in the juvenile role, and barring Miss Swanson's material, she is not at all bad as a comedienne.

The story is flat, flatter than the batter so important to the comedy.

A colored display of clothes is at the opening, apologized for in dream style, since it holds no relation to the picture itself, and color comes out again at the finale. The only thing missing was an old Mammy, some picks and a levee scene. Probably Mr. Dwan didn't want to miss his bonus.

As her final picture under the direction of Mr. Dwan for F. P. Miss Swanson may recall it as one of her worst, despite that her personal work in it is worthy of the same credit than it ever will receive from those who ever passed the fifth grade at school.

But her wares in a bonany and Gray's cake making antics should

"Here, sir, is the best thing you have done in a number of seasons!"

—Quinn Martin in *New York World*

And--

That's what they all say!

"Everything that made Thomas Meighan popular years ago is in 'Irish Luck.' The handsome star is at his best. It is a long time since he has had as interesting a story. The luck of the Irish was surely with Meighan when he made this picture."—MORNING TELEGRAPH.

"The luck of the Irish has descended upon Thomas Meighan. Thus we have his most likable picture in ever so long."—DAILY NEWS.

"'Irish Luck' interested us more than anything we have seen Tom Meighan do in a very long time."

—HERALD-TRIBUNE.

"Tom Meighan's best picture since 'The Miracle Man.'"—DAILY MIRROR.

"Thomas Meighan's thousands of admirers will enjoy 'Irish Luck.'"—AMERICAN.



THOMAS MEIGHAN
in
"IRISH LUCK"

(NAKED)

(TRUTH)

Jack Mulhall—Helene Chadwick

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Playing the
 N. Y. Strand
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A First National Picture

First National Pictures

COAST STUDIOS

Los Angeles, Nov. 24.

Robert Ober has been placed under contract by Banner Productions to play in "The Checkered Flag," which they will produce for independent release.

Lambert Hillyer is working on the script of "The Second Chance," which he will direct for First National.

The picture will begin next month, when Joan Q. Wilson returns from New York to play the feminine lead.

Eleanor Boardman has been chosen for the feminine lead in "The Auction Block," which Hobart Henley will direct for Metro-Goldwyn.

Robert Productions will make a series of four comedies featuring Eddie Fetherstone, former burlesque and musical comedy comedian. Fetherstone's first vehicle is entitled "In and Out."

Alan Dwan has begun making "Sea Horses" for Famous Players, which will be about three months in production before completion. The cast includes Jack Hill, Forrester Vidor, George Bancroft and Allan Simpson.

The cast for "Wild Oats Lane," which Marshall Neilan is now producing at his studio, up to the present time includes Viola Dana, Robert Agnew, John P. Sweeney, George Barnum, Jerry Niley, Scott Welch, Margaret Seddon, Robert Brower and Mitchell Lewis.

Albert Ray is directing "Elsie of New York," one of the Helen and Warren series, by O. Henry, for Fox.

Carl Laemmle will star Jean Herscholt in all future productions, the first of which will be "The Old Song."

The head of Universal has also decided to feature Louise Dresser in all forthcoming productions.

Charles Ray will play the lead in "The Auction Block," a Rex Beach story, to be made by Metro-Goldwyn by Hobart Henley.

Ward Lascelle has completed "That Girl, Okinawa," starring Ruth Mix, daughter of Tom Mix. Bryant Washburn and Elinor Fair are featured.

Warner Brothers have changed the title of J. Stuart Blackton's production, "Story and My Maryland," to "The Bride of the Storm." It will be released in February.

"Wild Oats Lane" is the name which Marshall Neilan has given to Benjamin Glaser's adaptation of Gerald Beaumont's story, "The Combining Parson." Viola Dana and Robert Agnew are the featured players.

Talmadge Funeral

Los Angeles, Nov. 24.

With the arrival of Mrs. Margaret Talmadge and her daughter, Constance, from the east, funeral services for Fred L. Talmadge, the former's husband and father of the Talmadge girls, took place Nov. 20, at the Hollywood Cemetery.

Practically everybody in Hlandom turned out for the services.

Mendikow Leaves U

Chicago, Nov. 24.

Johnny Mendikow, formerly general sales manager for Universal here, has tendered his resignation and is now connected with Associated Exhibitors occupying a position of similar capacity.

Margaret Ettinger Moves

Los Angeles, Nov. 24.

Margaret Ettinger, with Metro-Goldwyn's publicity department ever since the merger of that organization, has resigned to deal out propaganda for Marshall Neilan and his productions.

Meany With Colleen Moore Prod.

Los Angeles, Nov. 24.

John McCormick has appointed Don Meany business manager for the Colleen Moore Productions being made for First National.

Meany's first job will be to handle the business affairs for "Irene," Miss Moore's current production.

Completes "Viennese Medley"

Los Angeles, Nov. 24.

Having completed supervising and cutting "The Viennese Medley," June Mathis will take the first print of the picture to New York around Dec. 1.

The picture is scheduled for Christmas release.

INSIDE STUFF ON PICTURES

(Continued from page 35)

A woman critic on the West Coast has eccentric habits. As a rule at picture premieres only actors and directors are introduced to the audiences. This woman, who feels she is vastly important as far as the theatre and picture world is concerned, has it arranged with those in charge of the program to announce she is also in the house. Before the announcement is made she has a habit of strutting up and down the aisle during a performance so folks will inquire as to her identity and later on be thrilled when they learn she is a critic. Her introduction as a rule is made in glorifying terms by announcers.

Anyone sitting close to her can see nothing but smiles across her countenance instead of embarrassment before she arises to take her bow.

The story has trekked along New York's film Rialto that in the new business scheme of things in the offices of the Associated Exhibitors, fully six productions said to hold contracts with A. E. for future release and distribution have been turned down. The makers of these independents, reported tentatively slated for A. E. distribution, are up in the air so to speak, with the A. E. edict catching them unprepared for any other releasing arrangement.

The recent resignation of John C. Woody as general manager has not helped matters as Woody was in charge when the contracts were said to have been put through. Woody has gone to Hot Springs, Ark., for a little rest and incidentally to line up his campaign when he returns. Jack Woody is one of the best known picture men in the country, has legions of friends and already has several offers to connect with big releasing concerns.

Montague Glass, creator of "Potash and Perlmutter" is plenty peeved at that beautiful little community known as Pasadena.

Seems as though Mrs. Glass did a little jaywalking and was arrested. She had to deposit \$5 bail. The author then issued a statement in

which he said, "Pasadena is a beautiful place to live, but it has too many funny regulations. This will be our last winter here."

The statement was made by Glass despite the fact that he possesses a beautiful home in Pasadena and also owns other property there.

The world premiere publicity of "The Road to Yesterday," Cecil B. DeMille's first personally directed picture for Producers' Distributing Corporation, was held in Sioux City, Ia. The reason is that Sioux City is the home town of Frank R. Wilson, head of the Motion Picture Finance Capital Co., which interested the Wall Street money in the DeMille unit.

A number of producing companies in New York of late have eludestepped the popular novel right bidding and are going after short stories, with the plan to have their screen adaptations made by writers capable of making them for feature purposes.

It is understood that Valentino is splitting the net on his pictures through Jos. M. Schenck, 50-50, with Schenck producing.

Jackie Coogan's next picture may be his last for Metro-Goldwyn. It is said the producing firm and the boy's father realize Jackie has almost passed the "kid" stage. Young Coogan is expected to devote himself to his studies until about 20 years old. He is now about 11. Coogan, Sr., is east now, conferring with Willard Mack over the boy's next story, as Mack has written his last three vehicles.

During Jackie's period of popularity, he has drawn good salaries and a percentage of the profits, with all his business dealings having been in the hands of his father. The money made has been invested well, so that when Jackie retires there will be over \$1,000,000 in trust for him.

"Thank You," recently produced by Fox as one of the series of plays purchased for films from John Golden, carried with its sale a provision that a certain percentage of the receipts were to go to the Ministerial Association, the play itself being on the theme of underpaid ministers. It was figured as a great tieup for both Fox and Golden.

Mr. Mastbaum
wires his O.K.

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STANDARD TIME INDICATED ON THIS MESSAGE

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AND ALL CONCERNED ARE TO BE CONGRATULATED ON PRODUCTION
WHICH HAS EVERY ELEMENT THAT MAKES FOR DELIGHTFUL ENTERTAINMENT. JOSEPH SCHILDKRAUT STAR MADE PERSONAL APPEARANCE WON
AUDIENCE WITH HIS PERSONALITY EVEN AS HE DID WITH HIS EXCELLENT ACTING IN PICTURE.

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House Manager, Smitten With Cashier, Kills Self

Los Angeles, Nov. 24. — Lee D. B. Croft, 30, former manager of the Coast house at Long Beach, and brother of D. M. Croft, treasurer of West Coast Theatres, Inc., fatally shot himself after kidnapping Frances Turney, formerly a cashier at the Criterion theatre, after she had repulsed his attentions.

Croft was employed at the Criterion for some time as a doorman and assistant manager. While there he met Miss Turney. According to reports, though married, he became infatuated with the girl. About two months ago he was transferred to the Long Beach theatre and remained there until a few days ago when the house was temporarily closed. He came to Los Angeles and learned that Miss Turney was receiving the attention of a doctor, a business man from Fullerton.

This seemed to enrage Croft. He remonstrated with the girl but it had no effect and he began drinking.

After the show when the girl had asked Doyer to accompany her home subsequent to Croft making trouble about the theatre which necessitated employees calling the police to drive him away, Croft remonstrated with her and is said to have caused him to be ejected from the theatre. She got away from the house in Doyer's car. Croft drove a car into the neighborhood where the girl lived and waited for Doyer to appear with her.

When the Doyer car appeared in front of the girl's home, Croft ordered the owner out of the car and is said to have fired two shots at him and then drove away in the machine with Miss Turney, who was pleading with him hysterically. He drove her to a vacant lot where he threatened to kill her unless she gave up Doyer. According to the story told to the police by Miss Turney, she began to pray as she thought he was going to carry out his threat. Instead of firing a shot at her, he fired one into his own foot. This shot attracted the attention of Victor T. Hurnington. Croft drove him away with his revolver and then ran away to a lot a short distance where he fired a shot into his brain. He was taken to the nearest hospital and died several hours afterward.

It is said that Croft, who has been in California 18 months, was separated from his wife. He was assigned to manage the West Coast house in Los Angeles at the time of the tragedy.

Walker Fund Contributor

Albany, Nov. 24. — New York city's mayor-elect, "Jimmy" Walker, received \$35,808.18 in contributions for his campaign fund from the Motion Picture Division, according to the statement of campaign expenditures filed yesterday with the secretary of state.

Among those making contributions was Harry Warner, who gave \$2,000, while Thomas Melghan, Leo Feist (music publisher) and A. Hirsch were among the scores who made \$100 donations.

Most of the money raised by the Picture Division was given to the general campaign fund for Mayor-elect Walker. James J. Rordan, close friend of Governor Smith, was treasurer.

Of the total, \$14,308 was left for the fund after the primary, in which Croft defeated Mayor Hylan for the Democratic nomination.

HOLLAND CENSORING

Washington, Nov. 24. — The Second Chamber of the Dutch Parliament has passed a motion picture censor bill, to prevent any picture exhibited in the Netherlands until approved by a Central Commission, which the Government has yet to set up, according to a report to the Department of Commerce.

The theatres are to be taxed to cover the expense of the censoring program.

VAJDA ON COAST

Los Angeles, Nov. 24. — Ernst Vajda, Hungarian playwright, has arrived at the Famous Players' studio for the purpose of writing a number of original stories.

His first task will be to provide a vehicle for Pola Negri. He was accompanied here by his brother, Victor Vajda, who is the author's business manager.

THOMAS' STUDIOS

Los Angeles, Nov. 24. — The Berwilla Studios, now being rebuilt, will be known in the future as the Richard Thomas Studios. They will be ready for operation about Dec. 10.

Richard Thomas is to produce a series of eight pictures, the first being "What Women Love," a story by William Dudley Kelly.

Norval McGregor will be production manager at the studio.

OWE GOV'T TAX

Los Angeles, Nov. 24. — The government has levied several tax liens against film people in this territory as unpaid taxes on their last year's earnings.

Blanche Sweet is named for \$503 back taxes.

Kenneth Harlan is named for \$521. Hunt Stromberg is down for \$342.

Sydney "Taken" for \$250

Los Angeles, Nov. 24. — Somebody broke into George Sydney's dressing room at the United Studio the other day, and departed with \$250 in currency.

Weeklies Speeding Up Coast News Service

San Francisco, Nov. 24. — All the news weeklies are shooting the football games in this territory and developing the negatives in this city instead of sending same on to their eastern laboratories.

This innovation makes it possible for the games to be shown the same night or not later than the next day. Exhibitors are of the opinion that the weeklies would be of more value if this plan was carried out with all Coast events of sufficient importance.

233 CLUB'S HOME

Los Angeles, Nov. 24. — At a special meeting of the 233 club, the Masonic organization composed of theatre people, it was decided to erect a 12 story home in the heart of Hollywood.

Four floors of the building are to be given over to club quarters and apartments for visiting Masons with the balance of the building to be used for offices. Several locations are being considered.

WEST VIRGINIA MERGER

Morgantown, W. Va., Nov. 24. — Morgantown's two largest theatres, the Strand and the Metropolitan, will be merged under one management Dec. 1.

A new operating corporation, known as the Morgantown Theatre Company, including the ownership of the Metropolitan and both the ownership and lessees of the Strand, has been organized with capitalization of \$100,000.

The new joint operating company has taken leases on the two theatres for a period of nine years.

\$20,000 FOR "CHARM"

Chicago, Nov. 24. — Metro-Goldwyn is said to have paid \$20,000 for the picture rights to "Charm," a flopping show in New York under the title of "The Book of Charm."

BERT DRIGGS DIES SUDDENLY

Bert Driggs, 43, head of the men's wardrobe department of the Metro-Goldwyn studios in Los Angeles, was found dead of heart disease Nov. 23. He died in the studio at work.

India Co. Wants To Start with \$150,000

Washington, Nov. 24. — Punjab, India, now has a film producing company registered under the Co-operative Societies Act and is the first society for producing Indian films in the Punjab, according to a report to the Department of Commerce.

It is expected to enroll in excess of 2,000 members to raise a capital of five lakhs of rupees (about \$150,000). Not more than four shares can be secured by any one person with the purchasers being confined to three classes: those in the industry, those in skilled and helpful professions bearing a relation to the industry and those interested in investing in the industry.

The society hopes, says the report, to put its picture on the market before the end of February, 1926, which the report adds it is hoped "will be a super film drama." The company is to be known as the Topical and Educational Films Co-operative Society, Limited, of Lahore.

HOW FRANK EDWARDS BOOSTED HIS RECEIPTS

Frank Edwards runs the Winter Garden Theatre.

It's a small house with big ideas in Seattle, Washington.

For years he made a nice profit at ten cents admission.

Then he figured it out this way.

Give 'em more on the screen and get more back at the box-office.

So he booked Metro-Goldwyn-Mayer pictures, raised his admission price and put his house on a bigger money-making basis than ever.

Read his interesting experience in his letter to us.

He says:

"At the time we contracted for the new Metro-Goldwyn-Mayer product, which necessitated increasing admission from ten to fifteen cents, we were sceptical.

"We had enjoyed success at an established ten cent admission.

"Our new policy has been a complete success.

"We are just finishing a four day run on 'The Unholy Three' and it has smashed every existing record.

"We notice that Metro-Goldwyn-Mayer is proving phenomenally successful all over the country.

"We want to assure you that it has done its bit for us."

This letter tells the story of just one exhibitor.

Our books show that other exhibitors, hundreds of them, are realizing that Metro-Goldwyn-Mayer product gives more entertainment on the screen and more profits at the box-office.

Consistently, release after release, week in and week out.

Think it over.

Frank Edwards didn't want to run forever on profits that were merely satisfactory.

So he booked Metro-Goldwyn-Mayer and is smashing all records.

Ask The Man Who Is Playing The Quality Fifty-Two

PRES. COOLIDGE AND JOHN DREW TOPPED RADIO PROGRAMS

Former Discussed on Economics—Latter Supplied Bits from "Rosemary"—Otherwise Air Just Full of Noise—Blushing Boost for Taxi Co.

A review of Thursday and Friday night's radio program disclosed two big features in President Coolidge and John Drew as the high lights of the evenings, respectively. The President, in an address at the annual dinner of the New York Chamber of Commerce, sounded the keynote of national economics, while John Drew, a name to be conjured with among thespians, marked his radio debut Friday as a tribute to the Near East relief, in which he is interested, by thrilling his vast public with excerpts from "Rosemary," the yesterday matinee idol's favorite play and a success of "96-7."

For the rest it was the usual assortment of jazz, sopranos, coloraturas, blatant and raucous synopation, a dreary talking interlude here and there, with the best things coming on late and keeping the average household up after regulation hours.

Thursday Night

Thursday, as a prelude to the Guardian Cab Co. jazzpation from WHN, the announcer altruistically informed that Lexington 7200 (free adv.) will fetch a Guardian cab, that the hack stands are in front of such-and-such hotels, ad nauseum. This was carrying it a bit too far and the announcer seemed to laugh shamefacedly at the brazenness of it all. To top that off Richard Atteridge was heralded as the "world's great band director" as head of the Guardian band, a noisy aggregation.

What a relief to switch to a real band, the U. S. Army Band from WJZ, a regular Thursday night feature. The Crystal Palace dance orchestra from WGBS was another high light, followed by Walter Al-

lerton in an interesting talk on China. The Mandolin-Guitar-Banjo band followed. Harriet Young, soprano, with Keith McCloud of the WJY studio staff accompanying, was on simultaneously and pleased WEAF had the Larkinties and the Cooley talk on the Packard, regular advertising features.

The old-time minstrels from WGBS made merry for an hour. WJZ and WEAF relayed the Coolidge address along with a network of other stations. Kitty Solomon and Theresa Levenson dusted on the piano from WJY in good style, while Harold Lieberman, violinist, supplied the music from WNYC. WHN's plunger song gave way to a period of cessation until later in the evening. This permitted picking up WLWL, where Dorothy MacDonald sang soprano. Interestingly, as did Katherine Marjison from WNYC.

Friday Night

The following evening had Jones and Hare and the Eagle Neurodyne Trio (very good) as regular adv. plugs from WEAF. David Bernard on the banjo in solos clicked, topped off with "hot" music by the Original Memphis Five, subbing for Vincent Lopez on WEAF.

The Tovia String Quartet, the Lorraine orchestra and the Hotel Commodore music clicked from WJZ. WJY again delivered handily with Irwin Abrams' smart synopation from the Knickerbocker Grill, Abrams being an other favorite. Elmer's Synopators also did well with daffie music.

Nothing really mattered outside of the President and Drew's excerpts from his former stage successes.

FOREIGN LABOR PERMITS WORRYING STATE DEPT.

More or Less Helpless Because of British Factors Blaming It on Each Other

Variety Bureau, Washington, Nov. 24. The State Department, though desiring to assist the American musician to secure employment in Great Britain, has found itself in such a position as to be able to accomplish little. Inquiry at the department as to a reported protest from Paul Specht, Ray Miller and Ben Berny, members of the British Ministry of Labor denying these leaders and their orchestras permits, brought forth the statement that such a protest had been received.

It was intimated that inasmuch as the British musicians' union was constantly referring to the British Labor Ministry as responsible for the refusal of permits and on the other hand the Ministry was blaming the union, it left this country's officials in a quandary. However, it is clear that no cause for representation can be made on the grounds of discrimination.

Another matter being permitted to enter England, with the Kit Kat Club being stressed upon due to the fact that an American orchestra plays there the entire year, with many members of the organization being granted permits for the usual eight weeks' period.

The State Department, to any great degree, cannot fight an individual's controversy with a foreign country—the question of American musicians, though asking our State Department to intercede for them, have not always stated their side of the case correctly. One instance is cited in which the leader stated he had contracts to play in England, but investigation by the department disclosed that such claims were not true.

It is the desire of officials to clear this present unenviable arrangement which makes it so difficult for American musicians to enter England and other Continental countries while musicians from those countries enter the United States with no trouble whatsoever. It has already been intimated that the State Department would informally support some change in the immigration laws seeking to correct this conflict. The State of Labor Davis has stated he favored a permit system, or something of that order, in this country.

Officials questioned on the subject are predicting that action will be taken on the subject when Congress again convenes in December.

BROWN BROS. SUE RADIO SHOW

Chicago, Nov. 24. The Six Brown Brothers have started suit against Edgar Erickson and Ralph Blank of Davenport, Ia., officials of the Radio Show Corporation, for \$2,000, alleged unpaid on their contract with the Denver radio show promoted by Erickson and Blank during the week of Nov. 9.

A radio show scheduled for Nov. 22 at Dallas, Tex., with the firm has been postponed until the week of Nov. 29.

CHI'S BEST RADIO SHOW

Chicago, Nov. 24. The Radio show sponsored by "Sport" Herman at the Coliseum drew tremendous crowds daily. Some few known talent was recruited to dispense entertainment, and combined with the numerous exhibits displayed, seemed to satisfy all the way.

Every inch of available space in this massive structure was taken up with some sort of radio implements. It is reported to have netted the biggest financial return of any radio entertainment held here.

WEBB Not Paying

Chicago, Nov. 24. The only radio station here not paying for talent is WEBB, Edge-wood Beach Hotel station and the Chicago "Evening Post."

INSIDE STUFF

On Music

An unusual gesture of friendly co-operation was accorded Charlie Kerr by William J. Gallagher at the Monte Carlo, New York. Kerr opened on probation at the cafe and although clicking, Gallagher was offered Rosa Gorman's orchestra from the "Vanities" which he counts on as a "name." He agreed to keep Kerr until the latter locates a new engagement whereupon Gorman comes in. Gorman also states he has another engagement for Kerr.

Artistic temperament accounted for Rosa Gorman and Earl Carroll coming to a parting of the ways. When Carroll advertised the advent of Vincent Lopez's band for a Sunday night concert at the Carroll, Gorman, who plays in Carroll's Vanities the rest of the week, took it as a personal affront and balked. Combined with this was Gorman's disappointment in Carroll who had promised the bandman a night club, band booking affiliations, etc. When Gorman secured his own Columbia record contract, he plugged the Carroll name on the label but received no co-operation from the manager. Gorman will try the picture houses.

The "Sunny" music will be released on the records played by the Harry Archer orchestra, as reported. The demand for Jerome Kern's "Who" and other tunes from the show has finally forced Harms to agree to the disk recording. Kern at first not only restricted the music from dance floor performance but also didn't care for having it "canned" on the wax for fear it would hurt the show's chances, his royalty from the box-office exceeding \$1,000 a week.

Unlike the other ballrooms along Broadway which give the music men full co-operation, Charles Strakosky, the Arcadia dance hall manager, seems set against the publishers' emissaries. He has even said to publishers that he wouldn't sell them tickets of admission to talk to the orchestra leaders at his place. As for ordinary door courtesies, that's out.

Roger Wolfe Kahn has been known to work all night and at all hours to score his own orchestration for dance halls on the city or performance at the Hotel Biltmore. Such energy is surprising coming from a scion of a wealthy family, considering that the inconvenience is not at all essential. Young Kahn has also opened a booking office, and to see the otherwise gilded youth scud around town, seeking out the most unpretentious cabarets and cafes as prospects to book bands in, is something else of unusual interest.

Abner Greenberg, the theatrical attorney, is doing a professional comeback as a songwriter, using his former non-de-plume of Ab. Green. Like Mayor-elect Jimmy Walker, Greenberg is also dabbling in politics, having been a state assemblyman at one time and a political leader in his district right along. The barrier-songsmith has placed a flock of songs around with the various publishers, Greenberg being a composer.

The Ted Weema orchestra, Victor record artist, established a unique one-night stand record by playing eight different states in those eight days. Thus, Nov. 9, the Weema band played Houston, Tex.; 10, Shreveport, La.; 11, Portsmouth, Ark.; St. Louis, Mo., on the 12th; 13, Keokuk, Ia.; 14, Quincy, Ill.; 15, Tipton, Ind.; 16, Parkersburg, W. Va.

The Weema organization is looking eastward for a recording trip, playing last week at the Lincoln, W. Va.

A big hit which has cost little to put over is Robbins-Engel's "Freshie," founded on the Harold Lloyd "Freshman" film and exploited in connection with the picture. The song was more or less of a casual proposition through Jack Robbins' friendship with Leslie Whalen, exploitation manager for Lloyd Corp., the latter thus wishing a hit on the music firm.

Whalen's tie-up with the Freshman radio has made that set one of the biggest sellers. Grossett & Dunham's notation of "The Freshman," adopted by Russell Holman (who incidentally is in the Famous Players' publicity department) has made "The Freshman" one of the biggest film book sellers, reaching 100,000 copies. Jesse Greer wrote the "Freshie" song. Greer is at present accompanist with Benny Davis in the picture theatre. The same firm is publishing the new Lloyd film song, "For Heaven's Sake."

An odd situation has arisen involving "Frasquita," the Frans Lehar operetta starring Geraldine Farrar, which the Dreyfus brothers (Harms, Inc. music) are producing but not publishing. Edward B. Marks has the book and lyrics rights for the score but cannot, it turns out, use Irving Caesar lyrics which Caesar, a Harms staff writer, supplied for the production. Harms and Marks cannot get together on terms for mutual publication, and Marks will thus exploit the music alone, while Harms may vend printed sheets of the lyrics, but both jointly will not be used on one copy of sheet music.

An instance of instrumental teamwork was evidenced when Harry Archer's orchestra from "Merry Merry" made its first Brunswick record, two numbers from the show. "It Must Be Love" and "I Was Blue." As arranged in the laboratory for proper instrumental balance, the music was lacking and the tests didn't click. Gus Haenschen, the genius of the Brunswick laboratories, became inspired with the idea of laying the band out in formation similar to their line-up in the Vanderbilt theatre trench. Musically it was all wrong and improper balance should have resulted but the psychology of the boys being aligned in familiar grouping had its effect and good recordings resulted.

For three years Duke Ellington and his Washingtonians were the musical feature at the Hollywood Cafe, which has since been renamed the Kentucky Club. Their music created quite a demand, with such popularity that Duke and his band seemed a fixture. Then the Cameo Club, uptown, sought a band. Flattering offers were made to Duke, and the result was he and musicians moved out of their apparent permanent home in cafe. Then came the shock of Duke's life. After an appearance—just one single night, to be exact—the Washingtonians were informed that they wouldn't do for the Cameo. Not that their music wasn't good, but it didn't fit the atmosphere, or whatever it was, that comprised the alibi. Meanwhile Elmer Snowden and band were ensconced at the Kentucky and there was no chance of Duke's return. Elmer Waters and Earl Dancer have now staged a big act, comprising 20 persons, and the Ellington band got the job.

30 STATIONS ARE QUITTING

Thirty stations have decided to call it quits and get off the air permanently. Two are class B stations; the others are in class A and include prominent radio-cast centers like WKYC, Toledo; WHK, Cleveland; WEAY, Houston, Texas; and WCTS, Worcester, Mass., among others.

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Keith-Orpheum Circuits
Direction Bernard Burke

BAND AND ORCHESTRA REVIEWS

TOMMY CHRISTIAN and Orchestral
(10)
Roseland Ballroom
New York

Although a Dixieland product with a southern rep, the personnel is recruited from as far west as Michigan and north as Buffalo. The band, all youngsters, are ex-college jazzists with the U. of Michigan, U. of Buffalo, Johns Hopkins, U. of Maryland, and U. of Alabama claimed as alma maters by several of the organization.

They're a clean-cut, likely looking aggregation, with a type of dance music as clean-cut and likely as their personalities. Their set is smart, precise, rhythmic and generally fetching for dance.

That Roseland mob knows what's good dance music and a tough audience for an average aggregation, and although Christian is in and out a month's stay, he has already been offered the rest of the season (prohibitive through prior contracts) which speaks for itself.

Christian, the leader, and Murray Berman, the manager, both handle the sax, both being recruits from Jan Garber's band, with "Irish" Callen to complete the reed trio, they make a formidable sax section. Billy Fitzgerald is a snappy trumpet, Bill McMurray and Lewis Corbett completing the brass section. Charles Wullen at the piano is the arranger for the Christian band and very good too. Ralph Gerard, lead Jimmy Cooper, banjo, and Carroll Metcalf at the drums contribute handsily toward the rhythmic.

The band has been touring the ballrooms and bidding the following. Supplementing their regulars with a "name" only to be obtained through experience and exploitation should do much to carry them further. Abel.

CHARLEY STRAIGHT'S ORCHESTRA (9)
Rendez-Vous Cafe,
Chicago.

He's his summer vacation Charley Straight came back to the Rendez-Vous early this fall for his third successive season. He is highly regarded in Chicago, by the public and the trade. His band seems to be about the same this season as to membership.

It is a smart orchestra playing a strictly dance species of harmony—peppy but not hot-ty-tot, Straight has frequently been compared with Isham Jones and his band, generally considered as second Chicagoan in leadership.

Straight uses his own orchestrations and while greatly varying his style does not stress any department of his band or play up solos. His reputation has been made not by a display of tricks but by a consistently high quality of good danceable music. His ability in leading for the floor show is on a par with his dance work.

It seems set that Charley Straight and his orchestra will continue to be the most popular feature of a popular cafe. Hal.

SCOTTY HOLMES' ORCH. (8)
American House, Boston

The team hasn't yet found itself. The listener gets the impression of many individual elements, each with a peculiar overtone protruding confusedly, without the necessary fusion which success demands. The saxophones, which should be primary background instruments, project into the foreground as if a couple of aorta thumbs. In view of the prevalent wretched acoustical conditions at this place the remedy for this may be found in a different seating arrangement. It's up to Holmes to experiment until he discovers the whyfore and "how come." At present the axes give the whole orchestra a sort of soggy tone and tend to make the general effect colorless and oppressive.

A few staccato, pepped-up passages in "Show Me the Way to Go Home," was the best thing that the team did in the reviewer's hearing. They look much better in the red hot renditions than with the so-called "symphonic" stuff.

With "Ida"—which is as standard with the Boston dance bands as any number can well be—the team flashes its ace, i. e., Scotty, himself, in a nifty clown dance with his big bass fiddle. This is distinctly different from anything seen in a long time, and is a capital asset. If they can manage to raise their playing to the same high level as Scotty's classic and difficult buoyancy, then they will have a smart band.

Meanwhile their assets are limited to the afore-said clowning, to Scotty's bass playing, to the smart percussion work of likeable Harry Myhr, and to the general competency of the trumpeter. The trombone, also, is a musical sawyer of pretty good caliber, and the need of his hiding his talents. Why not transport the saw to this spotlight position when playing? It's a good bet.

The names: Scotty Holmes, bass fiddle (also styles himself as the "original dancing bass player"); Harry Myhr, drums; Bert Myers, fiddle; Chet Fernstrom, piano; Greg Gorman, lead saxophone; Tommy Bond, trombone; Bob Pooley, trumpet. Norton.

AARONSON AND DATES

Irving Aaronson and his Commanders, at the Palace, New York, this week, have six weeks of vaudeville laid out as a fill-in until their opening for 12 weeks at the new Chateau Lido, Daytona, Florida. Aaronson accepted the Florida berth in favor of a picture house tour at \$2,500 a week.

His Commanders were also plucked to open at the Kit-Cat Club, London, in January, but the temporary antipathy to American bands and objections from the Home Office, which refused the necessary tour permits, halted that. Meeting Bruce Edwards has informed Aaronson that Charles Dillingham, who is at French Lick, wants the Commanders for a new revue. Aaronson's outfit first had to import attention in Dillingham's "Puzzles." The Commanders have been approached by the Victor for a recording contract.

HERE AND THERE

"Tick" Wardell's orchestra is being featured with the Nicolai-Welch-DeMitt show, "Lady Be Good" on its present road tour.

Fred Schmitt has installed a new orchestra in the Rialto, Denver.

Estelle Floyd, who has been directing the orchestra at the Lincoln, New York, is planning a vaudeville debut with Laura Miller, pianist.

Felst has taken over "Why Don't You Tell Me?" written by Benny Davis and Joe Gould, the latter pianist with Vincent Lopez. The same firm also can be taken over "Belgian," which Saul Bernheim first exploited, written by Con Conrad and Joe Cirina.

Nat Chiken starts this week as band and orchestra manager for Robbins-Engel, Inc.

"Let Me Be the One for You," music by Roger Wolfe Kahn, lyric by George D. Lottman, has been accepted by Remick's.

The "Jale of Blues" orchestra, formerly known as the Colgate Collegians, has been engaged for the sophomore soiree at Union College the middle of next month.

Paul S. Kemery has been made manager of the new ballroom, Land O'Canada, at Canton, O. Kemery succeeds W. F. Schwartzinger, the latter having been named manager of Danceland in Toledo.

The Singing Sophomores are a new Columbia recording unit. Their first offerings are "Show Me the Way to Go Home," and "I'd Rather Be Alone in the South."

Frank Cornwall's Crusaders, from the Hofbrau, an Irving Aaronson unit, are recording for Cameo.



JACK WEICK

Saxophone soloist with James G. Dimmick's Sunnybrook Orchestra at the Cinderella Ballroom, New York, is a versatile performer on the reeds, exceptionally expert for sweet tonal qualities. One claimed to have been on the clarinet, oboe and violin. He is a personality performer and one of the original members of the smart Dimmick Sunnybrook Orchestra which is making such favorable impression on Broadway.

AL COPELAND'S JAM

Chicago, Nov. 24. Al Copeland, orchestra leader, last appeared here by Lubliner and Trinz at the Covent Garden theatre, got entangled in a fight between two girls. One claimed to have been discarded and the other is described as his present flame, now installed in the former seraglio of sweetie number one.

It seems that Mildred Fertig, No. 2, was robbed of certain of her valued possessions by William Sucher and Ralph Herbold, who entered her apartment under circumstances covered under the law definition of illegal entry. The two med were fellows of No. 1 and indignant that Copeland had given presents to No. 2, which allegedly belonged to the first. They wanted to restore these presents to No. 1.

Detective Sergeants Bourke and Roucha, who arrested the altruistic burglars of Miss Fertig's apartment, against whom Copeland is said to have filed complaint, found the situation further complicated by detail that Mr. Copeland has a wife and two children.

Mrs. Biese Charges Stein Is After Her \$1,000

Chicago, Nov. 24. Mrs. Modesta LaFond, widow of the recently deceased Paul Biese, bandsman, claims Julius Caesar Stein of the Music Corporation of America is trying to obtain \$1,000 noted with the National Surety Company early this year at the time Biese's first wife tied the musician up in Minneapolis.

The widow says the money belongs to her, but Stein, Biese's former booking agent, is said to be in the Municipal Court to secure the money for himself.

Musician and Revolver

Charles Saunders, 20, musician, 2 West 33rd street, was discharged on recommendation of the District Attorney when he appeared for trial in Special Sessions on a charge of having a loaded revolver in his possession. The Justices were informed that Saunders was wanted to answer a felony charge in General Sessions.

Saunders was taken into custody by Detective Maurice J. Kewin of the Special Service Squad Aug. 14 last at Lenox avenue and 129th street. When searched, the revolver was found in his pocket.

VICTOR SIGNS ST. LOUIS BAND

St. Louis, Nov. 24. The Larry Conley-Dave Silverman band of Hotel Chase and the Grand Central theatre, has signed with Victor.

The Conley-Silverman contract is understood to be for a minimum of 24 "sides" a year.

Thomas for Vaudeville

St. Louis, Nov. 24. Howard Thomas, with his Cotton Pickers, a six piece band, open in vaudeville in December.

The unit is known over the radio from WBSB, St. Louis.

Musicians' Agent Caught Operating with No License

Convicted of operating a musician's employment bureau without a license, Larry Dehler, 25, of 3161 Fourth avenue, Astoria, was given a suspended sentence Friday by Justices McInerney, Edwards and Herbert in the Court of Special Sessions after promising to refrain from conducting his business until he was legally permitted to do so.

Dehler was arrested in January at his place of business, 1607 Broadway, by Inspector William F. Gill of the Bureau of Licenses. Gill told the Justices that he had been informed by Mack Palmer of 534 Monroe street, Brooklyn, that he had paid Dehler \$5 commission for securing him a position as a trumpeter in a Broadway orchestra. Gill also said Dehler admitted he had received a commission of \$360 from Jack Zeigler of 65 East 87th street for the placement of Zeigler's six-piece orchestra.

In court Friday, Dehler had several character witnesses to vouch for him. Upon his plea that he had not been acquainted with the law, sentence was suspended.

Don Clark Replaces Art Hickman at Biltmore, L.A.

Los Angeles, Nov. 24. Don Clark and his orchestra closed a 14 months' engagement at the Biltmore, Santa Monica, Nov. 17.

The Clark outfit played the La Monica since it opened and only took to accept an offer from the Biltmore Hotel, Los Angeles, where it replaced Art Hickman.

The Clark combination opens at the Biltmore Dec. 16 and will consist of 12 men, including Clark. Clark added two new members to the orchestra: Vic Carpenter, banjoist, and Vic DeLory, string bass.

Louis Godfrey, Song Man, Jailed for Defrauding

Louis Godfrey, 24, song writer, who formerly lived at the Hotel Roosevelt, pleaded guilty yesterday in Special Sessions to defrauding the hotel out of a board bill of \$175.74 and was sentenced to the penitentiary for an indeterminate term of from six months to three years. The bill was for a week's board at the hotel while Godfrey was a guest there last month.

According to probation officers, Godfrey is known among music publishing houses on Broadway as a writer of songs for vaudeville acts. It was also reported that he had defrauded the Hotel Cumberland out of a bill of \$43 earlier in the year and that he had been convicted of another charge several years ago.

Detectives told the court that Godfrey disappeared from the Roosevelt after surreptitiously removing his baggage and was later traced to a music publishing house by a telephone call. His arrest followed.

Nick LaRocca Through

D. J. (Nick) La Rocca, leader of the Original Dixieland Jass band and has retired from the music business and is selling real estate in New Orleans. La Rocca at one time headed what was considered the ultra in jazz bands, a Dixieland combination commanding the first big money in the Broadway cafes.

Since then a flock of Dixieland Jazz Bands have sprung up, using the same on the strength of some member having been in the past with La Rocca's unit.

HUSTON RAY'S WORLD TOUR

Los Angeles, Nov. 24. Huston Ray has placed himself under the management of Jack Wall, who has handled the business affairs of Julian Eltinge. Wall will shortly make preparations for a world concert tour to be given by Ray and to start next September in Boston.

\$600 Violin Stolen

Carlos Molina's violin, valued at \$600, was stolen from the dressing room at Warners, New York, Thursday.

Molina is a member of the four South American Troubadours, ordinarily with Fowler and Tamara, but playing the picture house last week.

Johnny Fink in Charge

Chicago, Nov. 24. Johnny Fink took over the offices of Ager, Yellen & Bornstein here, succeeding Lew Pollack, who returned to New York.

ACQUITTED AFTER 3 MONTHS IN JAIL

Max Fink Exonerated of Assault Charge on 3d Trial—Was Denied Bail

Carnoe, Tex., Nov. 24. Max Fink, band conductor, was acquitted here in his third and last trial on a charge of having attacked Myrtle Evans and Bessie Mae Scott, two young girls. He had spent three months in jail without benefit of bail.

The two cases had been tried previously at Houston, Fink being acquitted in the first and the jury standing 11 to 1 for acquittal on the second.

It was thought the District Attorney would quash the second case but a change of venue was ordered by Judge Robertson to Montague, a county out of which Carnoe is the county seat.

Fink has been discharged and was forced to spend three months in prison without bail.

Fink has been cleared the post of leader at the Empire, San Antonio, one of the finest picture theatres in the southwest, and will probably accept it.

Disc Sales Boom

It may be too soon to gauge with any accuracy, but the Brunswick's Panatrope and the Victor's Orthophonic reproducing machines bid fair to fulfill all the predictions about their contribution towards revival of the phonograph business.

The demonstrations of both machines have elicited considerable interest and big sales, so much so that the supply is behind the demand.

With the sales of these new machines, records are beginning to pick up. Until now the record sales have been and, the last quarter recently showing no improvement over the summer's royalty returns, but this is anticipated within the next six months.

Brunswick's Panatrope is an electrical feature, whereas Victor's Orthophonic is a mechanical improvement in the horn and sound-board for clarified reproduction of the musical sound waves.

LOPEZ LEAVING PENN

It is said Vincent Lopez is thinking of leaving the business in Pennsylvania for another hotel further up town.

He has been at the Penn for three years.

Vincent Lopez is encouraging amateur talent for prospective berths in his professional band which he has placed a general call to collegiate and high school institutions and will interview candidates regularly at his Casa Lopez.

YERKES' AEOLIAN CONCERT

Harry Yerkes, veteran in the music field as an orchestra entrepreneur, has a concert slated for Aeolian Hall, New York, Dec. 6, to mark his comeback actively.

Yerkes will introduce a new symphony by Albert Chaffarelli, touted as typically American in motif.

DAVIS' WIFE IN ACT

Benny Davis' new bride is doing a professional concert but after a brief retirement, appearing with her songwriter-husband in the picture houses. Mrs. Davis is Dorothy Gompert professionally, last in "Wildflower" and "Mary Jane McKane."

This makes the Davis turn a three-act with Jesse Greer, accompanist, completing the line-up.

EDDIE PEABODY

Premier Banjo Soloist and exclusive Banner record artist is current at the Hotel Waldorf, New York, N. Y., with the Miami Beach Casino and the Lido, Miami, to follow. Not only band leaders are playing ROBBINS-ENGEL'S The Four Terrors, Mr. Peabody is appearing with them by featuring ROBBINS-ENGEL Festsations!

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CABARET REVIEWS

CASA LOPEZ

Some new additions in the House of Vincent Lopez show. Margaret Irving, stately songstress, does pop songs. Leonard St. Lee, from Arthur Hammerstein's new "Song of Flame" is a sprightly acrobatic dancer doing an extraordinary while and ground spins.

Last Tuesday marked the reopening of Addison Fowler and Florentina Taniara, dance team, following a fortnight's sojourn in Florida where this couple established themselves as firmly as on Broadway. So much so that Fowler and Taniara have a \$3,000 offer for eight weeks at Coral Gables which they held in abeyance pending other proffers from production managers in New York.

The Lopez band displays a worth never an before attained; at least as far as the Hotel Pennsylvania is concerned. It may be the magic reaction of a supper club, or it may be the several new additions to the band, but this outfit is now the best dance organization in the city.

The Casa Lopez is proving a quick success. High time, too, considering the tough breaks the room (when called the Rue de la Paix) has previously encountered. Herman Lefkowitz is said to have been \$10,000 down in the box "under the stairs." He bids fair to wash it off and then some in time.

An unusual thing with the Casa Lopez is the power and Taniara following from the dancing masters' associations. That is indeed rare from the gods of the dance. It is a flattering prestige among the terpsichorean exponents that is extraordinary. As a result, a tango is played every so often, and there are more crack exhibition exponents of the Castilian dance than are to be encountered on any other stage. It's great impromptu stuff for on-lookers and when Fowler and Taniara follow and top it off with a bang, the result is magnetic. Abs.

CAVE OF FALLEN ANGELS

The "Cave of the Fallen Angels" in its third season under the same management but the first at this location (301 W. 44th St.) has been pulled in last week. The "Cave" itself is a novelty in interior decoration, the cavernous interior being faithfully carried out and divided off into a number of lesser rooms known as Hindu, Oriental, Apache, Apache and Russian interior, with a group in addition, appropriate dishes being served in the respective rooms. The Russian room is said to be a yon for the caviar menu, etc.

The entertainment is strictly Russian, although it remained an Ethiopian ambassador from the Cotton Club in Harlem's "black belt" to annex the industry of the opening night. The dusky steppers, tap Charleston is a bear and his other legman likewise effective.

The rest of the show, with its vodka atmosphere, recruited from sundry Moscow art groups, is so-so. A racy chorus is okay, but not too long. A dance team, doing a "tango errate," fared better with an apologetic. The opening number was a "wooden soldier" with a stage, now thoroughly familiar through similar vaudeville patterings followed by the "Chauncey Squire" crane. A "forbidden love" dance number by two women was a Lesbian terpsichorean idea which meant little for all its spice. The Liliputian number was okay.

The prolog was not presented at the premiere because of the tardiness of the scenic investiture. This artistic conception of "Anatole

France's "The Revolt of the Angels" was highly touted by Alexander Danaroff who, with Sankarjovsky and N. Moreau, is credited for the production, acted as the master of ceremony. Danaroff's evidence certain Ballet qualities can stand perhaps up on comedy. The rest, but, looking at the show by P. Kutchuk, plugs the walls with sobby violin interludes. The Fullan Orchestra featuring "The famous boys" and under the leadership of A. Skrillov, is a snappy small combination, ideal for the "Russian Revue" and is conducted by Kuchero.

The cast of players includes: I. D'Nord, G. Griffith, C. Ivanova, O. Lefkowitz, C. Moreau, S. King, Sari Kerony, L. Stark, L. Zarina, A. Danaroff, O. G. Hana, N. Moreau, A. Nijlen, C. Sankarjovsky, K. Savin, A. Woloshin, P. Utkinsky.

At least a few of the Russians but a question otherwise. To the average night club goer the room will be a novelty for the first time. There is a question of taste, but though it has its appeal also as a great hideaway, the booths and commencing that feature.

RAINBOW GARDENS

Chicago, Nov. 24.

The largest cafe in Chicago continues the even tenor of its ways, drawing a steady, nightly and grossing high on the week. The Rainbo can seat 3,000, the dance space alone being almost as big as the rest of the place.

The patronage is varied with the "white collar" middle class element prominent at the Rainbo. Numerous small groups would not find it comfortable in the hot-lyt-out environment of the cubby-hole cafes can step out in the Rainbo and still be dignified.

It is a non-alcoholic, well-behaved and moderately circumstanced bunch that, in the main, comes to the Rainbo. It is the \$2 table d'ote, the dancing and the show that draws 'em. Parties are the big source of the revenue, many drop in around seven-thirty or eight at night and see the whole floor show through instead of going down to the lounge to the club.

Gus Mann efficiently manages the Rainbo for his father, Fred. The food is good and the prices within reason. There is no cover charge, but \$1 a head is collected at the gate. The music for the type of clientele is probably ideal. The program of talent includes: Suzanne France, Edward Arthur, Marie Gardell, Merrill Currier, Marie Gordon, Marie Smith, Elinor Terry, Grace Thayer and E. Gorman. As usual the chorus is young and beautiful, the Rainbo seems getting them fresh from the school. Edward Deck stages the numbers. Loop.

THE BETTER OLE

Washington, Nov. 20.

Having gone through many a raid with its show, the "Better Ole" for the four winds, this club in the town section was taken over for the current season by Robert, formerly of the Shoreline, under the direction of the two local hotels. Robert has entirely re-decorated the place, has created a village street of France with its street lamps, its street windows and the continental idea of the red and white checkered tables on the sidewalk tables. The new management has sought to create the atmosphere of the eating places abroad and has attained it very well indeed.

Robert is adhering closely to the club membership plan. His books carry over 1,000 members.

The attraction of the place is a five-piece dance combination that is hot without obtruding itself to such an extent as to grow tiresome. The orchestra under the direction of Joe Bombrest, who is quite well known locally with his band, the star of the aggregation is Fredo, who does most of the trumpet and sax, something new hereabouts. Farro carries with both Bill Olsen, Harry Hinson and the band. T. McNeilly, piano, compose the remainder of the lineup.

As a floor attraction, dainty Dorothy Davis is featured. Miss Davis appears twice during the evening and though appearing now for several weeks has not repeated a dance routine, these ranging from the classical to the peppiest of Joe Charlemon.

All in all, the "Better Ole" is now seemingly taking its place in the local night life. Meakin.

BAND LEADER'S \$10,000 YEAR

Washington, Nov. 24.

Meyer Davis has given Harry Albert, leader of the Le Paradis orchestra, a five-year contract at \$10,000 yearly.

Albert was one of the first Davis leaders here. He is 21 years old.

DURANT CLUB'S FINALE

A sad farewell was said at the Durant Club on West 58th street Saturday night as the three boy partners in the place waved the minutes of M. Buckner to come on and padlock the joint.

Before making the way clear for the legal formality, Jimmy Durante, Eddie Jackson and Lew Clayton held a conference as to how they should split up the place. They had to make the furniture and fixtures go four ways as there was a "silent partner." But he only furnished the bankroll and did not entertain.

The boys finally decided the bankroll should have all of the f&f and equipment if he could get it out before Buckner jammed up the front door. Their lease expires Nov. 30 and the padlock was due Monday (Nov. 23). The joint (no slang) bank account also had to be cut up. That did not cause much anxiety.

Tonight (Wednesday) Durante, Jackson and Clayton open at the Dover Club on West 51st street, under a special arrangement. One portion of it is they do business and after accomplishing that, they can do anything else they want to with the place.

Another note of regret in the form of a sigh came forth over the Square when the Hotzy Totsy at 7th avenue and 50th street allowed a padlock to shut the bar from view. It buses had pleaded guilty to liquor selling. The Hotzy Totsy was a wide open place with a bar and three bartenders. A fellow started to wipe his chin before reaching the bar. It enjoyed a big run of business, selling no eatables but with the singing waiters pointing toward the free lunch whenever one mentioned food.

CUTTING COUPONS

(Continued from page 1)

ling around \$1,000 a day to buy "Evening World."

Another cabaret operator, C. F. Zittel, who has the Casino in the Central park, is said to be devoting his entire time to securing votes by truck gathering for his favorite, Florence Richardson, leader of the Casino's all-girl orchestra and who has been on the air for about a month.

Zittel is said to have effected a tie-up with Broadway newsmen. For a bonus they sell him all the "Evening World's" they can order.

In view of the bulked buying of the entire time to securing votes by truck gathering for his favorite, Florence Richardson, leader of the Casino's all-girl orchestra and who has been on the air for about a month.

Up to the present time it is said Richman has over 500,000 ballots, mostly held back.

The vastness of the Richman system is shown by the fact that his candidate, who invested \$300,000 and collected 50,000 ballots. Bernie had his orchestra musicians, with the waiters and the busses at the Royal hotel working overtime to cut out the ballots and write his name on them. Richman suggested Bernie go up to the Richman club and see his coupon plant. After one fan, Bernie retired from the race.

The evening paper is calling it a contest for the most popular radio entertainer. It has been running over a week. One proposal to a contestant that it would be cheaper to print up a couple of million coupons than to buy that many "Worlds" was rejected by the contestant as an unfair proposal; he said he preferred to buy the entire paper and cut the coupon so everyone would know he had been selected by the radio public.

From accounts Miss Richardson is indifferent to the final results, depending entirely upon her campaign manager, with the exception of a manager frankly informing her opponents they "haven't a chance."

COMMERCIAL RADIO

(Continued from page 1)

approach it with its national network of land wires for cross-country hook-ups in relay.

WHN, Loew station, and WFBH, Majestic hotel station, also charge to print up a couple of million coupons chiefly to cabarets and dance halls at \$25 to \$150 an hour, with \$75 the average.

BUCKNER'S 30 PADLOCKS TAKES IN NEW \$30,000 NIGHT CLUB

Four "Grabbed" Cafes Will Fight Padlock Proceedings—Six Haggling Over Terms—19 Already Closed and Two on Threshold of Shutdown

Of the 30 night places recently "closed to task" by U. S. Attorney Emory R. Buckner for alleged liquor violations, 19 have been padlocked, six are haggling over terms, two are about to be padlocked and four are being proceeded against criminally because they have indicated they will fight being padlocked. Buckner's staff will forthwith press charges against the following: The grand jury indicted against the Jack and Jill Chop House, 121 W. 47th St.; Club Arthur, 200 W. 49th St.; Club Ritz, 2108 7th Ave.; Vanities Grill, 152 W. 50th St.

Of the 19 who have accepted voluntary padlocks, three are property offenders and their penalty is therefore a 12 month's lock-up, a double dose as compared to the six month's meted out to the others. The second offenders are the Del Fey Club, 100 W. 45th St.; Lahey's, 100 W. 45th St.; the place having been formerly padlocked as the El Fey Club following which Fay and Texas Gulman switched to the Texas Gulman club (Golden Eagle) at 100 W. 45th St. and there, too, encountered the ire of the law. The Lido Venice, 35 E. 53d St., of which Anthony Conti and Francesco Gattuso are proprietors, the owners choosing to pay rent for the entire period, one year, contemplating reopening upon the expiration of the enforced cessation of business. (The Lido-Venice is a smart society place and was a big money maker when unmoored.)

The Club Hoberg, run by the aged Mrs. Lena Hoberg, is the third of the trio.

6 Months Padlocks

The six months' padlocks are the Club Casino, 288 W. 52d St.; Sam Paul proprietors; Lahey's, 100 W. 45th St., after being open a few days, the \$30,000 investment for redecorating realizing nothing to the management on the venture in view of the early start; Golden Eagle, 100 W. 45th St.; Amado Negro, owner; Sea Grill, 141 W. 45th St., managed by Louis Cohen and Benjamin Salvin; Normandie Gardens, Broadway and 36th St.; Henry Dale, prop.; Club Durant, 232 W. 58th St.; James Durant, owner; Penwick Restaurant, 75 W. 47th St.; James Quigley and Edward Whitmer; Hotzy Totsy, 754 7th St.; Harry Schwartz, accredited owner, though Harry Richman is said to have been financially interested in the Richman-Schwartz venture also operating the Club Richman; John A. Hogan Association, 68 Green St.; Paul Kelly, owner; Club Antler, 105 W. 48th St.; Peter Mitchell; Longacre Restaurant, 230 W. 48th St.; Joseph Marne; Snyder's, 157 William St.; Walter Schneider, 1583 Broadway; South William St.; Elks Club, 103 W. 43d st., grill padlocked for sale of beer; Piping Rock Restaurant, 18 E. 55th St.; Colombo Pini and Peter Ogillett, proprietors; Strand Roof Restaurant, 1523 Broadway; Elias Meyerowitz and Meyerowitz, Jr., owners.

The Gamecock Restaurant, 56 E. 11th St.; Norman J. Fitzsimmons, proprietor, was padlocked for six months because the first offer of settlement was refused. Fitzsimmons said he would fight the charge but later changed his mind. The Fay Tax had a permanent injunction placed against him to prevent his liquor activities for all time in the future.

A sextet of places are still stalling and negotiating with Buckner for better terms. They are the Piccadilly Hampton Rendezvous, 121 W. 45th St.; Ramville Club, a black and tan at 65 W. 129th St.; Bernice's Restaurant, 35 W. 46th St.; Piccadilly Supper Club, 247 W. 49th St.; Bank Restaurant, 100 W. 72d St.; Stark's 2 Lafayette St.

Ciro's Changes Managers; Full Salary Restored

Ciro's, a class supper club on West 56th street, has changed hands. Harry Richman and his associate, Artie Schwartz, taking possession Monday night. The Richman Club is next door to Ciro's and will have Richman doubling both parts of the show.

Felix Young, a shirtmaker, who has dabbled in the cafe business, sold out his interest.

The first thing Richman did was to restore the cast to full salaried, the show having worked the past two weeks on a cut despite the magnificence of and favorable comment accorded to the Ciro revue. "The show was a flop," which did not put sufficient business.

Val and Erie Stanton are out of the show through their opening an Orpheum tour. Sterling Holloway, doubling from "Garrick Galesies," is also out, while Frances Williams leaves the end of this week to join the Four Marx Brothers' show, "Cocanuts," in Philadelphia. The Marx show is slated for the Lyric when it starts a new tour.

Max Hoffman, Jr., the juvenile of the Ciro revue, remains at the Ciro. Norma Terris (Mrs. Hoffman) switches from the Club Richman show to the new Century Roof revue.

The Ciro purchase price is reported at \$30,000, of which \$10,000 cash figured, a high figure for a cabaret considering they can be made to spring up overnight like mushrooms. Ciro's, however, has a notable name and a steady following, although never a real money maker. When Ben Bernie was there it did so-so, Bernie later acquiring a financial interest in the place which cost him considerable during that recent heat spell in June and July. He sold out his end in the fall for \$8,000, which wasn't so bad for Bernie.

Felix Young never actually owned Ciro's. He had it leased from Belmont Gottlieb, furrier, at \$2,000 monthly, which paid Gottlieb's rent for the premises. Young operated the room on his own on an arrangement.

Young has Frances Williams under contract for a long period to act as her exclusive manager and when he goes over to the Borge Club to operate the room Miss Williams will join him.

RHINELANDER LETTER

(Continued from page 1)

on the ground of being obscene and immoral.

The cafe hanger-on contemplates vending copies of the "mystery letters" among the night life patrons at \$1 a copy. In anticipation of a heavy demand, he has mimeographed a flock of the amorous epistles.

A true copy of his letters was given by Mrs. Rhinelander's attorney to the daily newspaper covering the White Plains (N. Y.) Supreme Court and in this wise the love note bootlegger secured a copy.

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CARNIVAL MAN SUING POLICE

Oliver Asks \$90,000 in
St. Louis

St. Louis, Nov. 24.

Charging false arrest, non-observance of an injunction and destruction of business illegally, two suits asking \$90,000 damages have been filed in circuit court against four members of the board of police commissioners, Chief of Police Gerk, Chief of Detectives Kalsner and other members of the force, by Charles M. Oliver, operator of a carnival, and Oscar Marquardt, employee of Oliver, who was arrested.

Operation of amusement devices which were not of a gambling character was threatened by the defendants April 10 last, according to Oliver. Following this threat, he says, he obtained a temporary injunction against further interference, but on April 17 police invaded his carnival, broke up one of the devices known as the "automobile game" and carried off goods and equipment used in the game and arrested Marquardt.

April 18, the petition states, a detainer was handed down, declaring the game was not gambling and the circuit attorney warned the defendants no warrants would be issued against persons arrested for conducting it.

Oliver is suing for \$30,000 for virtual ruin of his business and intimidation of his patrons by the raiding officers. In two counts in his suit, Marquardt asks \$50,000 for false arrest and being subjected to public ridicule and another \$30,000 for profits lost when business was ruined by the police raids.

Variety of April 22 and 23 carried stories of the raids and the court orders.

Ia. Fair Managers Meet In Des Moines Dec. 7-8

Manchester, Ia., Nov. 24.

The Iowa Fair Managers' Association will hold its annual meeting at the Hotel Savery, Des Moines, Dec. 7 and 8, good attendance is promised, only five of the 97 fairs in the state do not now hold membership in the organization.

M. F. Bacon, secretary of the Mississippi Valley Fair, Davenport, is president of the association; Norton Bloom, secretary of the Big Four fair, Nashua, vice-president; Charles H. Barber, secretary of the North Iowa fair at Mason City, treasurer, and directors E. S. Eaton, secretary of the Dairy Cattle Congress, Waterloo; H. S. Stansberry, secretary of the Hawkeye Fair and Exposition in Fort Dodge.

N. E. Kendall, former governor, and Ed O'Dea of Des Moines, will be speakers at the annual banquet. The day sessions will be given over to discussions of fair policies, developments and programs for next year.

Millard's Added Trouble

Los Angeles, Nov. 24.

S. Millard, show promoter, some months ago released from Son Quentin after being arrested for promoting a beauty contest and film ball, has been convicted here on a charge of re-mortgaging his property without authority.

Millard was taken by the San Jose police on the beauty contest affair.

IND. ASSO. RE-ELECTS

Lafayette, Ind., Nov. 24.

The annual convention of the Indiana Association of County and District Fairs met here last week. Prof. G. I. Christy of Purdue University opened the meeting, other speakers including James A. Terry, veteran secretary of the Lafayette County Fair.

The entire ticket of old officers was re-elected. These include J. E. Green, Muncie, president; J. H. Clauson, Crown Point, vice-president; E. J. Parker, Indianapolis, secretary, and E. W. Piskhardt, Huntingburg, treasurer.

BALLROOMS NOW BIG BOON FOR PARKS

Some Eastern Parks' Ball-
rooms Open Over Win-
ter—Encouraged

Eastern park men say that the ballroom has grown so profitable for a summer park here and there close to the Atlantic seaboard, that it is keeping the ballroom open during the winter. In instances the park is located somewhat from the center of the town but with a fair weather break, business holds up somewhat during the week, topped off by the certainty of a rush Saturday and Sunday nights, weather and roads permitting.

In this the park men around New York say they see a future for the parks, with their conviction the ballroom is not passing fad. Accordingly special attention will be given to the ballroom feature.

Ballrooms are no novelty in parks, east or west. They have gradually evolved however and the park men sense a reaction from the ballrooms of the crowded city to the floor of the park, including a pleasant ride to and from.

A park man in stopping over in New York said:

"It looks as though we can sit a bit easier now. We've got them coming and our only worry will be to keep them. Guess we can take care of that. They only want courtesy and attention and we see both are given in every way."

Powell Suing Act

Chicago, Nov. 24.

Paul Powell, booking agent, has started suit for \$248 commission from the Maxello Troupe of acrobats whom he placed with Joe Iren's Shrine Circus.

110 Booths N. A. A. P. Convention in Chicago

Chicago, Nov. 24.

Booths to the number of 110 have been provided for exhibitors at the N. A. A. P. Convention at the Drake hotel here next week. This is according to Al R. Hodge, secretary of the association.

Two special trains will carry the eastern delegates, the first one for the convenience of those wishing to attend the manufacturers' meeting to be held Monday, Nov. 30, leaving New York over the Pennsylvania road Nov. 29 at 2:10 p. m. The second train will leave New York via the P. R. R., Nov. 30 at 2:10 p. m. Reservations for these trains can be made to R. S. Uzzell, 132 W. 43d street, New York City, or E. J. Biddle, passenger department, Pennsylvania R. R., 33d street and Seventh avenue.

A. B. McDonald, one of the associate editors of "The Country Gentleman," who has been conducting exposes of dishonest carnivals, will be here to attend the convention.

CARNIVALS

(For current week—Nov. 23—if not otherwise indicated.)

D. D. Murphy Shows—Monroe, La.
David Wise Shows—Ocala, Ga.
Zeldman & Pollie Shows—Brunswick, Ga.
Bruce Greater—Washington, D. C.
Central States—Ocala, Fla.
Dodson's World Fair—Greenwell, Miss.
Hall Bros.—Merton, Tex.
Hasson & Wuner—Waycross, Ga.

OLD CIRCUS MAN DIES

Bridgeport, Conn., Nov. 24.

Lewis W. Hoffman, 62, pioneer circus man, who was part owner of the old Goodrich circus, died at his home here, Nov. 22, following a brief illness.

Mr. Hoffman was actively identified with the circus activities of the Goodrich outfit, regarded as one of the largest of the tented shows playing New England. The Goodrich circus disbanded in 1918.

20-ACRE PIER FOR VENICE

1,200 Ft. Project Will
Open Decoration Day

Los Angeles, Nov. 24.

Fred A. Church will build a new amusement pier at Venice, Cal., costing \$1,500,000. The pier is to be located at the foot of Leona Boulevard and construction work will begin about Jan. 1. Those associated with Church in the enterprise are F. N. Pryor and F. A. Wey.

The project will be partly financed by Venice and eastern capital. The pier is to be 1,200 feet in length and have a width of 710 feet. A permit was granted Church by the government for the extension of the pier into the ocean about six months ago, while the city of Venice granted him a 25-year lease on the tide land.

Church, Pryor and Wey own 442 feet on the ocean frontage on which they will construct an enormous plaza and an entrance. In the layout of the plaza, which will be 160 feet wide, a terminal or a bus or street car line will be provided. The plaza will extend out 500 feet and will merge into the pier and extend 700 feet further. The entire project will cover 20 acres.

Features of the pier will include a mammoth dance hall, bath house and an auto park in which 1,500 machines will be accommodated. The project is to be known as Washington Pier and will be ready for operation May 30, 1926.

Church and Pryor operate riding devices at Venice, Redondo Beach, Ocean Park and several other small amusement places along the coast.

NOTICE TO ALL PARK OWNERS AND MANAGERS

AND MANUFACTURERS AND JOBBERS OF PARK DEVICES AND MERCHANDISE

The Seventh Annual Meeting of the National Association of Amusement Parks will be held at the Drake Hotel, Chicago, Dec. 2, 3 and 4, 1925.

A most cordial invitation to all Park Owners, Managers and Manufacturers and Jobbers of all park devices and merchandise is extended. However, such Park Owners and Managers as have attended previous meetings as guests will not be admitted to the forthcoming meeting except as members, as it is thought that such men are now sufficiently familiar with the advantages of membership to join previous to the forthcoming convention and would want to attend as members with a voice and vote on all matters. As a great many things of vital interest and importance to every one in the park business will be discussed, it is hoped that every Park Owner or Manager will make it his business to attend.

After many weeks of preparation and consultation with the Board of Directors and numerous members of the Association, the Program Committee has arranged a wonderfully strong, comprehensive and valuable program.

The Committee has also arranged an extensive display of new devices, new novelties and new merchandise, and has provided very elaborate booths for the convenience of manufacturers and dealers, in order that park products may be looked over and studied under the most advantageous conditions. These exhibitions will constitute a park man's exposition, the biggest of its kind ever put over in the park world, and the program is so arranged as to allow all delegates to spend their evenings and certain portions of each day among the exhibits.

The Secretary will be pleased to make hotel reservations for any one desiring to attend the convention.

If you are entitled to an invitation, and for any reason have not received one, same will be gladly sent to you on request.

Come and Register Tuesday, December 1, from 2 to 5 p. m.; 8 to 10 p. m.

When purchasing your ticket to Chicago, get a certificate which will enable you to save 50% on your return trip ticket.

ADDRESS ALL COMMUNICATIONS TO

A. R. HODGE, Secretary National Association of Amusement Parks

General Offices: - - - - - Riverview Park, Western and Belmont Avenues, Chicago, U. S. A.

NATIONAL ASSOCIATION OF AMUSEMENT PARKS

Remember the Date, December 2nd, 3rd, and 4th, and the Place—
THE DRAKE HOTEL, CHICAGO

LOOKS LIKE BOOM FOR KIDDIE RIDES

Reproducing Many Standard
Rides in Miniatures for
Children

Increased popularity of Kiddie Playgrounds an amusement park feature has prompted many of the ride manufacturers to order reproductions of their various devices for next season.

The parkmen are sold on the idea that these miniature rides are exceedingly popular with juvenile patrons, and that parents, unwilling to accompany their children on the regulation park rides, will give the kiddies a good time on the smaller ones.

Ride managers are now taking inventory of the parks operating and are sounding managements as to whether rides controlled by them would be salable in miniature form. As soon as enough orders are set to guarantee encouraging returns practically every staple park ride will be reproduced in miniature for next season.

These juvenile rides are constructed for one-tenth the cost of the regular outfits, but are scaled at the same prices as the larger rides.

L. A. Steamed Up Over Foreign Immoral Shows

Los Angeles, Nov. 24.

The local police commissioners are very much incensed about the way "girl shows" and museums are being conducted in the foreign quarter of the city. Complaint after complaint has been made that indecent and immoral entertainment is being exposed at a number of these places. Of late they have been so numerous that raids on these establishments have been made.

The police commission has requested the City Council to pass an ordinance drawn up which will make it prohibitive for the shows to operate without first obtaining permits from the police commission.

H. J. Griffin, Maker of Shoes for Acrobats, Killed

Auburn, N. Y., Nov. 24.

Herbert J. Griffin, shoemaker, was found dead Nov. 19 at the foot of a tree in the woods, near his home at Bergen. It is thought he climbed a tree to top off some branches and had fallen to his death.

Mr. Griffin's demise ends a business of making shoes to order for acrobats, actors and actresses, founded by his father, James Griffin, who died about seven years ago. He specialized in boots and shoes for professionals, making most of the footwear worn by the performers of the Ringling-Barnum-Bailey Circus.

A widow, Mrs. Susie Griffin, one daughter, and three sons survive.

BARNES CIRCUUS CLOSES

Los Angeles, Nov. 24.

The Al G. Barnes circus closes its 1925 touring season by playing its final dates at Boyle Heights in this city. The outfit was taken to the winter headquarters of the circus, located at Palms.

All of the animals used for the tour will be added to the Barnes Zoo which is open all the year around.

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Stockings

Are Our Specialties
QUALITY THE BEST AND
PRICES THE LOWEST

Gold and Silver Brocade Theatrical
Jewelry, Spangles, etc. Gold and Silver
Trimming, Wig Boards and all
kinds of Theatrical. Samples upon re-
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J. J. WYLE & BROS., Inc.
(Successors to Sturgeon & Wyle)
18-20 East 57th Street, New York

SCENERY AND DRAPERIES

SCHIEL SCENIC STUDIO, Columbus, O.

Hoboken's Expo. Will Become Annual Fixture

The Industrial Exposition launched at Hoboken, N. J., last September is to become an annual fixture. The decision was voted at a meeting of the Chamber of Commerce last week, which reported the first event financially successful.

The previous exposition had been arranged in the nature of an exploitation stunt for home industries of New Jersey's square city, so called because of the town being exactly a mile square. It has a population of 100,000 and is undergoing further development.

The September exposition had booths rented to various local manufacturers, with the Johnny Kline shows operating on the midway, and said to have clinched this contract for next season also.

N. Y. State Fair Advanced 2 Weeks; Opens Aug. 30

Syracuse, Nov. 24.

The New York State Fair next year will be advanced two weeks, and will probably open on Aug. 30. The opening date is dependent upon confirmation of the decision by the Board of Stewards of the Grand Circuit. The State Fair of 1925 returned a \$12,000 surplus as against a \$60,000 deficit last year.

NOT FIRST PARADE?

Several circus men and outdoor show agents disagreed with Variety's story last week that Macy's store was the first in New York to use a circus parade as a ballyhoo for their toy department at Christmas.

The agents claim that Wanamakers has been using the stunt for several years.

SPANISH TRAINERS BITTEN

Paris, Nov. 14.

Jesus Dargass, 23, Spanish animal tamer, performing in a menagerie, pitched in a local fair, was badly bitten by a leopard during a show, and is now confined in a Paris hospital.

BURLESQUE ROUTES

(Continued from page 11)

Chuckles—Star and Garter, Chicago.

Fashion Parade—Hurtig & Seamon, New York.

Flappers of 1925—Casino, Brooklyn.

Follies of Day—Gayety, Detroit.

Golden Crook—Casino, Philadelphia.

Happy Hoolligan—Empire, Providence.

Happy Moments—Casino, Boston.

La Revue Parisien—Orpheum, Cincinnati.

Let's Go—Gayety, Montreal.

Look Us Over—Empire, Brooklyn.

Lucky Sambo—Miner's, Bronx, New York.

Miss Tabasco—Gayety, Rochester.

Models and Thrills—Gayety, Washington.

Monkey Shines—L. O.

Mutt and Jeff—30 New London; 1 Stamford; 2 Meriden; 3-5 Lyric, Bridgeport.

Pink-a-Boo—Gayety, Pittsburgh.

Poodle Puff Revue—L. O.

Puss-Puss—Empire, Newark.

Rarin' to Go—Gayety, Buffalo.

Reynolds, Abe Rounders—Empire, Toledo.

Revue—Gayety, St. Louis.

Silk Stocking Revue—Gayety, Boston.

Step on It—Lycium, Columbus.

Steeple, Harry—Gayety, Kansas City.

Talk of Town—30-2 Lyric, Detroit.

Watson, Sliding Billy—Columbia, New York.

White and Black Revue—Palace, Baltimore.

Williams, Mollie—Orpheum, Paterson.

Witten, Joe Club—Empire, Toronto.

Wine, Women and Song—30 Geneva; Auburn; 2 Binghamton; 3-5 Colonial, Utica.

MUTUAL CIRCUIT

Band Box Revue—Savoy, Atlantic City.

Broadway Belles—Hudson, Union City.

Chick-Check—Empire, Cleveland.

Cunningham E., and Girls—Lm-pire, St. Paul.

French Models—L. O.

Giggles—Gayety, Scranton.

Girls Girls—Mills Royal, Akron.

Happy Hours—Empire, Cincinnati.

Key Ho—Mutual, Washington.

Hollywood Scandals—30-2 Lyric, Beaver Falls; 3-5 Park, Erie.

Hot-Totay—Gayety, Baltimore.

Innocent Maids—J. O.

Jackeen, E., and Friends—Strand, Toronto.

Jazz Time Revue—Grand, Buffalo.

Kandy Kids—30 Mainfield, Plain-

"SWAMP" PROMOTERS SUFFER REACTION

Suit case promoters of park projects who have previously successfully manipulated swamp locations on unwary concessionaires' is being the latter "amusement resorts" are suffering the usual reaction when attempting to promote legitimate propositions.

These grifters have been operating for years. Although known to the initiated, they have drawn in a few outsiders for various sums, representing "profits" in glowing terms and painting prospects sufficiently roseate to part the chumps from their money.

The promoters have generally worked the racket through gaining permission of realty operators to promote idle land, with a kick-back to the realtor, and making the prospective concessionaires put up with healthy double money. In most instances the dupes have waited after a week on the grounds, with the concessionaires convinced they had been stung.

Identifying some of these promoters who through necessity were forced to honest toll had attempted legitimate promotions, but were compelled to quit because of past records.

Florida Rodeo

St. Petersburg, Fla., Nov. 24.

A four-day rodeo was held here last week under the auspices of the local Elks, "Fog Horn" Clancy, Triangle Ranch, Tex., was arena director, assisted by Bryan Roach. Roach, four-time champion bronco rider of the U. S., was injured while riding in Tampa the week before. A bucking horse spilled him and his right elbow was fractured.

Fruit Expo on Coast

Los Angeles, Nov. 24.

The first annual fruit exposition will be held at Alhambra Jan. 21-21. Entertainment and carnival novelties will be features.

1-2 Crescent, Perth Amboy; 3-5 Rialto, Perth Amboy.

Kudding Kutties—Garrick, Des Moines.

Lafin' Turf—Star, Brooklyn.

LaMont, Jack—Howard, Boston.

Make It Peppy—Lyric, Newark.

Moonlight Maids—Troadero, Philadelphia.

Naughty Nitties—Gayety, Milwaukee.

Night Hawks—Mutual, Empress, Kansas City.

Pleasure—Cadillac, Detroit.

Red Hot—30 York, Pa.; 1 Lancaster; 2-5 Sun, Pa.; 1 Cumberland, Md.; 4 Uniontown, Pa.; 5 Washington, Pa.

Round the Town—Gayety, Wilkes-Barre.

Smiles and Kisses—30-2 Grand O. H., Hamilton; 3-5 Grand O. H., Louisville.

Speedy Steppers—Gayety, Louisville.

Step Along—30 Allentown; 1 Columbia; 2, Williamsport; 3, Sunbury; 4-5 Reading, Pa.

Step Lively Girls—Garrick St. Louis.

Stolen Sweets—Gayety, Brooklyn.

Sugar Babies—Corinthian, Rochester.

Tempters—Broadway, Indianapolis.

Whirl of Girls—Academy, Pittsburgh.

Whiz Bang Revue—Majestic, Jersey City.

PAULINE SENTENCED

(Continued from page 4)

had been filed by Trencher in the Supreme Court against the psychologist and that the only thing Pauline had to his name was a farm at Tuscarora, N. Y., which he said was mortgaged "up to its neck."

Benjamin Judge Smith pleaded, his wife, Mrs. Marjorie Pauline and their 16-year-old boy would suffer immeasurably should Pauline be sent to prison.

\$2 a Quart "Poison"

Counsel for Phillips made an earnest plea for clemency on the ground that Phillips was but 21 and stressed that "if not Trencher sought to swindle Pauline and had the authorities cleaned out speak-easies where poison at \$2 a quart is sold, the young man would not find it hard to sue a peddler."

Pauline has been in the theatrical business for the past 30 years. He lived at the N. V. 4 Club. He lived at 7 West 49th Street.

A third defendant in the case, Harry Case, an actor, will be tried for the same offense later. All three had been judged for assault in the first degree.

OBITUARY

CLARA MORRIS

Clara Morris, at one time the most famous actress in America, died last Friday in New Canaan, Conn., at the home of friends with whom she was passing the winter. Heart disease caused her death.

Miss Morris, whose real name was Morrison, was a native of Toronto, Canada, where she was born March 17, 1843. She began her stage career when she was but 17 years old, in Cleveland, and continued in other mid-West cities until 1870. From there she came to New York and became a member of Augustin Daly's company, playing at the newly opened Fifth Avenue theatre on 24th street, a house which was then competing with Wallack's for leadership in New York.

It was in William Collins' "Man and Wife" that she made her first New York appearance and received a sensational reception for her work, as she took a part which Ford Madox Ford described as "dubious if Miss Morris could play the role assigned, so he wired Mr. Ellsler in Cleveland, who sent back the reply, "Try her."

She remained under Daly's management for nine years and went through on success after the other, his biggest night being the opening

of the new Fifth Avenue theatre, which now plays vaudeville, and to which she was invited to return a few months back when that house celebrated its 50th anniversary.

Her last appearance was in 1909, when she played in the sleep walking theme from "Machin" at a special performance given for her by the Twelfth Night Club.

Miss Morris' recent years had been painful because of her suffering with increasing rheumatism, and from 1910 on, physicians despaired of her life. She pulled through but at no time was in good health. Recently she left her home at Tuckahoe, New York, to visit her friends in Connecticut for the winter. She had no immediate relatives.

The funeral was conducted from "The Little Church Around the Corner," New York, Nov. 23, with Rev. Dr. Randolph Ray, rector of the Church of the Transfiguration, officiating. Interment in Kensico Cemetery.

FRANCIS KIRBY SNOWDEN

Francis Kirby Snowden, 45, of Variety's Los Angeles office, died at his home, 1253 North Berendo St., Los Angeles, from heart failure, Nov. 20. Snowden, prior to his death, had been ill only 20 minutes. He

was a native of Chicago and for 12 years was the San Francisco representative for Shapiro-Bernstein. In November, 1924, he joined Variety's staff in San Francisco and in January of the year came to the Los Angeles office.

He married Dale Wilson, vaudeville performer, 17 years ago and they had one child, Betty Jane Snowden, who has played child feature parts in motion pictures.

Snowden was known to practically every vaudeville act playing on the coast and had a score of warm personal friends among the profession. Besides his wife and daughter, his sister, Mrs. George Durban, survives.

Funeral services were held Nov. 21 with cremation taking place at the Hollywood Cemetery.

MEMORIAL

Our beloved mother

MARY H. IJAMES

Who departed This Life

Nov. 22

"Oh Devoted Mother"

You lived this life for your children

Your sweet memory will live in our hearts in motion pictures

JUNE, TEMPEST and SUNSHINE

IJAMES

was a native of Chicago and for 12 years was the San Francisco representative for Shapiro-Bernstein. In November, 1924, he joined Variety's staff in San Francisco and in January of the year came to the Los Angeles office.

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Funeral services were held Nov. 21 with cremation taking place at the Hollywood Cemetery.

OLIVE JACKSON

Olive Jackson, professional model and show girl, died in Boston, Nov. 18 from the effects of a fall downstairs in an apartment house. Miss Jackson, known privately as Emilina A. Hopkins, had won several beauty

contests and twice appeared with "Vantiles" during its Boston engagement.

Just what precipitated her fall isn't fully known other than she had attended a party and had made a misstep while going downstairs. A fractured skull, broken leg and internal injuries brought about her demise.

HARVEY P. BIGGS

Harvey P. Biggs, 36, a musician employed in an orchestra at the Los Angeles Athletic Club, died at his home in Los Angeles, Nov. 18.

He leaves a widow and two children.

Richard H. Hotelling, 57, died in San Francisco, Nov. 14. Mr. Hotelling was active in local dramatic and literary circles and was an actor in his younger days. He founded a Shakespearean company in San Francisco in 1905. Hotelling was regarded as an excellent reader of Shakespearean roles. He achieved wealth in commerce and was reported a millionaire at the time of his death.

Mrs. Jimmy Stanton, 22, died in Chicago Nov. 18 from leakage of the heart. She was a former chorus girl, her husband having produced a few musical tabs around Chicago for some time. They became parents of a baby girl about a year ago. Burial took place in Philadelphia.

Mrs. Julia McGurn, 43, wife of James C. McGurn, known professionally as James C. Marlow, died

in cherished remembrance of his beloved husband

TOM McNAUGHTON

Died November 23, 1925

ALICE LLOYD

at the family home in Dorchester, Mass. Besides her husband, a son, Francis J. Marlowa, of "No, No, Nanette," survives.

The father, Rabbi Nathan Rosenwasser, 78, of James Star Theatre, died Oct. 30 at Bardonia, Creche-Slovakia. Mr. Waters is with "Able's Irish Rose" (No. 2).

Burt Newman, 61, twin brother of Burr Newman, owner Star Theatre, Addison, N. Y., dropped dead in a Hornell, N. Y., restaurant, Nov. 18. Death was due to heart trouble.

Juan M. Buterich, 47, president of the Manhattan Hotel, died Nov. 16 in his apartment at the hotel.

May Viola McVine, former actress, died Nov. 18. She is survived by two daughters, Mrs. C. A. Broed and Olive McVine (Boots Wooster).

DEATHS ABROAD

Paris, Nov. 10.

Felix Roquin, age 92, French writer and historian.

Charles Holveck, 55, editor of "Petit Bleu" in Paris.

Mme. Alfred Prunier, 53, restaurateur, keeper of Paris' best known food resorts.

M. Barzal, French comedian.

Paul Vermoyal, French picture actor, died at Neuilly.

Jean Louis Legellette, manager of the Casino at Chamonix (France), died at Anancy.

Paul de Choudens, 73, famous French music publisher (his firm published the works of Offenbach, Bizet, Gounod, Berlioz, etc.).

Nicolas Nancey, 51, playwright, died at Luchon, France, suddenly of congestion of the lungs.

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The Place To Dine — At Any Old Time
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Delicious Sandwiches, Steaks, Chops and Salads
OPEN FROM 7 A. M. TO 12 P. M.
CATERERS TO THE PROFESSION

The noon show at the State-Lake Sunday commenced over three hours and a half, but much of the over-time was due to long and numerous stage waits incident to the opening performance and the profusely of full-stage acts. There were three revues out of seven, with acrobats opening and Powers' Elephants closing. Wanner and Palmer using "lilies" in one and a half, so that actually Jean Boydell in the deuce was the only turn in front of the house drop.

Dekos Bros., novelty gymnasts, probably foreign, opened and gave a perfect illustration of the sort of thing that prompted an edict against more than two bows. They bowed numerously, undisturbed by the silence of the audience.

Miss Boydell, resembling Fannie Brice in her methods, hoked up her

day and Tuesday evenings' contestants will appear with the finals being held the following day. Should this week's program draw any extra business it cannot solely be attributed to "Charleston," as the surrounding average entertainment for this house.

Senator Murphy walked away with the comedy honors, his political humor being to date. The Senator walked on to a big reception and finished the same way. Frank Shields opened to handful of people with his rope manipulations, intermingled with talk and dancing. Good opener for any house.

Hayes and Tate rounded out some good entertainment in No. 2 spot. The team is a misfit couple with an eccentric delivery. His brand of material is sure fire for the

and will make good anywhere in that style of dancing. Loop.

George Dayton, Albert West, Carlos Insley and Ida Mantel have been placed by the Milo Bennett Agency with the Fluke O'Flara company, "Jack of Hearts," which opened at the Metropolitan, Minneapolis.

Bruce Godshaw, publicity man for Universal's Capitol and Stratford theatres, recently knocked down Norman Lundgren, 12, while driving his automobile. The boy suffered a fracture of the skull and last reports despaired of his life.

Manager George Burdick's Friday night Charleston contest at the American are bringing in crowds that probably establish records for that day's attendance. By seven o'clock last week's affair had drawn a full house. The show was started at six to accommodate the extra sessions.

The kill was good, which at the American, with its "showing" acts, is not always the case. Seville and Phillips, man and woman attired as the boys and girls of a stock exchange, presenting a next routine of average merit. Gibson and Betty are strictly a number two act, but in that position are a good buy for any of the split week bookers. It is a hojse-podge of gags and songs backgrounded with a special drop.

Stanley and Wilson sisters comminate a veritable riot of special scenery, using a new set every few minutes during the course of an 15-minute stay. The fact that the turn carries its own carpenter and maid is delicately emphasized on the boards by having these few melodramas appear briefly into the action. The act was well-liked and the American bunch, while always respectful, are not given to exuberances in the matter of applause. The trio took three bows and deserved two of them.

Al Bernioli, not violinist! acquitted himself well next to shut. Armand and Marie closed with numbers for the amateur Charlestonians.

Ed Holder will be a travelling representative in South Dakota and Nebraska next season for the Fide Department of the Western Vaudeville Managers' Association.

Mr. and Mrs. Eddie Medley (Medley and Dupree) are expecting a visit from the stork shortly.

The Hub Electric Co. has shipped the new Al-Malikah Theatre, which is regarded as the largest lock system switchboard in the world. It measures 27 feet by six.

Arnold Hirsch has left the Carroll Theatrical Agency and is now connected with George Webster of the International Booking Office.

ANDY WRIGHT
MUSICAL COMEDY — STOCK — THEATRE
— DRAMATIC — THEATRE — LESSER —
"If it's an Andy Wright Attraction, it's the Best There Is!"
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Opening in December in an elaborate dancing and scenic revue
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Thanks to Managers for Motion Picture House offers and to Mr. HENRY DUTTON for return to Florida engagement

FOR OPEN DATES ADDRESS

GIURAN and MARGUERITE

VARIETY, NEW YORK



La PETITE MARGUERITE



This cup was presented to Miss Marguerite by the Coral Gable management for her beautiful dancing.

OKLAHOMA CITY

By GEORGE NOBLE

The new Loric, Garland, Tex., has opened.—They are making a new house out of the Empress, Mercedes, Tex.—Loosen and Slusher have re-

opened the Airdrome theatre, Okarche, Okla.—M. R. Mills has closed the Victory, Hubert, Okla., permanently.—George Youts is the new owner of the Royal, Minco, Okla.—H. L. Rodgers has bought the Crystal theatre, Three Sands, Okla.—The Pastime, Sentinel, Okla., has been reopened by Woldenberg and Bannister.—B. A. Jones has opened his new Empire, Altus, Okla.—The Pollard theatre, Guthrie, Okla., has been taken over by Ned Pedigo.—The new Folly, Enid, Okla., is now in operation.—The Rialto, El Dorado, Ark., is temporarily dark.—The Queen, Cuero, Tex., has been purchased by Ruben Freis.—A new house is shortly to be started at Elk City, Okla.

Tom Blair has been named manager of both the Rialto and Empire theatres, Tonkawa, Okla.

The Liberty, Fort Worth, handsomely remodeled, has reopened with second run films at 10-20c.

W. H. Hall has been appointed manager of the new Gem, Memphis.

George Pierce and W. E. Anthony are now with the Oklahoma City Pathe branch.

The Liberty here, manager Robert Hutchinson, has been opened with a combination policy, five act vaudeville and features.

DETROIT

By GEORGE WINTER

Shubert-Detroit—"Some Day," "New Detroit"—"No No, Nanette," "Garrick"—"The Gorilla" (24 week), "Lafayette"—"The Student Prince" (11th week).

Bonstelle Playhouse—"The Wash-out" (stock).

Temple—Keith vaude. Ferry Field—"Sick-a-Bed" (stock), "Capitoo"—"Smiles and Kisses" (Mutual).

Gayety—"The Girl Club" (Columbia), State—"Lovers in Quarantine" (film).

Madison—"Seven Keys to Baldpate" (film), Adams—"Don Q" (film), Capitol—"Graustark" (film).

Edwin J. Cohn, manager of the Shubert-Detroit Opera House, is mourning the untimely death of his sister, Mrs. Ida Stein, killed in an elevator accident at her apartment in New York City.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—"The Student Prince in Heidelberg," Next week, first half, "The Master of the Inn"; last half, "Artists and Models."

B. F. Keith's—Vaudeville and pictures.

Temple—Pop vaudeville and films.

Strand—"Little Annie Rooney," Empire—"Cobra"—Empire Organ Minstrel.

Robbins-Eckel—"Wild Horse Mesa."

Regent—"Bobby Hair," Savoy—"The Prairie Pirate," Crescent—"Pretty Ladies."

Bookings for the Shuberts' Wieting here include: "Dancing Mothers," Dec. 7-9; "The Honey-moon Cruise," Dec. 10-12; "The Gorilla," Dec. 15-Jan. 2; "Is Zat So" Jan. 4 (week).

"The Day Lady," scheduled for the Wieting Dec. 21-23, has been cancelled. It would have brought Minna Gombel back to Syracuse where she starred in stock for five seasons at the Empire.

Frank Wilcox and Dewitt Newing are understood to have dropped their plans for winter stock in Chicago. Russell Senior, scenic artist for the Wilcoxians at the Wieting here last summer, was here prepar-

ing the local scenic equipment for Chicago when advised this would be unnecessary.

Installation of a new dramatic department in "The Herald" has been followed by the return to the advertising columns of the Savoy theatre, down town picture house.

Cornell University's new theatre (Willard Straight Hall) was formally dedicated last week, the Cornell Dramatic Club producing "The Contrast" by Royall Tyler. The new theatre has a main floor seating 400.

William Brown and Carolyn Turner, colored vaudevillians, were married in March by Mayor Will Sawdon at the City Hall.

Sale of the Quirk Theatre, Fulton, to Myron Bloom, Syracuse, manager of the house for some time, is indicated by a new lease, with privilege to purchase, executed to Bloom by the P. & Q. Realty Company of Fulton. The lease, effective Dec. 1, is for three years and calls for \$19,000 a year rental. The purchase price during the life of the Bloom contract is fixed at \$190,000, with a \$50,000 down payment required. The lease contains a stipulation that if Bloom does not exercise the option to purchase the building, he agrees to transfer to Edward Quirk, his heirs or assigns, all his interest in and to the P. & Q. B. Amusement Company that he now has or ever had.

The Motion Picture Committee of

the Syracuse Federation of Women's Club, Mrs. James N. Dietz, chairman, is launching a new probe of local filmdom, this time with respect to ventilation, films and conduct of patrons at local picture houses. The survey will include neighborhood as well as downtown houses.

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MERRY MERRY
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Harry Archer's Orchestra

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VORTEX
Noel Coward's Triumph
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in the leading roles

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Eves. 8:30.
Mts. Wed., Thurs. & Sat. 2:30.
Elmer, Dillingham & Ziegfeld, Mgr. Dir.
CHARLES DILLINGHAM presents
MARILYN MILLER
And her Star **"SUNNY"** Musical
Comedy in 3 Acts
Music by Jerome Kern. Book by Otto
Harbach & Oscar Hammerstein 2d.
Staged by Hassard Short

FULTON Thea. W. 46 St. Eves. 8:30
Mts. Wed., Thurs., Sat. 2:30
CHARLES DILLINGHAM presents
INA CLAIRE
In a Comedy by Frederick Lonsdale
"The Last of Mrs. Cheyney"
with Roland Young and A. A. Matthews
Staged by Winchell Smith

Dr. A. L. LIBERTY Th. W. 42nd Eves. 8:30
Eriager
Mts. Thurs. & Sat. 2:30
Charles Dillingham presents
THE CITY CHAP
with **RICHARD SKEET GALLAGHER**
Music by Jerome Kern. Book by James Mont-
gomery. Lyrics by Anne Caldwell

Dr. A. L. Cielty Th. W. 42nd Eves. 8:30
Eriager
Mts. Thurs. & Sat. 2:30
Charles Dillingham & A. H. Woods
present
Cyril Maude in **Michael Arlen's**
These Charming People
Staged by Winchell Smith

Charles Globe Th. W. 46th St. Eves. 8:30
Eriager
Mts. Thurs. & Sat. 2:30
H. H. Frazer's Round-the-World
Musical Sensation
NO, NO, NANETTE
with **LOUISE GROODY** and Star Cast

CORT Thea. W. 48th St. Eves. 8:30.
Mts. Wed., Thurs. & Sat. 2:30
George Jessel in
"The Jazz Singer"

ZIEGFELD COSMOPOLITAN
THEATRE, Col. Circle 59th St. & W'way
Mts. Thurs. & Saturday
LEON ERROL in
LOUIE THE 14TH

REPUBLIC Thea. W. 42d St. Eves. 8:30
Mts. Wed., Thurs., Sat. 2:30
ANNE NICHOLS Great Comedy
"ABIE'S IRISH ROSE" FOURTH
YEAR
THE PLAY THAT PUTS "U" IN HUMOR

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Mts. Wed., Thurs., Sat. 2:30.
The BUTTER and EGG MAN

MUSIC BOX Thea. W. 45 St. Eves. 8:40
Mts. Wed., Thurs., Sat. 2:40
CRADLE SNATCHERS
A Sparkling, Clever, Scintillating Comedy
with **MARY BOLAND**
And a Wonderful Cast

BELASCO W. 44th St. Eves. 8:30.
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E. H. SOTHERN By arrangement
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in **ACCUSED** By
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IRENE BORDONI
in **"Naughty Cinderella"**
AVERY HOOVER'S NEW SON FARCE

MOROSCO Thea. W. 46 St. Eves. 8:30
Mts. Wed., Thurs., Sat. 2:30
Why Is She Talk of the Town?
THE DRAMATIC HIT
CRAIG'S WIFE
By GEORGE KELLY
with **CHRYSTAL HERNE**

THEATRE GUILD PRODUCTIONS
BERNARD SHAW'S COMEDY
ANDROcles AND THE LION
WITH
CLARE EAMES, TOM POWERS,
HENRY TRAVERS, ORVILLE BELD,
WILLIAM C. ROBINSON &
50 OTHERS.
KLAW W. 45th St. Eves. 8:30
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GARRICK GAIETIES
Sparkling Musical Revue
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GUILD THEATRE 62nd Street,
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THE GLASS SLIPPER
A Comedy by **MOLNAR**

BRONX, N. Y.
By P. W. TELL
The Congress, built by a group of
Bronx lay people, has been acquired
by Sherman & King, who control
houses in this borough and upper
Manhattan. Jack Steinman is man-

They Knew What They Wanted!
--so they came to the Showfolk's Shoeshop!

Scores of stage folk shopping at the Showfolk's Shoeshop last week--as usual. For instance, Miss Dorothy Francis of "Love Song" fame, and Miss Claire Whitney, movie star, who bought some smart street slippers. Other welcome visitors were Miss Margaret Lawrence, Miss Ada Christie of vaudeville, and Miss Marion Mears of stage popularity.

They knew they wanted beautiful slippers, so naturally they came to the Showfolk's Shoeshop.

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ager, succeeding Eddie Canter. Pic-
tures.

The movie-making contest sched-
uled for Fox's Crotona is on this
week in spite of the recent death of
"Pop" Hart, veteran picture actor
and director, who was to undertake
the event. Joseph Madden, an old-
time vaudeville player and legiti-
mate actor, will take up Hart's
work.

Eddie Dillon, former newspaper
man and brother of John Francis
Dillon, the first National picture di-
rector, is no longer assistant man-
ager of Kelt's Fordham, having been
replaced by Charles Richter. Eddie
is currently confined to the
Fordham Hospital as the result of a
severe illness.

The suit brought by Sydney Stavro
against Rudolph Schildkraut on non-
payment of rent for the little play-
house at Boston road and 189th
street bearing Schildkraut's name
was settled in Westchester Municipal
Court, when the actor-manager
agreed to pay \$400 at once for back
rent and \$125 a week for rent from
then on. The suit was for \$2,000
which Stavro claimed was due him.
Schildkraut countered Stavro's suit
with a claim for more than that
amount, alleging improvements to
the little theatre had cost him more
than the \$2,000.

It was reported when Schildkraut
first moved into the house that it
had been presented to him as a gift
from his son, Joseph Schildkraut.
The suit for rent seem to disprove
this, however. "The Bronx Express"
is the current attraction there.

John Cort's new theatre, building
at Fordham and Kingsbridge roads

ART MELODY SLIDES
STANDARD SLIDE CORP.
105 W. 48th ST. N.Y.C.

is not to go to Oliver Morosco for a
stock policy at all, Cort having de-
cided to operate it himself as a try-
out house.

MILWAUKEE
By HERB ISRAEL
Davidson—"No, No, Nanette,"
next "Blossom Time."
Palace—Vaudeville (Ruth Royce).
Majestic—Vaudeville.
Miller—Vaudeville.
Pabst—German Stock.
Gayety—"Innocent Maids" (Mu-
tual).
Empress—Stock Burlesque.
Alhambra—"Sally of the Saw-
dust."
Garden—"Keeper of the Bees."
Garrick—"Hulka" (2d week).
Merrill—"Merry Widow" (2nd
week).
Strand—"The Best People."
Wisconsin—"We Moderns."

Schumann-Heink cancelled her
Pabst engagement here last week
due to illness. She will appear in
December.

Oliver Romey, former Wisconsin
State Fair secretary and Sixe En-
terprises publicity chief, is handling
publicity for the D. O. K. K. cele-
bration here.

Clara Bonwell, formerly of the

Empress, stock burlesque, has joined
Fox & Krause Mutual show, "In-
nocent Maids."

Paul Whiteman and orchestra re-
peated their achievement of last
season when they played to two
capacities audiences at the Pabst last
Saturday.

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Full stage black velvet and gold front
curtain belonging to FLORENCE WAL-
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AT MY RISK AND EXPENSE
Irish colored linen, hand embroidered with
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The Tornado from the WEST!

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by Cliff Friend, Abel Baer and Paul Whiteman

Fast and Snappy!

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"FIVE FOOT TWO-EYES of BLUE"

(HAS ANYBODY SEEN MY GIRL)

by Lewis and Young and Ray Henderson

A Beautiful Song! A Class Dance Tune!

A FEIST HIT!

"I'm Tired of Everything But YOU"

by ISHAM JONES

The Big Waltz Song

✓ **A FEIST HIT!**

"WHEN I DREAM OF THE LAST WALTZ WITH YOU"

by Gus Kahn and Ted Fiorito

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Words by
BOY TUCK

ARTIST'S COPY

Sweet Man

A La Charleston A CHARLESTON Swing Song



Music by
MACRO PINKARD

Sweet man, my sweet - er than sweet man, That's a - ple - est
 Sweet man, My heart - en com - ple - est man, My could - it be
 foot man - And that - is - it all; Dope in -
 best man - You have - at half board; How - true -
 I claim - to just one of my charms, When I'm in his arms -
 as I could ex - pect him to be, soon on - ly me -
 It's full like well, I've more to tell - a - bout. Sweet man,
 True I know he - caused he told - me so, Sweet man,
 That's a - ure to meet man, My can - dy re - ceipt man,
 So li - dy and best man, My hot - ter than best man,
 He taught - me to smile, One kiss - from
 With a - co - seans of style, He, works - so
 His red lips - Good - my - con - science off on trips, My sweet man,
 de - cide him like, won - an with, that my sweet man,
 Is driv - ing with, wild
 Is driv - ing with, wild

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 Sweet man, my sweet - er than sweet man, That's a - ple - est
 Sweet man, My heart - en com - ple - est man, My could - it be
 foot man - And that - is - it all; Dope in -
 best man - You have - at half board; How - true -
 I claim - to just one of my charms, When I'm in his arms -
 as I could ex - pect him to be, soon on - ly me -
 It's full like well, I've more to tell - a - bout. Sweet man,
 True I know he - caused he told - me so, Sweet man,
 That's a - ure to meet man, My can - dy re - ceipt man,
 So li - dy and best man, My hot - ter than best man,
 He taught - me to smile, One kiss - from
 With a - co - seans of style, He, works - so
 His red lips - Good - my - con - science off on trips, My sweet man,
 de - cide him like, won - an with, that my sweet man,
 Is driv - ing with, wild
 Is driv - ing with, wild

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SAN FRANCISCO By WILLIAM SLATTERY

The electric supply for all theatres was out of commission for a time last Sunday afternoon, causing a panicky feeling in the audiences. Walsh and Ellis, at the Golden Gate, quelled an incipient riot by continuing their act in the dark. At an opportune moment Frank Ellis informed the audience of the trouble, which calmed them. Other theatres handled the situation nicely, as well.

The West Coast Theatre Co. broke ground Nov. 15 at 40th and Telegraph streets, Oakland, for a 1,500-seat theatre. It will be named the Liberty, and opens March 1.

"The Exiles" is a new club formed here by about 40 newspaper writers who have risen to higher vocations. Sydney P. Robinson was chosen president, George North, secretary; Tim Healey, treasurer.

Dick Spears, publicity man Granada theatre, was promoted to the management when Harry David resigned to accept the general manager-ship of the Rothchild houses.

"Pig Iron," which Thos. Wilkes produced and presented at the Wilkes theatre here last month and taken off at the end of one week, will be presented in New York about Dec. 15. The San Francisco cast will go east for the production.

Eily Mayson, English actress, passed through here en route to London from Australia, where she

had been appearing in dramatic productions.

Harry Green, who went to Australia for a vaudeville tour, is now starring in Aaron Hoffman's "Give and Take" in that country.

The Warfield theatre is nipping pass funds so tax per capita. The proceeds from the tax go to a Christmas fund for the needy of the city.

George D. Parker, dramatic producer for the J. C. Williamson companies in Australia, arrived in Frisco via Vancouver Nov. 15. Mr. Parker is making a tour of the United States to look over shows and engage people for Australian engagement.

The Wigwag, a neighborhood theatre at 22d and Mission, offering four acts of Bert Levy vaudeville and pictures, playing to very good business, although the audience hardly responded to the work of the acts, which performed their routines with scarcely a ripple of applause. Jo Mendel's house orchestra, a hot organization, put in 12 minutes of jazz selections with slide

Newest and Most Sensational Cafe

The FRIVOLITY

B'way at 52nd Street

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TONIGHT**

Nightly After Theatre
AN AMAZING REVUE

featuring
BERYL HALLEY
Mystery of
Ziegfeld Polles
NOEL FRANCIS
of Louis XIV.
Southern Society Girl
JUNE CASTLETON
Little Star of 1923
Ziegfeld Polles
and
VAN LOWE
by Courtesy of
Harry Carroll
with 8 GORGEOUS GIRLS
from Ziegfeld Polles
JACK DENNY'S ORCH.
The Frivolity Opens Nightly, including Sundays, at 9:30 P. M.
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songs for comedy effect between the films and the vaudeville. Frank Malone, acrobatic dancer in "one," opened with an announcement of famous dancers of olden days whom he impersonated. Finished with a dance standing on his hands, with wooden-soled shoes. Has some ability, but lacks style.

Irene Du Pres Co., an Italian street singing quartet, two men and two women, with a special drop, offered arias from the best known operas. Native costumes were worn. Instrumental numbers are given also. Miller and Livers, blackface male team, followed with a routine of gags, songs and finished with a comedy boxing number to mild applause. Hughes and Leode feature brass instruments. The small girl in the act offers two vocal popular numbers and the other offers single, duet and triple instrumental numbers, sticking to the popular ones. Carry a "cyke," but the people seem inexperienced in vaudeville.

Genevieve Davis, local actress, went to Australia on "spec" in October, landed a part in "Leave It to Jane," a Williamson musical, and was later given the prima donna role, in which she made an over-night hit.

Edward F. Barron, general manager of the Famous Player theatres here, participated in the estate left by his mother, who died last month. He receives one-third of the estate, which amounts to over \$1,000,000.

Lily Morris, English songstress, proved a weak headliner for the Orpheum last week. Attendance was the lowest the house has experienced in several months, despite fact star was accorded publicity to greater extent than is usually given headliners appearing here.

The Golden State Theatre Co. purchased from Manager Clark at Hollister, Cal., the Opal, a 1,500-seat house. The house will be revamped.

Carl Nathan, Universal Exchange manager, is back at work after a long siege in a hospital, where he submitted to a major operation.

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"FLEET OF FEET"

Kath-Albee Direction, FRANK EVANS—Associate PAUL DEMPSKY



"Those miraculous and laughing legs" of

MARIE SAXON

could never be so happy if all her hosiery didn't come from the shops of Nat Lewis

In selecting this shop for all her accessories for stage and street wear this charming star of "Merry Merry" has accorded us a great compliment.

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Gifts—start thinking
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NEW YORK

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ALBANY, N. Y.

"A Good Bad Woman" at the Capitol the first half is scaled to \$2.50, exclusive of tax. "Let's Go" (Columbia) is at the Capitol for the last half.

John Martin won the Charleston contest last week at Proctor's Harmonus Bleecker Hall. The contest

was an added attraction to the picture show.

"Artists and Models" at the Capitol Nov. 20-Dec. 1-2 is scaled to \$2.50.

The "movie war" between the Strand and Leland continues, with "The Merry Widow" at the former house for the week and "The Beautiful City" at the latter theatre.

Harriet Hector, Hoosick Falls, has joined the "Greenwich Village Follies."

NEW ORLEANS

By O. M. SAMUEL
Tulane—Fortune Gallo Grand Opera Co.
St. Charles—"The Last Warning" (Saenger Stock).
Liberty—"Phantom of the Opera."

Mrs. Fiske and an all-star company in "The Rivals" did over \$10,000 at the Tulane last week.

During the local engagement of Will Rogers, the City of New Orleans

New sketches! Star parts! Short, plump man, dialect. Woman bootlegger. Inconsequential mother. Fashionable parasite. Girl in a man's job. Apply for manuscripts.

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leans used full page advertisements in the local dailies welcoming the former "Follies" star. Rogers replied by taking a third of a page in the papers himself. The city figured it could cash in by the publicity Rogers might give in his syndicate stuff. Rogers drew nearly capacity here.

The Crescent came pretty close to establishing an attendance record last week with "Alice in Toyland," one of the Singer midget acts.

New Orleans is to receive a real motion picture test when the two theatres now under course of construction at Canal and Rampart streets and facing each other are completed. One is Locw's new house and the other the palatial Saenger. Locw's will seat 3,500 and the Saenger 4,000. This city is back ten years with its picture houses, erected when the industry was almost in its infancy, comparatively speaking.

SALT LAKE CITY

By GLENN PERRINS
In the November issue The American City Magazine (New York) appears a resume of the summer civic opera of Salt Lake by Charlotte Stewart, city recreation director.

"The Gorilla" (grand company) is booked here week Dec. 7.

The Gibson Girls' orchestra, com-

prising Salt Lake Girls, are home after four months' tour of western houses, including the Jensen and Von Herberg circuit.

Seldy Roach, former character actor Ralph Cloninger Co., now with the Imperial Players, is on his way now to join Famous Players and will appear in the picture "Crawford's Claim" as Crawford. Betty Compton is the leading woman.

Harmon W. Peery, of the Egyptian Theatre, Ogden, Utah, and now city commissioner-elect, is on a tour of the east.

BROOKLYN, N. Y.

By R. W. HARPER
The song-and-dance thing predominates the current Brooklyn legitimate shows. At the Brooklyn is the Fred and Adele Astaire and Walter Catlett combination in "Lady Be Good." Elsie Ferguson in a new

play, "The Dark," by Martin Brown, follows. Basil Rathburn is the principal male member. "My Girl" is at the Majestic with Harry Archer's Superb orchestra the musical feature. "The Good Bad Woman" follows.

Bertha Kalich appears at Teller's Shubert next week in a new play, "Magda."

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The "NEWS":

"Miss Green typifies modern youth. Her songs are given with a spontaneity and a cheerfulness that carries everything before them. Her mirthful numbers are of a type which creep into the very being of the singer and she breaks into laughter at the thought of the ludicrous words are sung."

The "LADY":

"Finally, at one o'clock, there appeared Miss Jane Green, a talented and original American comedienne, whose amusing songs proved to be the success of the evening."

The "SPHERE"

"Jane Green, in twice the voice of Nora Bayes and Ethel Levey put together, bawls everybody over with songs that were much appreciated and the applause was uproarious."

The "SKETCH":

"The show itself was excellent, beginning with two favorites, Carl Hysen and Peggy Harris, and ending with a newcomer, Jane Green, who made a hit in the Sophie Tucker style."



The "ENCORE":

"Another pleasing acquisition to the current show is Jane Green, who also hails from the States, and this little lady met with a distinctly cordial reception on Monday. Garbed most attractively, she runs through a number of enjoyable song items, put over with a certain charm of her own. A somewhat wistful number, "If You Hadn't Gone Away (I Wouldn't Be Like I Am)," was appealing; "Too Bad" was another number worth picking out for special mention, and, in response to definite calls for encore, Miss Green further charmed her hearers with a version of "Ukulele Lady." Miss Green has a style that evidently appeals, and, although she gave her full quota, additional items would still have been welcome."

The "THEATRE WORLD":

"Of the others, beautiful Jane Green is singing her syncopated songs with tremendous verve and much enthusiasm from her hearers."

CINCINNATI

By MELVIN J. WAHL

Shubert—"The Student Prince."
 Grand—"Ladies of the Evening."
 Gov—"Peg o' My Heart."
 Keith's—Vaudeville.
 Palace—Vaudeville—"White Sheep" (film).
 Olympic—"Talk of the Town."
 Empress—"Speedy Steppers."
 Photoplays—Capitol. "The Dark Angel"; Strand, "The King on Main Street"; Walnut, "The Golden Princess"; Lyric, "The Iron Horse" (2d week); Family, "East Lynne."

Sophie Braslau, contralto, announced to sing with the Cincinnati Symphony Orchestra here this week, has canceled all engagements, account of illness.

The contest conducted by Keith's theatre and Cincinnati Post to determine the best Cincy quartet, was won by the Duderstadt Brothers.

Roy H. Beattie, manager, Palace, receives all the credit for staging the first local Charleston dance contest.

The Strand announces "bargain shows" from 10 a.m. to 1 p.m., with the admission 25c. for the entire house.

The Charles Dornberger dance orchestra has been engaged for the winter by the Hotel Union.

Oscar Townsend, refreshment concessionaire at fairs, died at his home in Lewisburg, O., last week.

Ten orchestras will furnish music for the monster dance to be given in celebration of the birthday of the Zoo at the Gibson Hotel. A total of 160 musicians will play under the auspices Cincinnati Musicians' Protective Association.

PORTLAND, ME.

By HAROLD L. CAIL

Jefferson—"The Goose Hanks High" (stock).
 Keith's—Vaudeville and pictures.
 Empire—"Where Was I?"
 Strand—"Irish Luck" and "Simon the Jester."
 Casco—"Tongues of Flame."

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 LARK DANCING FROM A KNOX DANCER

New Portland—"Riders of Mystery":

John I. Liscomb has been made dramatic editor of the Portland Press Herald, taking the place of Mrs. Tena M. Jordan, who died last week.

Norma Hiltz (Mrs. Wilfred Lytell) has been in town for several weeks with the Lytell baby. Mrs. Lytell played the part of Helen Brander in last week's play, "The Love Child" (Jefferson).

Fire damaged the Graphic theatre, Bangor, last week to the extent of about \$3,000. Kuron and Epstein are the owners.

PITTSBURGH

By JACK A. SIMMONS

Nixon—Ziegfeld "Follies."
 Shubert—Alvin—"Rose Marie" (2d week).
 Shubert—Pitt—"White Collars."
 Gayety—"Bringing Up Father in Burlesque" (Columbia).
 Academy—"Hollywood Scandals" (Mutual).
 Loew's Aldine—"Go West."
 Grand—"We Moderns."
 Cameo—"The Phantom of the Opera" (3d week).
 State—"Bobby Day."
 Olympic—"Stree Struck."

Friday the 13th was a lucky day for Harry Brown, manager, Nixon theatre. Harry had been sick for over a week with tonsillitis, it being the first time in 30 years that he was ill. Rather than miss a performance he had his physician treat him at the theatre. On Friday the 13th he had completely recovered. Also on the so-called hoodoo day the popular manager received a wire from his son saying that the son who had been operated on for appendicitis was doing fine. Two other sons, Dick and Ray, both film managers here, informed their dad

they were turning away crowds on the hoodoo day. A daughter, Marjorie, arrived from California to pay her father a visit on the 13th. His wife, Mrs. Mary Brown, was born on Friday, 13th.

Dick Lambert and his dog, Rugby, are in Pittsburgh ahead of "No, No, Nanette," booked for the third engagement at the Nixon week Dec. 7. Thomas Namack is here in advance of "The Harem."

H. M. Herbel recently assumed the management of the Universal Epstein. Mrs. Herbel is the former Gladys Walton, Universal film star.

The Lyric in Butler recently purchased by Carl Becker has been renamed the Capitol.

NEWARK, N. J.

By C. R. AUSTIN

Shubert—"Leave It to Me."
 Broad—"Easy Virtue."
 Proctor's Palace—Vaudeville.
 Loew's State—"Old Clothes," vaudeville.
 Newark—"The Road to Yesterday," vaudeville.
 Branford—"We Moderns," vaudeville.
 Fox's Terminal—"The Fighting Heart," "Lying Wives," vaudeville.
 Mosque—"The Lost World."
 Capital—"The Eagle."
 Rialto—"Below the Line," "Some Fun'kins."
 Goodwin—"The New Commandment."
 Miner's Empire—"Flappers of 1926."

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Lyric—"Giggles."

S. H. Fabian, son of Jacob Fabian, head of the Fabian enterprises, has been made district manager for all Fabian houses in Newark, including the Mosque, Branford, Rialto and Goodwin.

Warren Yates, organist (Branford), goes to the new Fabian, Paterson, N. J.

Under the new management amateur nights were introduced this week at the Lyric.

Dreamland Park interests have purchased the land on which the park stands.

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New-Year's Day for 12 weeks at the new \$300,000 CHATEAU LIDO, Daytona.
The Chateau Lido is the new society midnight rendezvous of Florida.

P. S.—Irving Aaronson's Unit, THE CRUSADERS, now in their second season at Janssen's Hofbrau, New York, are no longer "COMERS." They have now ARRIVED.

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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.

The Orpheum unit which appeared at the Orpheum here last week is poor propaganda for this type of entertainment. The show as presented, with seven acts, had scenic embellishments as its feature. It is nothing to augment the sight thing; it is hardly worth \$1.65 which the cash buyers lay out for the privilege of sitting on the lower floor. The show in its entirety seemed to about quality for the small-bill time.

Only one spot went above the average. That was Alba Thierlo. This dark-haired and fiery lady came out during the middle of proceedings and sold a conventional routine of wares in a sure-fire manner which put her over with a punch. She was acclaimed as the hit of the performance.

Walters opened with John Monroe and Tom Grant, preceded by eight chorus ladies, who supply atmosphere for other turns with singing and dancing. When the two men get to their trampoline work something of a start is given proceedings. Jack Lavier followed, monologing a bit while reclining on a trapeze. Lavier knows his racket and seems able to sell himself.

Next came Johnny Berkes and Sheila Terry in a tab offering called "Easy Sailing," which required the use of Florence Clark, Virginia Sully and the other eight girls.

SCENERY FOR SALE

Interior studio setting. Consisting of box-set, 1 leg drop, 1 sky backing, 1 ground cloth, 2 hand painted wall tapestries, door and window drapes. In perfect condition. Original cost \$1,000. Will sell at original cost \$1,000. Scenery executed by P. D. Ackerman. For examination of scenery call Apartment 3A, Susquehanna 7610.

Berkes, a Buster Keaton type comedian, endeavors to do too much comedy and not enough fooling. The rather poor arrangement of routine makes it rather a rough road for the act to travel. The first real comedy insertion was Ralph C. Jevan and Beatrice Flint, a barrage of low-comedy antics and cross-fire tags.

Next to shut was Eddie Nelson, aided by Officer Hyron and Dolly Nelson seemed somewhat self-satisfied. The result was that during the talk and alleged comedy the "Sunset" comic was the only one amused or laughing at his own antics. Nelson has gone through this routine here so many times that the audience knows it as well as he does.

For the finale a scenic flash was revealed with stringed syncopation by Pickard's Chinese Orchest. aided by the 10 stock chorus ladies. The playing of the orientals was novel and held, while the stepping and costuming of the girls was pleasing.

So as to make sure of no walk-outs, the audience was asked to wait for the afterpiece. They did, and what they saw was a grossly amusing thing. It was an old burlesque bit executed by Nelson, Berkes and Byron in a pathetic manner. Its sudden end left the audience in a daze. If any of these units care to present afterpieces they should be rehearsed and offered as carefully as a regular act. They are just as important and if wrong send the customers out shaking their heads, which is unnecessary.

Ung.

A typical pleasing Pantages bill last week. A liberal portion of comedy was dispensed, with the result the performance ran smooth and fast, unusual of late.

Opening with Striker and Fuller, man and woman. The former is a contortionist, while his partner vocalizes as he goes through the tor-

tuous agonies. After came Burt Chadwick, colored, who sang, danced and talked. Chadwick is sure-fire for this circuit and capable of fitting in the next-to-shut spot on any of these bills. His talk and songs, though quite reminiscent, definitely got over. Next came Penny, Reed and Boyd, three men, who kept the comedy pedal down with a pleasing routine of comedy patter, knockabout antics and dance. The boys are hard workers, and clicked.

Harry Kriviat's "Knick Knacks of 1925," a turn with four girls and a man, followed, with its major components dancing. One of the girls works at the piano, another does introductory warbling, and some, while the other two girls and man have a pleasing and attractive routine ranging from the ballet work to the Charleston. A neat flash of offering and bound to satisfy the Pantages clientele.

The first weak link was revealed in Spencer and Williams, man and woman, with talk and more talk. This couple are doing well, but they have been praised for the past decade. They have an unconcerned and careless way about working which served to get them nowhere. Borden and Boyer, two men, did a bit of bounding from the canvas and bar for comedy antics in closing. These boys, if they would clown a little less and work a little faster might find better things. They have some good tricks, but they do not seem to know how to sell.

Ung.

West Coast Theatres, Inc., is going to open several theatre structures during the next few months.

The West Coast, Long Beach, they have short time ago with an Orpheum vaudeville policy and first run pictures and Fanchon and Marco presentations, with Frank Newman, who managed the State in Stockton, taking over the house, replacing Frank Brown. The policy will be taken up by Ben Groux. Brown will move to Los Angeles to manage the Uptown theatre, a new structure at 10th and Western avenue, which opens Dec. 26.

This house seats 2,000. The policy here will be presentations and feature pictures, similar to the one now in operation at the Boulevard.

About Dec. 1, the Egyptian, Long Beach, replacing the Liberty, is to open with a straight picture policy. It seats 1,000, Dec. 5, the Imperial, Long Beach, with 1,000 seating capacity, will open. It is to run super pictures for an indefinite period, operated by Ralph Allen. About Dec. 10, the Granada at Wilmington, seating 1,500, will open. It will play first run picture policy. Another house to open about the same time will be the California, Huntington Park, seating 1,500 people. Presentations and feature pictures policy. Early in January two houses built in partnership with the South Side Theatre Co., of which Ralph Granauer is the head, will open. One is to be at Manchester and Monterey, seating 1,800, and the other, to be known as the Balboa, at 87th and Vermont, having the same capacity.

The last house to open during January will be the Belmont, at First and Vermont, seating 1,800. The policy here will be presentations and pictures.

Hazel Keener, picture actress, was thrown from her automobile when it was struck by a truck at a Culver City intersection and is reported seriously injured at the Culver City hospital. She is suffering from a

badly wrenched back, shoulder, internal injuries and contusions.

George M. Cohan's "The Song and Dance Man" is the current attraction at the Morocco. The cast includes Charlotte Treadway, Gavin Gordon, Ann McKay, Richard Laconelle, J. Morris Foster, Jane Morgan, Joseph Egerton, Will Gregory, Thomas Miller and Harry Hoyt. The play will remain on for about four weeks.

Lorenzo Carleton, picture studio employe, must face Judge Archibald in the juvenile court Dec. 1 for sentence on a charge of contributing to the delinquency of an 18-year-old girl who was motion picture extra.

He pleaded guilty to the charge at the preliminary hearing. After the girl testified he was intimate with her and caused her to pose in the nude for photographs which she thought were being taken to aid her in getting picture work.

William De Mille is on route to New York to select for his next production for F. P., which is to be made at the Long Island studio.

Douglas MacLean has returned from New York. Mr. MacLean will start work on his next picture for Famous Players in about 10 days. It is likely that the production base will be moved from the F. B. O. studio to the Famous lot.

Charles Murray has left for New York after completing work "Irene," to appear in a production which Robert Kane is making for First National.

Mrs. E. K. Adams, chief reader for Cecil E. De Mille, has returned here after a six weeks' absence in New York. Mrs. Adams was in search of new plays and materials, and is reported to have bought several.

The Motion Picture Directors' Association tendered a banquet in honor of King Vidor as a reward for his work in directing "The Big Parade."

This is the third banquet the association has tendered to a director; the first being Henry King and the second John Ford.

The West Coast, Jr., Circuit has purchased the lease of the Victory at Burbank, Cal., from B. B. Loper, Jr., operating that house for the last three years. The house will be remodeled and enlarged, having a stage on which Fanchon and Marco presentations will be featured in conjunction with a de luxe picture policy.

Robert B. Mantel opened a two-weeks' engagement at the Billmore in Shakespearean repertoire Monday night.

Ted Henkel has renewed his con-

tract for his orchestra at the Forum for another three months and will remain to supply the music on both stage and in the pit.

With James Cruze going abroad early in December, Victor Fleming, instead of taking a 13 weeks' vacation at the present time, will direct "The Blind Goddess" for Famous Players-Lasky.

This Arthur Train story will be made at the local studio instead of in New York, as was originally planned. Production will start early in December.

Edwin Hill will remain in Hollywood for Fox. The former "Sun" reporter finds the climate on the Coast to his liking and therefore will function in the future as scenario editor.

The Los Angeles Record is going to start a debate on whether or not "The Volstead act should stand." Those who are to participate in it are Rupert Hughes, author and picture writer, and United States Commissioner Ray. Each will write one article for its points and another article in rebuttal. Major Hughes is in favor of repealing the act.

Dave Rosa, the agent (Mandel and Rosa) suffered collision with Ray Kahn and as a result is suing for \$500 for damages suffered by his (Rosa's) car.

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SOMETIME

By GUS KAHN
and
TED FIORITO

I'M GONNA CHARLESTON BACK TO CHARLESTON

By TURK and HANDMAN

LEADING THE FIELD FOR ALL CHARLESTONS

YOU TOLD ME TO GO

WRITTEN and FEATURED
By ABE LYMAN

Lyric by HENRY R. COHEN and ED. SEDGWICK Jr.
BALLAD FOX-TROT — THIS IS A SURE FIRE HIT

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WHAT COULD BE SWEETER THAN YOU

By LEW BROWN and CLIFF FRIEND

HEAR THIS SONG AND YOU'LL WANT IT IMMEDIATELY

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FOX-TROT BALLAD By KAHN-VAN ALSTYNE — OTIS

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ROSCOE AILS AND BENNY RUBIN TRIUMPH!

AT

KEITH-ALBEE TEMPLE, ROCHESTER (Week Nov. 15)

KATIE PULLMAN and Others Score

The usually well behaved people of Rochester were given a thrill last Friday night, when Benny Rubin, headlining at the Temple, and Roscoe Ails, headlining at Fay's, got together ad put on an impromptu afterpiece at the Temple.

For one hour the audience applauded, cheered, screamed, and in divers ways acted like a lot of kiddies at a picnic. Boy, what a night! After the show everyone was asking Benny and Roscoe what show they had appeared in together. They could hardly believe that all this had been put on with only thirty minutes rehearsal, but such was the case. It was the culmination of two real artists, who had had genuine schooling in shows where they push you on and tell you to be funny.

Katie Pullman and Florrie Le Vere did a double "Charleston," and also scored individually. Lou Handman assisted at the piano. Jose Rose, of Ails' act, was another big hit, while Jack Rose charmed with a violin solo. Then Ails' band with Andy Robbins, Frank Victor, Tom Brown, Louie Bliding and Cecil Graham, stopped the proceedings cold, while Ails did his Famous Shuffle Dance. Two comedy WOW bits by Ails and Rubin brought the curtain down at 11:45, with the audience yelling for more.

Again we say, what a night! What an afterpiece!

ROSCOE AILS

Direction John Singer, Romax Bldg., 245 West 47th St., New York City

Katie Pullman will soon have an answer for Ida May Chadwick and Hazel Shelley

Elsie Rogers, formerly of the Beaux Arts show, has retired professionally and is to open a beauty parlor.

professionally and is to open a beauty parlor.

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By HARDIE MEAKIN
Balasco — "Dancing Mothers"; next, "White Magic"; Dec. 7, Balasco "Salvage"; National — "Tip Toes"; next, "Tith Heaven"; Poli's — "Daughter of Rosie O'Grady" (Rooney and Bent); next,

"Hello Lola"; Dec. 6, "What Price Glory"; Keith's — K-A vaudeville (Justine Johnston); Earle — Pop vaudeville (Marion Wilkins); Strand — Loow vaudeville (Charles Foy and Co.); Gayety — "Peek-a-Boo" (Columbia); Mutual — "Step Along" (Mutual).

Columbia — "The Merry Widow" (2d week); next, "The Eagle"; Metropolitan — "Classified"; next, "Man on the Box"; Palace — "The Tower of Loo"; next, "Irish Luck"; Risiko — "Sporting Life"; next, "The Wheel."

Washington is again moving into the dog-town classification. Of the above list "Tip Toes" had its first performance at the National last night (Tuesday); "Hello Lola," coming next week to Poli's, is also new, also "White Magic" at the Balasco next week. The latter is sponsored by Donald Gallaher, who first produced his "The Gorilla" here. The town is also to get a Balasco premiere in "Salvage," opening Dec. 7.

Meyer Davis' downtown dancing place, the Swanee, is packing them in, with Davis staging many extra features. The latest is to bring in a rival orchestra and have them stage a contest with his own combination.

Beveridge C. Martie, many years doorman at old Chase's (Poll's),

when big-time vaudeville was presented there, who moved up to the new Keith house, is back at his old job at Keith's, following the recent death of Edwin Walker.

Will Rogers is another Auditorium attraction expected to be a big drawing card.

The President, Columbia Amusement Co.'s other house here, after extensive improvements, opens in December with a local attraction, "The Government Folies of 1925," staged by Al Stearns. The attraction is scheduled for two weeks on a straight rental basis.

When here to attend the conferences between the stagehands and managers over the new wage scale, J. J. Murdock and Pat Casey made inspections of all of the local theatres.

Washington, somewhat slow in recognizing the "Charleston" as an advertising medium in connection with the theatres, has gone in for it to the limit. The Earle last week had Frank Farnum, heading its vaudeville, giving morning lessons on the theatre stage. This week Pat Rooney is instructing the fans, following a two weeks' campaign conducted by Leonard Hall, d. e. "Daily News."

What might be termed all of show business, at least as far as the pictures are concerned, gathered here yesterday for the opening of the final hearings in the Federal Trade

Commission's case against Famous Players.

The Washington Opera Co. gives



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JACKSONVILLE, FLA.

By A. B. BUSCH

In last week's letter neglected to outline the restaurant situation in this city. Here is virgin soil for New York restaurant men with capital. The situation here is appalling. Aside from the Mason Hotel roof and the small Seminole Indian

room there isn't a real restaurant in town.

At dinner and lunch hour it is a problem for the visitor to find a restaurant in which he can get a table. Once he does he is confronted with an extremely limited menu of poor quality. The most attractive of the restaurants are two cafeterias run by the Morrison chain. These are attractively decorated, the food is excellent. Every day presents a long and steady stream of billings along the aisles to take their meals. Many people who do not ordinarily like cafeterias are practically forced to eat there. Prices are high, not because of the high cost of foodstuffs—these are normal—but because of the great demand.

The Famous Players has purchased a corner site on which the local police station now stands at Market and East Forsythe street. About New Year's it will begin work on the construction of a theatre and office building to cost approximately \$1,000,000. The building will be seven stories and the theatre will seat 3,000.

Also a report of the purchase by New York theatrical men of a site on Main and Ninth streets for a large theatre.

SEATTLE

By DAVE TREPP

Liberty—"The Gold Rush" (2d week).
Grand—"What Fools Men?"
Columbia—"Seven Days."

Blue Mouse—"Everlasting Whiskers."

Coliseum—"Half Way Girl."

The Orpheum last week celebrated 17 years of successful operation in Seattle. During that period Manager Carl Reiter says the crowning attraction was Sarah Bernhardt on two occasions.

Comedy rules in Seattle theatres this week. This week "Able's Irish Rose" packed 'em at the Met; Duffy Players put "Polly Preferred" over at their new President theatre; Will King had a new musical farce, "The Midnight Frolic," at the Palace Hip, and "The Gold Rush" (Liberty), was among the laugh leaders at the picture houses.

The new 2,500-seater being built in Seattle's downtown center may be available for road shows. At least the house will have full standard stage to be used in presentation of prologues for feature pictures. The Met, of course, will continue as the road show house, but the new theatre would be a threat. With Warner Bros. completing a splendid new suburban house in the University district, and Jensen & Von Herberg having let contract for the Broadway Suburban, to cost close to a million dollars, and rumors of other theatre building development, it is safe to predict a real theatre building boom for Seattle the next few years. Famous Players-Lasky, Warner Bros., Jensen-Von Herberg, Henry Duffy and the Orpheum are among the names mixed up in new house rumors.

Theaters at the University will present "Paul's First Play" at Stearns Hall this week, auspices Associated Students.

BALTIMORE

Academy—"Just Beyond."

Auditorium—"What Price Glory."

Ford—"Seventh Heaven."

Maryland—Keith-Albee vaudeville.

Hippodrome—Pictures, vaudeville.

Garden—Pictures, vaudeville.

Play-Arts Guild—"The Charles Street Follies."

Louise Malloy, former dramatic critic, Baltimore "American," is the author of "Jimmy's Mother-in-Law," produced by the Theatre Guild Players of Washington, this week.

Manager E. A. Lake, Hippodrome, is in New York with Messrs. Pearce and Scheck, of the Hippodrome Co., conferring with the Keith office relative to the vaudeville bills at the big combination house. This is Mr. Lake's first trip since his recent illness.

Frederick R. Huber, municipal director of music, has returned from Chicago, where he conferred with executives of the Chicago Civic Opera Co. regarding the local appearance of the organization in February.

"The Vagabond," official organ of the Vagabond Players, makes its debut in December. Henry L.

Mancken will have an article in the initial issue.

The Victoria, former Nixon picture house, recently reported as a Universal purchase, is now the property of the Independent Film Co., an independent film corp. subsidiary.

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(Continued from page 17)

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GOV'TS REPLY BRIEF

(Continued from Page 28)

the Criterion theatre. This was corrected in the examiner's report which reads: "This theatre shows long runs. Acquired in January, 1923. From this period, until April, 1923, a period of 169 weeks, Famous Players-Lasky took up 117 weeks of the time with their pictures, and 52 weeks for outside pictures."

(7) and (8) The keeping of men in the field in the 11 Southern States to acquire theatres. Quotes testimony: "Q. The proper representation, in your judgment, was using Paramount 100 percent, was it not? A. "No, sir; it was not. It was to report, in my opinion, if they were receiving enough bookings, and a satisfactory price for their service."

(9) Reference by F. P. attorneys to Williams' "hearsay and opinion testimony" as to the 30 to 35 towns in the South wherein all of the theatres were owned. Admits Williams' testimony was not supported by exact figures but the fact is that Southern Enterprises did in August, 1922, and does now, control the leading theatres in a large number of towns in the South.

(10) Examiner's finding that in 1914 no producer owned a theatre or theatres in which he exhibited to the public is answered in the testimony of Hokinsohn who stated that he was not aware of any such owned theatres during the time in question.

(11) As to perfect working harmony between F. P. and producers which F. P. denies, attorneys here point to testimony of Ellick J. Ludwig, general counsel and secretary of F. P. who stated that contracts were drawn as experiments with all assenting. Government plaintiffs claim that not until Zukor set out to gain control of distribution did friction develop between Hokinsohn and himself. This friction was due

to Zukor wanting to control both producing and distribution.

How to Quote

(12) Greene's testimony that after signing of the 25-year contract between Zukor and the P. P. contention that this was an unfair mis-statement to which the Government replies that it "would be obviously unfair to quote the Bible as an authority for atheism, and then quote only the last four words of the verse in the Psalms which reads, 'The fool hath said in his heart: there is no God,' to support that contention."

(13) F. P. stated there was no word of evidence to support statement that exhibitors, after building up good will for Paramount pictures paid exorbitant prices for them and attempted to make up their losses on other product.

(14) As to the claim of F. P. that First National started with 639 theatres Government counsel replies that, as throughout the entire proceedings, "we are only considering the pictures in large cities."

(15) The getting rid of L. D. Joel in Jacksonville, Fla. Evidence shows that Southern Enterprises hounded Joel from town to town where he had or tried to acquire a theatre. Sparks testimony of Southern Enterprises' pressure when he was about to sell to Joel which ended up with him (Sparks) selling to S. E. for \$6,000 less than Joel had offered.

(16) Compelling exhibitors to buy all of block or none with F. P. claiming their evidence refuting this was not admitted. Government quotes its original brief: "Effect of these different mergers resulting in the organization of First National Exhibitors' Circuit." Robert Lieber's testimony that in order to get Paramount pictures he had to buy entire output.

After citing the numerous changes from the original "Argument" as presented by F. P. Government

counsel asks that the commission not "allow itself to be prejudiced by the abortive attempt of respondents' counsel to discredit our work."

The "Statement of Facts" and the "Argument" as offered by the counsel for the picture interests are answered in detail until the point in the evidence is reached wherein Zukor's claim, as published in Variety, and which is made a part of the brief, that he was very much opposed to a producer owning theatres or for a distributor to do so. This was written by Zukor and published in Variety on October 25, 1918.

After presenting numerous extracts from that article counsel for the commission refer to the "Hypocrisy of Zukor" in the article referred to and cite 13 instances where (1) in 1914 he attempted to obtain a half interest in a distributing company, Paramount; (2) original contract of May 15, 1914 between producers and Paramount showed Zukor then attempting to get control; (3) compelling producers to give him half interest in Select Booking Company and on through the various steps which have previously been reported in the digest of the Government brief as but recently published in Variety.

In answer to F. P. and its claim that it is not responsible for the methods of Southern Enterprises the contract between F. P. and this company is brought out.

As to United Artists and others securing showings for their pictures in cities controlled by F. P. Government counsel makes use of the Pickford-Fairbanks testimony and again accuse the opposing attorneys of not presenting all evidence in their brief.

It is claimed that but for the fact that the pictures of Fairbanks and Miss Pickford were in such demand by the public they would never have been shown, but they were shown at a price set by the respondents.

Wherein F. P. gives its five reasons for the ownership of theatres in the large key cities, the first is answered with the statement that the pictures are more than mere advertising mediums as claimed, "they are the principal market."

The second, in which F. P. claimed they wanted to see their pictures properly presented is answered with the statement that no

where in the record does it show that pictures were, previous to purchase of the theatre, being shown unsatisfactorily.

The question is asked, "What about withdrawing Paramount pictures from theatres and showing them in inferior houses?"

In answering the third "reason" it is stated that making large profits in free competition is one thing and getting a corner on the most valuable part of the market is quite another and as for the fourth claim that the combination of production, distribution and exhibition tends toward lowered overhead, the Government counsel contends that such a conclusion is not well founded as the three phases are so separate and distinct and it is improbable that the same men can be employed to advantage in any two branches thereof.

"No one has made more cogent and convincing argument against such combinations than Zukor himself in his article in Variety."

The fifth defense by F. P. is the argument that producer-owned theatres raises the standards of game. The Government replies that the killing of competition never "raises standards."

Copyright Authority

The Government also takes issue with the claim made by F. P. that the Copyright Act grants them the right to exhibit their pictures in their own theatres. It is stated that the Copyright law does give them power to prevent others from seizing and exhibiting their pictures but "it does not confer upon respondents any right to combine competing producing companies merely because such companies own copyrights, nor to combine distributing companies, nor most important of all, to purchase or acquire interests in the principal theatres in a great territory which have heretofore been the market for competing producers and distributors." No ownership of theatres by producing companies can be justified on the plea of trade custom, claims the Government counsel, nor can F. P. justify "rights" by involving patents, it is added.

The attempt, as previously reported in Variety's digest of the first brief, to secure Williams and Schuchardt of First National is again stressed as a part of the "propaganda."

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ent's conspiracy and plan to monopolize and restrain interstate commerce," when endeavoring to "induce and intimidate" those two employees to join the F. P. company.

As for covenants and vendors of motion picture houses to not render the business, the Government contends that in most instances these are legal and enforceable, but when secured as a part of a scheme to aid in the creation of monopoly, they are not only void as common law, but they violate the Sherman law.

CLEVELAND

By C. S. GREGG

Hanna—"Naughty Riquette."
Ohio—"The Kick Off."
Keith's Palace—Vaudeville.
Keith's E. 16th St.—Vaudeville.
Sieg (film).
Reade's Hippodrome—Vaudeville.
Loew's State—Vaudeville—"Irish Luck" (film).
Loew's Stillman—"The Merry Widow" (3rd week).
Loew's Alley—"Stage Struck."
Circle—"The Sporting Chance."
Loew's Park and Casino—"The Keeper of the Bees."
Empire—"Happy Rounders" (Musical).
Columbia—Abe Reynolds and Rounders (Columbia).

Frances, dancer, is appearing as an added attraction at the Columbia this week.

The first college musical organization to visit Cleveland during the holiday season will be the Yale Glee and Chorus in Masonic Auditorium, Dec. 21.

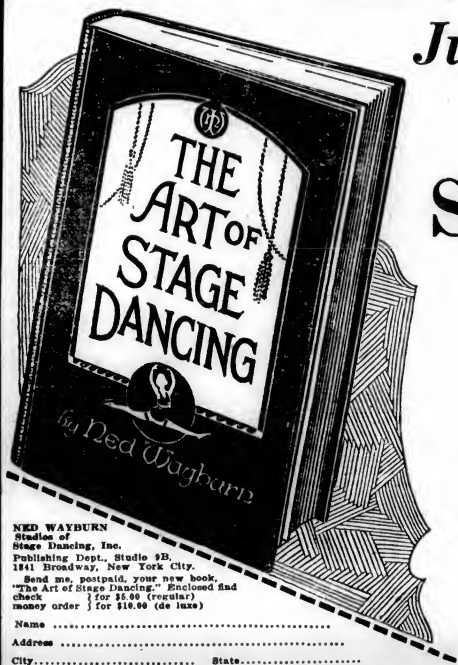
Francis Anderson was the winner last week in a bobbed hair contest conducted under the joint auspices of the Circle theatre and the Cleveland Press. The contest was part of an exhibition stunt for the film, "Bobbed Hair," and a serial story current in the Press.

Satiric pot-shots at the city administration. The newspapers, Andrew Volstead were taken last week in the annual show of the Cleveland Athletic Club, celebrating the club's 16th anniversary, and was directed by Sam Bradley.

A promotion tie-up, sponsored by the Cleveland "Press" and the Circle theatre, brought desired results last week. "Bobbed Hair" was the screen attraction, and a serial story by the same name is current in the columns of the "Press."

Hence the tie-up.
The stunt's feature was a bobbed hair contest conducted at the theatre. It drew more than 150 contestants. The winners, who were awarded cash prizes of \$100, \$50 and \$25. A large crowd carrying banners, announcing the contest, went down the streets all week.

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