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VARIETY

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64 PAGES

'SUNNY' --\$52,660--RECORD!

AUTHORS' LEAGUE CRITICIZING SHUBERTS ON FILM RIGHTS SALES

"Is Zat So?" Sold for \$90,000 to Fox, with \$150,000 Reported Offered by First National—Show's Writers Helpless—Wants to Protect Members

The Authors' League of America, on behalf of two of its members, James Gleason and Richard Taber, the writers of "Is Zat So?" are up in arms against the Shuberts because of the contract existing between that organization and the William Fox Film Corp. Under this contract the right of "Is Zat So?" were disposed of at \$90,000 for pictures, it being understood that the Shuberts at the same time induced the film people to take the rights to "Whispering Wires" and "The City" at \$15,000 each.

First National, it is alleged, offered \$150,000 for the rights to "Is Zat So?" (Continued on page 19)

NATIONAL ADS FOR "ABIE" IN DAILIES

\$2.45 Line for P. 3 Copy in N. Y. Sunday Paper —6 Cts. Out

UNIT SHOW IN BALLROOMS

The new trend in ballrooms of playing extra attractions has resulted in a road show unit being organized to tour with Carl Fenton's Brunswick Orchestra. The band and three acts will travel in fact opening a tour Dec. 4 at Lyceum, Marlboro, Mass.

Kenyon and Edwards, ballroom exhibition dancers, a sister team and Eddie Chester formerly at the Faroby Club with Ted Lewis, will comprise the ballroom circuit unit, booked by National Attractions.

Fenton is himself engaging the talent, indicating a new trend whereby the orchestra leader will augment his selling ability through the medium of playing a miniature road show around himself.

23 Out of 243 Plays Were Sold for Films

Much talk is heard among producers concerning the sale of picture rights as a means of salvaging possible losses during the run of a play.

The statistics printed below show conclusively that this is largely a myth and that less than 10 per cent of the shows produced are sold for pictures.

Last year 243 shows were produced in New York.

Of this number, 33 were bought for the movies.

Of the 23, William Fox bought eight for the use of his corporation.

THANKSGIVING WK. AND FOOTBALL LIFTED GROSSES

Nearest Approach to "Sunny's" Tremendous Business, "Rose-Marie," \$51,200 Last Xmas-New Year's Week — Saturday Night with \$11 Top, Amsterdam Held \$10,400 —Five Musicals Over \$30,000 Each Last Week —Non-Musicals at \$25,000

RECORD UNEXPECTED

A new legit box office record was created on Broadway last week, when "Sunny" at the New Amsterdam drew \$52,660.

The new record eclipses that established by "Rose-Marie" during the week between Christmas and New Year's last season, when the opera went to \$51,200 in 11 performances. Last week "Sunny" played nine performances—matinee extra on Thanksgiving, but the Saturday night (football) scale of \$11 top. (Continued on page 20)

CORAL GABLES' DIRECTOR TALKS OF ARTISTS, SALARIES AND RATES

TIRED AFTER 20 YEARS

Howard Stalled Marriage Often, Then Disappeared.

San Francisco, Dec. 1. Clarence E. Howard, until recently operator of picture theatres in small towns adjacent to Frisco, pulled around with Maude Tagtmiller of Oroville, Cal., for 20 years, according to the charges she makes in a breach of promise suit. She alleges they were engaged to marry since the early days of their association, but that Howard succeeded in postponing the dates of the ceremony, and then disappeared.

Miss Tagtmiller has requested the Superior Court to collect \$50,000 from Howard to square matters with her.

The court dispatched a crew of sleuths to hale Howard before the bar of judgment but have so far failed to locate him.

A "CHARLESTON" CHANCE

If they can decide among themselves as to who originated the Charleston, the picture house bookers would be interested in booking the originator in a demonstration of his or her own dance creation. There are several colored claimants to the honor, with no one agreeing on the originator.

"Rhinelander Case"

As 200-Foot Picture

What has been labeled "The Rhinelander Case" is a short reeler, 200 feet, just "shot" and titled by the Bejock Film Co. (Bedell & Jackson), New York.

Bedell and Jackson are colored men who claim to have some real shots of both Kip Rhinelander and his Negro wife, Alice Jones Rhinelander.

The Bejock picture was mainly taken in and around the White Plains courthouse where the trial has been held.

Mrs. Rhinelander objected to being photographed. The shots of her white husband are said to have been taken when he was unaware a film camera was in action.

No releasing channel has been yet arranged.

The Bejock picture recalls a business stroke on the part of Oscar Micheaux, colored film producer. (Continued on page 10)

F. P.'S MUSICAL CHANGES; XMAS ON B'WAY

Rivoli and Rialto Affected —Eddie Elkins In and Bernie Leaving

The Rialto and Rivoli, starting Christmas week, will undergo changes in policy. Eddie Elkins and his orchestra then debut at the Rivoli with a "Paul Ash policy." Ben Bernie, who has been anxious to pass up his jazz policy, at the Rialto, will be afforded an opportunity to bow out and concentrate on his Hotel Roosevelt and conjunctive vaudeville engagements. The four shows daily grind plus (Continued on page 49)

PHILLY'S FIRST "SUNDAY" SHOW

Concert with Whiteman at Stanley—New Club

Philadelphia, Dec. 1. Philadelphia's first Sunday show was given Sunday night at the Stanley, as a private entertainment without admission charged, closed box offices, and with the Paul Whiteman Orchestra as the main attraction.

It is understood that similar concerts will be given each Sunday. (Continued on page 12)

'RED' GRANGE'S MGR. GETS 55% OF EARNINGS

Chicago, Dec. 1. Charles Fyle, manager for "Red" Grange, holds a contract with the boy giving him 55 per cent of all of Grange's earnings on the field or through stories credited to him. It is reported that Grange's (Continued on page 8)

COSTUMES GOWNS—UNIFORMS

FOR EVERYBODY WHO IS ANYBODY ON THE STAGE OR SCREEN. EXCLUSIVE DESIGNS BY LEADING STYLE CREATORS

BROOKS 1437 BROADWAY NEW YORK

ALSO 15000 COSTUMES TO RENT

NEW PLAYS DUE IN PARIS

Paris, Nov. 14.

A revue, with Marguerite Pierry, is being rehearsed at the Palais Royal, to replace "The Five o'Clock Man." A new revue is also due this month at the Casino de Paris, following the new show at the Moulin Rouge.

"La Grande Semaine" ("The Great Week") by L. Verneuil, at the Varieties, with Max Dearly, A. Lefaur, Pauley, H. Laverne, Marcelle Lender, Blanche Montel.

"Les Dames du 12" ("The Ladies at No. 12") farce by Gaston Leroux, from a novel by Andre Dault, at the Scala, and "Jim, la Houlette" ("Jim the Crook") by Jean Guilleu, with C. de Rochefort.

"Qui se Defend Est Maître" ("He Who Defends Himself Is Master"), or "L'Archer Valcu" ("Vanquished Archer") by Bousquet de St. Marc, at the Ambigu, with Grettillat and Bourdel.

"Le Joueur de Viole" ("The Violin Player"), 4-act lyrical drama by Raoul Laparra, at the Opera Comique.

"Le Dompneur" ("The Tamer"), by Alfred Savoir, from a story by J. Thery, at Theatre Michel, with Debucourt and Mme. Spinelly.

"Maurin des Maures," opera by Busy, from novel by J. Alcard, music by Leo Pouget, at Folies Dramatique, with Tramel and Yvonne Yma.

"Annette," 3-act opera by Sacha Guitry, music by Andre Messager, at Theatre Edouard VII, and "Mozart" by same author, music by Reynaldo Hahn.

"La Fleur Sous Les Yeux" ("Flower in Sight"), French version of Italian piece by Fausto Maria Martini, at the Maison de l'Oeuvre, with Mme. France Ellys.

"Princesse d'Elide" or "Plaisir de l'île Enchantée" ("Pleasures of the Enchanted Island") of Mollart, with the Regener, for the inauguration of Baron Henri de Rothschild's new playhouse in the Rue Pigalle, probably to be named the Theatre Mollart.

"Un Lache" ("Coward"), by H. Lenormande, at Theatre des Arts.

"Le Mariage de Maman" ("Mamma's Wedding"), by L. uis Verneuil, at Antoine, with Arquilliere, Gaston Dubosc and author.

ART D. YATES, LEGALLY 'DEAD,' IN HARTSVILLE

Former English Actor-Manager Disappeared from London in 1921—Left \$15,000

Hartsville, S. C., Dec. 1.

Arthur Dupasquier Yates, 65, former English actor and manager, recently declared legally dead by a British court following his mysterious disappearance from London in 1921, is alive, Mr. Yates is apparently well and happy on the farm of his brother-in-law, Marion Moore, near here.

His elder brother died a few weeks ago, leaving Yates a legacy in London of \$15,000. Two other brothers in England, not knowing where Arthur Yates was, succeeded in having him declared legally dead. A friend of the supposed dead man, living in London, knowing where Arthur was, cabled him. The latter revealed his whereabouts, the English court reversed its finding and Mr. Yates is again legally alive and entitled to the inheritance.

Arthur Yates is the youngest son of Edmund Hodgson Yates, English novelist and journalist, and the grandson of Frederick Henry Yates, English actor. He himself went on the stage in 1889 with the Gilbert-Sullivan production, "Patience." For five years he played in different theatres and ended his career in 1885 when becoming manager of the Drury Lane theatre, London. Mr. Yates planned to retire and the remainder of his days in this little South Carolina habitat. His show days are over. Mrs. Yates is with him. She is an invalid and her husband devotes most of his time to her.

Two Shows Suddenly Close in London

London Dec. 1.

Two sudden closings Saturday night (Nov. 28) when, without previous announcement, "Nicolette" departed from the Duke of York's, and "Carry On Sergeant" terminated at the Oxford.

Another departure is slated for Dec. 19 when "The Green Hat" will leave the Adelphi to be followed by the "Tribe sisters." This latter was originally scheduled for the Shaftsbury.

Morris-Foster Show

London, Dec. 1.

William Morris and Harry Foster are planning to produce a musical for the West End, in February.

A Message from Shore or Ship will guarantee a Room at

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GRACE CHESTER

Featured Newly Songstress
Now in her second month at the Club Dover, 105 West 51st Street, New York. Miss Chester is a personality comedienne who has built a large personal following for herself in the smart metropolitan supper clubs. Appearing nightly at New York's funniest, fastest, zippiest night club, where Grace Chester contributes her modest mite to the general merriment.

Dollys Score in New Casino Revue

Paris, Dec. 1.

"Paris qui Chante" ("Paris that Sings") is the title of Leon Volterra's new revue at the Casino, opening Saturday (Nov. 28).

The show looks to be a certain success and marks the re-entrance of the Dolly Sisters after their controversy with the Moulin Rouge management. Besides the Dollys, Maurice Chevalier, the biggest vaudeville star in France, is starring.

This gorgeous extravaganza has been authored by Saint Granier, Le Sequex, etc. It includes Dora Duby, Valbel, Lily Scott, Lily Mounet, Yvonne Sisters, Yvette Darnay, Yvonne Vallee (Chevalier's partner), Gabarochs (comedian), Pizella, Tiller Girls (16), and Roseate and Capella dancers.

The Dollys, Chevalier, Dora Duby and the Tiller Girls especially scored.

DOLLYS SUE D

\$10,000 Damages Asked—Walked Out of Show—Mistaking Figures

Paris, Nov. 31.

Pierre Foucrot is bringing action against Foin and Jenny Dolly, claiming \$10,000 francs (\$110,000) damages for non-execution of contract, alleging the Dolly Sisters were given suitable parts in the present revue, which they refused to accept after rehearsing for, some days.

The American girls contended the roles distributed were not compatible with their supposed rating as stars of the show, as stipulated in their contract, and which were given by the producers in order to freeze them out of the bill after the engagement of Mme. Mistinguett, who was ultimately booked.

New Floor Show at

Piccadilly Cabaret

London, Dec. 1.

The new show at the Piccadilly Cabaret opened last night minus its famed chorus.

Sophy Tucker, doubling with the Alhambra (vaudeville) and Kit Cat Club, is doing seven shows daily. She was greeted nicely but revealed this establishment to be a difficult place in which to make good with failing numbers.

White and Manning, dancers, had to materially alter their routine so as not to conflict with Hal Sherman. This pair offered clever acrobatic dancing but were at a disadvantage on appearance through questionable taste in dressing. Uni Sherman was easily "Ned" and uncovered a couple of buried acts while closing up.

Margaret McKee whistled pleasantly.

LESLIE HENSON'S BRIEF VISIT

London, Dec. 1.

Leslie Henson will leave "Tell Me More" the closing of this week to sail for the States to view "Kid Boots," scheduled to follow the former piece here.

Henson will rejoin the cast on Boxing Day. He is replaced by Guy Kane.

Another departure from the cast is Elsa McFarlane, who will leave the show Dec. 28.

Harry Lupino Dies

London, Dec. 1.

Harry Lupino, famous clown and father of Lupino Lane, died here yesterday (Nov. 30).

"MERRY WIDOW" IN LONDON

London, Dec. 1.

Metro-Goldwyn's "Merry Widow," starring Mae Murray, favorably impressed upon premiering at the Tivoli.

CIRCUS PEOPLE GOING OVER

London, Dec. 1.

May Wirth and her family, Van Norman, Colonel and Mrs. Jos. Miller, and a troupe of 25 Indians, besides a half dozen cowboys and cowgirls, are due to be on the "Majestic" when sailing from New York this Saturday (Dec. 6).

The group is coming over for the Olympia Circus, which opens here Dec. 21.

SAILINGS

Dec. 16 (Paris to New York) Harry Rept (Majestic).

Dec. 5 (New York to London) May, Mrs. M. W. Stella and Phil Wirth, Andre Charlot, Van Norman, Colonel and Mrs. Joseph Miller (Majestic).

Dec. 3 (New York to London) Herbert Mundin (Aquitania).

Nov. 23 (London to New York) Queenie Thomas (Berengaria).

Nov. 25 (London to New York) Be Jackson (Majestic).

Nov. 24 (Boulogne to New York) Mr. and Mrs. Melville Rosenow (Volendam).

If You Don't Advertise in "VARIETY" Don't Advertise

A Manager's Challenge

By M. WILLSON DISHER

London, Nov. 23.

Nigel Playfair has issued a challenge; no playgoer can afford to ignore it. His handsome bound and beautifully illustrated "Story of the Lyric Theatre, Hammermith," just published by Chatto & Windus, is a bold attack on critics, actors, publicity experts and the public in short, on everybody who has anything to do with the theatre.

What cause, you may ask, has he to grumble? His little theatre, once known as a "Blood-and-Flea Pit," has been successful in finance and esteem. But that is not the point.

"People," he says, "are always ready to jump on anything new." He advances the history of his own undertakings to prove how cowardly and destructive this attitude is. According to Mr. Playfair, the event which laid the foundations of his theatre's fortunes—the long run of "Abraham Lincoln"—was "the biggest stroke of luck in the management ever had, or likely to have. Without the aid of fortuitous circumstances, his ideal would have been wrecked, like so many ideals, because of the general lack of generosity towards all newcomers in the theatre who have something fresh to do or say."

"Intellectual Snobs"
We are a race of intellectual snobs. While a man is struggling, we deride him; when he is on his feet, we all rush to back the sunshine of his success. This, anyhow, is painfully true of the critics' attitude to poor Lorat Fraser, among others. He was always laughing, always working, always (owing to war wounds) tired.

In Playfair's history you read of the tremendous difficulties he had to overcome and of the grinding pressure or vitriolic blame which were his reward.

At last he won. Very soon afterwards he died. No no praise can be too high for his exquisite designs, and imitations are reaping where he had sown.

Several cases of critics' errors are cited by Playfair. They were not all professional critics. Once a woman at Stratford-on-Avon shook her fist in Lorat Fraser's face and called him a fool and a mod.

Yet Playfair is in a forgiving mood. His loud imprecations, he declares, "can seldom be heard beyond the threshold door," and he holds that the critics truly deserve the improvement of the English theatre.

The book should make "many of the sit up. For once the bathroom door has not been closed."

Delysia Turns Down \$2,500

For Cabaret in London

London, Dec. 1.

Delysia, currently in Cochran's "Still Dancing," has rejected a \$2,500 weekly offer from the Piccadilly cabaret management.

The refusal came despite the stipulation of a once nightly appearance, and no Sunday performance.

EXHIBS. ASS'N REJECTS

London, Dec. 1.

The Cinematograph Exhibitors Association, by a considerable majority, has rejected the scheme which calls for government assistance to the industry, especially in the matter of "native footage" in all programs.

NO DIVORCE—VALENTINO

Paris, Dec. 1.

Rudolph Valentino has arrived here. He immediately purchased an automobile, in which he intends to tour the continent prior to returning to the States Jan. 18.

Valentino declares he will not commence divorce proceedings.

Ann Luther Hite Paris

Ann Luther is here and is reported to be seeking a divorce from Ed Gallagher in New York.

PARIS OPENINGS

Paris, Dec. 1.

"Robert at Mariannes," by Paul Gerald, at the Comedie Francaise, Liked.

Another sentimental comedy by Gerald and rather a second to "Almer"; it being the continuation of the amorous dialog of two lovers. The piece contains but four roles and is in three acts. Alexandre plays the husband and Madame Pierat the wife.

"Le Mariage de Maman," by Louis Verneuil. At the Theatre Antoine, Favorably received.

Four-act risqué comedy telling of a man who assumes his mother-in-law's marriage by eloping with a Baroness. She tries to appropriate the wealthy pretender in quest of his wife's mother. The wife pardons the adventure when it is explained that the act was in view of her mother's welfare. Charles Deschamps replaced the author in the cast, while Jane Granier returns to the stage in this piece after a long absence. Other players are Arquilliere, Gaston Dubosc and Gallet.

"Epilene" ("The Silent Woman"), French version by Marcel Achard from a work of Ben Jonson. At the Theatre Montparnasse, Approved.

Piot tells of a miser who acquires a speechless wife. Dull plays the miser, with incidental music for the piece credited to Georges Auric.

"Araia" (title changed from "La Grande Semaine"), by Louis Verneuil and Georges Bertr. At the Varieties. Well received.

An amusing three-act comedy presented by Max Maurey concerning the doctrine "As thou (everything equally distributed during life). The result is a humble music professor becomes wealthy and marries an aristocratic pupil. Cast includes Max Dearly, Andre Lefaur, Pauley, and the Mimes, Marcelle Lender, Blanche Montel and Magdany. Pierre Juvenet replaced Henri Laverne.

"L'Infidèle Eperdu," by Jacques Mestron. At the Theatre Michodiere, Liked.

Inauspicious for this house and a psychological piece of writing by a youthful author, 24, who has risen rapidly. It tells of a gallant attorney who falls with his clients until he suspects his innocent wife of infidelity, whence he reforms. Hurry Daur plays the attorney, with other cast members Jane Provost, Valentine Tessier and Suzanne Duxes.

"Denise Marotte," by Jean J. Bernard. At the Theatre des Jeunes Auteurs. Fair.

Andre Calmette is the producer of this three-act and gloomy psychological work. It is of the sacrifices of a famous painter's daughter, the girl declining offers of marriage to paint pictures which her father signs when he is stricken with partial paralysis.

The father dies, leaving the girl (Denise) a hopeless spinster.

Cast includes Catherine Jordane (loaned by l'orte Saint Martin), Hubert Prellier, Arvel, Beuven and Claude Lehmann, who replaced Harry Krimm.

"Monsieur Beauchamp." This version by Andre Messager. At the Marigny. Warmly greeted.

Max Daerly is the producer of this splendidly mounted presentation, set in a prolog and three acts.

Among the players are Pujol, Philip Moynoux, Andre Bauge in the title role, Gilbert Morna, Pizani, Moris, Marcelle Denys and Renee Camilla. The Marigny is now the prettiest lyrical theatre in Paris, following extensive alterations.

Wylie's "Walker, Ltd."

London, Dec. 1.

Julian Wylie has acquired the musical rights of "Walker, Ltd." by Barrie.

Est. 1898

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LONDON

Director, JOHN TILLER

PANTAGES WILL OUST GRAFTERS; AGENTS GIVEN FRANCHISES

Stops Act's Route, Turn Claiming to Have Been Held Up for \$500 to Secure Pan Time—Alex. Pantages, in New York, Invites Complaints

The Pantages Circuit has refused to play further the Broadway Bros. following complaints from the act in which the artists allege they paid \$500 to an agent for securing them a Pantages route.

According to the act, the money was paid in June in New York. This and numerous other complaints of grafting by independent agents booked with the Pantages Circuit has led Alexander Pantages to a determination to clean house among the dependents.

One of the possibilities is to enfranchise a number of trustworthy agents and to book exclusively through them or direct. The selection of the agents to be franchised will be made by Alexander Pantages, now in New York, in an effort to hold off future hold-ups of acts. The Pan Circuit is on record as ready and willing to protect all acts having a similar complaint, but the timidity of artists in complaining has worked to the advantage of the gypers.

HART APPEAL; KEITH'S COUNSEL

Expected Up in U. S. Court This Week

The Max Hart appeal on the adverse decision of the U. S. District Court in his Sherman Act action against the Keith's Circuit and co-defendants is expected to come up this week.

The Keith-Albee people are reported having specially engaged former Secretary of State, Charles Evans Hughes, to argue their side.

Joe Laurie's Comedy

A straight comedy written by William Anthony McGuire for Joe Laurie and called "A Great Little Guy" goes into rehearsal next week. It is slated to open during the holidays.

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HOUDINI ON HIS OWN; LARRY WEBER QUIT EVEN

Magical Show Continuing, —Played to \$7,600 in Providence Last Week at \$1.50

Hartford, Conn., Dec. 1.

The Houdini road show with Houdini heading is at Parsons this week with Houdini now under his own management. L. Lawrence Weber, who put out the show with a guarantee to Houdini withdrew before last week's engagement at the Opera house, Providence, when Houdini played to a gross of \$7,600 at \$1.50 top. Joe Lee, in advance, who has secured tremendous publicity for the attraction, remains with it.

When he said to have quit even on the Houdini gamble, he said the show for the first time the Saturday night when stepping out of it.

The Houdini show is booked up for around \$3,000 weekly and is said to be playing the usual terms under Shubert bookings. Next week it is at the Opera house, Worcester, Mass., then Majestic, Brooklyn (week Dec. 14).

'LITTLE SOUSA' GUARDIANS

Boy Musician's Relatives Control Him—Henry N. Azine Withdraws

Salt Lake City, Dec. 1.

The "Little Sousa" case, recently reported in Variety, is settled. The controversy between Henry N. Azine, stepfather of "Little Sousa," 12-year-old musician, whose name is Raymond Stuart Carlson, and his legal guardians, members of the Jarbo family, over the guardianship of the boy, apparently came to an end with the filing of a stipulation in the probate division of the third district court. The agreement provided for dismissal of Azine's petition asking for revocation of the order appointing Karl M. S. Baird and David W. Baird, uncles of the boy, as guardians.

The guardianship contest became public when complaint was filed against Azine charging him with perjury in connection with listing some of the assets of his wife, in connection with petition for probate of her estate. The late Mrs. Azine was the mother of the boy.

Azine and Little Sousa were then in Seattle. A deputy sheriff went to Washington carrying requisition papers for his extradition. The case was dismissed and the requisition dissolved while the deputy was in Seattle. Azine returned with the boy and subsequently filed a petition asking for revocation of the order appointing the Bairds as guardians, stating that they had taken the boy from his custody surreptitiously.

Azine is understood to have left for Minnesota to join his relatives.

HOME TOWN HEADLINER

Cleveland, Dec. 1. Marguerite Namara, formerly Marguerite Banks of Cleveland, is here this week headlining at Keith's Palace. This is her first vaudeville engagement.

She went in to appear in "Jenny Lind," the operetta being written for her by Guy Bolton, her playwright-husband.



A lucky combination, 7 days in a week, 7 years during which we have played B. F. Keith's Palace, New York, 49 weeks.

MOSCONI BROTHERS
Louis Charles Willie and SISTER VERA
Maryland, Baltimore, this week (Nov. 30); Proctor's, Newark, next week (Dec. 7).
Direction, CHAS. MORRISON

PHONEY DIAMOND GETS GEO. SPINA IN COURT

Held Under \$2,500 Bail—Used and Substituted Worthless Stones on Gerber

An attempted gyp game tried on Alex Gerber, vaudeville author and producer, at his office in 1607 Broadway, landed George Spina in the West 54th street court Saturday with hearing on Monday resulting in Spina being held in \$2,500 bail. The hearing was adjourned to Friday by Magistrate Max S. Levine on the defendant's counsel's plea for time to prepare the case.

Joe Brown, vaudeville producer associated with Joe Howard, brought Spina to Gerber's office Friday with the promise of a bargain in diamonds. Spina showed Gerber a stone which the author had appraised by a pawnbroker for \$800. Spina asked for \$250 and closed the deal for \$260, claiming he needed the money badly.

Spina later returned with nine other stones, subsequently proved "phony," offering to sell them at the same low price. Gerber became suspicious, but told Spina to leave them in a safe deposit box in Gerber's office. Spina, stating that he did not trust anybody with such precious stuff, accepted custody of what he thought was the only key to the safe deposit box. Gerber, however, had a duplicate. No sooner did Spina leave than he had the stones appraised. Spina meantime was told to come back one morning while Gerber was giving the matter some thought.

Spina later switched another "phony" for the real stone which Gerber had paid \$260 for. Upon his return Saturday, when Gerber had a couple of plain clothes men planted in his office, Spina opened the safe deposit box and notching the disarray of the stones, pulled the lines "I think you touch." He started to run. Gerber pulled a gun on him. Spina ran right into the arms of the cops in the outer office and then withdrew within, took out the \$260 and threw it on the floor so as not to have the money found on him.

Brown said he knew nothing of Spina's plans and so Gerber only proceeded against Spina.

ELSIE JANIS PLAYING EAST

Elsie Janis has been routed for the eastern big time houses, opening at Washington, D. C., next week (Dec. 5).

Miss Janis recently closed in "Buzza!" in Boston and was reported as booked for Florida cabaret engagements.

KOLB AND DILL AGAIN

Los Angeles, Dec. 1. Kolb and Dill are to resume their partnership and appear in a musical comedy entitled "A Pair of Fools," scheduled to open in Northern California, December 27.

Arthur Freed will write the music and lyrics.

"Sweet" Football Players As Sugar Eaters

That a modern football game may depend upon a lump of sugar is something the average gridiron enthusiast may not know. However, it is more or less true. Many of the modern college squads are fed loaf sugar between the halves.

The story goes that Yale was the first school to experiment with feeding its warriors three or four lumps of sugar during the rest period in a game when many other institutions have taken it up, and it has the full approval of medical men.

The theory is the same as of automobile race drivers who munch milk chocolate as they whirl around a track. In the case of the football player the lump of sugar not only adds stamina to the body, but is alleged to improve the lung capacity or "wind."

To this end one former All-American end, now a practicing physician, highly recommends sugar for professionals doing arduous work three and four times daily, or between acts of a legitimate show.

Al Von Tilzer Would Like \$5,000 from Keeney

Albert Von Tilzer is seeking to recover \$5,000 from Frank Keeney, alleging the latter commissioned Von Tilzer to acquire for him (Keeney) the 10,000 shares of capital stock in the Anatole Producing Co., Inc. The latter sponsored "Three Doors," a flop legit try, Keeney stating Von Tilzer controlled the Anatole Producing Co., Inc.

The defendant sets forth he met Von Tilzer on the street and it was represented that only 5 per cent. of the show was outstanding, but that the rest could be had for \$5,000. Keeney agreed to investigate and alleges his investigation showed that more of the show was in outside control.

On Tilzer now wants to examine Keeney but had his motion denied with provisions for renewing the plea.

TINNEYS IN 2-ACT OFFERED TO BOOKERS

Mrs. Frank Tinney and the recently returned Frank Tinney in a three-act-one have been offered to the time bookers, with no takers to date.

Mrs. Tinney is playing pick-up time with her single turn. She instructed M. S. Benham to offer her and Frank to the bookers. The plan for each to do a single and double later on the bill.

Billy Dooley's Accident

Los Angeles, Dec. 1. Billy Dooley, under contract to Christa, has been doing the double task of working in pictures and making his appearance in person with them. Thanksgiving night Dooley was at the Red Mill, Belvedere, California, in conjunction with his first product, "The Miami Sailor." He did his regular vaudeville act and while doing a nip-up, ruptured himself.

A local physician was called and ordered that Dooley go to a hospital. Dooley refused and was taken to his home. There his condition became worse and he was taken to the Osteopathic Hospital, Los Angeles, where a major operation was immediately performed.

It is expected he will remain in the hospital two weeks.

"CHARLESTON" DANCER HURT

Des Moines, Dec. 1. Probably the first instance of its kind on record occurred here when Melvin Eustice, a college student, cracked a bone in his knee doing the "Charleston" at a house party. He will be in splints for weeks.

Freddie Goldsmith, Legal Traveler, Goldsmith, the globe-trotting travel agent, is on tour next spring by way of Palm Beach. The attorney leaves Dec. 3 for a stay until May in the real estate state.

LEE SISTERS ARE STOPPED

Court Says 'No Imitation' —'Pure Copying'

St. Louis, Dec. 1.

Expressing an opinion that the "Topsy and Eva" act of the Lee sisters in their turn at the Missouri theatre was not an imitation of the Duncan sisters, but pure mimicry and copying, Judge Falkenhainer Monday granted a permanent injunction in favor of the Duncans in their suit to stop the alleged steal of their material by the Lees. Falkenhainer had given a temporary restraining order to the start of the "Topsy and Eva" show early last week. Several hearings were held, in which the Lees' attorney tried to prove "Topsy and Eva" is an imitation of "Uncle Tom's Cabin."

HILDA FERGUSON OUT BY CONSENT AT FOX'S

Philly Theatre Management Heard About Madrid Cafe, Cops and Hilda's Shimmy

Philadelphia, Dec. 1.

Hilda Ferguson, noted as an exponent of the "shimmy," did not appear at the Fox theatre (pictures) as advertised last week.

The reason for this lies in Miss Ferguson's single appearance a couple of weeks ago at the Madrid, one of Philadelphia's few remaining "night life" spots. During the course of the evening, a squad of Director Butler's watchful police visited the Madrid, and claimed Miss Ferguson's apparel was noticeable by its almost complete absence. The management of the Madrid received, almost immediately, a letter from Director Butler ordered that Miss Ferguson's contract be cancelled.

Last week was the Fox theatre's second anniversary. It advertised some days ahead an elaborate surrounding program including Miss Ferguson and her shimmy. On the Friday before, a sudden order, without explanation, removed Hilda's name from the billing.

It developed that the Fox management, hearing of Butler's action in regard to the Madrid affair, took the action in their own hands. "We learned Director Butler had objected to Miss Ferguson's appearance at the Madrid previously," the Fox management said, "and rather than have a similar notice sent to us, we asked her to cancel her contract with us, which she did without argument after admitted receiving a letter from Director Butler."

Miss Ferguson's contract, marked "cancelled," called for \$350 for the week. It was returned to her at her New York apartment.

Assistant Director Elliott admitted knowledge of Butler's letter on the Madrid case, but said no action had been taken to prevent Miss Ferguson's reappearance at the Fox. "This certainly would not have been done until after she had appeared and run counter to the ideas of the censor," he said, "but we appreciate the co-operation of the theatre management in this instance."

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Open for a limited number of pupils. Private lessons. Children especially. **OF AMERICA, Inc.** 226 West 72d Street NEW YORK. Phone: EIncott 8215-6. MARY READ Secretary.

NIGHT LIFE OF THE WORLD

ORGANIZATION

By J. C. NUGENT

(The 15th installment of Night Life in the principal cities of the world.)

NEW ORLEANS

By O. M. Samuel

There are more gals called Lou strutting their stuff in New Orleans at night than Robert W. Service even dreamed of in all his Alaskan ruminations.

They're here, there and everywhere, at a moment's call, or calling you!

And they don't offer their human wares as the common of garden solicitor of other cities; no, sir! High steppers in the southern "metrop" ride around in their own plush-upholstered sedans, stop them near the side-walk curb, and with countenances wreathed in hospitality, invite one—or preferably, two—for a "little ride."

The "little ride" holds good only when the purse is lean; if the opposite is the case, the girls, quick at determining their course for an evening, will insist on "joy riding" through the night life of the town.

The Local Take-Em

Two speed dames with a couple of currency kids must this and work fast. Their first suggestion will probably be the Metairie dog track. All men like to gamble (women, too), and the dog track is the very latest in local "take-ems." While the boys are betting for themselves, it's ten to one they'll put a little water down for the girls. If the girls lose they are out nothing.

The Metairie track is a brilliantly-lighted run-around located about two miles from the famous Half Way House along the Metairie highway. It boasts a quarter-mile track with the mutual system of betting. There are eight races nightly, with eight dogs in each race. When the bugle sounds, eight grooms, wearing colors similar to those attached to the greyhounds, lead their muzzled charges to an eight-compartment dog-shed on wheels, waiting on the track. The hounds are placed in compartments corresponding to their numbers. An electric rabbit encircles the course on an electrically charged outside rail. As it passes the dog-shed a distance of 30 or 40 feet, the starter drops his flag, two boys lift the front doors, hung on pulleys, and the dogs scramble out in a mad chase for the rabbit. Owners of the first, second and third dogs to pass the judges receive a proportionate share of the purse.

The Man on the Porch

Racing over for the evening, the girls will perhaps suggest a little snack and a dance or two at Beverly Gardens, "just up the road." The place is particularly inviting, with a very courteous gentleman always on the porch to bid hearty welcome. The gracious gentleman is no major domo, but a "doubtling" in the happy greeting stuff. His real duty is that of "watchman," always on guard to sense the furtive approach of those not desirous.

Beverly Gardens is a two-part affair. One half looms as a conventional road house with dancing to the accompaniment of a colored jazz band, but the other is a casino offering everything and many of the elite of the town are its best patrons.

With the large door leading to the casino purposely opened wide, the girls and their escorts are not likely to linger long in the restaurant. If the boys win, that will surely mean a neat little rake-off; if they do not, they can't possibly help from "stalking" them to a few "passes" at dice and at least several turns of the wheel. If the devilry-seeking males lose, there's another and bigger place to "chance one's luck." That's "Southport."

Thrilling to the Feet

"Southport" is the upper edge of the town. It has a hall of chance (Continued on page 52)

Mark Hellinger, Kidder

A legit p. a. will not know until he sees this that he mistook Mark Hellinger, of the "News," for Walter Winchell, of the "Graphic." The p. a. was "lit" and sailed into Hellinger, berating Winchell for waste-basketing all his stuff. Hellinger took it all and topped it off by saying, "Well, you know, Hellinger doesn't like you either, which brought another trade from the p. a., this time against Hellinger."

RAE SAMUELS AND \$2,500 FOR MOVIE THEA.

Now Playing Vaudeville—Season's Work Submitted by Film Representatives

Rae Samuels has received an offer of \$2,500 weekly to play in picture houses. The proposal is said to have been submitted to her by a representative of film theatre interests.

Miss Samuels is now appearing in vaudeville. It is not reported what answer she has returned to the picture people. The picture salary offer is more than Miss Samuels is now receiving in the two-a-days.

SPLIT OVER SPLIT

Goodspeed and Kirkland Unable to Agree After 10 Years

Goodspeed and Kirkland have come to a parting of ways after a vaude partnership of 10 years. Differences over the salary split is said to be responsible.

Goodspeed, the comic, is said to have insisted upon a better break than the present 50-50 split. Kirkland claims he will continue the act with another comic as partner. Goodspeed's plans are uncertain.

Hale Behind Show

"The Half Cast" will close at the expiration of the current engagement at the Welting, Syracuse, this week and come into New York for recasting and revision. Veronen, featured in the female lead, will be retained in her original role when the fixing is completed. Jack McClelland and Walter Scanlon are the authors. Frank Hale, a prohibition enforcement agent, is backing the venture.

BORO ORPHEUM PRODUCER

Emil Boro, the comedian, who came in on the Rotterdam Friday, has been signed by Marcus Heiman and Frank Vincent to produce Orpheum road shows and office acts for the Orpheum circuit.

Vincent had Boro contracted before the latter left last summer for engagements in London and Paris.

NEW ORPHEUM, SEATTLE

Seattle, Dec. 1. Announcement is made that the Orpheum Circuit will erect a theatre, seating 3,000, on its site. Fifth and Stewart, construction to start immediately.

MUSICAL STOCK IN B'KLYN

Musical stock will displace vaudeville at the Republic, Brooklyn, in two weeks. The stock is being organized by Solly Fields, who will also be chief comic with the resident organization.

WILL MAHONEY'S SPEC

Will Mahoney has been booked for one week at the Palace, London, opening June 21.

The American took the booking on spec, further time being optional.

Roberts-Velle in Class Act

Renée Roberts and Jay Velle will open on the big time circuit in an act now being written by Richard Rogers and Lorenz Hart, writers of the lyrics and music for "Garlick Gaieties" and "Dearest Enemy."



ELSA MOST

In "THE LAST DANCE" By Wilbur Mack

"For sheer originality and entertainment, William Newell and his sprightly partner, Miss Most, are very much 'the' act." Representing the male and female of the collegiate type, they have the necessary amount of song, comedy and 'step-pint' to appeal. They were recalled repeatedly.—TIMES, Buffalo, N. Y. Week Nov. 30—Shea's, Toronto, Can. Wk Dec. 6—Princess, Montreal, Can. Direction H. BART McHUGH

MME. CHILSON OHRMAN IN CHICAGO OPERA CO.

Selected in Paris—Debuted as Luella Melius—Studied After Marrying

Chicago, Dec. 1. Mme. Chilson Ohrman, who left opera for vaudeville, has reappeared in opera as Luella Melius.

After studying, following her marriage, in Europe, and singing in Paris where directors of the Chicago Opera heard her, Mme. Ohrman came to Chicago, unheralded. She debuted at the Auditorium in "Rigoletto" and "Il Traviatore," creating something of a sensation. The acid test here is on a Monday night or Saturday afternoon, known to the opera singers as the "death watch." Miss Melius has yet to attempt that.

PEGGY WORTH QUILTS ACT

Peggy Worth has stepped out of her act, "H. R. H.," after several showings and unable to get her figure from the bookers. The act played two weeks.

Miss Worth disposed of her rights in it to Noel Terrie, who plans to revive it, with Beverly West in the former Worth role. Terrie will also appear in it.

TRIO'S REVUE CALLED OFF

The proposed Henry Santrey-Ann Seymour-Herbert Williams intimate revue, slated for the spring, is off through various claims deciding to continue in vaudeville.

Instead Santrey, his band and his wife and brother-in-law (Ann and Harry Seymour) may do a show on the coast.

BESSIE CLIFFORD'S RETURN

Bessie Clifford has returned to her N.Y. work home following several years abroad. During her foreign visits she has appeared in England and the Australasian countries.

Miss Clifford is arranging a new "single act" for over here.

WALTER PERCIVAL ON COAST

Walter Percival, who withdrew from "Is Zat So?" through the strain of the mass of dialog in his role (125 sides), will spend the winter on the Pacific coast.

While in Los Angeles he will be attached to Variety's office in the Chapman building.

If You Don't Advertise in

"VARIETY"

Don't Advertise

Turn the panorama of show business back for 25 years and take a look! Then turn it ahead for 25 years and make a guess!

History is a row of stakes aiming at a straight line of progress. Events of the moment made irregularities in the line but the general direction was to a degree governed by natural law, which temporary obstacles diverted but never defeated—and never can.

Evolution finally accomplishes in time what revolution accomplishes more quickly, sometimes at a mad cost, but nevertheless, the gentle comfort that "nothing will matter a hundred years from now" is no good to the fellow who must book next week.

So, to quickly cure ills which might eventually cure themselves, we have wars and strikes and fights and revolts and rebellions.

We pay for them with bloodshed and panics and pestilences and defeats, but eventually we get progress.

If we make three steps ahead for every two backward we are all right, but it is a clutch that with every advance we lose something. No progress is straight gain.

25 Years Ago

Twenty-five years ago in the legitimate actors rehearsed for unlimited weeks and might be let out without recompense at any time.

They were sent anywhere to join shows and companies which might have existed when they started but had disappeared when they arrived. They might promise to report and not report, or they might report and find no one to report to.

There was little fact and much report. Contracts meant nothing, but, strange to say, reputation for honor meant everything.

Men were known as responsible or irresponsible by their word. Some men were known as "good as a bond."

Others were "good if they ever got it," but it was good gambling that they would never get it.

Managers With "Tricks"

Some managers of traveling "Tricks" had a reputation for being always able to "get out of town with the baggage."

Others were "good if they ever got it," but it was good gambling that they would never get it.

It is notable that they could always do this. Also that they always had to do it. They never played to a profit.

Actors with sufficient reputation could have fares for joining advanced to them, and they usually did. I never heard of but one default.

That was of an actor having three fares advanced at one time from three different companies, one in Pennsylvania, one in California and one in Texas. He cashed the fares and started his own company through Canada.

Salaries ranged from "ten and cakes" downward, to nothing and scant cakes, and upward to three hundred and no cakes, Maurice Barrymore got three hundred and was the talk of New York.

Unreliable Vaudeville

Vaudeville was as picturesque and unreliable as a gold rush. Box cars of young performers went "out West" on the strength of a collect telegram and found New York much improved before they got back. Acts were closed at rehearsals, after the first show, or gyped at the end of the week. Any rule could rent an empty slaughter-house in a jay town, book in a bill of acts through an irresponsible agent by collect telegram, and pay "if they came in"—closing without notice if they didn't.

Managers booked independently and were of all classes of responsibility.

There were a few first class houses and a few first class acts, each representing the head and front of his class.

As in the legitimate, the first class element of actors and managers needed no organization or contract or assurances but that of pure merit. They never did and don't now. It was and is the mass of the business which needed and still needs "organization." For a commercial parallel, the steel business at that time comprised a number of small independent manufacturers. The men organized and a general scale of wages was adopted, governed by supply and demand. Then came the "high protective tariff" demanded as a protection to American "infant industries." Then came the Carnegie "steel trust" which had served its purpose. Carnegie himself urged its repeal and the encouragement of opposition to preserve that equilibrium which justice to the consumer makes necessary. He knew that organization was necessary through a certain solidifying stage but could never continue to ultimate monopoly.

U. S. Steel as Example

Witness the success of U. S. Steel as the backbone and barometer of the commercial world.

It is a triumph of intelligent co-operation with its employees' union, an intelligent recognition of the demands of the market, and an intelligent recognition of the demands of competition, without which it would gradually have defeated and disintegrated itself.

But when stage organization first dawned upon the actor, he did not realize its limitations. Neither did the manager. "Art" is art, no doubt. And artists may be gifted beyond their fellows. But the sale of art is just business, and the business of buying and selling is the connection between managers and actors and the organization of each is to make the members of each responsible as a whole to the other, thus raising the business from the possible irresponsibility of individual contracting parties.

There is no business between men until there is a transaction. The transaction is covered by a contract. Each organization becomes responsible for the contracts of its members. That's that.

But that being so, each organization has a right to regulate the sort of contract its members shall enter into if said members expect the protection of the organization. Which incidentally convinces me of the wisdom (to detour for the minute) of Equity keeping a duplicate of each contract in the central office by virtue of which it can instruct a local legal proxy anywhere.

Thus it follows that there is no use in making contracts which cannot be kept, nor of dragging into them considerations of other than a business nature. Social and emotional values are not amenable to legal treatment, and love feasts and feuds retard the real issues. But 25 years ago these perfectly obvious facts of today were but dimly in the background.

There is no business between men until there is a transaction. The transaction is covered by a contract. Each organization becomes responsible for the contracts of its members. That's that.

Well, we have it. Through fights and strikes and controversies; at the sacrifice of careers and money and time, and in cases at the sacrifice of sanity and life itself. At the even more pathetic sacrifice of wasted years and defeated hopes and individual tragedies none of them than any ever written. Vaudeville has recognized and given security of contracts.

Its advancement or deterioration under supreme dominion is not stimulating opposition is another story, too big for the present scope. The legitimate, in its business relations, has gained a sound and solid (Continued on Page 12)

XMAS PRESENT

"VARIETY" to be for One Year subscription, \$7 and Foreign, \$8

FRESH CRITIC—THAT TOM MIX!

(Reviewing Vaudeville bill at Orpheum, Los Angeles)

(Second review kindly written by Mr. Mix, upon request by and for Variety.)

By TOM MIX

Los Angeles, Nov. 26.
 "I'm getting to be a regular Orpheum patron these days, paying special attention to the acrobatic acts. You see, I've moved into my new mansion in Beverly Hills, where there are 40-foot ceilings and some wonderful wrought iron chandeliers. My education for parlor entertainment has been sadly neglected. I used to sing 'as. In a quartet before the 18th Amendment. One day, during a 'Sweet Adeline' number, a bird took a shot at me and put some of my vocal chords out of commission, so the singing is out."

If I can pick up a few nice acrobatic stunts swinging from those chandeliers in my house, it would help entertain the guests who flock to my new place.

The Orpheum bill is pretty good this week. Carlton Emmy's dog act, which opens the bill, is excellent. When I saw what those dogs can do it made me feel dumb. Another thing, when I saw what dogs can be taught to do, I can't understand why we still have so many dumb automobile drivers out here in California.

Seymour and Jeannette are a couple of colored people who strut quite considerable. It's a wonder some of the society people here in Los Angeles don't rope 'em and drag 'em to their homes to teach them how to do this Charleston stuff, for they sure strut it fine.

Alma Neilson has a swell act but the thing about it I liked was the burnt orange skirt she wore. I've seen the day I would have run a good horse down to capture her and that burnt orange skirt. All my life I've had a burning ambition to own a burnt orange plush skirt and that skirt would have fixed it up fine.

When I saw Lily Morris, all I needed to make me think I was in

England was for some one to fall off a horse. She was ably assisted in her act by that eminent comedian, Orpheum Director, Frankenstein. After the show, Frankenstein told me the young lady wore red bloomers. I didn't see 'em, but I did notice her red hair.

Eddie Neilson always gives me a lot of laughter. The time was when I would have traded a good horse to be taught that dance he does on his back. You see, I used to get the prairie litch once in a while and what a help that back dance of Eddie's would have been.

Mentions Piano Player

If I had had the mental ability of Harry Kahne, I would have been the cattle king of Texas before I was 10. He'd make the best brand blotter I ever saw. He should quit acting, slip into Texas and if he can change cattle brands like he changes figures, he'd soon be a rich man. If he should didn't catch up with him. When I see the mental agility of that bird and the number of things he can think of at once and then can't remember where I left my own hat, I get some as hell.

Then came Charlotte Greenwood and what she brought with her—the piano player. Charlotte is always good and I laugh myself sick at her. If I could hang on to the horn of a saddle like she can hang on to that batrobe, I wouldn't nit the ground half as often as I do. I'm for Charlotte and her act. Any time she's on a program, the rest of the show could go home and I'd think I had my money's worth.

Rose Irene Kress and her "Terpsichorean Wheels" were entertaining and I liked 'em. Tony would have liked 'em. The International News reel was fine and it closed what I thought was a mighty fine show. Out in Texas, it would have been a stampede.



GEORGIE WOOD

The "boy" they loved in Australia, New Zealand, Canada, U. S. A. and the British Isles.
 Christmas production, "Humpty Dumpty."
 Theatre Royal, Birmingham, Eng.
 Home address, 44 Inglis Road, Felling Common, London, England.

PAROLE BOARD BAN CAUSES NEAR-SUICIDE

Anthony Russell Saved by Wm. Carlos—Displeased N. J. Board

Anthony Russell, former vaudeville actor, attempted suicide last week in his apartment at 136 West Third street, New York City, but was rescued and resuscitated by William Carlos. The latter has the adjoining apartment. Gas fumes waited their way into Carlos' apartment, which prompted him to investigate. He summoned a private physician, who finally brought the unconscious victim around. No report of the matter was made to the police.

According to friends of the actor, (Continued on page 6)

MACDONALD'S RESPIRE

Another Chance to Convince Court \$100 Weekly Too Much for Wife

Under Justice Levy's decision yesterday (Tuesday) in Supreme Court, Ballard Macdonald was given respite in his marital complications with his wife (Grace Fisher) who is suing the songwriter-plaintiff for divorce. Macdonald was afforded an opportunity for a reargument on the alimony which is \$100 a week, he plans to present evidence which ground he will seek a reduction.

Justice Levy, however, holds "the original disposition must remain unchanged. On the last showing the court is convinced beyond peradventure that the course of conduct of this defendant leaves him without the slightest grievance. Among other things, the weakness of his denial as to his interest in the Boston property, his larger discussion upon constitutional rights, when he had full opportunity of being present in court on the day of the trial, even if one of his attorneys was seriously ill, after practically admitting that he was not entitled to favors at the hands of the court, seem to prop up the conclusion arrived at."

It may be true that he has no direct interest in real property as such, but that he holds, perhaps, a different interest, as for example, one in a trust estate, he does not venture to deny.

This refers to Macdonald's plea of lack of funds to make good some \$1,500 in arrears for alimony and counsel fees. Miss Fisher contends that if his income from songs and show royalties are not sufficient he has some Boston realty to rely on.

This does not dispose of the motion to pay Macdonald for contempt of court for failure to pay alimony arrears. Justice Gavanagh has that motion under advisement with the Ludlow street "alimony club" in sight in the event of an adverse decision which would force commitment.

LORA SONDERSON CHARGES LOPEZ HAS HER PEARL RING

Takes Bandmaster Into Police Court—Refuses to Withdraw Summons—Hearing Postponed Until Friday—Couple Have Been Out Together

FINES PAID FOR INDECENT STAG

May Duffy Danced Nude—Lewiss Teller Told "Stories"

Found guilty of giving an indecent stag dance party on board the "Taurus" night of Aug. 13 last, one woman and two men were fined in the Court of Special Sessions Monday. They gave their names as May Duffy, 31, of 1432 Nostrand avenue, Brooklyn, dancer; Noah Stone, cloak and suit manufacturer, of 2038 Morris avenue, Bronx, and Lewis Teller, monologist, of 1871 Wallace avenue, Bronx. The woman was fined \$50 for dancing in the nude on the boat, while Stone was fined \$250 for running the affair, and Teller was taxed \$100 for relating indecent stories to the 750 guests.

According to members of the Special Service Squad who raided the steamer at its pier, 126th street and the North River, after a moonlight sail up the Hudson, one of their members had received advance information that the excursion, "purely stag," was to be a "knock-out."

The officer took the trip and while the steamer made a stop up the Hudson he communicated with the commanding officer of his squad, reporting the affair was all that it had been advertised. When the boat reached its moorings a few hours later it was greeted by a dozen police officers. The arrest of Miss Duffy, Stone and Teller resulted. The guests who paid \$3.50 each to take the trip were not molested.

According to a report made by probation officers, the Iron Steamboat Company, owners of the boat, did not know that the stag party was to be given when it leased the steamer for the night.

All of the fines were paid by the defendants.

DOODY'S GET 'AORANGI' SEIZED—\$20,000 SUIT

Allege Steward Slandered and Beat Up Stage Couple—Ship Held at Honolulu for Bond

San Francisco, Dec. 1.
 The giant motorship "Aorangi" was seized by U. S. Marshals at Honolulu a month ago, after it was damaged at a collision with the city by William and Edith Doody, stage folk.

The Doody's were passengers on the "Aorangi" from Sydney to Honolulu a month ago, asserting they were slandered and beaten by a steward of the ship.

The "Aorangi" is one of the largest of the Pacific liners. It was seized on the return trip from Vancouver to Sydney. The Talk brothers owners of the Williamson-Tait theatre enterprises of Australia and New Zealand, were aboard at the time of the attachment.

The ship proceeded after considerable delay to file bonds.

JIMMY HODGES MARRIED

Irma Dana, Jr., and Jimmy Hodges, owner of Jimmie Hodges' Folies Cafe here, were married Nov. 21.

Hodges last season opened his own tabloid, playing vaudeville.

Lora Sonderson, stopping at the Briarcliffe Lodge, Briarcliffe, N. Y., appeared in West Side Court yesterday (Tuesday) before Magistrate Max S. Levine to press the complaint of unlawfully withholding property against Vincent Lopez. Miss Sonderson accuses Lopez of having taken her \$6,000 pearl ring and refused to return it.

Miss Sonderson, formerly with the Music Box show, her attorney said, went to the Casa Lopez, 54th street, west of Broadway, accompanied by Wallace Sullivan, a reporter. She said Lopez came over to their table, claimed her ring and asked permission to see it. Miss Sonderson claims she took the ring from her finger and handed it to the orchestra leader. Some time later, she declared, asking him to return the ring, he declined. She obtained a summons against him. George Maguire, 150 Broadway, her attorney, assured the magistrate it was not a publicity stunt.

Lopez' Statement

Lopez was represented by Abe Rosenthal, 152 West 52nd street. He told Judge Levine the action was brought merely for publicity purposes. He said that about two weeks ago Miss Sonderson came to the Casa Lopez with Sullivan. Lopez said that as they danced he noticed the actress had dropped her ring to the floor. Lopez picked it up and handed it to Sullivan with instructions to return it to Miss Sonderson. He said she had dropped it several times previously.

Rosenthal said that Lopez never asked for the ring and that he had not expressed admiration for it. He said Lopez was astounded when he received the summons and that Sullivan would corroborate his statement Lopez had returned the ring. Lopez' attorney objected to Maguire's request for an adjournment and wanted the case finished. Magistrate Levine said he would give Miss Sonderson an opportunity to produce witnesses to substantiate her story and fixed the date of the next hearing for Friday. Maguire maintained that the case was not in a loud tone announced she would spend \$25,000 to recover "that \$5,000." She said she did not want publicity and refused to talk.

Insurance Agent Thers As an agent of an insurance concern asked her to go to the insurance office relative to discussing the loss of a piece of jewelry last week in Baltimore. She became indignant and in a loud tone announced she would spend \$25,000 to recover "that \$5,000." She said she did not want publicity and refused to talk.

Miss Sonderson, who possesses about \$20,000 in jewels, was robbed some time ago in a 72d street apartment of some of the gems.

Socially Calling

Lopez and Miss Sonderson have been seen socially together of late, the barman acting as her escort. Lopez has been introducing Miss Sonderson to a society circle, ignorant of her professional antecedents or using the society thing as a gag. Miss Sonderson has been up at the Casa Lopez often.

At the Tuesday hearing, Magistrate Levine said the case was on the charge, stating he did not believe that a prominent member of the community like Lopez would be capable of the thing he is charged with, and suggested a civil suit as an alternative. Miss Sonderson, however, insisted on her day in court.

MARCUS LOEW, COAST-BOUND

Marcus Loew left New York Saturday for the Pacific Coast. Mr. Loew is believed to have been called west through the pending negotiations for the merging of Metro-Goldwyn and United Artists for distribution of pictures.

If You Don't Advertise in "VARIETY" Don't Advertise

PAT SOMERSET IN SKEETS' SKETCH

Skeets' Wife, Irene Martin, Doing Old Act with Co-respondent

Los Angeles, Dec. 1.
 With employment very slow in the picture industry for him and admitting that he is broke, Pat Somerset is taking a fling at vaudeville this week, doing an act with Irene Martin, whom Skeets Gallagher would like to divorce. Somerset is named as co-respondent in the action.

The vehicle which the couple will break in at the Glendale theatre is "Smitty," formerly used by Skeets and his wife (Miss Martin) in vaudeville.

The showing this week is for a tentative Orpheum route.

Babette Raymond in Act

Babette Raymond (Dugan and Raymond) is returning to the stage after several years. She has formed an alliance with Harry Nilsson and will revive the former Dugan and Raymond act, "The Apple Tree."

Miss Raymond's retirement had been the result of an automobile accident.

Emma Sharrock at Home

Emma Sharrock (Harry and Emma Sharrock) was discharged from the Kings Park hospital, Long Island, having recovered from a nervous break down.

She Sharrock is back at the home of the couple in Freeport, L. I. She entered the hospital several months ago.

PRIZE FOR NEW NAME

Borrah Minnervitch isn't satisfied with that name and wants to change it.

Unable to think up a better title himself, the harmonica artist is offering \$100 to the person who suggests an acceptable substitute.

PAULINE SAXON IS NOW A SINGLE TWO WAYS

Vaudevillian Released from Matrimony by Los Angeles Court

Los Angeles, Dec. 1.
 Pauline Saxon, vaudevillian, is no longer marriedly harassed. Judge Summerfield has dissolved the bonds through an interlocutory decree which bound her to Carleton Griffin, now a "heavy" in pictures at Hollywood.

Several letters making plain there was a mutual desire to perpetually separate were placed on the legal record.

Pauline Saxon is at present "breaking in a new single act for vaudeville. Some time ago Miss Saxon was a single on the variety stage, but of late seasons had appeared in a double act.

Orpheum Romance

Los Angeles, Dec. 1.
 Romance for acts playing the Orpheum Circuit, Harry Freiser, who summer with the Ben Blue, Frank and Bill Britton Band, was on the same bill with Dolores Harte, ingenue with Bill Dale and Co. Love at first sight.

The couple became acquainted, appeared at a couple of houses together and when Miss Harte left for Denver with the Dale turn, announced—she and Freiser would marry around Christmas in Chicago. At that time both acts will be playing there.

INSIDE STUFF

ON VAUDEVILLE

E. Ray Goetz claims to have the Egyptian magician Gilly-Gilly under contract for America. Goetz states that there was no controversy over salary as intimated last week in Variety. Gilly-Gilly is working at the Cafe de Paris, Paris, that resort having an option on his services until February.

Gilly-Gilly is a remarkable table worker. He will sit down and start a conversation, suddenly initiating a chicken and producing a live chick from his mouth without using his hands for the trick. Another chick is usually brought forth and permitted to scamper around the table. Gilly-Gilly is credited with being a great coin getter (for himself) by the table work and that adds to his salary.

Art Shatz of Wheaton, Ill., who is suing Red Grange on account of the famous flash signing with C. C. Pyle after negotiating for three years with Shatz, was formerly in vaudeville. Shatz was Johnny Small and did a three-act with the Small Sisters.

Handicapped by mishandling of the elaborate lighting and scenic effects which Dr. Hugo Riesenfeld introduced at the Hippodrome Monday afternoon, the director made a little speech of apology following the first show. Riesenfeld acknowledged the mediocrity of his offering and expressed the promise that on the audience's return he would have something more fetching ready for them.

Al Jolson packed the 44th Street Sunday night with his benefit performance for the New York "American's" Xmas Fund. Although the advertisement stated Al Jolson and "Big Boy" would appear, many of the attendance imagined there would be a regular Sunday night concert with Jolson headlining. Instead, the entire performance of "Big Boy" was given. No legal question arose through it being a benefit.

Of the \$5,000 campaign fund for Jimmy Walker collected from the Keith-Albee agents, 50 agents subscribing \$100 apiece, only \$1,000 reached the Walker campaign headquarters, it is said. The agents subscribing signed their pledges to a Jimmy Walker Campaign Fund. The Keith-Albee Circuit made a \$1,000 contribution to the campaign fund of Frank A. Waterman (Republican) and another donation was made to John F. Hylan for his primary expense fund.

In view of the pronounced Walker sympathy among the agents and their reluctance to contribute to any fund but Walker's, the distribution of the \$5,000 has aroused considerable back stairs comment among the artists' representatives.

The agents take the attitude that the circuit could have contributed to the other candidates in equal amount if it so desired, but their \$5,000 was intended solely for Walker.

When the padlock was placed upon the grill of the Elks Club (No. 1) in New York last week, a crowd of members wished the federal agents place it on the door, also post the placard of notification that accompanied it. The padlock and the placard may be seen from the billiard room of the club.

There has been some talk of a rumored attempt to revoke the charter of No. 1 through its admission of having violated a Federal law. Should the revocation occur, the New York club's much coveted number, No. 1, can never be again secured by it. In the natural course, it is said, No. 1 would revert in that event to the Philadelphia lodge.

Particulars of Variety's last week's story of two priests in Paris buying a "Variety" on the street off Charles Melzer, the New York

newsboy selling papers abroad, are that the priests, on their way to Rome and stopping over in Paris, had met the Duncan girls while "Topsy and Eva" was playing in Chicago.

Jack Moore, colored musician, is of the belief there are many persons desiring to learn Negro spirituals and is going to teach the old songs so much in vogue now. Mr. Moore comes from the land of the south where spirituals were so popular, the Holy Rols in particular using the dirgelike, slow chant, stirring of notes, that makes spirituals so different from any other form of colored music.

Being that a horse understands any language, Jack Fine, producer, actor, roller skater, impresario and general manager about Chicago, has purchased himself a "rag" with the assistance and experience of Kenneth Fitzpatrick who sold Jack the idea, horse, membership and stable.

It looks like the horse will be called for rehearsals daily and should prove a capable stepper it will most likely be featured in one of Fine's girl acts, with the old gag, "and the horse lost 108" used as a tag line.

Prof. T. C. Richards, who conducted the Royal Mountain Ash Chorus of Wales in their American vaudeville debut at the Hippodrome is one of the oldest and most active personages in show business. Prof. Richards is now 70, unusually active and a veteran at arranging male choirs throughout Great Britain, in addition to his native Wales.

The Welshmen are of international reputation, and will play picture houses under Arthur Spliz's direction.

Hauling baggage and operating an express office is the daytime occupation of Joe White and Ina Burn, while at night when at leisure they play various stunts around Los Angeles, doing a comedy acrobatic and singing turn. This couple for a number of years played on the various vaudeville circuits in the east and came to California about two years ago. As work was not any too plentiful, White decided that he would go into the theatrical transfer business and established the "On Time Express" company. He got a truck and handled the theatrical hauling, while his wife operated the office. Their love for the theatre did not give way when they went into the commercial enterprise. They worked out a plan to have a few evenings a week for theatrical occupation.

The express business for the couple has proven lucrative with the result they are now operating two trucks and employing considerable help. White does a good deal of the baggage slinging himself and drives one of the trucks. The couple are now building a home in Hollywood. They say no matter how good the express business is or how much they may make out of it, they will always have a longing for the theatre and try to do all they can for it by playing a couple of times a week.

Alexander Pantages is said to hold a contract to play "The Big Parade" as a part of his regular house program at Pantages, Salt Lake. The contract was issued before Metro-Goldwyn decided to road show the picture. M-G has been trying to have Pan void the Salt Lake agreement but so far has been unsuccessful.

After the DeForest Phonofilm had taken the "Chauve Souris" company and skits in their entirety, with Balfett, it is said that the entire film had to be thrown out through Balfett not getting over with his voice.

The colored professionals call it the C. B. A. club, from its official title, Colored Benevolent Association. It is at 424 Lenox avenue. One of the prime factors in its operation is Bob Slater, former vaudevillian. A big bunch of colored pros make the B. A. their headquarters.

The Comedy Klub, closed, had its opening Nov. 25 in Washington, D. C. Its officers are given as follows: George Watkins, president; "Boots" Hope, secretary.

The main purpose of the klub is "social," with only members of the profession admitted.

A woman, known as the member of a sister team once highly regarded, has been making it a practice of going about to various agencies in Chicago, seeking little dates for the team but invariably showing up at the theatre at the last moment with the tale that her sister is ill but she is ready and willing to do a single. In a good many cases the managers have allowed her to go on as a single. The offices are beginning to wonder what the angle is about the sister who never appears.

Years ago when Ben Bentley, Chicago booking manager for Bert Levey, was Musical Bentley, he played in Australia and got all the free lager he could drink by mentioning the name "Spaigh's Three Star Ale" during his act. At the same time another American performer, Lawrence Johnson, ventriloquist, was advertising "War's Beer" and getting all he could drink, too. Recently Bentley received a letter from Johnson who is now a Justice of the Peace in Boise, Idaho, but wants to get back in the business. He thought he was writing to John Bentley, the agent, but when Bentley, the booker, mentioned "Spaigh's Three Star Ale" in reply it all came back to Johnson.

Evidently the good old days when men were men and 15 shows a day was considered only a workout, don't mean a thing to Tony Williams, the veteran legitimate actor who has been appearing with "Stars of Yesterday."

Williams, according to report, refused to go to Boston with the act when he learned they were to do four shows daily at a Marcus Loew house. The act was the first of the veteran turns which became so profitable a few seasons back.

Harlem vaudeville houses catering to colored audiences are dodging "blues" singers. They are not considered much of a draw up there any more. There are a number of colored women who have achieved so end of popularity through making "race" records heavily selling down south, yet in New York this popularity has not proven much of a box-office draw.

Mike Shea will keep his Buffalo theatre open one week longer than intended in May to play Alice Lloyd on her return from the Orpheum Circuit.

A Chinese producer who has encountered innumerable setbacks with some of his recent vaudeville productions has become superstitious. While rehearsing one of his acts a gleam nonchalantly opened an umbrella. The producer upon seeing it called off rehearsals for the day.

NEAR SUICIDE

(Continued from page 5)

Russell had been despondent for some weeks. Carlos, who had befriended him, claims the actor had been brooding because of his inability to obtain work since liberated from the New Jersey State Prison last summer, after having been paroled after a minimum term for manslaughter. The parole board liberated him after having served a 12-year sentence. After liberation Russell aroused the ire of the parole authorities through announcing his reappearance in vaudeville in a dramatic playlet, "Inside the Walls," said to have incorporated his prison experiences. The act, authored by an ex-convict performer, a frame-up story and the conventional tag making the convict the goat. It created a furore among the parole board, with the latter prohibiting Russell's further appearance in the act upon the grounds it was in violation of the provisions of his parole. The parole commission is said to have taken particular exception because Russell had entered a plea of guilty

INCORPORATIONS

New York

Blum Theatrical Corp., Manhattan, pictures; capital, \$50,000. Directors, G. Blum, F. Clayton, H. N. B. Forbes, Attorneys, Silberman & Steinfeld, 215 Montague street, Brooklyn.

Norton Amusement Corp., Rochester, theatrical; capital, \$150,000. Directors, Nathan Kaplan, Kathryn Thompson, W. Bonham, H. N. B. Forbes, Attorneys, Charles R. Lechold, Rochester.

Saland Film Laboratories, Manhattan, pictures; capital, \$50,000. Directors, Abraham Weinstein, Joseph E. Margolin, N. Seaman. Attorney, M. Rosenfeld, 51 Chambers street, Brooklyn.

Cinechrome Film Corp., Manhattan, picture film; capital, \$20,000. Directors, Arthur Gross, Morris Korn, Stella Berthoff, Attorney, L. C. Schultz, 167 Broadway.

Macfadden True Story Pictures, Manhattan; capital, \$100,000. Directors, William H. Macfadden, J. Harington and S. H. Wood. Attorneys, Joseph Schultz, 523 5th avenue.

Futter Productions, Manhattan, pictures; 120 shares preferred stock \$100 each, 120 common no par value. Directors, Walter A. Futter, M. L. Greenberg, J. Schmal. Attorney, N. V. Greenberg, 107 West 42nd street.

Bershop Theatre Corp., Manhattan, theatrical, pictures; 200 shares common no par. Directors, H. Amador, J. H. Shaprio. Attorneys, Licht & Licht, 147 Broadway.

Bob Guster Productions, Manhattan, pictures; capital, \$50,000. Directors, Julius Chapsky, J. Joel, Mildred Spiro. Attorney, M. M. Black, 720 7th avenue.

Non-Stock

The following non-stock corporation was chartered in the office of the Secretary of State last week:

Artists and Writers Guild of America, Inc.; directors, Langdon McCormick, Frank McCoy, Edward B. McMillen, Fred Harris, H. B. McDonald, Attorneys, Goldstein & Goldstein, 366 Broadway.

Share Increases

A certificate of increase of number of shares was filed in the office of the Secretary of State last week: 1,500 shares, Theatres, Mincola, from 1,000 shares; preferred stock \$100 each and 1,000 common no par to 2,500 shares preferred \$100 each and 1,500 common no par.

JUDGMENTS

Hilder Amus. Corp.; Metro-Goldwyn Distributing Corp.; \$5,000.70. Arama Film Corp.; Columbia & Klingman, Inc.; \$347.75.

Marc Klaw; A. L. Erlanger, et al.; Leo Edwards; M. H. Grossman, et al.; \$323.90.

Judgment Reversed. Chas. Geely; J. Osgood Fell & Co.; \$3,681.25; Jan. 15, 1925.

Judgment Vacated. Playgroup, Inc.; H. B. MacGruder Kilburn Corp.; B. Friedland Co.; \$1,142.00; Nov. 13, 1925.

Bankruptcies. Albert Restaurant & Amus. Co., Inc., 1508 Broadway, New York (voluntary petition).

TWO-ACT FOR FOUR YEARS

Hamtree Harrington and Cora Green have been signed for four years by the Keith-Albee Circuit. The colored artists will do "Nobody's Girl," their current vehicle. The contract runs to 1929, the booking being reported direct through the "Special Contract Department."

while the playlet made him a victim of circumstances who had been innocently railroaded to prison.

Threat of Eight Years

After Russell had opened in the act his performance was reviewed by his parole officer who reported to the parole board. Russell was subsequently summoned before that body and told that further continuance would precipitate his return to prison to finish out the remaining eight years. Despite the parole commission's action no further booking had been proffered, since most of the independent houses were none too enthusiastic about the dramatic sketch.

Russell, however, had taken the parole board action to mean that he was barred entirely from vaudeville. This he said to have worried him for some time.

After the attempt to take his life was relayed to relatives, one of the latter appeared at the rooming house Friday and took Russell away with him. No forwarding address was left.

Russell was sentenced from Jersey City in 1912 upon the charge of having shot Thomas Sheridan. The result was the termination of a dance hall brawl. Russell claimed the act had been committed in self-defense, and the authorities, which had originally indicted him upon a charge of first degree murder, accepted a plea of manslaughter.

DON'T MISS AN ANNOUNCEMENT

IN

VARIETY

20TH ANNIVERSARY NUMBER

The Special Issue Will Be Out Late This Month

Carry Your Name All Over the World—in "Variety"

Small or large, your advertisement will be read in the circle of English-speaking show business girdling the earth.

The best and cheapest publicity opportunity for value given ever presented by a theatrical paper.

GET VALUE WHEN YOU ADVERTISE

Advertise in "VARIETY"

Don't be persuaded or intimidated into wasting money on useless publicity

REGULAR ADVERTISING RATES

Copy Received at Any "Variety" Office

Bela Blau has left "Androc
and the Lion" (Klaw, New York)

the guarantee will be similar to that of the last year.

Up to yesterday the arrangements had not been reduced to writing but had been agreed upon. It was said the trio will open at the cabaret Christmas week, play two shows on the floor nightly, at their theatre performance ("Oh, the Revue at the Selwyn"). The floor shows will be at 12:30 and 2:30 a. m.

On matinee days this will give English players four performances. It is denied Miss Lawrence is under contract for next season.

Charles Dillingham.

AN ALL-EASTERN TEAM

By Sid Silverman

In a season topsy with ups and downs the selection of an "all" eleven is made that much harder. This fall, with its inevitable weekly Saturday slugging, is a paralyser when it comes to giving an opinion on the best men in their respective positions.

As far as the East is concerned there can be little or no denying that the season brought forth neither exceptionally brilliant tacklers, guards or quarterbacks. There were men who turned in consistent performances at those aforementioned line positions, but nowhere along this coast line was there a signal caller who definitely stood out. It is unusual for the East not to be able to point to at least one quarterback, but those who would designate a player of plays for supreme honors must look elsewhere than on the Atlantic coast.

Varley has combined newspaper accounts of past games with the opinions of players, as well as intently listening to the best hand of coaches. It's an amalgamation of data that needs abundant sifting for the reaching of any definite conclusion. The final summing up ruined an evening and sponsored headaches.

However, starting with the backfield and getting back to the quarterback dilemma, it is because of the lack of predominating men in this position that Tryon College is named as the director of this mythical lineup. Here is a backfield with a remarkable head and not unfamiliar with the responsibilities of having to call the play, leading all the fundamental requisites of an outstanding ball carrier, this

mythical honors. The comment of men who have played against him makes him a back among backs at once. Besides which there are the eyewitnesses who have come back raving. A year ago Hanover's great Swede was a demon line smasher as he had, having artist who ranked with the best. Till fall he has added "class" to his kicking and become shifty on his feet. Always a bull for work, Oberlander becomes more than monotonous to opponents who have become "fed up" in the first quarter and is a rock upon which practically any kind of an offensive might be based.

Tully (Dartmouth) and Lea (Princeton) are the choice for ends because of the range of requirements which they cover and, speaking in the vernacular, due to their "engines." Both are "cagey" ends, able to slip in or outside of a tackle, and both are exceptional on the receiving end of passes. Tully is, perhaps, the more brilliant of the two due to his place kicking ability and his springing of punts from out of almost any entanglement. Both men cover punts to a nicety, are hard to box, use their hands well and have the knack of sifting through to get the runner from behind. Hanson (Army) and Krueger (Pennsylvania) assuredly class with the first named pair but are physically short of reaching the expertise of play of the former duo. Baxter and Hoyer (Army) both end up with a turn of turning in play that defies improvement, but their work is not sufficiently steady to rank at the top. The Yale and Columbia games probably limit their scope for honors.

At the tackles are placed Parker

with McMillan (Princeton). This mammoth ball passer migrated from guard to centre at various stages of the season but seemed most at home over the ball and when playing a roving defense. A terrific tackler, McMillan added to this asset by an uncanny ability to be where his tackle would do the work. The last game of the season it seemed that he was always within five yards of the pigskin, revealed a sure instinct for flaring out plays and when holding the ball fed the backs excellently well. A center than whom there has been no greater in these parts all year. Tobison (Pennsylvania) gets the second call because of his average playing against all gentle opposition. Isolated slip in passing detracted from his general score but he ranged wide and showed marked ability to use his head.

McPhail (Dartmouth) impresses as the best of but a fair group of quarterbacks. He was well able to take care of himself in an open field, his selection of plays never brought severe criticism, and probably, with such a great team around him was made to look additionally good. Bunnell (Yale) seemed to be in line with his Princeton and Yale games whence he dwindled away to be lost among the pack. Keever (Brown), played hard football throughout a torrid schedule, proved himself a hard man to stop and revealed ability to break loose if given any kind of an opening by the opposition. Bales, who has been a good passer and a sturdy defense man. Plansky (Georgetown), turned up more turf on the Polo Grounds than any other set of backs playing in the East. Bales, who has been a good passer and a sturdy defense man. Plansky (Georgetown), turned up more turf on the Polo Grounds than any other set of backs playing in the East. Bales, who has been a good passer and a sturdy defense man. Plansky (Georgetown), turned up more turf on the Polo Grounds than any other set of backs playing in the East.

PICTURE MAN'S STABLE OF FAST HORSES

Chicago, Dec. 1.

Joseph Trinz, associated with the Lulliner and Trinz houses, has purchased a small string of race horses during the last Hawthorne meet has developed his stable into one of the most prominent in Western turf circles.

The stable is headed by Girl Scout, rated as one of the best sprinters in the west and a consistent winner. The others include Arabian, Storming Cloud, Royal Special, Special, Blaze, Dowson, Mollie R., Alborak, Leighton, Little Jennie and Kyrook. Joekeys K. Hoesland and H. Long are attached to the establishment.

Mr. Trinz left last week to be in attendance at the opening of Jefferson Park, New Orleans, where his stable will race during the winter meeting.

BOOTLEGS—BUT KEEPS HIS AMATEUR STATUS

Williamstown, Mass., Dec. 1.

Bootlegging to support his wife and to help defray the costs of education was the explanation given by Clarence M. "Skysball" (Louis, giant Yale) of the Ions, seller Polytechnic Institute football squad the past season, when arraigned in district court at Williamstown, Mass., last week on a charge of transporting liquor.

Bouis pleaded guilty and was fined \$200, which was paid by fellow students. He was caught in a Williams college dormitory while attempting to dispose of 29 quarts of liquor which he had smuggled into Williamstown in his automobile.

Bouis stands seven feet two inches in his stocking feet.

New Garden's Construction Gives Rickard Fullest Use

In order to get the widest possible use of his building Tex Rickard has had the main floor of the new Madison Square Garden built on a plan which, if successful, probably will be followed by other great amusement halls throughout the country.

The floor structure is 12 inches thick, built with hollow tile blocks, each block supported on either side by reinforced concrete. Above the floor is a coating of waterproof material and above that is a layer of cork, four inches thick which also carries a coat of waterproofing. With this as a base the entire arena area is covered with a gridiron of pipes carrying the brine for ice-making purposes. There are over 85,000 feet of this piping imbedded in the floor.

Dry sand was tamped around the piping and it was covered with a mixture of concrete and steel lining. Steel is a good knower of heat, assists in the freezing process. When all the piping, waterproofing and cushioning were in place the finished floor, consisting of marble chips and cement, was laid down and polished.

If both the machinery and the design work out as well as the engineers expect it will be possible to hold a dance in the main arena on one evening and an ice hockey game the following evening. The ice being ready for practice several hours before the game. The ice can easily be melted and the floor drained and cleaned in time to permit dancing, boxing or any other use of the building during the afternoon following a hockey game.

The same machinery used for ice-making will be used for air-cooling. The floor also is equipped with brass sleeves for fastening down goal posts, barricades, circus equipment or anything else of the kind that may be required.

INSIDE STUFF

ON SPORTS

Phoney "Jack Conway" Smoked Out

Following the admission before the New York State Boxing Commission by Ray Heigson, sporting editor of the New York "Daily Mirror" that the "Mirror" staff had been publishing their "exposés" and sensational boxing and sport editorials under the signature of a mythical "Jack Conway," Jack Conway of Variety retained Goldsmith, Goldblatt & Hanover, of 1519 Broadway, to bring proceedings against the Hearst tabloid.

The "Mirror's" ghost was finally chased out in the open after the phoney Conway had criticized the Boxing Commission because it took no action on an alleged affidavit from Italian Jack Herman which the "Mirror" published.

Ray Heigson was subpoenaed by the commission and when nobody appeared, "The Mirror" was subpoenaed. He admitted under questioning the "Mirror" had no Conway and was using the signature as a pen name for the staff.

The "Mirror," shortly after it discovered that Times square circulation was jumping, began to feature the "Jack Conway" signature. This was followed up by posters showing "Conway" wearing a mask and mustache and labeled "The World's Greatest Boxing Authority."

Saranac Waives Ice Classics

There will be no national or international ice skating championships held at Saranac Lake, N. Y., this year. An announcement by the Saranac Lake Amateur Skating Association states that the resort has waived its claim to the races out of courtesy to other cities that have long felt they should have a chance to host the classics. The association had the resort stepped aside in favor of other cities is taken with a grain of salt by some persons, who believe the real reason may have been the lack of interest and support shown by local residents and winter visitors.

Fake Tipster Advs.

One of the daily racing sheets, probably denied the mails, is running wild in the matter of tipster ads, making the racket an out and out sucker game. The advs. will read something like this: "I picked Dimples at 8 to 1; I'll bet you \$5.00 to \$25" and etc. The horses named had won the day before but pool room people know the tipsters did not pick those particular horses at all. And yet there seems to be an unending line of liars and liars who patronize the outfit.

One-Third of Gross, Yankee Stadium's Rental

One-third of the gross receipts of the New York Yankees at the Stadium in New York, for all fall events, following the baseball season. This principally takes in the football games.

It is said that when Colonel Ruppert, owner of the Yankees was approached for terms for a pro game of football with "Red" Grange as the star player, the owner of the "Yankees" was told that Grange was not available.

It is reported Grange will take the Chicago Bears to Fenway for two football games, possibly playing against the New York "Giants" (football), with Grange receiving \$50,000 each game, guaranteed, he to take care of his team's expenses and salaries.

Advance Sale for Grange

"Red" Grange's publicity did not count for naught in the east. Scheduled to play Dec. 6 at the Polo Grounds, tickets went on sale Sunday with a wild scramble for choice locations resulting. The New York Baseball Club officials predicted a sell-out by Wednesday.

VARIETY'S ALL-EASTERN SELECTIONS

First Team	Position	Second Team
TULLY (Dartmouth).....	L.....	HANCOCK (Syracuse)
PARKER (Dartmouth).....	T.....	KEARNEY (Cornell)
STURHAHN (Yale).....	L.C.....	LENTZ (Navy)
McMILLAN (Princeton).....	C.....	ROBINSON (Pennsylvania)
LEA (Princeton).....	G.....	CAREY (Cornell)
SIERACKI (Pennsylvania).....	R.T.....	JOSS (Yale)
LEA (Princeton).....	R.....	THAYER (Pennsylvania)
TRYON (Colgate).....	L.B.....	McPHEE (Dartmouth)
WICKOFF (Georgia Tech).....	H.B.....	KEEFER (Brown)
SLARGE (Princeton).....	R.H.B.....	PLANSKY (Georgetown)
OBERLANDER (Dartmouth).....	F.B.....	KREUZ (Pennsylvania)

boy achieves an added brilliance in his work to the eye and it is impossible to ignore him as regards eastern honors. This would be so whether he were high sealer in the East or not, and he is. Tryon is a leader on his feet when running, leads the interference well, is a steady defense man, passer and is an exceptional kicker. A true triple threat. Practically the same might be said of Slarge (Princeton), though the latter is pound for pound the Colgate man. One of this Princeton youth's main assets is his consistency. Slarge has proven his dependability in the two years of varsity football by his play and the ability to enhance an all around performance in a crisis during his hardest games is the "edge" which gives him the call over the other backs who mainly tackle and ball advancing ability. He is another triple unit who combines running, passing and kicking as the points of his reputation. He carries through to the South and up to the State at played against Penn State at the Yankee Stadium early in the fall, here is a player who would make any other field formidable. A strong runner, equally adept at piercing a line or slicing off tackle. Wyckoff is a knee action ground eater who, because of his size, invariably picks up on one or two yards following the impact of a tackle. He also throws punts, is a deadly tapper and sustains himself at a high pitch regardless of incessant pounding. Besides being confident where Wyckoff did two-thirds of his work. It must not be forgotten that Rockne named Georgia Tech's leader seen. Oberlander (Dartmouth) is probably the one who is reasonably sure of unanimous

(Dartmouth) and Sieracki (Pennsylvania) are the main men in the fast down the field and bulwarks on defense. An injury to Sieracki slowed up this player in the latter stages of the season but his power to counter Brown, Yale and Chicago warrant him top consideration, especially as there were few of the type scampering on gridirons in these parts this fall. Parker is a quick diagnoser of plays, gives the backs every advantage when in possession of the ball and is seldom completely taken out of a play. Both men are fighters to the ground with Parker's extra power, Kearney on the other hand is of the short, stocky type. Extremely active he makes good use of powerful hands, is fast on his feet, a scrumming defender and a player who seldom falls beneath a high standard of position play.

The guard assignments go to Diehl (Dartmouth) and Sturhaun (Yale). Each of these men was valuable at opening holes, rugged on defense and possessed the speed to swing into the interference if called upon. Besides which each had a nose for the ball, were ever alert and rate as highly dependable. Carey (Cornell) and Lentz (Navy) were of the same type, not so heady, perhaps, but always willing. Carey, although lacking the polish of experience, is given the call over the head of his ability as a drop or place kicker. Of smaller stature than the other guards named he was nevertheless found to generally outplay the opponent pitted against him.

A Great Centre

In the middle of the line there was no center in the east who rated

as fast down the field and bulwarks on defense. An injury to Sieracki slowed up this player in the latter stages of the season but his power to counter Brown, Yale and Chicago warrant him top consideration, especially as there were few of the type scampering on gridirons in these parts this fall. Parker is a quick diagnoser of plays, gives the backs every advantage when in possession of the ball and is seldom completely taken out of a play. Both men are fighters to the ground with Parker's extra power, Kearney on the other hand is of the short, stocky type. Extremely active he makes good use of powerful hands, is fast on his feet, a scrumming defender and a player who seldom falls beneath a high standard of position play.

Stadium for Football With Corbett Promoter

The New York Amateur League baseball club is reported to have received several offers for the use of its Yankee Stadium next fall as a home for professional football. It is understood that Jack Corbett, promoter, is the most likely tenant, following the baseball season, inasmuch as he has long been known to Col. Ruppert through his (Corbett) hold on the Atlantic baseball franchise in the Southern League.

According to the story it is Corbett's intention to install Johnny Mohart, former pitcher of the New York field, and currently playing with the Chicago "Bears" (pro eleven), as his active manager, with Mohart to recruit a representative gridiron team of former college stars, including "Red" Grange, as a home team for the fall of '26.

Saturdays will undoubtedly see the field sublet to contending college teams with Sundays and holidays holding the pro teams as the attraction.

If You Don't Advertise in "VARIETY" Don't Advertise

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.

Bide Dudley in the "Evening World" has started a theatrical model page, showing "trends" as show people, with himself the interlocutor. The head spreads across a page of the paper. Accompanying are a collection of Dudley's gains which are blamed upon the end men, in type conversation. A notice says the feature will run once weekly, on Saturday.

Because of his "inability to get a New York theatre for his attraction under existing business conditions," George C. Tyler will present his "School for Scandal" at the Knickerbocker theatre Sunday night, Dec. 6, for only the one night. This is the first genuine "one night stand" that little old New York has witnessed in years.

In the midst of a piano recital at Carnegie Hall on Wednesday, Paderewski split both the end and the nail of a finger on his right hand. He continued playing, however. His recital scheduled for Friday at Springfield, Mass., was postponed to permit the digit to heal.

June Castleton's opening at the Metacly Club last week, with a five full column and a page one picture by the "Mirror." Miss Castleton is back on Broadway after three years. In June, 1923, while with the "Follies," she married "Dapper Dan" Caswell, Cleveland millionaire, whose marriage to her was dissolved this year upon Caswell's death, following much marital trouble between the pair.

Pearl Howell, of Brooklyn, cabaret dancer, eloped with Robert Reed, Jr., also of Brooklyn. Reed, Howell is said to object to her daughter's marriage because of her age, 15. Miss Howell has been in "Plain Jane," Lady Dutterell, and with several cabarets, including the Club Richman. Reed, the son of a Brooklyn shoe manufacturer, is 24.

Rumors of a coming marriage of Metacly Club hostess, Mrs. Rudolph Valentino, and Dr. Daniel C. Goodman, film producer, are circulated by a tabloid. Goodman is the divorced husband of Alma Rubens.

The marriage of Roma Gaskill, of the "Toussy and Eva" company, and Harry E. Criddle, of Chicago, was performed on the stage of the Lexington Opera House, Lexington, where the show was playing. The bride, starting at Schilling's Casino, Rockaway Beach, destroyed several large concessions and part of the boardwalk. The damage to the resort was estimated at \$100,000.

Mrs. Alexander Dallas Dache Pratt, former wife of John Barrymore, was married to Leon Orlovsky, of Poland, an attaché of the Polish Embassy at Washington, Nov. 25.

Mrs. Pratt divorced Barrymore eight years after their marriage, in 1915. Her second marriage ended in 1922.

Battling Siki, former light heavyweight champion of the world, was arrested on complaint of John Dick, taxi driver, charged with failure to pay fare of \$10. Siki's lawyer had \$2 but borrowed the rest from his attendants. He received a suspended sentence.

Wilda Bennett's red roadster, the one which figured so prominently in the Katherine Grey's successful alienation of affection suit against the actress, was stolen but returned after thieves had used it for four days.

Recent reports of blindness of Stanislavsky, director of the Moscow Art Theatre, who has been circulating in this country, are not true, according to a Moscow dispatch. Although Stanislavsky's eyes are impaired, he can see and is carrying on his work.

Fire destroyed the Pastime theatre, Martin's Ferry, O., a wooden structure.

In recognition and appreciation of the more than 1,000 benefits and charitable affairs he has appeared in, helped in first with the late Bert Savoy and recently with Stanley Rogers, Jay Brennan will be presented with a silver loving cup by the United Charities League of Chicago.

In her suit for separation from Ward Irving Osgood, Twombly radio engineer of Chicago, Mrs. Twombly names Helen Wood, hos-

tes at the Arcadia ballroom, New York, charging alienation of Twombly's affections.

Suffering a severe cold, George Arliss was confined to his hotel in Boston.

At Mincola, L. I., Supreme Court Justice Riegelmann said he would not sign a decree of divorce for Mrs. Frank Tinney until he decides that Mrs. Tinney is entitled to it. The same day Frank, recently returned from Alruan, and Edna, seemingly reconciled, went motoring together.

In application filed in Supreme Court, Mrs. Harriet B. Liver asks \$500 counsel fees and \$50 weekly alimony from her husband, John B. Liver, a financier of Elkhart, Ind. Mrs. Liver alleges finding an endearing letter. Mrs. Liver, formerly known as Harriet Stanton in musical comedy circles, married in 1912.

"Red" Grange is now reported engaged to Anita Forster, actress.

Complaint in the \$250,000 breach of promise suit of Marguerite McNulty, actress, against William A. Mark, 4d, was filed in Supreme Court, New York, Friday. McNulty alleges that on Jan. 15, last, in Los Angeles, Clark, a millionaire, offered her \$250,000, accepted. On Oct. 30, last, McNulty charges, Clark refused to carry out his promise.

Irene Rich, in commenting on the marriage of her former husband, Major Charles Rich, to Mary Moore, actress, said she also had reports of a personal romance with Vincent Lopez.

Geraldine Farrar, whose "indisposition" caused the closing of "The Love Spell" in Hartford last week, is in New York under treatment of Dr. James L. Russell.

Performances for the opera are to be indefinitely suspended. Charles J. Foley, manager of the show, attributed Miss Farrar's breakdown to strain placed on her voice by "constant and untiring efforts during rehearsals." Dr. Russell said the young donna is suffering from laryngitis.

The New York Drama League's dinner, at which the names of the younger luminaries of the theatre, will be held at the Hotel Roosevelt this coming Sunday. Otto H. Kahn will preside.

Louise Brooks, formerly of the "Follies," has been asked to resign John De Mirjan, theatrical photographer, from her position as chief of picture-taking in the nude. Miss Brooks gave a graphic account of how the pictures were taken and claims that John De Mirjan "Follies" photos were all right for her, but not that she is in the films, it's different.

According to information sent here, "Prince" Roufat Bey Halliott, former chargé d'affaires, to obtain financial trouble in Europe that his activities are being investigated by the United States government. The "Prince" is said to have used letters of his father-in-law, Major Davis G. America, confided in Cecil Sorel, the actress, confided in Cecil Sorel, Sorel, was printed in the dailies in full. In it she attributes her success to the prince. "God bless him for having loved me; and God bless him for having torn my soul to shreds," she said.

B. G. Burt of Jamestown, N. Y., played a piano continuously for 52 hours and 29 minutes, setting a world record and winning \$1,000. A girl contender dropped out after 52 hours and 15 minutes.

The International Film Projector Corporation has been acquired by the Nicholas Power Company and Precision Machine Company, Chicago. The new company, called the International Picture Projector Company of Chicago.

Vera Leightner is reported stranded in Paris. The London production of "Barny" by Grossmith and Malone, next year, Chicago Musicians' Union, says that

The cast will consist almost entirely of English players, an exception being Dorothy Dickson.

Lee Armstrong, actor, has filed suit for divorce from his wife in Washington, D. C. It is said, though he was a single man for 10 years until last fall when his wife came to him and told him that their marriage, which he thought annulled in 1915, is still in effect. Armstrong was mentioned several times in the dailies during the last year as being engaged to Edith Hobe, the modiste, and Faye Atkins.

Raimondo Sparaghi's case in Pittsburgh, where he was charged with the unidentified man's bomb into the window. Witnesses told police that the men drove up in a car, two of them getting out and placing the bomb. No explanation of motive.

Supreme Court Justice Riegelmann awarded Mrs. Frank Tinney an interlocutory decree of divorce. She was awarded the custody of Frank, Jr., aged 7. Now that a divorce is awarded there is talk of the Tinneys remarrying.

Mark Hellinger's weekly Sunday column in the dailies, which women well known on Broadway, afflicted with spinal disease, of whom three have recovered. The four are Nellie Ladd, Lillian Wald, and Dorothea Moore, who recovered, and Dorothea Antel, invalid. Miss Antel, who, six years ago, fell down a flight of stairs in Polli's Hartford theatre, fracturing her spine, is bravely struggling.

Harry Foster, well known English theatrical man, who recently returned to England with the rights to the play, "The Great Cradles Snatchers," protested, in an interview, to the refusal of the British minister of labor to allow Ben Berne, his husband, to come to England. Foster said that English performers are the vogue in New York, and that he had to leave them. "To bar an artist like Benne when America opens wide her doors to us is a fatuous policy," Mr. Foster said.

With the filing of incorporation papers in Albany the transaction combining the Famous Players-Lasky Corporation of New York and the Balaban and Katz Company of Chicago is completed. The combined companies, known as Public Theatres, Inc., have Sam Katz as president.

"Cousin Sonia," to have opened at the Central Park Monday, will open at the Apollo theatre, in its last two weeks at the Ambassador, will go to Boston. "When Did I See You Last, Gay God?" will be in its last week at the Biltmore Monday. "Hamlet" in its last week in its final week at the Greenway. "The Master of the Inn," opened Monday in Philadelphia. Al Hines and "Red" Bore are in their last week at the 44th Street. The John Murray Anderson-Robert Miller School of Dramatic Arts will begin its season Jan. 18 at the Park Avenue Theatre building, 130 E. 53th St. George Macfarlane's "Rainbow Road" will open in Stamford around Christmas.

CHICAGO

Babe Payne, vaudeville actress, reported to police that in the absence of herself and mother burglars entered her apartment. They stole all her things and left her, leaving behind only a bathing suit.

Jack Miller was arrested for soliciting in front of the Apollo theatre. He claimed he was "directing people to rooms."

Evan Burrows Fontaine, living at the Drake Hotel, was again arrested in connection with the contempt charges filed against her in California. She was arrested on charges of Cornelius Vanderbilt Whitney despite an injunction forbidding her to do so. Miss Fontaine has been living in Chicago since quitting "The Bloom's Deauville Cafe."

Two unnamed musicians with the United States Marine Band are named by A. C. Durr, advertising man, as responsible for the collapse of his marriage with Essie M. Durr.

In writing of "The Fascinating Devil" at the Selwyn Charles Colman, who has been charged with the crimes of which the melodramatic villain (Bernard Nedell) was guilty. "There were 11 counts against him," he said. "The 'Tribune,' speaking of the same play, said he thought the Locarno pact would be a great help to Eugene, while Ashford, of the 'Herald-Examiner,' awarded it the puerile moustache cup."

A play entitled "The Blind Alley" was presented at the Dill Pickle Club last week under the direction of Ed Chrysler. "The Blind Alley" was the author of the piece is an actor recently in Chicago with "Desire Under the Elms."

James Petrillo, president of the Chicago Musicians' Union, says that

radio is responsible for the present high peak of membership in the Chicago local. Radio has brought in 1,000 members within the last few years, the Chicago union, a powerful one, having 7,000 paid-up members.

Seventeen ticket scalpers fell into the hands of the law Thanksgiving Day when attempting to operate in the neighborhood of Cabel's Park, where Red Grange was debuting with the Bears.

Byron F. Moore, former manager of the Orpheum, Champaign, Ill., has become assistant to C. C. Pyle in the promotion of Red Grange.

William Elliott will confine himself exclusively to producing after he has found a leading man to take his place in "The Naked Man." After an absence of seven years Elliott was compelled to step into the lead when Henry Hall withdrew at the last moment.

The Chicago Band Association, inactive since 1923, will be reorganized.

Frank Ferguson, dramatist from New York, will lecture at the Drake Hotel on "Judging Good Plays."

Anton Cermak, president of the Cook County Board, has issued a warning along with licenses to the theatre managers of Cook County. They must dry up and curb vice or suffer the law.

Joseph Greeley and Oliver Leither, of Cleveland, were arrested after a girl notified police they were exhibiting an indecent movie picture in their apartment. One of the men set fire to the film as the police burst in. The blaze necessitated calling the fire department.

George Williams, janitor, is missing from the safe of the Casino theatre.

Peggy Hopkins Joyce, between trains at the La Salle Station, told reporters she had no idea of divorcing her count.

LOS ANGELES

Victor Peter August Franze Ramme, motion picture sculptor, was committed to the city jail by immigration agents, who arrested him on a charge of illegal entry into the United States. Ramme is 53 and is being held for deportation to Germany.

Downtown Los Angeles had a scene with the audience of the Garfield picture house run out upon smelling smoke in the auditorium. The blaze had been caused by old light bulbs. The fire was confined to the operator's room.

Maud Tagmair has instituted a \$50,000 breach of promise suit against the Superior Court, Oroville, Cal., against Clarence E. Harvard, who formerly operated a theatre there and is now a resident of San Francisco.

The complaint charges that during the past 20 years Harvard on numerous occasions promised to marry the lady, but neglected to lead her to the altar.

Mrs. Charlotte Selby, mother of Mary Miles Minter, screen actress, is to abandon her home on South New Hampshire avenue and have its contents sold at auction this week. She will continue to hold the lease and real property for a period of five years.

When Government officers refused to permit Jack Kennan to cross the International border into Tia Juana at midnight the dapper doctor became an abanoned man, a distinct advance and found himself lodged for a few hours in the San Diego county jail. He was charged with disturbing the peace. He posted \$500 cash bail for appearance in court and was allowed to go.

J. D. White, former chauffeur for Barbara La Mar, was convicted in the Pasadena police court for speeding his automobile. He was released on the promise that he would appear in Pasadena to work next Sunday on the police department pistol range. After White was arrested Miss La Mar discharged him.

CORAL GABLES

(Continued from page 1)

Gulran and Marguerite, Medrona and Donna, Power and Tamara and others. Tina and Gharly from the Cascades of the Biltmore roof will be here the next three weeks, followed by the "Herald-Examiner," in turn will be followed by the Glorias and a high grade revue to fit the surroundings of a Spanish atmosphere created outdoors with the aid of beautiful coconut palms and a patio surrounded by Spanish buildings. The ordinary type of cabaret revue would not fit this scene for a minute, and it is necessary to create.

Mistakes

In reference to certain statements which have been made by artists, who have appeared at the Coral of Florida; in the first place without an exception they misquote for the sake of making their northern friends believe the amount of salary which they are to receive. Secondly, there seems to be a vague right now for making a tentative agreement at a certain figure with managers and producers here and there, which they may return to New York, think it over and raise the price about double.

I had one case where a team after having played here liked it so well that they decided they would like to return with a revue. We made a price for this revue with an option to close definitely on a certain date. After they returned to New York and been there a few weeks, we get a wire stating the price \$1500 a week, which we naturally refused, inasmuch as it is our custom to live up to agreements, even verbal ones.

Salaries and High Rates

One famous orchestra, which we engaged through the agent who proved beyond question he was the representative, raised their price \$5.00 per week over the original figure.

It makes no laugh to see statements concerning the high prices charged for accommodations in Florida and the criticisms of those who have raised the price of business, much as these same visitors who complain about the rates do not hesitate to ask a good deal more than their services would be worth in New York.

It is also untrue to say that the living expenses are so high inasmuch as in our own particular case, we have personally seen it that the maximum charge for a room for two people was \$5 to \$10 a day with bath, and meals can be obtained at the low price of 75c. for a very fine luncheon and dinner at a very excellent music and dancing thorough.

Under such conditions as stated, I do not believe it is fair to print only one side of the story. So far as treatment is concerned, anyone of the teams which I have mentioned above will tell you that they were given greater consideration and more courtesies, especially here at the Coral Gables Golf and Country Club, than they have received in all their experiences in the show business.

RECREATIONAL DEPARTMENT,
By Henry R. Dutton,
Director.

AUTHORS' LEAGUE

(Continued from page 1)

ferred \$150,000 for the screen rights to "East 80th St." but the authors were powerless to negotiate. The offer because of the contract the Shuberts held with them and under which they were empowered to deal with Fox.

Of the 26 people, through several months of active work on the part of their script department, have made connections with John Golden, A. H. Woods, the Shuberts, Edgar Selwyn, and "Stolpin," Robert Milton, and have a deal on at present with Sam Harris whereby they will be able to tie up practically all of the stage product of those people.

The attitude the Authors League takes is that its members are entitled to a greater protection than now is given them in their contracts with the Shuberts and other managers, and that the author should have the right of refusal of a price offered for the picture rights unless that offer meets with other competitive offers that may be made.

RHINELANDER REEL

(Continued from page 1)

who took an old film, "The House Behind the Cedars," which he made from a story prior to the Rinalander divorce sensation that paralleled the present case and added a top line to his original billing. This line was "The Rhinelander Case."

The picture was booked up in such houses as the Douglas, Roosevelt and others catering to Negro clientele and packed them. On the special window card gotten up for the picture was a picture of "The Rhinelander Case." That was the line that turned the trick. Micheaux is still using the Rhinelander case line on the picture that he has given given consecutive bookings in the T. O. E. houses which cater wholly to colored audiences.

TWO MASHERS PICK WRONG

One In for 10 Days—
Other Out \$10

A couple of out of town mashers wandered into Times square late last week and wound up before Judge Bernard J. Douras in Night Court. Judge Douras sent one feller away for 10 days and the other feller set back \$10 in cash.

Thursday night Joseph Russo, barber, of 240 Cedar avenue, Jersey City, walked into the Capitol theatre without taking the precaution to strap his hands. Right next to him was Mrs. Helen S. Parker, of 4235 85th street, Woodhaven, L. I. Joseph didn't investigate and no one informed him Mrs. Parker had her robust husband with her. Also her daughter and her daughter's husband.

Perhaps the picture didn't interest the barber or his hands got beyond control away from the shop. Mrs. Parker protested, quietly and nicely, but Joseph, being a barber and a cop, who steered him up to Night Court to hear the judge say 10 days.

Max Miller of 298 South First street, Brooklyn, Friday evening at Judge Stanley Thomas McAndrews and 41st street, took a fancy to Mrs. Betty Hendrickson, who lives at the Palace hotel on 45th street. Mrs. Hendrickson did not know the man, and she was the only woman in the hotel with Miller following her. He nudged her at intervals, also attempting to open up a conversation by addressing her as "Cutie."

That all came out in Night Court and cost the Brooklyn Romeo \$10.

ARRESTING PEDDLERS

Over 40 Taken Week
Square Within

More than two score peddlers have been arraigned in West Side Court during the past week as a result of a drive by Captain Charles Burns of the West 47th street station. The defendants have been variously fined or received suspended sentences.

The men have been seized in residential territory on the "Big Stem." Many complainants have been received by the police captains. Owners of theatres "have" written to Captain Burns asking him to rid Broadway of the itinerant "vends."

In many cases the defendants show their "army" discharge or permits. The permit gives the peddler no privilege to ply their trade on Broadway or adjacent streets. In the cases of the "bumby bums," they invariably have no permit.

The Court has been drastic. First offenders receive a caustic warning from the magistrate. In some cases, they explained that they were "ignorant of the regulated section." A veteran offender has been fined as high as \$25.

Picture Operator Fights Fire—Audience Unaware

More than 1,000 patrons sat quietly in their seats in the Rialto theatre Thanksgiving afternoon, ignorant that a fire was raging on the third floor of the Seventh avenue side of the building in the private projection room, far removed from the theatre proper.

It was only the calmness and pluck of Abe Brenner, picture operator, in the separate projection room, who fought the fire of burning film and saw that word of the fire was kept from the audience.

While Brenner was fighting the stiff blaze an excited citizen summoned the fire apparatus. They arrived so quietly the audience did not hear a sound. When reaching the scene of the fire they found that Brenner had conquered the blaze.

The fire started in some film in a machine while Brenner was operating. The cause is unknown. Brenner was showing the picture, "The Road to Yesterday." Suddenly the film burst out in a blaze.

Brenner realized the danger. Shutting the doors in the projection room, he began to fight the fire.

TERRY'S LOST LINKS

17-Year Old Delivery Boy Admits Theft

Sidney Taylor, 17, employee of a department store and living at 72 East 109th street, was held for trial in the Court of Special Sessions on the charge of petit larceny. Taylor was arrested at his home by Detectives Pat McDonough and James Donnelly, of the West 170th street station, on complaint of Warren Terry, concert singer, of 112 West 91st street.

Terry charged the youth with stealing a pearl scarf pin and gold cuff links valued at \$35 from his home. Taylor admitted the theft.

The jewelry was discovered. According to the detectives, Taylor, employed as a wagon boy, came to the home of Terry to deliver a package. After the departure of Taylor the theft was discovered.

Taylor was held in \$300 bail by Magistrate McAndrews in West Side Court for trial.

JOHNSON, DUSKY PUG, HIT TAXI DRIVER

Fighter Freed in Court Through
Lack of Evidence—Fighter,
Doorman at Reubens

John Lester Johnson, dusky pugilist, said to have a victory over Jack Dempsey to his credit, was freed in West Side Court by Magistrate Thomas McAndrews on the charge of assault. He was brought to court on a summons on the complaint of Edward Cohen, taxi chauffeur, 41, of 945 East 165th street, who charged the "Big Black Boy" with knocking out two of his front molars in front of a delicatessen store at 2270 Broadway.

Cohen was assisted into the store after the alleged assault and received temporary treatment. Later he went to Harlem hospital and had three stitches placed in his gums.

In discharging Johnson, Magistrate McAndrews stated that if Cohen had a witness to the alleged assault he would order a complaint against Johnson. He had none and the Court was compelled to discharge the conquerer of "Jack" Dempsey before the latter became champ.

Cohen following the assault appealed to Patrolman John J. Coogan, of the West 53rd street station to arrest Johnson. Cohen told the Court that Coogan then threatened to "brain" him with the night stick the following day. Cohen went to Inspector Michael Lyons and complained of the patrolman's action. Lyons is conducting an investigation.

According to Cohen, the father of two grown-up sons, he drove three patrons to the delicatessen. Johnson, who was in uniform, employed as a doorman by the Italcas restaurant at 2270 Broadway, and Johnson carried an open umbrella over his head.

As Cohen's fares stepped out, Johnson, Cohen said, ordered him to hurry his cab from in front of the door. Cohen stated that the cab stalled. He got off to start it when Johnson jabbed the umbrella in his face. Before Cohen could recover himself, he said, Johnson shot his right over, removing two of Cohen's teeth.

Bleeding, Cohen staggered into Reubens. There he was "patched" up and told to return the next day. Johnson, Cohen said, returned to the Court. The Court stated that the cab stalled. He got off to start it when Johnson jabbed the umbrella in his face. Before Cohen could recover himself, he said, Johnson shot his right over, removing two of Cohen's teeth.

Johnson is to fight "Bud" Gorman Saturday, Dec. 5.

Auctioneer Got License

Clarence W. Wood, auctioneer, 271 West 44th street, was acquitted in the Court of Special Sessions Friday of the charge of conducting an auction sale at 332 West 42nd street without a license. Officer Joseph Treacy, of the "Street Service Squad" caused Wood to be summoned to court Oct. 12 when Wood was unable to produce the necessary license to carry on sales.

Wood's court appearance was produced a permit recently obtained and was discharged.

Con Men Get \$1 For Blank Paper

Chicago, Dec. 1.

Smart con men pulled a quick one Friday. They invaded cigar stores, saloons and other congregating places of the male citizenry, selling the gullible among them fake copies of the suppressed letters supposedly have been written by Leonard Kip Rhineland to his dusky furies.

These fake copies were peddled in sealed envelopes for \$1 each, with the purchaser asked not to open it until he got home.

The envelope contained a few blank sheets of paper with "Va. Thank You" written thereon.

Models Cost Boss \$50

Three cloak models appeared in Special Sessions Friday as witnesses against William Dattelaum, 36, salesman of 657 Corona park, north, charged with assault. After hearing the story told by the girls, Dattelaum was found guilty and fined \$50.

According to the chief complainant, Florence Lewis, 17, 1160 Tiffany street, Bronx, on Aug. 21 last while displaying gowns at 6 East 22nd street for customers of Dattelaum, the latter became impatient and slapped her face. The two other girls, Nan Colligan, 2636 Broadway, Elsie Brewster, 414 West 124th street, corroborated Miss Lewis' statement.

Dattelaum paid the fine rather than spend 10 days in jail.

Sheik Bandit Caught; Rebbed Mostly Women

Following one of the most spectacular holdups that has occurred in the Rialto district in a long time, Jules DeCosta, 21, bellhop, 157 West 123rd street, was arrested on a charge of robbery. The police say while he has confessed to four similar holdups in this section they believe he has been responsible for many more.

DeCosta, characterized by the police as "a dude" because of the expensive clothes he wears, specializes in robbing women shopkeepers. Late Monday afternoon DeCosta entered the hat store of Phyllis Condon at 207 West 52nd street, less than 15 feet off Broadway.

When he entered DeCosta bowed elegantly and afterwards the woman. Approaching her he suddenly drew an automatic gun and commanded the frightened woman to keep quiet. He then noticed a gold wrist watch she was wearing and he commanded her to take it off and hand it to him.

When he had snatched the watch in his pocket he then snatched her purse from a counter and rifled it. DeCosta then turned and walked out with a smile. He stopped long enough to push the gun in his pocket and by this time Miss Condon rushed to the door and began to scream. Crowds on Broadway heard her.

Traffic Policeman Barry, on the force five months, saw him and started after him followed by almost 1,000 people. Just as the cop caught DeCosta, Philadelphia Jack O'Brien, former heavyweight pugilist, nabbed him. DeCosta tried to struggle but was quickly subdued. Taken back to the store and searched the watch and \$2 were taken from his pocket.

A further search revealed the gun and a tapered bluegun, some extra bullets and a knife. To Lieut. John Griffith in command of detectives of West 47th street station, DeCosta admitted the crime and said he was the one who robbed the places at 201 West 49th street, 1614 Broadway and 261 West 51st street. He readily recognized women as they entered the station to identify him and saved them the embarrassment of appearing before the "Street Service Squad" in West Side Court. DeCosta was held without bail for a further hearing. About 50 women storekeepers about Broadway and the Rialto district were called in court to look at the "sheik" bandit in an effort to identify him.

MRS. EISENBERG FREED

Two Men From West Hit Piper in Her Apartment

Mrs. Grace Eisenberg, 312 West 48th street, was exonerated of a charge of unlawfully possessing opium when arraigned before Magistrate McAndrews in West Side Court.

Detective Dowling, narcotic squad, said he had gone to the Eisenberg apartment to make an investigation. On a bed he found a complete opium layout with the lamp burning. He said the apartment was filled with fumes of the drug.

When questioned, the detective said, Mrs. Eisenberg stated that two men from the West had just been in the apartment and smoked the pipe without objection from her. She denied she was an addict or that the smoking paraphernalia was hers.

Magistrate McAndrews was convinced the woman was not the owner or user of the contraband drug.

IN LOVE WITH NO JOB, HARDING TRIED IODINE

Acrobatic Dancer May Recover
—Attempted Suicide on Account of Girl in "City Chap"

After waiting around the stage entrance of the Liberty Thursday night, Philip Harding, of the Hotel Shelton, drank several ounces of iodine and was taken to Bellevue Hospital, where they say he might recover.

Harding told Policeman Boyd, of the West 30th street station, while waiting for an ambulance to arrive, that he was an actor and in love with one of the girls of "The City Chap."

He said he was an acrobatic dancer and had been with the show up to three weeks ago, when he was let out, he said, because he wasn't tall enough. That was hard luck enough, he thought, but when the girl he hoped some day to marry turned him down, that was too much, so he negotiated the iodine.

Shepfliter Refuses to Reveal Right Name

Declaring that she did not want to bring disgrace upon her family by revealing her right name or to tell where she lived, a pretty blonde, slightly dressed, who gave the name of Helen Dobson, and said she was a show girl, pleaded guilty to petty larceny in the Court of Special Sessions.

Rather than reveal her identity she preferred to remain locked up in Jefferson Market prison for five days. The Justices after learning that the police have no record of a previous arrest suspended sentence.

The young woman was arrested Nov. 29 by Rita Gibbs, an investigator for the Stores Mutual Protective Association who saw her take a dress valued at \$36 from a rack in Macy's.

Following her arrest the girl told Miss Gibbs she had not worked at her profession for several months and that she had injured one of her knees in a fall.

'ROUND THE SQUARE

Gay B'way Thanksgiving Night

Thanksgiving night saw more clowning and merry-making on Main street than has been the rule for some years past. The masquerade thing was gone in for extensively by grown-ups who traveled through the square in hansom and open cars, the vehicles plastered with comic signs that stopped traffic. The couple of the baroness burlesqued the Alice and King Rhineland thing, a "dame" in blackface being conspicuous in the tonneau.

The general merriment assumed a New Year's eve air to some extent, the atmosphere being carried into the night places in a more accentuated degree. Although theatre business was reported "off" in the left, the supper clubs did briskly, a flock of reservations exceeding expectations generally. The drop-ins actually made it unusually uncomfortable for the limited capacities.

On the street corners, the Charlestoning urinals hold sway on almost every street with the cops looking the other way.

Minstrel Stuff

An idea in place early has won favor at home functions. Each guest is given a numbered card. Upon its back are printed answers. One guest or the host acts as interlocutor, provided with a little booklet from which he reads questions after calling out the number of the cards in succession or haphazardly. Space is provided for other answers and questions which may be made as personal as desired. The stunt is rather good fun after cocktails have been served and starts the dinner off with laughter.

CRUSADE ON MOCK AUCTIONS

2 B'way Places in Court
—"Sunset Bidding"

Captain Charles Burns of the West 47th street police station, has started a crusade against mock auction shops. Recently one just off Broadway quit as a result of the activity of the captain when he arrested the four "cappers" who were in the place. The captain intends to see that they also observe the "sunset law." At sunset they are required by law to close bidding. They permit no to sell after sunset but not to auction.

In two cases he found, he alleges, places auctioning after sunset. They were served with summonses. They gave their names as Ralph Sugar, 40, auctioneer, 401 Port Washington avenue, with a place of business at 1512 Broadway, and David Brill, 46, 1129 East 22nd street, Brooklyn, auctioneer, at 1544 Broadway.

Sugar, through his attorney, got an adjournment until Dec. 4. Brill's case will be heard earlier. They were paroled in the custody of their attorneys, charged with "bidding after sunset."

"Sunday" Complaint On Garden Dismissed

Eddie Madden, bike rider; Joe Fogler, former rider and track rider; and George Bick and Charles Hutchinson, ticket seller and taker, were exonerated on charges of violating the Sabbath law when arraigned before Magistrate Levine in West Side Court on complaint of Policeman Maher, West 47th Street station.

The cop said he saw Madden riding a match bike on Sunday night, while Fogler permitted it. He said Bick and Hutchinson sold and accepted his ticket. In answer to a question by an attorney for the men the officer said he had not received a complaint, but was directed by Captain Charles Burns to serve the quartet with summonses.

He also stated that there was no undue noise which disturbed the peace or that religious services were interfered with. After hearing this Judge Levine decided no violation had been committed and dismissed the proceedings.

Wilda Bennett's Car

While Wilda Bennett was having dinner with friends at 49th street near 5th avenue about a week ago a thief stole her \$5,000 roadster. Immediately upon discovering the disappearance she reported it to Detectives Leach and Hannigan, West 47th street station, and a general alarm was sent out.

Thursday last the detectives, looking through the district, located the automobile abandoned at 68th street and 11th avenue.

The machine is said to have been the roadster which figured in the "Love Car" case and was characterized as the "Love Car."

If You Don't Advertise in "VARIETY" Don't Advertise

AMONG THE WOMEN

By THE SKIRT

The best dressed woman of the week

VERA KINGSLEY

(With Bert Gordon—Vaudeville)

Near-Naked Girls on Hip's Elephants
Business not so good at the Hippodrome Monday matinee. Too much holiday last week maybe. Mildred Mayo (with Lew Murdoch) started off among the ladies with a green dress. There was a gold yoke and a band of gold at the hem. She changed to a two-piece green cloth suit and white vest. Mr. Murdoch wore a suit so padded at the shoulders he was perfectly square.

The Oukralinsky Ballet is attractive in its youthfulness. In taretion ballet costumes of the old sort, the first number by the entire company was but mildly received. To the "Blue Danube Waltz," five pretty little misses with long hair and red one-piece bathing suits did much better. The gypsy finale employed besides the ballet corps the Foster Girls. It did sound good to hear the "Dance of the Hours" again, for it was in this very theatre many years ago that the music became famous. Nowhere but at the Hippodrome could a pretentious settling be given in an elephant act. John Robinson's Elephants were ushered in by the Foster Girls in Baghdadian costumes. Three almost naked Foster Girls rode the animals in a reclining position, and they were probably an eighth of an inch away from a panic.

Happy on the Loew Circuit

At the State is an act called Visser and Co. It is a Continental turn. One of the men holds a live duck while singing a song. In perfect time with the man the duck quacks. This could only be possible by pinching the duck which the man undoubtedly does. The woman in the act appears first in a two-piece green cloth suit. Underneath is a one-piece union suit of red sequins. The skirt is shortly discarded, followed by a costume of strands of pearls.

The girl of Walsh, Daly and Walsh is smartly dressed in a black two-piece suit. The skirt is a flare and the coat is a short bolero. There is a plume of white and a white suit vest. A hard sailor hat had a side trimming of white cock feathers. White stockings and black slippers complete the outfit, not forgetting the white gloves and a walking stick. A change was made to a white chiffon sprinkled with crystal. A red rose was at the shoulder and waist, also red slippers and a string of pearl beads.

"Dancing Sam" has four boys and one girl. This act could show big time some dandy dancing but as they seemed perfectly happy in the environment of this theatre they had better remain on the circuit. (Loew's) and they make them such cheerful workers.

Raymond and Royce, making the pretense at reading a letter purchased on Broadway recently for H. (Rhinelander) case.

Mrs. Frank Tinney is singing about her marital woes in a dress that looked green in the amber spot. The skirt of chiffon flared at the bottom and had a crystal elongated waist. It also had long bell sleeves.

"Sliding" Billy Watson's Fast, Snappy Show

Congratulations to "Sliding" Billy Watson. He is giving the Columbia Wheel a burlesque show that should make all burlesque producers take notice. A faster, snappier show has never been seen at the Columbia theatre in a long, long time.

Fred McCoy had his hands full handling the hundreds who tried to get into the theatre Monday night. At that it held just four too many sailors who became obstreperous and were so nicely eased out very few of the audience were aware.

Little Anna Prop is in big letters and with her should be Sylvia Noid, who contributes a good share of the entertainment. Also holding up the female end were Alfarfata Symonds and Nita Bernard. These four women change their clothes so often you can become dizzy trying to keep track.

Miss Prop is a dancer not five feet tall. How she remains so hefty doing all that acrobatic dancing is a mystery. Miss Prop is first in a green fringe dress made short and of three layers. A cap was of brilliants with a long plume. Another fringe affair was white with a diamond top. With this she wore a red hat and red gloves. There was a lace dress made with extended sides. A tall hat had a long swinging veil. Miss Prop made the cunningest boy in a full evening dress.

Miss Noid is also very well dressed. For a specialty she was in a shamed pink chiffon made with a velvet bodice edged with an iridescent trimming. A red velvet dress had a feather trimming. The chorus was in a goodly number of black and white. The clothes all showed class and spiciness. I looked at the number of Mr. Watson all taken off the limit. The clothes of the chorus are credited to Mme. Katz and she is to be complimented on her achievement. The materials ran from the new hand-painted silks to the daintiest taffetas and laces. The millinery display was distinctive.

Valentino With Poise

"The Eagle" with Rudolph Valentino is a fair enough picture, inasmuch as it gives Mr. Valentino an opportunity for picturesque dressing of an early Russian period. The star is looking very well. Valentino in his long absence from the screen has developed much more poise. Vilma Bankey resembles strongly Marion Davies. All Miss Bankey's clothes are of the Empire period. The dresses were the high bodice and long flowing skirt. They were most becoming to Miss Bankey's slight girlish figure. In a banquet scene she had on her head an elaborate pearl crown with the same kind of skirt.

Louise Dresser was a blonde Catherine, with her hair dressed in a coronet of braids. Her court dress was also Empire in design. For riding Miss Dresser wore a two-toned habit made for side saddle.

Good Dressing in "Look Us Over"

"Look Us Over" (at the Columbia last week) is a bright, entertaining burlesque. Dressed far better than most shows, it takes on the look of a Broadway revue in many instances. Fred Harper and Tommy Payne carry the comedy, while Hazzard and Spellman provide the dancing interest. Evelyn Ramsey, Ella Corbett and Ada King though not strong vocally are there with looks.

The 18 girls in the opening scene are in rose colored dresses and large hats. A bridal number was dressed effectively. Four of the ponies acted as flower girls in short blue dresses. The rest were in white taffeta.

Charles Harris in a number had the girls behind him in short tunics worn over bare legs. The black velvet and the green velvet with rows of buttons worn by two of the girls stood out. A hula had the girls in black fringe. A set of mauve taffeta dresses was made buxant and puffed with a pointed skirt. The girls also looked well as miniature Uncle Sam's in white and red satin.

Miss Ramsay changed clothes many times. Among the costumes in her extensive wardrobe is a red feather overskirt with a rhinestone bodice. White tights and silver fringe formed another change. As a bride the white tights played understudy to a side-sprung skirt. Black velvet short pants were worn with a white waist and red yoke. There was a green dress heavily embroidered. Blue metallic cloth was used for one short dress with a decoration of pink roses. Ella Corbett, a great looking red-head, has her hair in long curls. Miss Corbett appeared (Continued on page 13)

PLENTY OF RUBBERING

VANDERBILT MANSION

All Sorts Inspect Former

Spacious and Elegant 5th

Avenue Home

Among the artists, architects, and what-nots whose professional interests took them to the Vanderbilt mansion at 52nd street and 5th avenue, last week, there also floated a curious, critical populace whose obvious motive was to get a good view of how the other half lives at home.

Standing on the first landing of the hand-carved marble stairway that leads from the foyer up to the second floor were several artists, men, women, sketching a favored motif or outlining a fretwork design before them. The atmosphere was suffocatingly carved and imagined. It was, therefore, especially amusing for three fat and furiously-dressed women to pause at this strategic landing, and to pant their disapproval of the steps. One of them voiced her disgust this way: "Think of it, Lucy, not an elevator in the house!"

The Vanderbilt mansion is the only American duplication of the Chateau de Chenonceaux in France. The chateau was erected during the sixteenth century, and in 1853 the Vanderbilts made this first effort to introduce Gothic domestic architecture into America. True to the Gothic pattern, it has few windows, broad stairways, and halls, little secret halls, secret linen closets, and a narrow secret stairway winding its mysterious way between the darkened walls of the first, second and third floors. The doors of each room are set in the panelled walls. If an embossed satin design forms the upper part of a room's wall, it is also a part of the door. Inlaid, oval panels suddenly open. Book shelves move.

Not a Home

This structure was built primarily for entertainment. It is institutional, elegant and chockingly impersonal. It reminds one of that naive little aria from "The Bohemian Girl" that begins: "I dreamt I dwelt in Marble Hall." Gold and unreal like a dream. A library, or art gallery—but not a home.

The banquet hall on the first floor is especially pretentious with its huge wooden and carved statues, its double fireplace decorated with six life-sized images; its carved, wooden balcony; its oval paneled walls.

No pictures remain in any room of the house, no pictures, nothing but walls and floors.

The Persian tiled smoking room, the Chinese reception room, the brick walls of the former art gallery are also on the first floor. Strangely enough, a small and a large library are on the third floor. The music hall is also on this floor, and complete bedroom suites spread over the second and third floors.

The proceeds of entrance to this home last week went into the treasury of the Film Mutual Benefit Bureau of which Elizabeth Perkins is president, Sophie Smith, secretary, and Anne Morgan, director. The bureau not only acts as a sponsor for good films but it co-operates with the City Visiting Committee of the State Charities Aid. This included courses in occupational therapy and music in the free wards of the city's hospitals.

The mansion was lately sold and will be demolished. It was shown open last week for rubbernecking purposes at 50c. per.

PHILLY SUNDAY SHOW

(Continued from page 1)

day night hereafter, under the auspices of a specially chartered club, with entrance limited to members and guests.

It is said the club's membership, promoted through the Stanley Company, is composed of the most exclusive social lights of the city.

If You Don't

Advertise

"VARIETY"

Don't Advertise

THE DRESSY SIDE

By SALLIE

Warwick-Nash Love Scene

The Nash sisters are giving vent to their temper and temperament in a play that deals with sex thrills, bored married life, the wrong Mr. Husband but the vamp finds him the perfect Mr. Lover. Robert Warwick and Florence Nash's love scene in its intenseness will put any scene on the screen this season to sleep. "Lady's Virtue" sends a message and its theories have held silent analysis for many moons. The cast give a smooth performance in pretty surroundings and the clothes worn by the women are fascinating.

Mary's willowy self is fashion plus. Her tan velvet long waistline with full flare finished with dark fur at bottom, long sleeves and high neck, worn in the first act, is stunning. Her feet are dressed in hose and pumps in the same shade.

Florence Nash's personality, suave manner and good dressing carry her through. Her clothes are smart. Florence's red ensemble velvet one-piece dress with cloth coat with beaver collar and cuffs is very modish.

Isabel Irving's normal well balanced good mother is splendid. She never looked better than in a semi-evening black velvet, cut square necked, sleeveless, and fastened to one side with a huge rhinestone ornament. With this is a brocade gold and black wrap with black fur collar.

"A Lady's Virtue" is a good evening's entertainment.

"Glass Slipper," Strictly Budapest

"The Glass Slipper," comedy, belongs to Budapest. It is rather mediocre but its cast is well assembled. June Walker is a treasure for any production, and gives an altogether sympathetic interpretation of the much harassed slavey in her aunt's home. Her dressing would create no furor in any night club. Helen Westley looks ungainly in a yellow house dress with black lace ruffle at bottom and sleeves. Her hair is worn slick back and she uses her eyes and voice to advantage. She is screamingly funny in the wedding scene as a bride, in white awkward length and a heavy net, finished with a coronet of orange blossoms picked by the road side dangling half way between the crown of her head and neck.

The Claret theatre offers much in the way of furnishings in the lounge and a fine soda fountain with pretty girls lending a homey atmosphere.

At The Horse Show

That Turkeys held a preference over horses was evident Thanksgiving night at this year's horse show at the Armory, with the usual buzzing of the debate at the show as well as at the opera this season, missing. The call of the jazz, cats and movies is strong.

The showing of class horses in polished and jeweled bridles, with grooms in their always colorful red coats, white breeches, patent boots and high hats was far the most attractive feature of the show.

The men present outdid the women in grooming, looking very fit in their last word evening clothes. As for the women, nothing unusually striking was noticed either in the boxes or parading.

The inevitable two-piece velvet with long sleeves and high neck or sleeveless with low neck was much in evidence. The boxes were chiefly occupied with middle aged and elderly women wearing modest décolleté gowns of this season's popular velvet metals and crepe chiffons.

With the Horse Show in its own home next season it may do a real come-back, or should.

Meighan's Irish Background

From spots in Dublin to the lakes of Killarney is enough Irish background plus comedy and a simple love tale to make Thomas Meighan's newest, "Irish Luck," a good laugh as well as good entertainment. "A Little Spot in Ireland" sung in the prologue by girls and boys in peasant garb, white skirts with green bodices, the girls in green coats and white breeches for the boys is a fine introduction.

Lois Wilson is her usual sympathetic self and wearing an ensemble of one-piece with long sleeves full skirt and a very simple coat with small fur collars and cuffs with the always favorite small hat. Her house frock of chiffon is a becoming white, while her hair and feet are always well dressed. Mary Fay's comedy is good and her dressing consisted of a little dark suit with small hat. "Irish Luck" promises a big run.

Fisk Jubilee Singers

The Fisk Jubilee Singers are the result of philanthropy and the Fisk University at Nashville ranks with the highest. They are sponsored by Paul D. Cravath. Four men and one woman make up a quintet group of spiritual singers with a blending of tone and coloring seldom heard on any concert stage. The intimacy of Steinway's small new concert hall artistically decorated hung in mirrors with beautiful lights lend an attractive background.

The Thrill of a Circus Parade

What a thrill is a brand new and street parade on Thanksgiving Day. The Macy department store's street city really outshines any former event of its kind. Three bands, about 20 floats, live elephants, clowns doing stunts and every child from Washington heights to Madison square Jubilant over Santa's return to Toyland.

Old Santa came along out of a glorious blue world driven by reindeer and bells. Each float represented another phase of progress from cowboy to radio.

ORGANIZATION

(Continued from page 1)

commercial basis undreamed of in the past, through the intelligent and responsible recognition of the rights of each to each.

Bad Actors and Crooked Managers

But, better than all, the unthinking have been educated to the understanding that organization can never make a bad actor good; can never make a crooked manager more than a crook, at heart; can never erase a condition in which a nod of the head can keep an individual "out" for life and he will never know why; can never bring sound sleep to a tyrant though he owned the earth; it can never make the public pay for what does not interest them, and it, likewise, can never defeat a man or woman in whom God has placed even a small portion of the real stuff.

The Lesson of 25 Years

All this has been learned in the last 25 years, but only by those who have lived through those years. It must be re-learned by each generation, and there will be growing discontents and fights and strikes and magic panaceas and eventual readjustments again and again, but with the accumulated mass of precedent we may get to conclusions more quickly.

If we can weed maudlin sentiment and hates and persecutions and class and caste and the smart ale sophisticated of the Trolleyland club of it next time; if we can produce some young men of ability who have that commercial patriotism of business integrity that sees the business not in the terms of next week or next year, and teach them to discern the artistic effort which builds literature, this present Mormon period of our popular public may be safely passed, and, while the mass of illiterate foreigners and native peasants are learning our ways and our language through the primer of the pictures and the infant class vaudeville and immature plays which now engages them, we can get ready for the great future theatre which shall satisfy all.

LADIES OF THE ENSEMBLE

Florence Quinn, one of the girls in "Artists and Models," stepped into Frances Williams' place at the Winter Garden the other night and "stopped the show," all without the aid of a rehearsal.

Trudy Lake and Florence La Valle, of "Vanities," are vacationing in Miami and like it so well they have decided to stay there until the first of the year.

Peggy Watts has returned from Florida, where she has been working in pictures.

Ruby Stevens and May Clark are leaving these shores Jan. 1 to appear at the Kit Kat Club in London. Earl Lindsay is responsible for this duo's migration, plus eight more girls.

Ruby said she hoped to come back an "Earlies," as she termed it.

Marty Linn, of "Gay Paree," had her fortune told. "You will marry a man with the initials F. K.," said the Gypsy. Poor Marty knows two men with those initials.

A pretty girl visiting a college town every week-end might cause curiosity, but the truth is that Marion Dale, of "Vanities," has been coming to New Haven to see her father, who is ill.

We all sympathize with little Pudge Dukar, who lost her mother last week. Pudge is back at work in both "Artists and Models" and "Vanities." She has a big sister in her family that must be supported.

Phyllis Fair, or vice versa, has been framed. Not in the vernacular, but a night club has six pictures of this young lady now on display.

Dorothy Hathaway is thrilled because she came to New York from the open spaces, only been here a few days and is with the "Greenwich Village Police."

Evelyn Dumas, a wee miss, has strayed from her grandmother's arms in Rockland, Mass. Evelyn is now renewing an acquaintance with her mother, who looks as young as Evelyn and is also on the stage under the same name. They are having quite a time over mail and phone calls.

Dorothy Sheppard sails for London Jan. 1 to appear at the Kit Kat Club.

Kitty Banks, who has toured the country demonstrating Macfadden's physical culture exercises to music, is with the new "Greenwich Village Police."

Anita Monroe, alias "Texas," and late of "Vanities," is visiting her mother in Texas. She has decided not to return to Broadway and will be married to Thomas Fielder, Detroit real estate man, on New Year's Day.

Yvette DuBois, of the Everglades Club, was married to William McCue in St. Jerome's Church last Sunday and is honeymooning in Atlantic City.

Blanche O'Brien, recently of "Vanities," is joining the No. 1 "My Girl" company on tour.

Betty Whitney, of "Captain Jack," looked very chic in a new ensemble suit. Agnes Rielly, of the same company, has commenced taking ballet lessons.

AMONG THE WOMEN

(Continued from page 12)

first in a black short full skirt and a crystal top. A fringe dress with a shaded green and white skirt and no top to speak of was graceful. Leading the Hula number this miss dress was of fringes in many colors. A handsome blonde had red roses embroidered all over it. Ada King was another dresser. Her mauve short dress had an apron effect in silver. A yellow dress had a trimming of what looked to be violets appliqued in circle effect.

Eddie Pardo's Splendid Act

Eddie Pardo has a splendid act with a setting not many vaudevillians would care to bother with. It was at the 5th Avenue, last half. The stage represents a room in an Italian Villa. Three girls spend most of the time changing their costumes. The principal girl is Gloria Archer. The girl of Snell and Vernon is first in what seemed to be a gingham bungalow apron. For the work on the rings she was in a peach colored union suit with a row of fringe.

The Griffin Twins are two dandy looking youngsters, whether they are boys or girls, couldn't tell. They appeared first in boy's suits of black velvet. Their hair is the puzzle. It is rather a long fuzzy bob. An Egyptian dance was dressed in leather of many colors. As warriors in steel armor they were more of a mystery than ever. For an encore an acrobatic dance was done in regular boys' bathing suits. With Bert Gordon is a stunning looking woman, of the prima donna type and voice. Her name isn't in the billing but she deserves to be. At any rate her name in Vera Kingsley. Rather tall and a wealth of blond hair Miss Kingsley's voice would carry her anywhere. She wore heavily gowned in black chameuse. The dress draped to the front was lined with black cloth. Folded the drapery caught by a large diamond ornament. The top of the low cut bodice had a band of silver lace. Silver lace attached to the shoulders fell in two long strands forming a train.

Mae Murray's Improvement

It has been mentioned of late that Mae Murray has improved as an actress maybe Miss Murray's histrionic endeavors have improved but certainly her camera men have improved. Always a pretty girl, now she is a beautiful woman. And because her camera men are geniuses in their line.

Miss Murray's newest is just an ordinary picture. It is called "The Masked Bride." The locale is Paris, mostly in the Latin Quarter, but it jumps to a cabaret, thus giving Miss Murray her opportunity for dancing. Underneath a cloak flivily trimmed with feathers is a dress of crystal. It is made in long line with a short fringe at the hem. Mingling with the guests she wore a dress made entirely of black beaded fringe. While cut away in the back, it was high in front.

In a Spanish getup Miss Murray was surprisingly handsome in a black wig. The dress made of lace was extended at the hips. The high bod dress was a lace mantilla. For street wear, her dresses were worn extremely short.

Miss Murray's taste for jewelry runs to the bizarre. A wedding outfit is easy for her. The veil of real lace was worn cap fashion with a wreath of orange blossoms running at the back of the head from ear to ear. The dress was a crystal affair made ankle length.

On the bill also at the Capitol this week is Doris Niles in a Columbine dance. She wore a ruffled dress of red and white. The Harlequins were dressed oddly in black silk tights, white shirt waists and black garters.

Caroline Andrews, the soloist, was prettily frocked in silver lace having as trimming violet rosettes.

Omit Any Rhineland Reference

There are so many shady aspects to the Rhineland that that wouldn't be just as well if all reference to it on the vaudeville stage were omitted? Some of the comedians in vaudeville accustomed to taking long chances for laughs are already going to it. Certainly there is no entertainment in the world details of that trial and it follows that a reference for a laugh to or from it must be off color, also.

FOR WOMEN ONLY

By DOROTHY PADDOCK

"The Beautiful City," with Dorothy Gish and Florence Austen in the prominent female roles. Miss Gish appears to better advantage than she has with other men stars in previous pictures. Miss Austen is a disinterested Italian woman who rebukes her son for bringing her flowers on Mother's Day.

The story was written by someone who knows Italians and their other helplessness in the face of American legalities. But the delicting toward the end of the picture kills the continuity, leaving Mr. and Mrs. Public suspended in the air and wondering. Too, Dorothy Gish can handle a more intricate role than this picture provides.

Not Musical "Ramblers"

The Hudson Sisters have falsely billed themselves as "ramblers in the realms of harmony." That hated term "ramblers" is to musicians what a black shirt is to a certain group of Italian and Irish radicals. They have a brand of harmony that blends beyond any fraction of a doubt. They no more ramble up and down the scale than a blind man would climb the Metropolitan a few days ago. Perhaps not as much so.

"Regular Fellow" Amusing

The women in the picture, "The Regular Fellow," are not at all important. That in no manner interferes with the ripping comedy of this take-off on H. R. H. of Wales. Mary Brian is a girl for whose smiles and winsomely giving up a throne. Kathleen Kirkham is the girl's companion. Lillian Plummer is a rough-and-ready guide to tourists, and Jacqueline Gaden is the Princess to whom the Prince is officially betrothed.

The picture is impossible, exaggerated and unreal, but amusing.

Girls Secondary

Gloria Archer and two other girls in the Eddie Pardo act; Vera Kingsley, who climbs the treble clef in the comedy skit of Bert Gordon; and "The Masked Countess" were the outstanding women performers on the Fifth Avenue bill last half last week. In other words, the women were all part of another's act. Gloria Archer has much better than she sings. Vera Kingsley really can sing and would appear better if not quite so cross with her comedy partner at times. It makes his gags funnier, but decreases interest in her own talent.

"The Masked Countess" was both mysterious and gifted. Here's a girl with a good voice who has to resort to child's play to arouse interest.

Home and Fire-Side Audience

Gladys Moffatt, Mildred Myra, Sonia Meroff and Sunshine Jarmann hold the place of a feminine honor at the 81st Street. Miss Moffatt's before-and-after marriage cynicism were clever, but this home-and-fire-side neighborhood was not very cordial Monday night.

Mildred Myra, as voluptuous as ever, is still a trifle lame to do much dancing, but she adds, in a rather subtle way, to the act's merit. That is, if one likes her type.

Her Dumbest Role

"Shore Leave" film has the charming Dorothy Mackall in undoubtedly the dumbest role of her career. Being the daughter of a commanding officer, she must have heard that there are other fish in the sea and other men in the navy. Nor did Miss Mackall go through her gestures with too much realism. Marie Shotwell is also in the cast.

The audience at Aeolian Hall Sunday afternoon, expressed its preference for songs sung in English. "Give and Take" for England. Mr. Morrissey, contralto, gave a program of French, German and English numbers. She is a brilliant singer.

"Give and Take" in London

"Give and Take" has secured the rights of "Give and Take" for England. He will present it in London after the first of the year. The comedy was first devised for Louis Mann and George Sydney.

Duncan Inverarity, at one time general western manager for the old Sullivan circuit, is the new manager of the American, Spokane. The Spokane house recently assumed a new pop vaudeville-picture policy, booked by Ackerman-Harris.

RIGHT OFF THE DESK

By NELLIE REVELL

The nicest Thanksgiving gift I've had in some several Thanksgivings came last Thursday when I went up to the Fifth Avenue hospital to visit Alice Robe, that peer of newspaper women, who had been in that particular reconstruction camp for several weeks.

"Miss Robe," I said, "I'm only up to my eyes in inquiry. 'Oh, Miss Robe is almost well. She went home several days ago.'"

In a recent movie one of the actors plays a blind man who manages to walk around in his own living room without betraying to an onlooker his affliction. It was well done but it is far eclipsed by an occurrence in real life.

Mollie Fuller has been blind for some years, but she has been playing in a vaudeville sketch just as many weeks a year as she wanted to. Now she has a new sketch which like her former one is by Blanche Merrill, and the audience never gets an inkling of Miss Fuller's sightless condition. She makes her exits and entrances without assistance and has the role of a scrub woman who finally changes into a model employed by a fashionable dressmaker.

During the course of the sketch, Mollie must remain for several minutes on the floor. Unaided she stands up, finds her way to each part of the stage as demanded by the action and never gets herself out of character. It is one of the finest instances of courage, mental control and rehearsing that I have ever known.

It's hard to escape the habits of a lifetime. Claude Nott kept open house at his Somerset hotel until spring when he sold it and decided to retire. But his "Mine Host" propensities won't be curbed and his friends have just received a card which tells them that he has called his Pellam residence "Nott Inn." It continues:

"Nott Inn does not mean not in—but the reverse. Here is a spot among trees where you are made to feel at home and a welcoming smile; a restful place where the weary wayfarer may find entertainment in exchange for his company; where hospitality is free and the hosts gladly become the debtors of their guests. And if you want the ice cracked in advance, telephone."

A friend of mine from Texas declares New York hospitality is the finest in the world. But it was marred, she tells me, when she went to a railroad ticket window for a reservation on a short trip out of town. The ticket agent spent one minute selling her the ticket and seven minutes being impatient about it. "No, I don't know what time the train arrives. That's what the information booth is for. Well, lady, I can't tell you what I don't know, can I? Certainly this train stops at Springfield. I wouldn't sell you a ticket on it if it didn't, would I? I'm making this ticket out as fast as I can, lady. I can't help it if you have a better waiting car than the baggage car."

However, it was probably just another and original manifestation of Manhattan's hostly spirit. We like to see people come and even the ticket agents make it hard for them to go.

One of the many things that make me mad and at the same time gives me a laugh is the difficulty I have in getting a number from the phone girls. And the way they smooth the path for a man when he gets on the wire. I'm sure I speak just as distinctly over the wire as anyone, but the great cent of my calls get mixed up. So if I happen to have a male caller I speak to him and the number for me and the call invariably goes through like greased lightning.

There must be a reason for it, perhaps that thing psychologists call "sex attraction." But what's the use of digging up long, technical terms for it. You know what it is—just human nature!

A story, retitled to me by "Skeets" Gallagher, proves the alcoholic wards had better not be closed as yet, despite the supposed aridness of the metropolis. A "tab" producer was here from Chicago and procured some very new-minted liquor. By the time he had finished half the bottle he had a quiet case of ditz and was seeing purple iguanas, cerise elephants and a whole menagerie of luridly colored beasts. With his showman's instinct, he decided to capitalize on this private zoo, so proceeded to the lobby and began to sell tickets to the animal exhibit. "There's something wrong, the manager stopped him and listened to his explanation."

"Come on up and see the show and have a drink on me," the producer invited at last, in an attempt to conquer the manager's expressed disbelief. So they went up and in a minute the hotel man phoned down to have the guests' bill ready because he was a fake and he was going to throw him out. But the producer, who was neither appeared. Finally, the hotel detective went upstairs to investigate and found the guest leaving the room, counting a sheaf of currency.

"Oh, him," the showman replied casually. "After he had four drinks of my liquor, I sold him the show for \$150."

ILL AND INJURED

Mrs. Larry Gordon (Gordon and Joyce), is recovering from her recent accident and expects to be out within three weeks. Miss Gordon may be addressed care her sister, Mrs. Jack Ward, 607 East 62d street, Chicago.

Mrs. Alfred James has undergone an operation. Dr. J. W. Ames's sanitarium, 306 W. 75th street.

John Grieves, confined to Bellevue hospital, New York, suffering from a fractured hip bone, was removed to the Lenox Hill hospital last week by the Actors' Fund. Mr. Grieves condition will keep him confined for some time.

Alice Buchanan and husband, Rex Smith, of the Francisco reporter, seriously injured in auto accident in San Francisco Nov. 26. Miss Buchanan was the star of "Cobra" (Coast).

Anna Ludmilla, dancer, is recovering at Columbus Hospital, Chicago, from injuries sustained in an automobile accident. She was formerly with the Chicago Opera and recently with the "Greenwich Village Folies."

Leonette Ball is confined at the American Hospital, Chicago, following a serious but successful operation. Miss Ball is expected to resume engagements within a month.

MARRIAGES

Earl Whitehall (Detroit American League ball club) Nov. 23, in Davenport, Ia., to Violet Oliver, professional beauty of Los Angeles.

Queena Mario, Metropolitan opera singer, in Winnetka, Ill., last week to Wilfred Pelletier, musical director.

George H. Melford, picture director, to Diana Miller, screen actress, by Superior Court Judge Gates at Los Angeles, November 27.

Edward Welch, picture stunt man and daredevil, to Charlotte Alden Randall, scenario writer, known professionally as Charlotte Delaney, by the Rev. Bernis S. Hudson at the Baptist Temple Church, Hollywood, Cal., Nov. 25.

Dr. Rudolph Coffey, of Temple Sinai, Oakland, Cal., to Mrs. Minnie O. Jaffe, playwright and social worker in Los Angeles, Nov. 27.

Edith Toie, actress, to David B. Lawyer, non-professional, at Columbus, O., where Miss Toie was playing. The bride is a San Francisco girl.

Allan Prior, tenor ("Student Prince"), playing San Francisco, to Janice Fernholz, Los Angeles. The bride, formerly with one of "Hollywood Time" shows, has been off the stage the past two years.

If You Don't Advertise in "VARIETY" Don't Advertise

WEE GEORGE WOOD and Co. (3)
"His First Love" (Comedy)
 25 Mins.; Interior
 Victoria Palace, London

London, Nov. 20.
 One of the surest of sure-fire performers of this—or any other country—is Wee George Wood. He demonstrated it by breaking in "at the top" of his act with an entirely new act, written by R. P. Weston and Bert Lee, England's premier song and skit writers. With such a combination it may be reasonable to expect first rate entertainment—and the audience wasn't disappointed. The opinions of the wisecracks ranged from "very good" to "the best act he has ever had."

The story is simple and elemental, childishly so, with a neat little twist in the narration that makes for clean entertainment of a sort calculated to appeal to our better selves and attract the sort of patronage vaudeville—variety—or music-hall caterers profess to be always striving for.

The setting is a full blown "kitchen interior." At rise George enters, looks about and whistles to someone outside. In comes a little girl (an apparently 12 or 13 year old). He assures her it's all well and they have a pretty, childish love scene, during which he tells her that a little ditty he wrote about her—that no one had ever heard it before—and sings it. "Your First Love is the Best Love."

Enter boy's mother, with a loaf of bread, etc., to prepare afternoon tea. She is made acquainted with the son's sweetheart and her boy all have tea. In the midst of the repeat the boy's stepfather appears. He puts a damper on the proceedings, culminating in his striking the lad; whereupon the mother, hitherto shrinking and fearful of her husband, runs to a ferocious form of mother-love, comes to her child's rescue and orders the man out of the house for all time. Shortly afterward she goes to the local "pub" to make sure he will never show.

Left alone once more, the boy resumes his innocent love-making, the girl wheedling from him all his cherished possessions in the shape of the contents of his pockets. When it develops that the sweetheart, who has been waiting outside during the visit, the lad is hurt and angry. He takes back all his presents and sends the girl out. When she returns and her boy is suffering from love-sickness and making cynical observations on the fickleness of the feminine sex. On being assured stepfather has been permanently expelled and that he and his mother will once more dwell alone in peace and harmony, he nestles up to her and goes through the same routine he pulled on the girl—that he has written the song about her and that she has never heard it before—which brings the curtain down on its second ending and gives the audience an opportunity to facetiously remark what everybody knows, that boys are potential destroyers of the fair sex—and girls born sickle. *Joe.*

ETHEL LYNN CLARK and Co. (11)
Bald, Songs and Dancing
 16 Mins.; Three (Special)
 5th Avenue

Miss Zimm's orchestra accompanies the feminine feature, with two male steps assisting. Closing the show at this house the act did very well, mainly on the strength of a fast dancing finish by the male duo.
 Miss Clark is down front for a number with eight of the boys after which all make a dive for their chairs and, for the most part, stay there. Zimm finds time to slip in two numbers, one carrying a trim wick record angle, while the boys also contribute a comedy school number very much Gus Edwards. Miss Clark warbles thrice, and Zimm's dancing is the special feature of the low trajectory type and clicks.

Inasmuch as the action is fast, the act should have little difficulty in cashing in where the entrance examinations are not too rigid. The band of eight pieces is not strong enough to stand off the traffic on the well worn trail they're following. A special drap set in gold provides the setting. *Skig.*

THOS. J. RYAN (1)
Songs, Talk and Dancing
 15 Mins.; One (Special)
 5th Ave.

This veteran vaudevillean has shelved his former vehicle. He now appears before a barbershop drop to dissect the modern woman in a crossfire with a feminine youngster, before turning to a "Charleston."

The talk has its bright and lax moments but it's still the hard-core taps that draw the applause while the reminiscent announcements demand and hold attention.
 The oldest living exponent and don't think he doesn't do it—he does it plenty! There it is, take it or leave it. It drew a whale of a hand at this house, spotted late and wisely so.

Ryan, if it's a new act (you can't tell about this guy), he may have told it 30 years ago, could bring passages of the patter to advantage or, if not that, cut down. His dancing is as surefire as always and the burden is his alone. The assisting feminine partner foils the quips well enough.

Next to the "Charleston" on this six-act bill, Mr. Ryan romped through to an outstanding hit and will continue to do so before those who do or do not know him.

A funny guy, an interesting hold-over from the old school and capable of handling better material conversational than he now possesses. Also, there's that "Charleston." *Skig.*

GOETZ and DUFFY
"The Bride and Groom" (Comedy)
 One American

Austin Goetz and Pae Duffy have considerably altered their turn of two or three years ago, with the principal change in big time. They appear as an elderly bride and groom. After cross fire with a little comedy business, they disappear to suddenly reappear as a neatly dressed young couple.
 This is spoiled somewhat by the couple upon their swift reappearance in younger costumes expecting applause and waiting for it. It may have surprised the audience but it is no shock and no riot—just a nice change.

Of good appearance in their proper person, the couple do very well. Mr. Duffy exhibits comedy principles which deserve a better try-out with other material, while Mr. Goetz is an all right straight and better in his character role.

A whistling finish of the former is also retained, as perhaps also the bride and groom bit, although in what former costuming that was done isn't clear. But the whistling gives a finish. Goetz arises whistling with his fingers. Miss Duffy follows and through her fingers; then both together, with their fingers in the other's mouth, they exit, still whistling.

Probably the only act in the world in which whistles with somebody else's fingers. Once upon a time two boys who were dancing stopped long enough for one to say:

"My brother is the only dancer in the world who dances upon his own iron mat."

This turn, however, makes no announcement, because it is self evident their fingers are their own. *Smc.*

MALLISTER and LANCASTER
"On the Links" (Comedy)
 15 Mins.; One State

Shorty McAllister and Lane are teamed several times and is also known in burlesque. Dick Lancaster, with him before, is a neat straight, and they have worked out a good comedy routine.

A golf opening with the under-sized McAllister doing the caddy. When explaining Mexican golf he wanted to know if one could not coffee off as well as tee off.

A comedy cop intervenes, the turn then going into frank but laughable burlesque. The third member dances with him, before, in a neat straight, and they have worked out a good comedy routine.
 A golf opening with the under-sized McAllister doing the caddy. When explaining Mexican golf he wanted to know if one could not coffee off as well as tee off.
 A comedy cop intervenes, the turn then going into frank but laughable burlesque. The third member dances with him, before, in a neat straight, and they have worked out a good comedy routine. *Joe.*

"A PETITE REVUE" (4)
23 Mins.; One and Full Stage
 (Special)
 Palace

A fast, smooth running, singing and dancing revue presented by George Chooos and featuring Danny Dare, a versatile and clever song and dancer.

The cast includes Virginia Watson and Harriett Cole, two cute dancing girls, and Carrie and Eddy, mixed team of "adagio" dancers, who stop the act so cold upon presentation of the two specialties, some means will have to be devised to kill the applause. On one occasion Dare followed in a fast Russian acrobatic solo strong enough to stand up anywhere, but the house made him dance off and recalled the man and woman. Dare then repeated his dance and scored strongly.

The act opens with Dare and one of the girls doing a song, followed by a graceful double dance. Another double was one of the girls doing a Charleston to Dare's uke. He joins her for a finish of this number and then solos a comedy song, followed by a dance travesty of the Charleston translated pedally into Yiddish.

A double "riding" number with Dare and one of the crew or prop horses was novel, and a double song in Rubie attire also clicked. The solo dance in riding habit of the cute brunette also pulled salvos. The toe work of Miss Carrie and the ease with which her male partner handled her in the adagio were the high lights. Their first entrance was a swan dive by Miss Carrie into the outstretched arms of her partner. A good revue from all angles. *Con.*

"THE MASKED COUNTESS"
 Songs
 5th Ave.

"The Masked Countess" hides her eyes behind a black narrow mask. She is said to be Thelma somebody or other, but even the crew or prop horses at the 4th Avenue last week did not catch a flash of her full features.

The Countess is a soprano and needs her mask to draw any special attention. If that the reason, that's enough. But as a gag with the "Countess" figured on as a draw curiosity that's applesauce.

Someone suggested that perhaps the Countess when, on small time could not get the notice of agents or bookers so slipped on the mask. Barely possible. If the Countess did a cooing dance and wore the mask to conceal her identity, there might be some sense to it. But just to hide her eyes so the audience will not be certain who it is that owns the voice isn't enough excuse.

Last week the Countess remained a full week at the 5th Avenue, but had no other place to go for the second half. The first part she appeared as a single in "one," and the last half in the Meroff band turn. Very considerate of the 5th Avenue.

It's hardly necessary nowadays to freak up vaudeville—it's freaky enough just naturally, on the stage and elsewhere. *Smc.*

New Acts Next Week

(Dec. 7)

A 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.

Justine Johnson and Co., Palace, New York.
 Galla-Rini and Sisters, Palace, New York.

Alphonzo and Co., Royal.
 Rita Serenaders, Greenpoint, Brooklyn.

Black's Comedy Bears, 125th Street, Proctors 2nd half.
 Rowie and Jerry, Keith's, Paterson 2nd half.

Adela Verne, 5th Ave.
 "Sally, Irene and Mary," 5th Ave.

Mehlinger and Williams, 5th Ave.
 New York Police Band, Proctors, Yonkers 2nd half.

Walsh and Clark, American 1st half.
 Water Sisters Revue, American 1st half.

"Just Out of Knickers," American 1st half.
 Richmond and Moyer Sisters, Greenpoint, Brooklyn.

Elmer Rosemont and Co., Greenpoint, Brooklyn.
 Donia and Mack, New Brunswick.

MRS. FRANK TINNEY and Harry Stoddard Orchestra (9)
 17 Mins.; Full Stage
 State

About the time Mrs. Frank Tinney started her 10th divorce suit against Frank, she also made up her mind to return to the stage. There seems to be some doubt about the divorce proceedings but the comic's wife tried out in the split week houses several weeks ago. She was formerly in burlesque, using the name of Edna Davenport, quite some time ago.

After a number by the band, a letter handed from the front is read. It's from Mrs. Tinney who wants it known she is still able to sing and dance. She then entranced with a popular lyric converted to her purpose in this wise, "If you can get along without your mama, I can get along without my papa." The act opened with the humorously but more so the line: "It takes a sense of humor to be a comedian's wife." The finish of the number carried a plain suggestion that Frank can come back home, an indication that she again talked her out of the divorce. The number counted mildly.

Mrs. Tinney was later featured in a Blues, announced as having been written by Harry Stoddard for her. The chorus was a harmony effort, she being joined by the fiddle player. With a hostie-totie number the Mrs. stepped a bit, going back to her old school and drew a hand. "Charleston" finish won her good results too.

Stoddard's routine was sliced to build up Mrs. Tinney but the band made its staff. "Clap Hands," a cute song and made the band's principal number.

It looked like a good tie-up for her with Stoddard's orchestra which played big time last season. The act opened with the band playing up the turn, however, perhaps because of the Tinney dirt stuff in the magistrate's court. It is a question if the band will continue in the same team up. It is reported that Mrs. Tinney will team up with her good results too. *Idee.*

EDDIE PARDO and Co. (3)
Comedy Skit
Full Stage (Special Set)
 5th Ave.

Eddie Pardo is starred in this comedy skit with Gloria Southern as featured. Pardo and Archer have previously appeared in vaudeville, as a two-act and as skit players.

Their present turn carries out the youthful idea with Pardo as a young man himself while the three young women, inclusive of Miss Archer, are within their teens or lately emerging. The act runs entirely to comedy of the young kind, with Pardo as a bachelor after a good looking wife with money. He dates up one of the girls at the same time for the same evening and questions them along similar lines.

One young woman (Miss Archer) after the other two have informed him they are of poor parentage, says she is rich, has gold and coal mines, etc., when a policeman re-enters and an escaped lunatic. As the bachelor bemoans his lost dream, so returns to say the cop was mistaken; she is not insane, and the couple close within a trick run, opening to resemble a little parlor set within. The trunk thing is quite attractive, but the number isn't strong enough for the novelty.
 Mr. Pardo assumes most of the work. He's a juvenile with possibilities. A good looking fellow with stage presence, he's one of the younger acting musical comedians constantly angling for.

The act with its principals, comedy girls and likeable comedy, makes a nice turn, without its very attractive special set that is a noteworthy mark in itself. *Smc.*

BURT KUEHN and Girls (7)
Jazz Band
 12 Mins.; Full (Special)
 Kedzie, Chicago

Not until the half dozen g'd musicians can create something more nearly approximately music will this turn suffice. The playing of the girls is bad and must be noticeable even to the layman. They have neither melody nor unison and at times it is nothing but a medley of indiscriminate noises, dominated by the drums. Mr. Kuehn is a competent dancer but not really ably carry a seven-piece act on his own shoulders.
 In its present condition this act should not fill spots to which better acts have a better claim. *Top.*

WHITING and BURT (1)
Character Songs
 24 Mins.; Two (Special Set)
 Palace

George Whiting and Sadie Burt, back after a season in the west, have curiously enough built up one of their best turns with released songs, excepting one. Each song calls for a costume change, special scenic background behind divided drapes and the Whiting and Burt delivery.

Between numbers, Virginia Mae dances. Virginia holds plenty. Her song numbers are youth, beauty, a little Charleston and a class "Bubble Bath," which proved the ancestor of current crop of restaurant owners were no chumps.

"I Miss My Swain," made different by the scenic background, costumes and Whiting's excellent German dialect, was the first double. "What Price Love," with Sadie, a gold digging little vamp reciting her terms of matrimony, was an almost opposite idea was the second and a pip. It's a Blanche Merrill number, "Collegiate," in comedy costumes, followed. They sold the lyric like college girls and even got more applause than the first with a comedy collegiate strangle dance.

This pulled them down into "one" for some clowning and gagging. Miss Burt sold a couple of new kid stories with the "bit" standard prominent.

The act took one of the hits of the bill in the next to closing spot and deservedly. Whiting and Burt are an experienced and forgotten act and get across without the aid of anything but talent. *Con.*

"SAILOR BOY" (5)
Musical Comedy
 18 Mins.; One and Full (Special)
 Broadway

A comedy act with musical trimmings and a competent cast that should make a good act for the medium. The libretto matter and treatment lack the class necessary to elevate it beyond this sphere.

The overworked theme of the supposed enemy still existing between the North and South is the plot with a vengeful Southern colonel cast for the villain, who would block the marriage of his granddaughters to two Yankee boys, and an assign who have completed their four-year course in the Navy. D. L. Stout, featured, plays the gob and registers comedy in an attempt to voice the feelings of a Southerner. A Southern looking slant to a Southern dialect.

The act boasts a good prima and singing juvenile who handle two duets in a manner beyond reproach. Both have trained voices and their musical interruptions were most delightful. The other girl is a stately blonde of good looks, opposite Stout but neither of the latter should attempt warbling. Stout's rasping voice and dialect are far from ideal. It would have been better had he attempted recitative interpretation of his songs rather than the raspy attempt for melody. A third male soloist, a Southerner, is a part which calls for little more than the make-up. The part is practically a prop for pathos at the finish when he hands over the girls to two respectable men and is supposed to leave for the soldier's home, but they didn't let him go.

Despite glaring defects the act contains a certain amount of entertainment and especially the songs by the amateur troupe did not fail to fair returns as the duet on the follow up spot but undoubtedly drew the earlier assignment because of an overabundance of full stage looking over the bill. *Edb.*

"COUNTRY CLUB GIRLS" (4)
Songs
 12 Mins.; One (Special)
 5th Avenue

The billing gives this foursome a "break" but other than that the harmonizing listens as par and it satisfied a well filled Monday night house.

A special drop is supposedly a golf course with the women being in sport dress. Then entrance with each swinging a club. The numbers for lean towards the popular type, albeit a couple might be termed medleys. The bass songsters is—evidently—the leader, reaching out for minor comedy attempts and soloing.

The act is a set-up would aid at least one of the members but the combined voices and the novelty attached to a feminine four should see this vaude item establish itself as a saving around the small time theatre. *Skig.*

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INDIVIDUALITY IN CURTAINS

BYRON & WEIL
 INCORPORATED
 PHILADELPHIA
 Bankers Trust Bldg., Wm. 2839

NEW YORK CITY
 153 W. 4th St.—Chickling 3044

ADVERTISING CURTAINS—DROPS—SCENERY

BILLS NEXT WEEK (DEC. 7)

(All houses open for the week with Monday matinee, when not otherwise indicated.)
The bills below are printed in divisions according to the relative importance of the acts or their program positions.
An asterisk (*) before name denotes act in doing new work, or reappearing after absence from vaudeville in a city where listed for the first time.

GERMANY

(Bills listed in Germany are for the full month of December)

BERLIN

WINTERGARTEN
Hert & Partner
Hert & Partner
Loyal & Weirford
Jude
Quinlan & Junie
Jove & Jove
Benhar Tr
Kuslan Tr

MUNICH

DEUTSCHES
Hose & Partner
Stromberg & Hilt
Richard Hilt
Lala Gracie & S
Andrews Orch
Jove & Jove
Hamburg
Intermission

HAMBURG

(running order)
See Leo Co
Fellers Sisters
Kman Sister
Flying Futters
Jove & Jove
Intermission

KEITH ALBEE CIRCUIT

NEW YORK CITY
Hippodrome
Robinson's Elphinst
Dooley & Sales
Kendall's Elphinst
Van De Vede Tr
(Others to fill)

KEITH'S PALACE
A. Rasch Ballet
York & King
J. Johnson Co
Gallari & Sis
(Others to fill)

KEITH'S RIVERDALE
The Kommanders
Lang & Harty
Lily Levy
J. Johnson Co
Demar & Lester
(Others to fill)

KEITH'S 51st St.
The Kommanders
Merritt & Coughlin
Kannell Bros
J. Johnson Co
Jove & Jove
(Others to fill)

MOSE'S BROADWAY
Rose & Thorne
Doe Baker Co

THE NEWTON TWIN

A & F Headman
(Others to fill)

Moss' Franklin
Lene & Barry
John Le Browning
Burt & Lehman
John Le Clair
John Le Clair
(Others to fill)

Moss' Regent
John Le Clair
John Le Clair
(Others to fill)

Moss' Jefferson
Allen & Canfield
Henry Hines
(Others to fill)

Moss' Fordham
Reese Wynn
Pepito
Cordell & Plunkett
(Others to fill)

Moss' Allen & Canfield
(Others to fill)

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Moss' Fordham
Reese Wynn
Pepito
Cordell & Plunkett
(Others to fill)

Moss' Allen & Canfield
(Others to fill)

FAR ROCKAWAY

Columbia
24 half
Colliano Co
(Others to fill)

ALBANY, N. Y.
Proctors
Chester Bros
Ray Barrett Co
Murray & Chasite
Frankie Kelsey Co
(Others to fill)

NUREMBERG
Mme Herman Co
Fernand & Shelly
Nata Vernille Co
Hilde
(One to fill)

ALLENTOWN, PA.
Colonial
Pablo Trueta Co
Roger Inhoff Co
Bill Utah
(Others to fill)

COLOGNE
Cavalu
Apostrophe Girls
Vendy
Harvard Bolt & K
Froelich
Goltz
Pancly
F. Forster

JOHN WILLIAM MITCHELL BROTHERS

SINGING BANJOISTS
From the South

Playing a Return Engagement at

E. F. KEITH'S PALACE, N. Y.

THIS WEEK

ALF T. WILTON

REPRESENTATIVE

FRED B. MACK, Associate

MINISTEL MEMORIES

ALTONA, PA.
Machiel
Dick Ryan
Hewitt & Hall
(Others to fill)

AMSTERDAM, N. Y.
Blalte
Chevalier Bros
Just & Pat
Frankie Kelsey Co
(Others to fill)

ASBURY PARK, N. J.
Main St.
Campbell & Kather
Law & McCallister
Lane & Goldie
(Others to fill)

WARREN & O'Brien
Will H Ward Co
(One to fill)

ASPEN, N. C.
Piana
(Winston split)
1st half
Dallan Walker Co
Gaudichon Co
Hymas & Evans

BOSTON, MASS.
B. F. Keith
Amelia Kellyn's
Clem & Marion
Katerberg 4
Coran
Mary Haynes
Powers & Wallace
Pederson Bros
(Two to fill)

NEW BEDFORD
General Girls
Fred Weber & Co
Anger & Fair
Carmel & Harty
Ole Mary

GORDON'S OLYMPIA
(Scolley Sq.)
Ben Smith
Laura Hamilton Co
Barbie Simms Co

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Laura Hamilton Co
Barbie Simms Co

Alleen Bronson
Best & Dumko
CANTON, O.
Lycum
Theodore & S'wan
Belcher Bros
Frank Richardson
Brown & Whitaker
CHLSTON, W. VA.
Kearns
Lester Wors O'Neil
Jesse Dine
Nixon & Bangs
Reynolds & Hone
24 half
The Heyna
Loray

Brooks & Rose
Norton & Melotte
Al Tucker & Co
24 half
The Andersons
Josephine Davis
Belcher Bros
(One to fill)

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Belcher Bros
(One to fill)

CHLSTON, W. VA.
Kearns
Lester Wors O'Neil
Jesse Dine
Nixon & Bangs
Reynolds & Hone
24 half
The Heyna
Loray

Brooks & Rose
Norton & Melotte
Al Tucker & Co
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Belcher Bros
(One to fill)

Richard Bros & C
Bobby Brewster Co
Millard Mower
Farette & Co
24 half
Gardner Melnick
Clifford & Bailey
Sis Saxo
Ingile & Wilson
Cann & Lee

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Josephine Davis
Belcher Bros
(One to fill)

Cyclo of Color
Guy Rerick Co.
Tom Davies 3
2d half
Sawyer & Addy
2d half
J. H. Holmes
W. J. Delville, Rev.
2d half
FITZPATRICK, MASS.
Palace
Gardner's Maniacs
Wallace & Cappel
M. C. Walton
Exposition 4
Cassidy & Lee
2d half
Thornston Sis
Strand

Tom Patricola

Third Year with
"GEORGE WHITE'S SCANDALS"
Tramont, Boston

Bobby Brewster Co.
2d & Al Waldman
Fayetta & Co.
FLAINTIFF, N.J.
Strand
2d half
Law Hawkins
(Others to fill)
2d half (10-12)
Anthony & Marcel
(Others to fill)
Arthur Whitlow
(Others to fill)
FLTSBURGH, N.Y.
Strand
2d half
Porter & Marcelline
Maud Allen Co.
PORTLAND, ME.
R. P. Keiths
Hurst & Vogt
Hudson & DeMont
Alabama Land
Pearson Newp's 4
2d half
Bobot
Sampson & Douglas
POTTSVILLE, PA.
Hippodrome
Joryer & Poster
(One to fill)
2d half
Johnson & Baker
Hing Edwards
Clifford & Marion
2d half
PROVIDENCE, R.I.
E. F. Albee
Joe K. Watson
(Others to fill)
READING, PA.
Raph
Lillaz Walker Co.
Bob Hall
Ministrel Memories
Cub 2d half
Willy Hros

EDDIE HILL

Material by Red Rios
Partners Two
Direction—RILEY HROS.

Pablo De Sarto Co.
Rager Imhoff Co.
Rosemont Troubadour
RED BANK, N.J.
Palace
Cav'lin & Burt
Warren & O'Brien
Kasas & Fulton
2d half
Gordon & Price
Adams & Hoid
Lana & Golden
RICHMOND, VA.
Lyrie
(Nortfolk split)
1st half
Berley & Payne
Hamilton Sis & F
2d half
ROANOKE, W.VA.
Roanoke
(Raishon split)
1st half
Dobby & King
Ramonde & Grant
Hagitt Hogues
Harrett & Cuncen
NORRISTON, N.Y.
Temple
Rogge & Williams
Phillbrick & DeVoy
Healy & Cross
2d half
Marguerite & Gill
Damant & Colletts
Rogge & Mort
SARATOGA, N.Y.
Congress
Winchester & Rom
(Two to fill)
SAVANNAH, GA.
Hijon
(Jacksonville split)
1st half
Austin & Cois
Wanda & Francis
STAMFORD, CT.
Strand
Bell & Eva
Snow & Nighw

"RADIOLOGY"

"The Ether Waves with a Marcell"
(Formerly "The Radio Role")
Direction, HARRY WEBER

Force & Williams
Dora Early Co.
Lila Grills Rev.
RECKNEY, N.Y.
Proctor's
Tula Sis
2d half
Roy Infante's
2d half
Francis & Lyord
(Two to fill)
STAMFORD, CT.
Strand
Bell & Eva
Snow & Nighw

Carle
J. Amora & Co
Murray & Irwin
Sweeney Grant
Adams Walce/Hor
Davis & McCoy
The Robber Shop
WASHINGTON, PA.
State
Marked Athlete
(Three to fill)
WATERTOWN, N.Y.
Aven
Kennedy & Kream
2d half
(Two to fill)
WHEELING, W.VA.
Victoria
Marked Athlete
Holly Lamont
Bernard & Marcell
Parcellene
2d half
Lewis & Amos
Marcel
(Two to fill)
WOONSKET, R.I.
Hijon
Harry Quiljan
Sacker Midway Co.
(Two to fill)
2d half
Gormale D'Sa/ella
Edith & Marcell
Marty White
See America First
POLI CIRCUIT
BRIDGEPORT, CT.
2d half
Jinks & Ann
Durning & Ellwood
2d half
Owen-Kelly Rev
Carley & Nelson
Owen McGivney
(One to fill)
HARTFORD, CT.
2d half
Morlan's Jangle
Edie Clark Co.
The Branta
J. O'Keefe Co.
Reneo Family
(One to fill)
2d half
Lottie Altherton
Monarch Melody
Christy & Nelson
Owen McGivney
The Wager
NEW HAVEN, CT.
Palace
Lorraine & Castia
Lalavay Bros & P
Diamond & Bren
Trinal
(One to fill)
2d half
Lohas & Sterling
Gordon & M
The Branta
Particula
Ernest Family
(One to fill)
SCRANTON, PA.
The Livingtons
G & M Moore
Sylvia Clark
Spot Light Rev
2d half
Sylvia Clark
Spot Light Rev

David R. Sablosky

ARTISTS' REPRESENTATIVE
Keith and Orpheum Circuits

NEW YORK CITY
State
Weiss & Brilliant
Anna Butler Co
Lockett & Page
(One to fill)
Hylard's Birds
P & H Ross
Walsh & Clark
Wilder Sis & B
Phil Davis
(Others to fill)
NEW YORK, N.Y.
Palace
Deno & Rochelle
Plato Bennett & F
Templeton Bros
Tom Brown 2d
Francis Armas
2d half
State Lake
(Sunday opening)
Win Demand
Benson & Jones
Chas Chase
Macker & Redford
Goldie Beatty Rev
Gerald Orton
Ward & Van
"Dance Visions '35"
Diversey
(Sunday opening)
Dolly Dimples
Tim Marica
Frank Hamilton
Julius Fieber
2d half
O'Connell Sis
Barton & Young
2d half
Rivers
(Sunday opening)
Evered Schi D.C.
Herbert Warren Co
M'Curran & Walce
Wrestling Rev
Wallace & Cappel
J. H. Holmes
Roy La Rocca
(One to fill)
B. F. Keith's
Riesle Jane
Francis & Lyord
Val Hine & West
4 Cloyelly Girls
2d half
Australian White
(Three to fill)

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2d half
Australian White
(Three to fill)

YONKERS, N. Y.
Proctor's
2d half (3-6)
David Morrell Co
Frank C. Good
Premier & Kliss
Pays Millott & K
(One to fill)
1st half (7-9)
C. De Co
Edna Bennett
Herrington & Gr
Harrington & Gr
(Others to fill)
2d half (10-13)
T. M. Smith Co
N. Y. Police Bld
(Others to fill)
YORK, N. Y.
York O. H.
Wills Bros
Pio & Frank Innes
Harry Hines
Jazzmanna Rev
2d half
Helen Jasta Boys
Haven McQuarrie
Holly Sisters Co
Pichian Troupe
YOUNGSTOWN, O.
Hippodrome
Bentell & Gould
Rudell & Dunigan
Roadway Bils
2d half
Edith & Marcell
Mama Duffery Co
Will E Ward Co
MINNEAPOLIS
Hennepin-Orpheum
(Sunday opening)
Ruth & Rev
Tramp Tramp Tr
Joe Scollard Bros
Mabel McKinley
Franklin D'Amore
Monroe & Galt
3 1/2 Arleys
OAKLAND, CAL.
Orpheum
(Sunday opening)
Lorraine & Howard
Alba Tiberio
Klein Bros
Monroe & Galt
Hippodrome, New York, This Week (Nov. 30)
Said by H. B. Marshall (Law Fitzgald)

COOLIDGE HOTEL

No relative to Calvin
131 West 47th Street, New York
Frank Joyce, Manager

(Sunday opening)
Ruth & Rev
Tramp Tramp Tr
Joe Scollard Bros
Mabel McKinley
Franklin D'Amore
Monroe & Galt
3 1/2 Arleys
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MIJARES

and his brother MANOLA
Maine's Greatest Wire Walker—Selling for a European Tour. S. S. Dratshland (Dec. 10)
Opening Winter Garden, Ariz. Jan. 1 Booked by Paul Shultz

CHINESE SINGS
Berkes & Terry
2d half
Rhoda & Brochell
Lalavay Bros & P
Diamond & Bren
Trinal
(One to fill)
2d half
Lohas & Sterling
Gordon & M
The Branta
Particula
Ernest Family
(One to fill)
SCRANTON, PA.
The Livingtons
G & M Moore
Sylvia Clark
Spot Light Rev
2d half
Sylvia Clark
Spot Light Rev

SHIRLEY MARIE GLASON

Horn to
Mr. and Mrs. J. M. Glason
November 25, 1935
Mother and baby doing well.
Home 131 East 86th St., N. Y.

WIKEN HIRE, PA.

Al Moore 2d
Gretchen & Barry
King & Beatty
The Ziegler
A's Hara
2d half
The Livingtons
Spot Light Rev
2d half
Sylvia Clark
Spot Light Rev

ORPHEUM CIRCUIT

C/O'P' RAPIDS, IA.
Majestic
Fulle Clara
McGarry Bros
J. Bigelow & Misses
Jack Hanny
2d half
"Birds Paradise"
Minirel Monas
Hibbitt & Hartman
(Two to fill)
CHICAGO, ILL.
Palace
(Sunday opening)
Kouns Sis
NEW YORK CITY
State
Weiss & Brilliant
Anna Butler Co
Lockett & Page
(One to fill)
Hylard's Birds
P & H Ross
Walsh & Clark
Wilder Sis & B
Phil Davis
(Others to fill)
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Riesle Jane
Francis & Lyord
Val Hine & West
4 Cloyelly Girls
2d half
Australian White
(Three to fill)

David R. Sablosky

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Tim Marica
Frank Hamilton
Julius Fieber
2d half
O'Connell Sis
Barton & Young
2d half
Rivers
(Sunday opening)
Evered Schi D.C.
Herbert Warren Co
M'Curran & Walce
Wrestling Rev
Wallace & Cappel
J. H. Holmes
Roy La Rocca
(One to fill)
B. F. Keith's
Riesle Jane
Francis & Lyord
Val Hine & West
4 Cloyelly Girls
2d half
Australian White
(Three to fill)

Shosse & Squire
McKay & Ardine
Roy May Rev
Frank C. Good
Juggling Nelsons
Clair & Alwood
SCOTTIE, WASH.
John J. Quaker
(Sunday opening)
Rudie Leonard Co
Gaston Palmer
Marjory Lennox
Elliot & Latour
2d half
Nagry
Bryen & Feichold
ST. LOUIS, MO.
Orpheum
Downey's Elephant
Dove Harris Co
2d half
Goets & Duffy
"Casper & Morrissey"
Hannamura Japs
(One to fill)
Avenue B
2d half
Tracy & Ellwood
Casper & Morrissey
Dove Harris Co
(One to fill)
2d half
Riley Rev
Hollywood's Revue
Friend & Watkins
Amarran Sis
(One to fill)
BROOKLYN
Metropolitan
H & M Jenson
Thorn's & Carlin
Slamms Twine
2d half
Dancing Shoes
(One to fill)
ST. PAUL
2d half
Mack & Brantley
Clark Ryan Co
Gates & Finley
Loose & Finley
(One to fill)
2d half
Nathane Daily
Erford's Oddities
LONDON, CAN.
Low
Weston's Models
Lalavay Bros
Butterfly Kiddies
2d half
Pulton & Mack
Hill & Rev
Bernard
Samuel & Douglas
Revue de Luxe
MEMPHIS, TENN.
Levy's
Alexander Bros & E
Denno Sis & Thib
Hartman Rev
Bob Nelson
Gow Brown Co
MILWAUKEE, WIS.
Miller
Ely
Nada Norraine
Fred Gates & K
Marcus S & Carlet
Talia & Carro
Coke King's Circus
Coleman Family
MONTREAL, CAN.
Loew's
Mazis Lunette
Dora Cole & Holen
John Currier
Carney & Earl
Bald
NEWARK, N.J.
Loew's
Ruby Latham
Roy Convey & T
Jimmy Lucas
Earl Hampton Co
Lillian Shaw
2d half
Concent Loupes
N. ORLEANS, LA.
Crescent
McIntyre
Jennings & Mack
Gard & Rev
Ply Kibley Co
Crescent & Rev
(Two to fill)
2d half
Ted Shaw & Sis
Dorcas & Howard
Dove Harris Co
ATLANTA, GA.
Grand
Turner Bros
Dora Mueglin Co
Chas. Kautling
Low Cooper
Earl Lindsey's Rev
B'RHAM, ALA.
Miles Du-Lor
Andre Delval & Or
2d half
Dobbes & Weiden
Pears & Nelson
Lacoste & M'At
Lane Travers Rev
BOSTON
Low
3 Niles
Albright & Harte
Al Abbott
Fulton & Parker
Marcus & Booth
2d half
Buffalo, N. Y.
State
Winnle & Dolly
HAYNES, IERMAN and KASPER
3 Little Playmates
Booked solid Keith-Albee and Orpheum
Direction MARY FORKINS
Clark & O'Neill
Chapman & Bing
Wilson & Doolley
Gilbert & Avry Rev
CHICAGO
M. E. Lins
H & B Cole
Francis Hammond
Roy & Rev
Chlorite & Her G'ing
PANTAGES CIRCUIT
NEWARK, N. J.
Pantages
Claudia Allen
Frank Arnold
Lalbernia
(Two to fill)
TORONTO, CAN.
(Saturday opening)
Macon & Jogue
2d half
4 Clifton Girls
(Two to fill)
HAMILTON, CAN.
Pantages
Davis & Nelson
Romeo Dole
Carr & Rev
& Amey Heifords
N'ORA, FLS, N.Y.
Pantages
Laddie Lamont

KELSO BROS.

Headlining Orpheum Circuit
Direction—PETER MACK
Just Out of the
Just Out of the

CHICAGO
Chateau
Melnette Hugo
1st & 2d
Norton & Brewer
Noreida
METROPOLIS
Pantages
Chandon Trio
Devlet & Pletier
Horton & Rev
Matthews & Ayers
Spirit Vandeville
WINNIPEG
Metropolitan
BEN FRANK
and
MILT
and their original
"BROWN DERRY HAND"
HILFMAN OILFIELD
DIF. WM. MORRIS
Stella Trio
Marion J. Ross
Howard & M'Gee
Clark & Vail
Talmia Boocoe B
BRANDON, CAN.
Pantages
Lalavay Bros
Butterfly Kiddies
2d half
Pulton & Mack
Hill & Rev
Bernard
Samuel & Douglas
Revue de Luxe
EDMONTON, CAN.
Pantages
Crane 8 1/2
Cord & Heavens
Gray Family
4 Tals
L/O BEACH, CAL.
Travel
Hart Shon
Peggy Dora Ruth
Thorn & Rev
Shetler's Rev
LOS ANGELES
Pantages
Bob Doliole & Bob
Lalavay Bros
Oliva & Mack
Girly Ryals
Clark & Vail
Noble
SAN DIEGO, CAL.
Pantages
Crane 8 1/2
Cord & Heavens
Gray Family
4 Tals
U/O BEACH, CAL.
Travel
Hart Shon
Peggy Dora Ruth
Thorn & Rev
Shetler's Rev
MANN'S SYCOS
Pantages
Striker & Fuller
Hart Shon
Peggy Dora Ruth
Thorn & Rev
Shetler's Rev
ST. LAKE, UTAH
Pantages
Striker & Fuller
Hart Shon
Peggy Dora Ruth
Thorn & Rev
Shetler's Rev

MARIE SABBOTT

"IT'S ALL A FAKE"
Next Week, Grand-Riviera, Detroit

OMAHA, NEB.
Pantages
Chas. Kaufman
Calendoin 4
Jane Courthouse
Vagabond & St
Jarvis Rev
MEMPHIS, TENN.
Pantages
Prof Armand
Lalavay Bros
Maurice Barrett
John Middleton
Christina Rev
TACOMA, WASH.
Pantages
Roche & Hissan
Lalavay Bros
Buxington's 2d
Alman & Rev
Hill's Troupe
PORTLAND, ORE.
Pantages
Reno Sis Allen
Mr. & Mrs. Piching
Henry Holden
Hale Scholer
Wentley & Franks
4 Bradnas
WESTERN WAUVELLE
Chicago
American
"Romeo & Co"
Cody & Tring
Hilary & Rev
(Two to fill)
2d half
"The Revue"
P. Stafford Co
2d half
(Two to fill)
WASH., D.C.
Lalavay Bros
Harrison & Iakin
H & J Creighton
Roy & Rev
Chlorite & Her G'ing
INDIANA
Pantages
Ribel Marine
Lambert
2d half
Lalavay Bros
Harrison & Iakin
H & J Creighton
Roy & Rev
Chlorite & Her G'ing
DETROIT, MICH.
Regent
Cook Lamont
Great Howard
Dorcas & Douglas
Dove Vine
Carnival of Venice
NEWARK, N. J.
Pantages
Claudia Allen
Frank Arnold
Lalbernia
(Two to fill)
TORONTO, CAN.
(Saturday opening)
Macon & Jogue
2d half
4 Clifton Girls
(Two to fill)
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HAMILTON, CAN.
Pantages
Davis & Nelson
Romeo Dole
Carr & Rev
& Amey Heifords
N'ORA, FLS, N.Y.
Pantages
Laddie Lamont

Travel
(Open week)
Sallina's Circus
Alison & Zadora
John Landick
Mann & Strong
Society & Moore
Cann & Hros
SAN FRANCISCO
Pantages
Chandon Trio
Devlet & Pletier
Horton & Rev
Matthews & Ayers
Spirit Vandeville
WINNIPEG
Metropolitan
BEN FRANK
and
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Howard & M'Gee
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Pantages
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2d half
Pulton & Mack
Hill & Rev
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Revue de Luxe
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Crane 8 1/2
Cord & Heavens
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ST. LAKE, UTAH
Pantages
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Hart Shon
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BLUE BRITTON

and their original
"BROWN DERRY HAND"
HILFMAN OILFIELD
DIF. WM. MORRIS

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50 YEARS AGO

(From "Clippings")

Nowadays a poor show is frequently referred to as a "bumpty-dumpy," but back in the days of 1875 George L. Fox was exploiting a comedy troupe "Humpty Dumpy" framed on the order of a variety show with the performers coming in for an afterpiece.

Bartley Campbell's "Fate" was scheduled for the season's winter run—a party in the days when the inter-relations between the stages of the two nations were at the minimum.

"Rose Michel," a French drama, was adapted by Steele Mackaye and on its production at the Union Square achieved a marked success. Its cast held Rose Eyring in the title role, while her support counted Stuart Robson, J. H. Stoddard and Frederick Thompson.

Song hits of the day were "Footprints on the Snow" and "Willie Won't Have Their Way." Sol Smith Russell was touring with the Berger family. Their entertainment consisted of Russell's dramatic work and some music by the Berger family. Denning Thompson, known simply as Den Thompson, was having a new playlet called "Killarney" produced at Detroit.

Madame Ristori, recently leaving the States to tour England, had met with a so-so reception and business wasn't up to snuff.

Hovess and Cushing were transporting their circus from the United States to South America for a tour of the various countries.

The Kernan Brothers had opened the new Central theatre in "Tutti-more" and advertised it as the finest house in America. It later became the Monumental (and is now the Polly, devoted to occasional Yiddish shows and stock burlesque).

Probably the greatest of all freaks in advertising, etc., in the year 1875 was that what we call later beer was then termed "lager beer."

15 YEARS AGO

(From "Clippings" and Variety)

Al Johnson was advertising himself as the season's biggest hit on the Orpheum Circuit and a collection of newspaper clippings from various towns on the swing referred to him as a "patron saint" who reached the top notch of popularity with the patrons.

Percy G. Williams deplored the grime use of profanity and vulgarity in vaudeville. He said that its prosperity should not lead to carelessness and disregard of the better element, which was essential to its success.

Charley Bigelow and Mitzl (then Mizl Hajos) played together for a week at the American and during their act one of Bigelow's lines was: "I must disguise myself."

Mitzl, however, talked back to him and said: "Don't do that; just stay sober." They separated at the end of the week.

Harry Kelly, who has played the deacon in many musical comedies and reviews, had just finished "The Deacon and the Lady," a production in which the part was originated.

Flornelo Constantino, leading tenor of the Boston Opera Company, sued the "Transcript" for \$100,000 because it ran an editorial condemning and accusing him of using a cheque to make his appearance louder. The "Transcript" stated that although cheques might be necessary to the happiness of

Ballrooms as Picture House Opposition

Ballrooms as opposition to picture houses? It looks certain. Not everywhere and not in a rush, but it is already apparent in spots and seems certain to expand.

Ballrooms have been going on their way, well conducted, carefully watched by their managements, and of good general repute in the communities where they are conducted. To hear anything against the present grade of better and big ballrooms is the rarity. Many of the ballrooms are on circuits with regular booking connections. They draw well and appear to afford amusement to wide circles of young people.

So far the biggest ballrooms have gone in for musical attractions, orchestras mostly. But some are spreading out. They now ask for acts and "names" though limited in expenditure for either. Just now the ballrooms giving attention to special floor attractions are mostly in the Middle West. They are willing to spend from \$500 to \$600 weekly as top money for extra attractions. Those playing acts are reported pleased with the experiment. There is talk among ballroom bookers of giving drawing ballroom attractions a route. Ballrooms may find that through increased steady attendance, their special act appropriation will stand an increase.

It seems agreed that if ballrooms can draw through their side show or acts that they will draw more from picture patronage than from any other form of amusement. Big ballrooms can accommodate from 2,000 to 4,000. Frequently in cities, neighborhoods are supporting their own ballrooms, with the larger towns having ballrooms as well in the downtown section.

INSIDE STUFF

ON PICTURES

Leon Errol was announced for a personal appearance Sunday afternoon at the Strand, New York, for the opening of "Clothes Make the Pirate." He made it, despite Joe Plunkett withdrew the announcement from all of the Sunday ads that could be caught in time. After the announcement had gone out Flo Ziegfeld entered an objection. Errol, in the Ziegfeld show, "Louie the 14th," at the Cosmopolitan, had it out with Ziegfeld late Saturday, when the producer withdrew his objection. It was said to have been a personal matter between the two. Notwithstanding either way, the Strand had the biggest line of any of the Broadway houses for the Sunday matinee.

Famous Players, under its reorganized presentation department, in charge of Herschel Stuart, will, it is said, send the presentations produced by John Murray Anderson for the Metropolitan, Boston, around the F. P. chain. In that way the production cost for each house will be greatly reduced, through dividing the original cost according to capacities. Anderson is to be entrusted with all of the presentation productions, from reports. In New York it is said Anderson is only purchasing the best materials, paying from \$150 to \$200 each for gowns.

A report says that William Fox has made an offer for the Walter Readé circuit of 18 New Jersey picture theatres. Readé has received several offers, but says he has no intention of selling, asking: "In a young fellow, 'What could I do if I sold out?'"

Speculation around the picture clubs as to how much "The Big Parade" cost Metro-Goldwyn? Not much as film supers go, they say. It started out as one of those \$150,000 program releases, but Jeff McCarthy stopped that. Mr. McCarthy, the road show expert, went to Hollywood to see "Ben-Hur" or what they had left of it at that time. Marcus Loew requested Jeff to look it over so he would know what he was road-showing.

When Mr. McCarthy returned to New York (and according to Marcus, himself), he called upon Mr. Loew. "How do you like 'Ben-Hur,' Jeff?" said Marcus. "Oh, 'Ben-Hur.' Yes, that's all set, but what I came up to speak to you about was that 'Big Parade' they are making out there. There's a road show picture."

Mr. McCarthy has seen but three reels, all there was then made, but told Loew the three were enough—he would road show it.

After that the "regular program" thing was forgotten, and "The Big Parade" wound up in 13 reels, but not at \$150,000—but not at much more.

Corinne Griffith is reported (in New York) displeased with the stories spread of her alleged disapproval. It is well-spread appears to be the opinion of film experts who say that in view of Miss Griffith's standing at present, despite her handicap, that she would at present be close to leading the female star tribal had everything else been in accord. A contract is holding her to the independent managerial firm, according to report.

Seemingly the old type of picture publicity does not meet with approval in real estate circles, not even in Florida, where the use of adjectives is encouraged rather than frowned on. A number of directors well known in the world of finance have resigned from the board of the Mixer Development Corporation, which was promoting and building a new development known as Boca Raton, near Palm Beach, because, as they stated in their letter of resignation: "Our efforts to regulate the affairs and the management of the corporation and to eliminate exaggerated publicity have met with criticism rather than co-operation." The directors who resigned were General Coleman du Pont, H. L. Bean, Jesse L. Livermore and H. S. Meeds. Harry Reichenbach was the press agent of the corporation against whom the "exaggerated publicity" was undoubtedly made.

Robert L. Sherwood, the picture critic for "Life," has sold two stories to the Famous Players. Both are now being made.

They're using Douglas Fairbanks' name on a cigar and Doug doesn't like the idea because he's not being properly compensated. Fairbanks has accordingly instructed O'Brien, Malevinsky & Driscoll, his attorneys, to bring the necessary action if the practice continues.

Constantino, they were unknown in Boston until he came along.

"The Spring Maid," destined to become a phenomenal success, had been looked into the Liberty open circuit, week. Mr. Loewer & Leuchter produced it and Christl MacDonald was starred. ... Fred Niblo (now directing pictures) was starring in a road troupe of "The Fortune Hunter" ... Henry Terlinghoff, treasurer of William Morris, Inc., celebrated his 15th wedding anniversary. (He's still with the Morris organization.) ... Orville Harrold was leaving "Naughty Marietta" to take a four-year vocal cruise in Paris.

Ed Wynn returned to vaudeville with a new partner, P. O'Malley Jennings, English comedian, from the legit. They both dressed in evening attire and Wynn pulled the funny dirty dills while Jennings played the usual asinine stage Englishman.

INSIDE STUFF

ON LEGIT

A ticket-scalping combination in Chicago that has made a practice of crying and whining in order to obtain tickets has been doubling the treasurers. This has caused so much trouble that many of the box offices believe it is bound to react seriously against all ticket agencies. One treasurer who recently allowed himself to be kidded out of a few seats for himself in a show. The scalpers promised not to stamp the tickets, but did not keep their word, with the house count revealing the stamped ducats and the manager having plenty to say to the treasurer. The scalpers work on the theory that a flat premium for a ticket is all you can get. Several treasurers have lately been jeopardizing themselves by going to this firm to help them get tickets for personal friends, which is playing right into the scalpers' hands, as they expect "favors" in return.

Several instances are on record where the scalpers have written letters to New York offices and caused much unpleasantness all around. The Cherry Lane Playhouse, which has "Polly" current, announces on its programs that this presentation of the old Gay operetta is the first performance in this country.

From Boston, however, comes information that the piece was done up there about three years ago by one of the Little Theatre groups, and that it enjoyed fair success.

Henry Gordon Watney has been examined in bankruptcy proceedings in London. He stated he had lost between \$3,000 and \$10,000 on a theatrical venture in America. He is an amateur and a member of the Watney family which owns the famous Watney Ales in Britain. Despite the protests of his family, his solicitor and many friends, young Watney insisted upon disposing of his shares in the brewery and going into the show business. He made a revival of "Sweet Lavender," himself playing the role of Dick Phenyl.

Prior to going to America Young Watney gave a matinee performance of it at the Prince of Wales, where Archie Selwyn's "Benpenny" was last year arranging to take over the Charlott Revue to New York. Young Watney had rented the Selwyn Theatre, Boston, and when Archie was asked about it, said he knew nothing of the matter. But Archie interested, watched part of the performance, after which he made all sorts of overtures for a cancellation of the contract, pleading with the solicitor and even offering to pay a bonus to call the deal off. Watney was obdurate and went through with the whole affair, with bankruptcy as a consequence.

One of the constant attendants upon the Kip Rhinelander-Alice Jones Rhinelander trial in White Plains, Snipstein, colored, who was with the "Chocolate Dandies" show. Mason lives near the Jones home in White Plains and knows Mrs. Alice Kip Rhinelander well. It is also claimed that Mason grew up with Mr. Holland and Mr. Rose who were prominently mentioned as witnesses.

It is also claimed that her mother, Alice Jones Rhinelander decided upon a stage career and came down town to join "Chocolate Dandies" when for some reason or other she changed her mind.

Prior to the trial and just after the separation between the colored girl and the rich white man, a New York cabaret offered her \$1,000 a week just to walk on and off the stage, figuring she would more than justify the salary expenditure.

It is also reported that some very rich, rare and racy stuff was in the letters exchanged between the Rhinelanders but which were deleted accordingly when their contents were bared to the court.

Al Johnson in "Big Boy" at the 44th Street is continuing to develop a remarkable degree of intimacy between the audience and himself. The other evening a couple of women a little belated reached their seats down front while Johnson was on. One of the women turned around and pantomimed to those behind if she should remore her hat. "It's all right, madame; keep it on; you won't disturb anyone," said Al from behind the footlights. Meanwhile the other woman had started to take the pins out of her hat. "That's not necessary for you either," remarked, Al. "If you rather keep it on, keep it on" and both women did, to the amusement of the remainder of the audience.

At the Carnegie Technical Institute the two-day talk on the Drama Friday and Saturday brought out in the main the lay opinion of the non-commercial theatre. Some Broadway producers attended but of them to the audience spoke Mr. Pemberton's most important contribution was labelling Otto Kahn as "The theatre's greatest amateur." Previously Mr. Kahn had expressed his views. Other speakers were more "students of the drama" than practical showmen in any sense. Arthur Hopkins, present, was requested to address the assemblage, but declined to do so, stating that he could not do so without disagreeing with every previous speaker.

An actor whose anti-Volstead tendencies have frequently brought him into much unpleasant notoriety in the past but who has since straightened himself out for that looks like a certain comeback has so far removed himself from an alcoholic atmosphere that he has even refused to portray bibulous characters even on the stage.

Despite the star's great faith in a proposed production in which he was offered the stellar role he turned it down flat when he found the part was that of an "old sonk," justifying his action by claiming he was through playing drunks both on and off.

A revue manager known for his haggling on terms and tough giving-up for salaries was after a comedy team. The latter swore on their honor to their agent they couldn't be had under \$750. The agent transferred the matter to the producer, the manager wanted the team and insisted he could get them for \$500.

So positive was the agent that he couldn't, the manager and representative made a wager that if the act was sold direct at \$500, the agent would have no come-back for commission claims. The manager won, again proving the worth of persuasive powers.

Schwab and Mandel have readjusted plans and will sidetrack the proposed musical version of "A Pair of Sixes" until next spring. This decision was prompted last week when Lawrence Schwab made arrangements to sell Dec. 10 in company with Gilbert Miller, of the Charles Frohman Company, to supervise the London production of "The Firebrand," in which they are jointly interested. Miller and Schwab are negotiating for Ivor Novello for the principal role of the piece, played here by Joseph Schildkraut. The original American production and effects will be used, the latter having been shipped abroad last week.

A story of the Theatre Guild having an afternoon of discussion over "The Glass Slipper" says seven speakers, including Joe Akins, John Anderson, Joseph Wood Krutch, Dr. A. A. Brill, S. Jay Kaufman, William Beebe and Otto Schumacher were asked to speak of the play. Four raised it and three were for it. John Emerson presided. The Guild has had many subscriptions withdrawn on account of "The Glass Slipper." The discussion allowed members to speak from the floor. There were several who spoke from the floor and they were very amusing.

There are rival factions among the admirers of the Diaghilev Ballet in London this season. Some stand firm in their allegiance to Lopokova, whose supremacy in "Carnival" is beyond dispute. Some swear by the English ballerina, Sokolova, who has progressed steadily, season after season, from small parts to leading parts. Some, and these seem to be in the majority, claim Petenichina as the finest dancer Diaghilev's organization has produced.

N. Y. PRODUCERS TRYING NOW TO ORGANIZE; NEED PROTECTION

Many Luncheons Being Given—Representative Committee Appointed to Effect Solidification—M. P. A. Not Inclusive Enough to Function

Although considerable irrelevant speech making attended the several recent luncheons which aimed to bring Broadway producers together, matters necessitating solidification were brought to attention. That the managers will eventually get together is indicated by a continuation of the midday meetings. Monday John Golden was host at the third of these luncheons attended by 24 producers, including members of the leading managers. The first luncheon meeting was called by Arthur Hammerstein and the second was handled by the Managers Protective Association. It was plainly implied that the latter organization, formed by managers who seceded from the Producing Managers Association and caused the P. M. A.'s dissolution, cannot cope with the situation brought up because it does not properly function. Having a membership of less than half of Broadway's legitimate producers the M. P. A. is not representative enough to handle matters at Washington.

Golden stated that only by getting together can the managers prevent show business from "going to the dogs." It was admitted that managers can handle their own affairs—such as theatres and relations with actors—on the inside but cannot without authoritative representation resist constant attacks from the outside.

It was pointed out that every industry was represented in Washington except the legitimate theatrical field. Individual managers recently speaking before the House and Means committee appeared more or less as individuals.

Watching Factors

Factors that are to be closely watched are taxation, censorship, railroads and radio legislation. At a previous meeting the Power of the American Society of Authors, Composers and Publishers was taken up with a resultant dispute as to the rights of the society to dictate fees on production music. While it was contended that the producer is responsible for the success of a show, thereby making the score valuable, a counter contention was that the producer and composers had starved long enough and were entitled to what royalties they could get.

A warning was issued that radio decree would be a great harm unless great harm will come to the theatre. The necessity for a revision of railroad rates and the chances of again securing party rates was talked over.

A committee was appointed Monday to work upon an organization which will again take in all Broadway managers: Sam H. Harris, Winthrop Ames, John Golden, L. Lawrence Weber, Arthur Hopkins, Charles Dillingham, H. W. Savage and Martin Beck. At least five managers on the committee are not members of the M. P. A.

"The Dark" at Criterion

When Balaban and Katz formally assume management of the Famous Players theatres Christmas week, it is understood the Criterion, New York, will be turned back to legit and that E. P. will use another house for the exploitation of a legit feature film.

According to that, the Charles Frohman company (Famous Players subsidiary) would have first call on the Criterion, and Elsie Ferguson in "The Dark" may open there Christmas Eve.

Field Sued for Divorce

Oakland, Cal., Dec. 1. Norman Field, leading man at the Fulton, is in the divorce courts at the call of Virginia Cox Field, his third wife, who alleges cruelties based on incompatibility of temperament.

The Fields separated some time ago after several years of married life. Mrs. Field is organist at the Casino, San Francisco.

S. R. O. on Trains

It may sound like a theatrical gag, but on the incoming trains to New York leaving Philadelphia and Baltimore last week, the guards stood on the platforms and yelled continually:

"Standing room only."

At West and North Philadelphia, stations it was especially difficult, as the Thanksgiving crowds coming back to work and the football folks pouring into New York or the Army-Navy game combined to create more traffic than the roads could handle. Getting a Pullman chair was an impossibility and many sleeper berths were pressed into service.

B'KLYN PAPER AS DETECTOR

'Times' Conducting Crime Crusade—Aid to Police

The Brooklyn (N. Y.) "Times," the largest daily across the bridge, is conducting a crime campaign aimed at speakeasies, questionable restaurants, poolrooms, etc. The readers are requested to make any complaints anonymously or with identity disclosed (to be kept secret) and all information to stamp out the neighborhood nuisances will be turned over to proper authorities for action.

According to the letters of complaint daily published, Brooklyn must be a crime-ridden centre. Speakeasies seemingly are a flourishing industry in the borough. It's a great circulation gag for the daily.

MOROSCO HOLD. CO. HEAD BENTEL, EAST FOR TRIAL

Federal Charge of Misuse of Mails—Stock Sales Behind It

Los Angeles, Dec. 1. George R. Bentel, former head of the Morosco Holding Company and the present general manager of the Ascot Speedway, must go to New York to face trial on a charge of conspiracy to defraud by the misuse of the mails in connection with the sale of stock in the Morosco Holding Company.

Bentel was ordered to make the trip by the United States District Attorney following an examination of his physical condition by Federal Physician Anthony. Bentel claimed that he was not in a condition to leave due to the fractured leg sustained in an accident at Ascot Speedway. The physician said his condition was such that he could make the trip. He will leave this week accompanied by a representative of the Department of Justice.

Upon his return from the east Bentel will have to face trial before Superior Court Judge Crill on a charge made against him by Cliff Hovard, racing driver, who alleges he was promised a certain stake if he would race, which Bentel failed to give to him. This race was held a year ago in connection with a case of conviction the California officer carries a penitentiary sentence.

Yale Show, 'Out o' Luck'

New Haven, Dec. 1. "Out o' Luck" is the title of the Yale's Christmas touring production, now getting underway in regional.

NAZIMOVA'S MARRIAGE TO BRYANT QUESTIONED

Actor Married New Milford Girl, Swearing It Was His First Time Wed

New Milford, Conn., Dec. 1. If the facts call for issuance of a warrant, charging Charles E. Bryant, actor, with perjury as a result of his marriage here Nov. 16 to Marjory Gilhooly, that action will be taken, according to a statement by Prosecutor Frank W. Marsh. Mr. Marsh said his attention had been called to Bryant swearing in his marriage application here that this was to be his first marriage, while it had been reported he had been divorced by Alla Nazimova, stage and screen star. Mr. Marsh added that he also had been informed Bryant had been married for Mme. Nazimova and she had appeared on the stage with her, but never had married her.

According to records in New York city a Charles Bryant and Alla Nazimova were married in New York in December, 1912. The actress obtained a divorce from Bryant in Paris last August.

Copied Milliken, counsel for Bryant, is understood to have notified Prosecutor Marsh that upon Bryant's return to New York he would forward an affidavit to the effect that his client had not been married before.

ALICE BLAIN'S PHOTO IN SMERLING'S ROOM

Man Wanted by Police—Girl with Shubert Show—Endearing Phrases on Picture

New Haven, Conn., Dec. 1. A picture of Alice Blain of Shubert's "Artists and Models" found in the effects of Mannie Smerling of this city, who is believed to have robbed a candy store of \$381, led New Haven police to believe Smerling had fled to Boston, where the show is playing.

Police here say Smerling was seen in company with the show girl, "Artists and Models" played here before Boston.

In Smerling's room here a photograph of Miss Blain was found and on it was scribbled endearing phrases.

Frisco Lawyer Charges Vivian McGovern Insane

San Francisco, Dec. 1. Charging that Vivian McGovern, a Broadway showgirl, had followed him across the continent on his honeymoon, C. C. Vincenzi, Ricardi, a locally disbarred attorney, swore out a warrant for the girl's arrest on a charge of insanity. Ricardi declared that Miss McGovern had made threats against his life, also against his new wife and other members of his family.

Miss McGovern was held in the Detention hospital. Through her attorney she stated Ricardi is "framing" her because she demands the return of \$3,000, loaned to him by her. Miss McGovern promises to bring suit for the money and also will sue for false arrest, slander, etc.

WILHELMS DIVORCE

Belle Wilhelms, professionally Bee Singer, has been granted a final decree of divorce in the New York Supreme Court by Judge Charles Wilhelms (professionally Williams) of the "Louie the 14th" company. A chorus girl in this Ziegfeld production was named.

Miss Singer also a professional, last in a production and now rehearsing with a picture house act. The Wilhelms were married in 1920 and have no children. The wife received \$10,000 for alimony and counsel fee, Williams not defending.

DESERTION; DIVORCE

Chicago, Dec. 1. Marie Callahan, with "Kid Boots," has instituted suit for divorce from her husband, Charles E. Silber, comedian with the road company of "Rose-Marie." The couple were married Nov. 13 1917. Miss Callahan alleging desertion. Silber represented by Attorney Ben Ehrlich.

Author Knew

One of the newer playwright-graduates of college playwrighting course and all that, is immensely wealthy and not driven to writing for a living, therefore he is stubborn on allowing managers to make changes with his lines.

His most recent play was put on not so long ago. During rehearsals, the producer and cast were mystified at some of the lines and action. When requested to clarify matters, the playwright replied that he couldn't. And his verbatim reply was:

"Even if the audience doesn't know what it's about, I do."

'ATMOSPHERE' ON THE AIR

Actors Must Talk in Costume Over WHT, Chi.

Chicago, Dec. 1. "Proper atmosphere" must go over the air, before, after or with the voices of the actors performing plays at the WHT radio station.

That's what George Franklin, Chicago manager of the Drama League, has decided. He says to gain his end the players must be in full stage costume of whatever characters they are playing when speaking to "Mike."

The order is effective immediately. No one has been named to trace the atmosphere.

BYRON ONGLEY'S IDEA USED BY MAX MARCIN

"Cheating Cheaters" Case Decided—\$28,000 for Widow

Following a lengthy litigation dragging since 1916, it is now conceded by all courts that Max Marcin appropriated the late Byron Ongley's idea to fashion the play, "Cheating Cheaters," an Al Woods melodramatic success of 1916. The cause for the delay now revolves about the question of damages due Mrs. Mary Ongley, the widow and executrix of George Booth Ongley, also known as George Byron Ongley and Byron Ongley, the latter his professional name as author, producer and playwright.

After these many years, some \$28,000 plus compound interest was awarded the widow. In addition, \$1,800 allowance and full costs were awarded Mrs. Ongley.

Coming the question as to whether Marcin should be allowed something for his services as collaborator in completing "Cheating Cheaters." Referee Abraham Benedict thought not but the Appellate Division ruled this was against equity and agreed that a new referee to former Justice M. Warley Platteau be made. This was in response to Justice Crain's ruling that the Benedict award be not confirmed.

On the other hand, Presiding Justice John Proctor Clarke, with whom Justice Edgar S. K. Martin concurred, wrote an opinion that the case has been dragging long enough in the courts; that it has been an expensive litigation and that certain modifications be made to the Benedict award and wash up the matter.

By vote, the question of how much Marcin should be credited in order to charge a certain amount off against the \$28,000 award must go to a new referee which means another year or so in the courts.

Mundin Going Back

Herbert Mundin leaves Charlie's Revue this week and will return to England to play in a new musical there. Douglas Furber succeeds him here.

It is understood Mundin is dissatisfied with the limited roles assigned him.

ALOMA ROYALTY UNPAID—MAY CLOSE SHOW

Authors Refuse Demand From Shuberts for "Cut"—Big Hit in Philly

Philadelphia, Dec. 1. There is a possibility "Aloma of the South Seas," one of the biggest money hits of the town at the Walnut, may be withdrawn because of a tilt between the Shuberts and the authors of the play. The authors, John B. Hymer and Roy Clements, have notified the Shuberts that unless the arrears in royalties are paid in accordance with the contract they hold the attraction is to be closed.

"Aloma" was originally independently produced. Those interested were Carl Reed, Tom Kane, James Thatcher, Paul Mooney and the authors. When the picture rights to the place were sold to Famous Players for Glida Gray, Reed proposed of his late in the production. Mooney became general manager of the Aloma Producing Corporation and concluded a contract with the Shuberts whereby they became interested in the production.

Several weeks ago the authors were informed from the Shubert office that they were to be cut. That they would have to cut the royalty agreed to under a standard author's form of contract. They refused to accept the cut and royalty has been withheld for a number of weeks until the amount now due the writers is between \$5,000 and \$8,000.

Because of the failure to pay on the art of the Shubert the authors have informed them that they have broken their contract and may ask for a close of the play.

Hazel Duvall, Dazzled, Now Has Divorce

Washington, Dec. 1. Beatrice C. Waters, professionally known as Hazel Duvall, has been granted her freedom from John H. Waters of Vandergrift, Pa., when Justice Bailey, in Equity Court, signed an interlocutory decree of annulment of her marriage. Miss Duvall married Waters in 1920, she stating that his soldier uniform so dazzled her that she failed to look him up—when she did do the looking up she found, says the record, that Waters already had a wife, the first marriage taking place on Aug. 6, 1920, and the one to Miss Duvall on Dec. 6 of the same year.

Raymond Neudecker, former newspaperman, but now an attorney, handled the case for the actress. He stated today that when here last July Miss Duvall was with Earl Carroll and was adding that she was now with one of the "Artists and Models" companies.

C. J. Kiessling Marries

Chicago, Dec. 1. C. J. Kiessling, an regular a first nighter as there is in Chicago a 1 connected with Stat's Attorney Crowe's office, was married last week to Anna Marie Clarke. The ceremony was held at the home of Rev. Patrick J. Malloy in the parlor house at St. Thomas of Canterbury's Church with Mr. and Mrs. Crowe acting as best man and bridesmaid.

The couple will honeymoon in Monroe, N. Y.

Mr. Kiessling was formerly manager of Cohan's Grand opera house and is well known in Chicago theatrical circles.

LAMBS' GAMBOI IN CLUB

Dec. 13 (Sunday) will be held the next gamboi of the Lambs, in the clubhouse.

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COSTUMES

A SCHEMING PASS-HOUND

Chicago, Dec. 1.

A coal merchant from Milwaukee attempting to visit Chicago wrote an endearing letter to Eddie Cantor, asking him if he would lay aside two seats for "Kid Boots" as he didn't feel like paying the "specs" an exorbitant price.

Cantor filled the coal man's request and notified him accordingly. On the night of the performance the man from Wisconsin appeared at the box office and procured his two seats in the second row, for the straight price of \$3.80. After receiving his tickets he approached the company manager showing him the letter from the star, also the purchased seats. He asked the manager to issue him a fake pass so that he might show the inhabitants of Milwaukee that he secured a pass for "Boots."

The manager, seeing the letter and believing him a personal friend of Cantor's, complied.

Upon receiving the pass he reappeared at the box office, stating a couple of friends failed to show

up and if they would refund him the money for the tickets. Being choice seats they were more than welcomed back. After a lapse of 20 minutes the coal dealer again confronted the box office man, this time using the pass which he procured from the company manager. The treasurer, not recognizing his client and thinking him to be an important personage (as no passes were being issued) did not hesitate in throwing him out two pastebards.

Aaron Jones, Jr., house manager at the Woods, who happened to be standing near the ticket taker when the man with a woman entered with the pass, sought out the company manager, inquiring who the party was he had issued the pass to. The company manager explained the incident. Upon seeing that he did not use the previously purchased tickets, called the man out of his seat demanding an explanation. The latter offered no explanation but forked over the \$3.80.

Repeated Playing of Death Scene Brings on Suicide

Baltimore, Dec. 1.

A tragedy that involved St. John Ervine's "Mixed Marriages," the Auditorium and the tre and a prominent member of Maryland society culminated in the suicide of William T. Dixon.

Dixon appeared in an amateur production of the Ervine tragedy on numerous occasions, the last being a charity performance at the Auditorium theatre Nov. 21. Dixon was cast for Hugh, the hero of the play. His wife played Nora, the heroine, who dies in his arms at the play's close.

The depressing effect of the make-believe is said to have preyed on Dixon and resulted in his translation of the atmosphere of the play into reality.

Dixon was of a prominent and wealthy family, a sportsman and a gifted amateur actor.

Adelyn Bushnell

Marriage Annulled

Thomaston, Me., Dec. 1.

Annulment of the marriage of Adelyn Bushnell, stock leading woman, to William D. Bradstreet, Jr., of Boston, former owner of the company, has been granted. The annulment was granted a year ago in California, where Miss Bushnell is now playing.

Their romance, culminating in the marriage four years ago at Bradstreet to the actress, began several years ago when he was manager of the Maiden (Mass.) Auditorium stock company and she was leading. The latter offered no explanation but forked over the \$3.80.

Miss Bushnell's home is in Thomaston.

Play for Francine Larrimore. Francine Larrimore has a new play, it is said. It is by John Hobbie, author of "Daddies."

THE MELLER TANGLE

Raquel Meller the Spanish star is announced for America next spring. If she appears, her legal actions over managerial rights and money entailed will result here and in Paris. There seems no question but that Miss Meller will sign two contracts for the proposed American showing.

C. B. Cochran, the English manager, signed her for America in the spring of 1923. He became associated with Arch Selwyn for the Meller appearance here. Both managers expended considerable money on the basis of the agreement which called for her salary of \$25,000 weekly. Last summer she signed for America with E. Ray Goetz, her stipulated salary being \$8,000 weekly. When Cochran and Selwyn later pointed out of existence of the two contracts, the star replied they could not expect her to work for \$3,500 when the larger sum was offered.

Miss Meller was taken ill shortly after it was announced she would appear next year ago. According to her doctors it was problematic whether she ever would be able to make the voyage. She then considered her contract with Cochran was cancelled.

Legal Opinion

Several weeks ago Robert Clemenceau (brother of the former prime minister of France) one of the leading legal minds in France, submitted to Cochran an opinion on the Meller contracts. The jurist decided Miss Meller cannot appear here under any management but Cochran and Selwyn, but that she cannot be compelled to appear if doctors advise against making the voyage. The latter appeared under the Goetz management, she would be liable to damages in the French courts. M. Clemenceau did not express an opinion as to relief in the American courts.

Selwyn stated this week he is not so much interested in making money from Meller as to secure the money she had already cost him—something around \$6,000. Of that sum \$18,000 was spent in production before news of her illness was received. He also put \$25,000 in the Meller moving picture "Imperial Violets," the value of which depends on whether Spanish girls appear here.

Flo Ziegfeld was to have offered Meller here by arrangement with Cochran and Selwyn. Ziegfeld paid \$7,500 as advance royalty to Selwyn, the latter refunding the money. Cochran is also said to have tied up \$45,000 in the Meller picture.

This week Selwyn and Goetz got together with the idea of seeking a solution to the Meller matter without expensive recourse to the courts.

Price Divorce Action—

Must Pay Wife's Expenses

Chicago, Dec. 1.

The well-known cheap Chicago divorce is going to be something of a myth for Stanley Price, long-time leading man with one of the road companies of "Able's Irish Rose," in town trying to secure a divorce from Mabelle Estelle, stock actress. And all because Miss Estelle isn't going to let Stanley or his lawyer, Ben Ehrlich, slip through anything at the expense of her reputation. Stanley and Ben are accused of seducing her of a very serious transgression of the marriage vow.

The actor and his lawyer appeared in court hoping to get a divorce by default. Miss Estelle's attorney was Johnny on the job and whispered to the judge that Mrs. Price would appear in Chicago to fight the case as soon as Stanley came through with one hundred bucks for legal transportation. "She owns a ten-room house and has a job—" Stanley started to say, but the judge evidently was of the impression that a divorce is a luxury affair, so besides paying his own expenses and legal fees Mr. Price must now defray the costs of his wife's defense.

The judge indicated that a prolonged employment with the Anne Nichols company made the actor liable to pay plenty.

FISKE O'HARA CLOSES

Fiske O'Hara in "Jack O' Hearts" closed after three weeks in St. Paul last week.

The show had been organized out of Chicago and primarily intended for the road.

"SUNNY'S" RECORD

(Continued from page 1)

(because of the Army and Navy football crowds) figured strongly. Saturday night's receipts were \$10,400, slightly less than the capacity because of the high prices.

There were five other musicals which got between \$30,000 and \$40,000, two besting \$35,000 and at least three more close to \$35,000. "The \$30,000 mark. "Artists and Models" was credited with \$35,000, while "No, No, Nanette" beat \$35,000, both playing nine shows. "Charlie's Revue" beat its first week, the standard trade for a count of \$32,100. "Princess Flavia" claimed well over \$30,000. "The Vagabond King" went over \$30,000. "The Student Prince" and "The Merry Widow" went up to \$29,000, benefitting in the week end rush by large capacity theatres. "Big Boy" and "Louie the 14th" got \$28,000 or more, with "Vanities" slightly less. "Captain Jinks" grossed about \$23,000 while "Dear Enemy" climbed to \$20,000 with "Gay Paree" about \$22,000.

Most of the big figures are high grosses for the engagements to date. But for the holiday season there was so much under expectations no records were looked for. Increase scales later turned the trick and, as always, the leaders did not falter. As for the other holiday seasons and added matinees just about bent out the business of the previous week.

Non-Musicals Over \$25,000. The non-musicals beat \$25,000, they being "Gracie Snatchers" and "The Green Hat." The latter drama has led its division through the fall. Both shows played extra matinees and "The Green Hat" continues a remarkable "col" getter. "Gracie Snatchers" is rated the most substantial comedy on the list. "The Last of Mrs. Cheyne" was close behind the leaders, over \$23,000. "The Jazz Singer" went into fourth place with a gross close to \$18,000; "Naughty Cinderella" got between \$15,500 and \$16,000; "These Charming People," \$14,000, with "The Vortex" more than \$14,000, but rated behind the others; "The Enemy" took a healthy jump without an extra matinee in getting \$14,500. "The Girl from Looze" started slowly and "The Vortex" followed. Both like most others in the holiday ended the week at capacity and grossed \$15,000; "Craig's Wife" drew its best business with \$14,200; "Is Zat So" also rose, \$14,000; "American Born" made a month show at \$15,000; "Young Woodley" at over \$10,500, is playing to virtual capacity.

"Lady's Virtue's" Edge

Of the new shows "A Lady's Virtue" appears to have an edge in the agency, all at approximately \$9,000 to \$10,000 at the Bijou; "Young Blood" at the Ritz claimed over \$10,500 and, too, has a chance; "Androcles and the Lion" at the Klav rated over \$11,500 (including Theatre Guild subscriptions); "Paid" looks weak at the Booth; "Twelve Miles Out" climbed somewhat at the Plymouth, getting \$7,500, which should be bettered; "In a Garden" bettered \$12,000 at the Plymouth, but the holiday trade may be deceptive; "Mayflowers," the new musical at the new Forrest, started fairly well with a first week rated around \$12,000; "The Deacon" which attracted attention in Boston under the title of "Weeds," was eliminated at \$7,000, quite a disappointment.

"Big Boy" leaves the 44th Street this week and "Florida Girl" will move over from the Lyric which gets "Gracie Snatchers" next week. "Easy Come, Easy Go" moved to the new Biltmore from the Cohan which will offer "Gypsy Fires"; "Louie the 14th" departs from the Cosmopolitan, the circle house getting "Oh, Nurse"; "Antonia" departs from the Empire and "Easy Virtue" succeeds "Hamlet" in modern dress will either stop at the Greenwich Village or be moved back to Broadway, because of encouraging business downtown. The Village house will offer "The Fountain."

Subway

Jane Cowl in "Easy Virtue" attracted most attention on the subway circuit, the new drama getting \$14,500 at the Broad, Newark; "Leave it to Me" at the Shubert there got around \$10,900; "Lady Be Good" at Werber's, Brooklyn, was top for the circuit at \$12,900 at the Majestic; "She Had to Know" under \$5,000 in the Bronx.

30 Buys Now

With the pre-Christmas slump the agencies are becoming leery of the fact that they are carrying too many 30 attractions now current on Broadway, especially because of the

Evelyn Herbert Placed

That Evelyn Herbert is definitely set with the Shubert playhouse for the role of Princess Flavia will recall to many when Miss Herbert was a member of the Metropolitan Opera.

She remained with the Met for some time, and left, it was said, after a misunderstanding. More lately Miss Herbert has been singing in picture houses. She succeeded to the title role of the opera when Margaret Namara withdrew. Miss Herbert immediately scored in no uncertain way.

"Castles in Air" Very Big At Olympic in Chicago

Chicago, Dec. 1.

"Castles in the Air" looks to be the biggest hit musical in Chicago has yet harbored. It's the second in months the entire corps of local reviewers unanimously agreed upon for praise.

The Olympic has startled the show world of the town by reproducing verbatim the entire reviews of the critics. No "blurring" or asterisks in the notices—everything is published.

It looks as though the show has a big song hit in "Latern of Love." John Mehan and James W. Elliott are the producers. Raymond Beck wrote the book and Percy Wenrich composed the music.

While the reviewers as one were praising "Castles" last week they also and as one slammed "The Fascinating Devil" at the Selwyn.

(A review of "Castles in the Air" in this issue of Variety bears out the report above).

Biggest Single Gross

Pittsburgh, Dec. 1.

What is claimed to be the biggest single performance receipts at regular prices, pertains to Thanksgiving night at the Nixon where the "Police" played last week.

The takings that night were \$6,254 at the regular \$4.00 scale. The gross for the week was \$43,000, although claimed here as \$47,000.

fact that eight of the score and a half are also in the cut rates and, but have been more or less forced on the brokers.

The shows that are working both ends of the agency "Princess Flavia," "Princess Flavia," "Stolen Fruit," "Antonia," "American Horn," "The City Chap," "Capt. Jinks" and "Gay Paree."

On last week's new arrivals "Paid at the Booth," was added to the long list, the broken taking \$250 a night for four weeks. The complete list includes "Accused" (Helaaso), "Young Woodley" (Helaaso), "Paid" (Booth), "The Green Hat" (Broadhurst), "Princess Flavia" (Cort), "Louie the 14th" (Cosmopolitan), "Stolen Fruit" (Helaaso), "Antonia" (Empire), "Big Boy" (44th St.), "The Last of Mrs. Cheyne" (Fulton), "These Charming People" (Gaiety), "The Green Hat" (Gaiety), "No, No, Nanette" (Globe), "American Born" (Hudson), "The City Chap" (Liberty), "The Fitter and Eager Man" (Lonsdale), "Naughty Cinderella" (Lyceum), "Capt. Jinks" (Beck), "The Vortex" (Miller), "Gracie Snatchers" (Musie Book), "Sunny" (New Amsterdam), "In a Garden" (Plymouth), "Young Blood" (Ritz), "The City Chap" (Selwyn), "Gay Paree" (Shubert), "Outside Looking In" (39th Street), "Antonia" (Vanderbilt), "Princess Flavia" (Wilder Garden).

The cut rates had 25 shows listed at bargain prices Monday, with indications pointing that the list would be augmented before the week was out. The shows available were "Antonia" (Ambassador), "Accused" (Helaaso), "A Lady's Virtue" (Bijou), "Vanities" (Carroll), "Sold Lady" (Central), "Princess Flavia" (Century), "Kosher Kitty Kelly" (Daly's), "Stolen Fruit" (Elliott), "Antonia" (Empire), "The Foolish Wench" (44th St.), "A Man's Man" (44th St.), "Made in America" (Frolic), "The Deacon" (Slipper), "The Deacon" (Slipper), "Dearest Enemy" (Knickerbocker), "The City Chap" (Liberty), "The Schindler" (Princeling), "The Florida Girl" (Lyric), "Capt. Jinks" (Beck), "12 Miles Out" (Plymouth), "The City Chap" (Selwyn), "Gay Paree" (Shubert), "The Enemy" (Times Sq.), "Laff That Off" (Wallack's).

A peculiar phase was that next for the opening performance of "A Man's Man," which opened last night at the 49th Street theatre on sale in cut rates a day in advance of the advent of the show.

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THEATRE IS ACADEMICALLY DISCUSSED AT PITTSBURGH

Otto Kahn Suggests Repertory Theatre as "Road" Panacea—Conference at Carnegie Institute "Red" Grange's Discovery on College Honors

Pittsburgh, Dec. 1.

The country-wide establishment of repertory theatres was named one of the solutions for present unsatisfactory conditions in the American Theatre by Otto H. Kahn, in his address at the opening of the conference on the Drama in American Universities and Little Theatres at the Carnegie Institute on Tuesday last Friday morning. As a qualification to this statement, Mr. Kahn advised against repertory theatres in New York.

"The present system under which the country outside of New York looks mainly to the managers in that city to provide theatrical entertainment, is not only undesirable from many points of view, but is proving less and less successful," he declared.

"It is not only competition, so-called, of the 'movies,' nor the increase in expenses, which has wrought devastation to the 'road' and has brought it about that a number of our larger cities the theatre of the spoken word has ceased, or almost ceased, to exist as a popularly patronized institution. The cause lies rather in the nature of the means, the chief means, in my opinion, of counteracting and ultimately eliminating them is to enlist local pride, to discover and give opportunity to local talent, and to bring into concrete existence sentiments, aspirations and interests which are latent among the people throughout the country," Mr. Kahn said.

A conference was held in the theatre of the College of Fine Arts, Friday and Saturday. It opened with practically all of the delegates from about 40 community and little theatres and from nearly 90 colleges present to discuss the ills affecting the drama and the solution of these ills and the furtherance of the production of "goods plays" throughout the country.

President Thomas S. Baker of Carnegie Institute of Technology; Brock Pemberton, New York producer; Dr. Rudolf Kommer, assistant to Max Reinhardt in New York; Richard J. Rothman, director of the American Laboratory Theatre of New York (formerly of the Moscow Art Theatre) and Samuel Harden Church, president of the board of Trustees of the Carnegie Institute, also spoke at the opening meeting.

In his address of welcome, Dr. Baker pointed out the change that has taken place in the mind of the American people with reference to ideals in art and good drama. As an example he mentioned "Red" Grange. He referred to Grange as the great paragon of football players, Red Grange, who at 22, has discovered the emptiness of collegiate honors, that scholarship is unprofitable, that it pays to give the public what it wants. He turns his back contentedly on college courses and his college degree and is welcomed with open arms by the greater public which desired to think, but cannot do without its amusements.

He further stated that "we have not even a suspicion that a university theatre which will ever be a successful rival to a university stadium but it might be the nucleus of those interests which we should like to believe pervade college life, which we know are unusual." The subject of Mr. Kahn's address was "The American Stage: Reflections of an Amateur." Mr. Pemberton talked on "Broadway and Main Street." Dr. Kommer discussed conditions of "The European Stage and the American Stage Today." Mr. Rothman outlined "The Education and Fundamentals in the Development of the Actor as a Technician." Mr. Church discussed "Should We Have Censorship?"

Pemberton and Real Estate
Real estate values and ticket brokers shape the theatre in New York and unless the "hinterland" breaks its habit of playing "copy cat" to the metro-

"Philippa" and Miss Lawrence

Since the report in Variety last week of the closing of "Back to Philippa" and a statement Margaret Lawrence would leave the cast, details from William Harris, Jr., its producer, and Henry Miller, who co-starred with Miss Lawrence, have reached Variety that Miss Lawrence's performance was anything but of the best.

Varley's story carried no reflection and specifically stated the reason for Miss Lawrence leaving was that she was too young to suggest the woman needed for the part and that someone on the order of Mrs. Carter or Mrs. Fiske would be more suitable.

Mr. Harris explains the play was withdrawn because of an ineffective last act.

"DAY LADY" OFF JUST BOOKING JAM

Rehearsals of "The Day Lady," announced for premiere at Stamford, Conn., next week, were suspended this week by Richard Herndon, producer.

A current booking jam in New York theatres is said to have prompted the setback, Herndon not wishing to open and have the piece on his hands with no New York house available.

Herndon held a meeting of the company Monday morning when they reported for rehearsal. After putting the matter up to them, they agreed with the producer that it would be better to suspend and resume later rather than open and be forced to close after one week or two because of being unable to locate a permanent home.

According to arrangements made Monday, the entire cast will remain intact until they are recalled for rehearsal in about three weeks hence.

Greek Theatre Opens

Jacksonville, Ill., Dec. 1. A Greek theatre has opened here with its walls forming a perfect circle. The producers from the Institute of Chicago designed it, directed its construction, and also the first performance in it, occasioned by the Jacksonville centennial.

Five hundred actors had been drawn from all walks of life to play in the centennial pageant, the necessity for a large playhouse presented itself.

Maclean in East

Oakland, Cal., Dec. 1. Louis O. Maclean, cost producer, has gone to New York to arrange for the presentation at the local Lurie of a new musical show.

polia, the future of stage art is not going to be very rosy, Pemberton said.

Dr. Kommer, saying that he spoke not as a foreigner, but as a student of the international stage, declared the greatest difference between producing plays in Europe and in America is economic. At the Rinehart Theatre in Berlin, he added, 7 percent of gross receipts went to pay theatre rent, while in New York 45 per cent was handed over to the landlord. Since the war, but not as a result of the war, he said, Berlin has lost New York its claim to being the city for international plays.

Friday night the delegates were guests at a performance of John Galsworthy's "Justice" given by the department of drama of the Carnegie Institute of Technology in the theatre of the College of Fine Arts.

"Romany Love Spell"

Cost Miss Farrar and Backers \$100,000

Something of a mystery made of the closing of "Romany Love Spell" after the first performance at Parson's, Hartford, on Tuesday of last week. Among the various explanations there was no disclaimer of the report that the starred Geraldine Farrar could not "see" the show. She was to have gotten \$5,000 weekly. "Jerry" is said to have been disappointed too at the opening night's business—\$2,400 at \$5.50 top.

The operative star retired to her suite at the Hotel Hubble and Wednesday afternoon the cast was informed the show was off because of Miss Farrar's illness. The theatre went dark for the balance of the week.

Charles J. Foley, the star's personal manager, stated she had overworked her vocal chords at rehearsals and was unable to appear for the moment. Something like \$3,000 was refunded on tickets sold in advance.

Reports are that the Farrar show production cost \$100,000, with the star said to have put in \$25,000. The show was financed by Max Dreyfus (T. B. Harms), a Mr. Katz, reputed to be a wealthy coat slot machine man, and Louis Sterling of the Columbia Phonograph Company.

Though Miss Farrar was accorded numerous curtain calls, inside reports from Hartford state the book and comedy were very weak. It is reported that the show had a score which the star considered suitable for her.

The Farrar venture was much in the limelight early in the season. Al L. Erlanger was financially interested and when the show was announced by Alfred E. Aarons, the latter was forced to resign as Erlanger's general manager. Aarons has withdrawn whatever interest he had.

Another Mix-up Over "Cavalier of Streets"

A tangle equally as perplexing as that concerning the rights to the French farce which is the basis of "Naughty Cinderella" and "Naughty Riquette" confronts A. H. Woods and Guy Bolton, both of whom claim rights to the dramatization of Michael Arlen's "Cavalier of the Streets."

Arlen last year sold Bolton the right to use any incident in the book, "Cavalier of the Streets," in a drama. Bolton thereupon set to work writing a drama which is said to closely resemble the book but he paid for the situations, etc. Woods has recently announced he will produce "The Cavalier of the Streets" and play it at the U. S. Michael Arlen, all of which has Bolton worried.

Bolton, upon buying the rights, is said to have outlined the story as a putting it on, which promised to put it on when he completed the play and went so far as to announce it as a forthcoming production. Now they are holding off until some hint is given as to the contents of the Arlen play, which they are hopefully wishing to be parallel with the case of "These Charming People," for which he said, Berlin has lost New York its claim to being the city for international plays.

"Vanities" On Road with Girls, Tables, 'Atmosphere'

A special company of "Vanities" is being readied by Earl Carroll for the road and is due to open in Philadelphia around the holidays. While the out-of-town theatres played will not be decorated in night club fashion as is the Carroll, New York, the same atmosphere will be attempted. Several front rows will be removed and tables spotted in place of regular seats.

Dancing on the stage before the show and at intermissions will be attempted. That is a factor of the original presentation, aimed to effect a sort of connection between the audience and performance. "Vanities" is due to remain at the Carroll through the winter and possibly all season.

Accountant Acting To Gain Experience

One of the principals in the Theatre Guild production of "Androcles and the Lion" was Bela Blau, who with Jacob Weiser has produced several pieces on Broadway. Blau is the head of a large auditing firm which has several important theatrical accounts. Blau went in to perfect a new accounting system. He claims to have found it necessary to have found it necessary to have backstage experience to work out a system which would keep check on all props connected with a show from the time of their purchase to their usage.

Having learned all he felt necessary, he will withdraw from the play some time this week and will forfeit the chance of making two salaries.

JOLSON PLAYING FILM VERSION OF "FALL GUY"

Al Jolson may appear in white-face before the camera in the title role of "The Fall Guy," now a stage hit with picture rights understood to be held by Famous Players.

In doing the pictureization, Jolson will remove the obligation he believes he is under to execute one film for D. W. Griffith. Jolson agreed to appear in a picture for Griffith about two years ago, but departed for Europe after Griffith had started work upon it at his Mamaroneck studios. Griffith has a damage action pending against Jolson by reason of the alleged breach.

Anthony Paul Kelly, playwright, would examine Jolson to find out Jolson's contract with D. W. Griffith when the comedian was to have starred in "Mammy's Boy." Kelly is suing Jolson for \$25,000 damages for the reasonable value of his services in bringing Jolson and Griffith together for the screen. Jolson subsequently walked out on Griffith, thus bringing two actions down on himself.

Griffith's Federal Court action is for \$500,000 damages, alleging about \$100,000 was spent in preparing to produce "Mammy's Boy" and for damages for loss of time, profits, etc.

In the Kelly suit, Jolson was given a bill of particulars to determine the exact nature of his services. Kelly in turn is asking for an examination before Trial Justice Gavegan Monday, reserving suit thereon in Supreme Court.

L. A. Will Hold Shakespearian Festival

Los Angeles, Dec. 1. In keeping with the annual Shakespearian festival at Stratford-on-Avon, Los Angeles will have a similar affair on May 1.

W. A. Clark will head the committee in charge of the celebration. Efforts will be made to get William Faversham, Walter Hampden, John Barrymore, William Farnum, Lawrence Roberts, Wm. H. Crane and Florence Butt to participate in the plays presented at the festival.

Joe Weber Leaving; Lew Fields' New Play

On Jan. 16, aboard the "Majestic," Mr. and Mrs. Joe Weber will leave for an indefinite visit to the other side.

Weber and Fields have accepted no engagements for the remainder of this season through the contemplated pleasure trip of the Webers, and Lew Fields' contract to produce two new plays.

In one of the plays Mr. Fields will also star. It is "Money Business" (formerly known as "Wall Street") with new title subject to change. It was written by Oscar Carter, and Carter's firm, Carter-Arkady, will produce the piece.

The other production Mr. Fields will stage is the previously reported musical with Puck and White featured.

Gabrielle, with Georgia Caine Henry Bellitt, who heretofore has confined his production activities to vaudeville, will show by branch out as a legit producer. His initial effort will be an operetta, "Gladstone," with scores by Frank Hartling. Georgia Caine will be featured.

CHANIN BUYS 2 B'WAY HOUSES

Lyric and Wallack's Are Named—8 Houses

The Chanin Construction Company has bought the Lyric and Wallack's, but no sum has been mentioned in the transactions. Confirmation that Wallack's has been purchased was undoubtedly, but the house has been on the market for some time.

The Lyric lease to Joe Oppenheimer will continue, it is said, but the ultimate object is to tear down these houses and replace them. This done, the Chanins will be represented by eight houses in New York, counting the one now opening at once opening Dec. 5, the one opening about Feb. 1, and the three others to be built on Eighth avenue.

4 GOING OUT

Four attractions are announced to leave New York this at the end of this week. One may be prolonged through bettered business early this week. It is the modern clothes "Hamlet" at the Greenwich Village theatre. The show was moved from the Metropolitan Booth after two weeks and is in its second week in the Village. It got \$2,500 last week and figures to do better this week.

"Big Boy," produced by the Shuberts, goes to the road from the 4th Street, after running 23 weeks.

BIG BOY

Opened Jan. 7. Acclaimed highly as entertainment by all reviewers. Jolson equally "raved" about. Closed after eight weeks at Winter Garden because of star's illness while doing big business. Reopened Aug. 23 at 44th St.

"Big Boy," produced by the Shuberts, goes to the road from the 4th Street, after running 23 weeks.

LOUIE THE 14TH

Opened March 3. Declared success by four first-string critics and the others. Production's lavishness was commented on. "Mist" (News) allowed it would remain "until next fall," while "Rathburn" ("Sun") believed it would stay a year. Variety (8kg) predicted long run.

"Antonia," produced by Charles Frohman, Inc., leaves after playing seven weeks. The average gross was

ANTONIA

Opened Oct. 30. Not considered success, thought bad by critics and the public. "American" called it "stupid and noisy."

Variety (Adele) thought it "in for a moderate existence, though not a smash."

\$11,500 to \$12,000, which was not enough for a star attraction of the kind.

Unfortunate Invite Lands Clayton in Hospital

Los Angeles, Dec. 1. Arthur Clayton, featured player in Thomas Wilkes' "White Cargo," is not appearing with the company on tour. Instead he is nursing several bruises and a deep gash on his head inflicted when he invited an employe of a coffee shop to step outside and settle an argument.

After the battle friends of Clayton took him to the hospital, where eight stitches were necessary to mend the gash in his head. It is expected he will be out of the cast for another week.

Noel Leslie is substituting.

TIMELY STARS PRESENT

Send a "VARIETY" to Friends for One Year Single subscription, \$7 Canada and Foreign, \$8

SHOWS N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same grade accorded to others might suggest mediocrity or loss. The variance is explained in the following: house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross for profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

"Abie's Irish Rose," Republic (18th week). Broadway was off of the first three days of Thanksgiving week; extra matinee and boosted prices for holiday and Army Navy night made gross better than previous week; leaders got real gravy; "Abie" fine at \$15,000.

"Accused," Belasco (11th week). Another week or so before going on tour where E. H. Sothern's name should draw well; average, \$11,000, recently; "Salvage" next.

"A Lady's Virtue," Blum (2nd week). Tryout stands did not pay much attention, but new Crothers drama may click; looks like good lower floor show; first week may be \$10,000 to \$10,500, which is good figure for house.

"A Man's Man," 49th Street (5th week). Opened at the 52nd Street last month and was moved here Tuesday following "Arms and the Man," which was again moved (now at Garrick).

"André and the Lion," Klaw (2nd week). This Shaw satire well regarded although "The Man" was better; "André" will not bill not given name rating; first week at \$11,000, very good, however.

"Armstrong," Empire (7th week). Final week; will be sent on tour where Marjorie Rambeau's name should attract a trade; business \$11,000 to \$12,000, not quite enough; Jane Cowell in "Easy Virtue" next week.

"Austrian," Hudson (9th week). Cohen show continues to do good business; actor-author's appearance a strong factor in business; \$14,000, not quite enough, along keeps show among the leaders.

"Appearance," Ambassador (10th week). Going out after another week; while business has been fair and probably turned a profit for attraction, house got little. Broadway showing not up to expectations; \$11,000.

"Arms and the Man," Garrick (12th week). House was to have been used for Shaw plays all season; success of this one which opened last night making no quality definite, with Klaw also offering Shaw under Guld auspices; moved here from 49th Street Tuesday; \$11,000, claims.

"Artists and Models," Winter Garden (24th week). Got its share of good business this weekend which pushed gross up to over \$28,000; is nearly end of sixth month and still real money getter.

"Bewitched," Maxine Elliott (1st week). Another Owen Davis comedy, offered by Crosby Gay, well regarded out of town; opened last night (Tuesday).

"Big Boy," 44th Street (23rd week). Final week; Al Joison originally reported staying New York 15 weeks this season (nine weeks were played at Winter Garden last winter when star became ill); business ended at \$22,000, \$20,000; "Florida Girl" moves here from Lyric.

"Butter and Egg Man," Longacre (11th week). Played extra matinee but last week's show start little more than equaled, which was true of most other shows; claimed over \$12,000.

"Captain Jinks," Martin Beck (13th week). While not getting smashing business this musical has gone along profitably; moved up last week, gross nearly \$23,000.

"Chester's Revue," 44th Street (4th week). No extra performance last week when standee trade was the rule; third week's trade best first two, bettering \$22,000; ought to be a cinch to big money all winter.

"Cradle Snatchers," Music Box (13th week). Nine performances here last week with gross quoted over \$25,000; the comedy hit of the season; gross equaled "The Green Hat," which also gave nine shows.

"Craig's Wife," Morosco (8th week). Went to \$14,200 last week; extra matinee followed but figure is best to date and show stands good through winter.

"Dearest Enemy," Knickerbocker (12th week). Pretty operetta has been doing business principally on lower floor, which it has drawn exceptional money appears to be making money; top gross last week at nearly \$20,000.

"Easy Come, Easy Go," Coham (6th week). Moved up again last week when takings were between \$14,000 and \$14,500; extra matinee and holiday accounts for that; will move to new Biltmore on West 47th street Monday, Coham going to "Oryx Files."

"Florida Girl," Lyric (5th week). Will move to 44th Street next

week, remaining several weeks before going to Florida (according to announcement); business, \$13,000 to \$14,000; Lyric will get \$15,000, recently.

"Gay Parade," Shubert (16th week). Was to have moved to 44th Street next week, but Farrar show, which was to follow, was suddenly taken over in Hartford last week and "Taree" remains here; revue around \$21,000.

"Hamlet," Hampden (9th week). Will be followed soon by "The Merchant of Venice," Ethel Barrymore and Walter Hampden starring as in "Hamlet"; latter show varies between \$10,000 and \$12,000.

"The Heart of the Matter," 49th Street (2nd week). This week should indicate chances of this new attraction; last week saw \$12,000, but holiday trade, about \$12,500, but holiday trade, over in takings.

"Kat Sze," Chamin's 46th St. (4th week). Another two weeks, hold over hit then moving to Central for indefinite stay; last week the takings were nearly \$14,000, but figure this season; house will get new "Greenwich Village Follies."

"The Kidnapping," 49th Street (1st week). A drama based on the Australian draught; produced by Charles K. Gordon; out-of-town reports not enthusiastic about Tuesday.

"Kosher Kitty Kelly," Daly's 63d St. (7th week). Second engagement; has been at this; has been a better since return from Chicago than during original engagement in St. Louis; largely cut-rated; \$7,000 to \$8,000.

"Laff That On," Wallack's (6th week). Little heard about this comedy and business has yet to show strength; pace was under \$5,000 first three weeks, but probably has been \$5,000 weekly; "Louie the 14th," Cosmopolitan (40th week). Final week; has made a good run of it and fall pace indicated it would remain through winter; eased off to even break last month; "Oh, Nurse," follows next week; "Louis" good holiday week, over \$26,000.

"Made in America," Frolie (8th week). Third house to get biographical play based on the rise of an immigrant; author-producer has roof house on a lease; average has been \$5,000 weekly; little chance to turn this one into money-maker; last week, over \$6,000.

"Mayflowers," Forrest (2d week). New house with new musical comedy; \$12,000 to \$13,000, regarded about fair for show of the kind.

"Merry Merry," Vanderbilt (11th week). Parties have helped maintain attendance of late; show profitable; last week around \$13,000 without extra performance.

"Morals," Comedy (1st week). Second production by Actors' Equity; new drama is an adaptation from foreign work and said to be daring; opened Monday unopened.

"Naughty Cinderella," Lyceum (4th week). No question that Irene Fordon is doing very well; business consistently good from start, gross last week going to nearly \$16,000.

"No, No, Nanette," Globe (12th week). Holiday scales including \$11 top last Saturday account for another big week, though agency buy was great aid early last week; estimated \$35,000 to \$36,000.

"Outside Looking In," 39th St. (13th week). Making money by the minute in house, though business since moving up from Village not exceptional; average around \$7,500.

"Paid," Booth (2d week). Ended week with good Saturday night, though trade after premiere Wednesday was very weak; in five performances show got something under \$4,000.

"Princess Flavia," Century (6th week). Producers claim of operetta smash not generally indicated; is elaborate production; at another big week, though agency buy was great aid early last week; estimated \$35,000 to \$36,000.

"Rose-Marie," Imperial (6th week). Tucked away another big week; extra holiday matinee and advanced scales sent gross around \$29,000.

"School for Scandal," Little (7th week). Listed for another week or two; revival has not attracted attention and is reported away in the box; average under \$4,000.

"Solid Ivory," Central (3rd week). Has another two weeks at which time it may be moved to another house; original engagement called for five weeks here because "I Got It" was allotted Central; last week baseball comedy claimed nearly \$7,000.

"Stolen Fruit," Ettinge (6th week). Figures to go out after another two weeks with "The Shanghai Gesture" expected to be the Christmas attraction; trade has

been around \$8,800 in nine times.

"Student Prince," Joleen's (63rd week). Exceptional capacity of house a good break as heavy trade at week end sent gross to best figure of fall; claimed over \$23,000; will figure at \$22,500 last week when extra Thanksgiving matinee was inserted and \$11 top was scaled; Sunday, \$22,000, week (Saturday); best gross of show and a new record for Broadway.

"The Deacon," Sam H. Harris (2nd week). Known as "Wecda" in Boston where it won attention; critical comment mixed here; estimated about \$7,000.

"The Enemy," Times Square (7th week). Without extra matinee, week's business easily \$2,000 better than previous week, \$14,500; best figure to date.

"The Glass Slipper," Guild (7th week). Another week to go; appears to have been held up by subscription list; dropped to \$9,000 last week.

"The Green Hat," Broadhurst (12th week). Extra performance last week with takings over \$25,000; a carder; played last previous week of eight performances; still getting great money.

"The Jazz Singer," Cort (12th week). Surprise success has been drawing virtually nothing but Jewish clientele but there appears no hope to that; last week's gross the best, nearly \$13,000.

"The City Chap," Liberty (6th week). No extra matinee last week but business has not built up to expectations; pace to date around even break, though last week \$11,000.

"The Last of Mrs. Cheyney," Fulton (4th week). Ina Claire show another Dillingham revival; started with capacity and held pace thus far; last week's gross nearly \$24,000; top money for non-musical in Fulton.

"The Poor Nut," 48th Street (32nd week). Has outlasted spring comedy successes; business profitable but not exceptional; last week estimated around \$10,000, including extra matinee; most of the added afternoon performances disappointing.

"The Vagabond King," Casino (11th week). Operetta a hit held to eight performances but increased gross, claimed at over \$30,000; scale is now \$5.50 top for front row.

"The Vortex," Henry Miller (12th week). Was rated at better than \$14,000 last week; improvement over previous two weeks; English drama has shown signs of a limited draw.

"These Charming People," Gaiety (9th week). Names have been keeping up this attraction, also of foreign writers; last week with an extra matinee the approximate gross was \$16,000; about \$15,000, Sunday week.

"Twelve Miles Out," Playhouse (2nd week). Word of mouth advertising ought to put this meller over this week and next should tell the story; holiday credited with betterment last week, about \$7,500.

"Vanities," Earl Carroll (22nd week). "Charged \$7.70 Army and Navy night; management expectant of keeping revue going through season; making money right along also at Sunday night concerts; last week over \$21,000.

"Young Blood," Ritz (2nd week). Rated heading as good or better chance than other new productions which came in last week; claimed close to \$11,000 first week.

"Young Woodstock," 49th Street (5th week). Looks set for run; business well over \$10,000 means virtual certainty in small capacity house; three matinee weekly.

Outside Times Sq.—Little Theatre. Modern dress Hamlet will be followed by "The Fountain;" "Cousin Son;" with Marguerite Sylvan and "The Devil to Pay" debuts in former house Thursday.

ARRIVED FROM LONDON

The "Majestic" arriving yesterday (Tuesday) brought back Dorothy Gish, Irene Rich, Bee Jackson and the first of the contingent of the Moscow Art Company, imported by Morris Gest.

EMILY STEVENS AT P. & J.
Herman Gantvoort and Charles Hopkins will present Emily Stevens in "The Makropulos Secret" at the Charles Hopkins Theatre (formerly Funch and Judy) Dec. 16.
The play is by Carl Capke, who wrote "The Insect Comedy." He also authored "R. U. R."

PLAYERS IN THE LEGITIMATE

BLANCHE BATES

Management, GUTHRIE McCLINTIC
NEW YORK CITY

JOHN BYAM

"MY GIRL"
Chestnut St. O. H., Phila., Pa.
Management, LYLE ANDREWS

JAMES A. DEVINE

14 Year Original "Sergeant Ferguson"
"WHAT PRICE GLORY"
Whitely, New Haven

HELYN

as MISS SPERRY
"THE CITY CHAP"
Liberty, New York

EDNA

as COVEY
With Leon Errol in
"LOUIE THE 14TH"
Cosmopolitan, New York

MAX

HOFFMAN, Jr.
Tripling in
"CAPTAIN JINKS,"
CRO'S and 300 CLUB

EBY-ROCK

as MISS SPERRY
"THE CITY CHAP"
Liberty, New York

EDNA

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"LOUIE THE 14TH"
Cosmopolitan, New York

MAX

HOFFMAN, Jr.
Tripling in
"CAPTAIN JINKS,"
CRO'S and 300 CLUB

Edward Everett Horton

NOW—LIMITED ENGAGEMENT
MAJESTIC, LOS ANGELES

GAVIN GORDON

LEADS—MOROSCO THEATRE
LOS ANGELES
Mgt. CHAMBERLAIN BROWN

EVE KOHL

INGENUE LEAD
Majestic Waukegan, Ill.

WILLIE

HOWARD
"SKY HIGH"
Alvin, Pittsburgh
Personal Direction: EUGENE HOWARD

HARRY G. KEENAN

"MY GIRL"
Direction Lyle D. Andrews
Chestnut St. O. H., Phila., Pa.

GEORGIA NEESE

WOODWARD PLAYERS
ST. LOUIS

EDNA

LEEDOM
Tremendous Hit Singing
"Tondeleyo"
ZIEGFELD "FOLLIES"
Ohio Theatre, Cleveland

FULLER MELISH, Jr.

Original "Corporal Kiper"
"WHAT PRICE GLORY"
Studebaker, Chicago

HARRY

PUCK
Leading Man and Producer of Dances

MARRIANNE

RISON
WOODWARD PLAYERS
ST. LOUIS, MO.

MISS (Angie) NORTON

"PAULINE (NO. NO. NANETTE)"
Management E. D. SMITH

CHARLOTTE TREADWAY

Leads—Morosco Theatre
LOS ANGELES

BILLY

TAYLOR
JUVENILE
Care EQUITY, New York

"MERRY MERRY"

WITH
MARIE SAXON

INA

WILLIAMS
Liberty, New York

ALFRED H. WHITE

Leading man in
"ABIE'S IRISH ROSE"
Republic, N. Y.
Management, ANNE NICHOLS

GEORGE SWEET

"MY GIRL"
Chestnut St. O. H., Phila., Pa.

DALE WINTER

ALCAZAR, SAN FRANCISCO

NANCY

WELFORD
"ALL FOR YOU"
Mason Opera House, Los Angeles
Mgt. THOS. WILKIN

"DOVE" PARTING "RAIN" BALCH; \$21,000 LEADS "TIP-TOES" IN DRAMATICS

"Rain" Off \$1,500 Since "Dove" Entered—Big Musicals Over \$30,000—"Box" Drops Wed. Matinees—"Castles in the Air," \$18,500

Chicago, Dec. 1.
Out of the five new plays last week, three bowed forth with promise of good money. "Castles in the Air" particularly impressed in the manner. "The Kiss in a Taxi" started climbing Wednesday night and indicates it is in the right groove. "One of the Family" isn't going to do sensational trade but will hold moderately well at the princeness on the strength of the present bill, the best this theatre has had in many months. "Castles in the Air" has opened up a large amount of advance tickets and close scrutiny of the box office indicates that this house at last has a real hit under the Shubert regime. In favor of "Castles" that they have been told to task in the columns of another critic. "The Fascinating Devil" ran into the wildest reviews ever extended a new attraction. The reviews were all a terrific onslaught. The show is so extreme. Shows are still scarce when one of this type creeps into the Selwyn. It probably will be the best of the week although a guarantee from the owners to the house may keep it in.

Too Much Grange
Except for the Thanksgiving matinee, there was impetus to the theatre around town last week. At night. The holiday matinee was a standstill, falling below the average of other houses. The Grange at the Cuba park was given as a substantial reason for the falling off of the afternoon trade. "The Dove" has cut into "Rain" from the hotel sales viewpoint. "Rain" is off about \$1,500 on the weekly gross maintained. "The Dove" came in but no alarm is felt for the Harris piece. None of the new pieces will interfere with the two dramatic leaders. The immediate engagement ("Dove" close to capacity, "Rain" looks strong enough to stay at exception. The Grange at Washington's Birthday, making it a phenomenal dramatic run at high grosses.

Paying High for Musicals
Chicago is spending a lot of money for high-priced musical shows. It's hard to get a piece that runs any time for "Box," "Music Box" or "G. V. F." "The Box" is holding up remarkably well, while the "Greenwich Village Follies" is due to the big lower floor trade and the indifferent balcony trade. Cantor's show is drawing "em from near and far.

It's in the cards for some tall and lofty tumbling in receipts for the next three weeks. At the theatres, there are mail orders for "Box," "Music Box" or "G. V. F." "The Box" is holding up remarkably well, while the "Greenwich Village Follies" is due to the big lower floor trade and the indifferent balcony trade. Cantor's show is drawing "em from near and far.

When the critics get fighting among themselves and using each other's name in their articles, it can be acknowledged that it's a crazy season in this crazy town.

Last Week's Estimates
"Daughter of Rosie O'Grady" (Garrick, 1st week). The Rooney family at \$2,500 nightly. "The Naked Man" quite a low, doubtful if it hit \$10,000 on the week. "Castles in the Air" (Olympic, 2nd week). Causing a promising hurrahs reviews indicated. Stands great chance of settling into solid hit first week's gross. "Pigs" (Cort, 2nd week). Figures to draw about same clientele that came for "Thank-U." Should hold same \$2,500 until holiday rush.

"One of the Family" (Princess, 2nd week). Under new management. John Tuerc utilizing every angle to get piece across. About \$10,000 for matinee gross.

"The Fascinating Devil" (Selwyn, 2nd week). Drew universal pantheism. Doubtful if \$5,000 were reached.

"The Kiss in a Taxi" (Adelphi, 2nd week). Shows right kind of life at \$4,500 or better. Should be a word-of-mouth hit.

"Rain" (Harris, 9th week). Going along at same rate setting in

"TIP-TOES" \$16,000, WASH.

"Rosie O'Grady," \$17,000—Locals Off—"Dancing Mothers," \$7,000

Washington, Dec. 1.
"Tip-Toes," the first of a string of new ones, had the local critics writing about it all week, with business constantly mounting. It seems to be set.

Pat Rooney and Marion Bent at Poll's in "The Daughter of Rosie O'Grady" did exceptionally well, while Washington theatregoers stuck to their original stand on "Dancing Mothers," who, when first shown here prior to the New York run, would have none of it. The last week did somewhat better, but nothing to brag about.

The argument between the Shuberts and the two dailies, the "Star" and "Times," has now settled down to what appears to be a fight to the finish. The reviews are appearing, but nothing else, acts being purchased by the critics, while the theatres continue to carry just enough space to get their attractions mentioned among the productions of the week.

Estimates for the Past Week
"Dancing Mothers"—Belasco. Apparently not the road attraction hoped for. Played here to around \$7,000, a liberal estimate. Opened Tuesday night at the Grand. For new production \$16,000 remarkable. "Daughter of Rosie O'Grady"—Poll's. Reported to have landed, for new production \$16,000 remarkable. "Tip-Toes"—National. Opened Tuesday night at the Grand. For new production \$16,000 remarkable. "Daughter of Rosie O'Grady"—Poll's. Reported to have landed, for new production \$16,000 remarkable.

"White Marie," telasco; "Seventh Heaven," National; "Hello Lulu," Poll's.

\$47,000 for Ziegfeld's;
\$38,000 for "Rose-Marie"

Pittsburgh, Dec. 1.
The Alvin and Nixon did near capacity last week. At the Nixon, Ziegfeld's "Follies" packs them in on Thanksgiving week every year. Its gross was \$17,000. Sold in recent weeks. A musical scored the hit, "Rose Marie" did at the Alvin where it played a third engagement, this time of two weeks. Announced gross was \$38,000. First week slightly under this figure.

Pitt, with "White Collar," did \$12,000, not bad for the house.

WOODS' IMPORTED DIRECTOR

Eugene Roberts may be imported from Berlin by A. H. Woods to do a new play, "The Real One."

Roberts stands well in Germany with many important productions to his credit.

The \$19,000 to \$20,000 class. Figures to stick until Feb.

"The Dove" (Blatzetone, 4th week). Limited engagement hurriedly extended. Possibility of extension and engagement being lengthened. Great at \$21,000.

"Box Revue" (Illinois, 4th week). Not varying from the \$3,000 average. Decision made not to gamble with midweek matinee. Only one matinee Saturday for balance of engagement.

"Greenwich Village Follies" (Apollo, 1st week). \$21,000 gross. High, lower floor capacity making \$32,000 gross possible for holiday week trade. Capacity Saturdays and Sundays gives little over \$5,000 gross each night.

"Kid Boots" (Woods, 10th week). Whirling into \$21,000 gross and practically sold for Christmas and New Year's on big campaign for mail order.

"What Price Glory" (Studebaker, 8th week). Moderate trade, \$18,000 or thereabouts with \$3 sale helping.

"Charm" (Playhouse, 9th week). Cut rates playing in, four weeks more announced. Figured around \$7,300.

"The Judge's Husband" (LaSalle, 6th week). William Hodge landed at his old place. Final week at Adelphi, which was little better than \$11,000.

"The Student Prince" (Great Northern, 4th week). Will struggle along with full house placed on the cut rates, circling among the big shows. The cut rates are deceptive in sizing up crowds, but gross placed around \$18,000.

L. A. Grosses

Los Angeles, Dec. 1.
Robert Manfell, having played many stands on his way out, has reached the coast and in his first week at the Biltmore, drew \$5,100. "All For You," the musical at the Mason, is holding its own nicely and its fifth week registered \$11,500.

"The Song and Dance Man," second week at the Morosco, did but fairly \$4,500. "The Best of Both Worlds," at the Orange Grove, showed little strength at \$5,300. It will be replaced Sunday by "White Cargo," third engagement.

"Cook of the House," lasted but two weeks at the Majestic, getting \$5,500 last week.

ONLY BOSTON SHOW UNDER \$10,000

"The Dark," \$9,000—Stones Close to \$24,000—Arlliss' Illness Costly

Boston, Dec. 1.
Thanksgiving Day, with the extra matinees that went with it, resulted in extra business last week. There was but one exception to this general rule and that was "Artists and Models" which in its second week, George Arlliss in "Old English" at the Wilbur, did not play after Tuesday due to throat trouble. The show is scheduled to open again Tuesday of this week if the condition of Arlliss will permit. The play had a substantial advance and the illness of Arlliss resulted in a large money loss. He has three weeks of the local management left.

Business gives signs of improvement with every show last week getting very respectable grosses. The musicals all got \$20,000 or better while "The Miracle" did capacity with the extra matinees. The dramatics were also strong, Miss Ferguson's new one, "The Dark," being the only piece that did not top \$10,000.

Five new attractions opened here this week. Bernard Shaw's "Candide," presented by the Actors' Theatre, opened at the Plymouth; "Greenwich Village Follies" is at the Majestic after a tryout in New Haven; "The Student Prince" was booked into the Park for two weeks; "The Kick Off" is at the Wilbur; and "The Best of Both Worlds" is at the Biltmore.

Two of the shows playing here are not on the Broadway list. They are "The Miracle," with nothing scheduled to follow, at the Opera House, and George White's "Scandals," closing at the Tremont. To make room for "Louis the 14th," "Able's Irish Rose" goes into the theatre, and "The Student Prince" with business still big and "The Student Prince" continues to pile up good grosses at the Shubert.

"Miracle," O. H. (final week). Capacity.

"The Student Prince," Shubert (1st week). Did \$24,000 last week, up \$1,000 from week before, due to Thanksgiving.

"Greenwich Village Follies," Majestic (1st week). In final week. "Artists and Models" did \$25,000.

"Old English," Wilbur (3rd week). House did not open Tuesday due to illness of Arlliss.

"Candide," Plymouth (1st week). Did \$10,000 with extra matinee. "The Kick Off," Hollis (1st week). Final week of "The School for Scandal" (with extra mat) showed \$13,000.

"Blackstone," Park (1st week). Final week of Elsie Ferguson in "The Dark," \$9,000.

"Able's Irish Rose," Castle Square (5th week). Still bringing them in at around \$20,000.

"Lady Be Good," Colonial (1st week). Business for "Stripping Stones" in final week picked up to \$24,000 (extra performance). Better by \$5,000 than first week.

NO "SHAVE" AT PRINCESS

Clare Tree Major, manager of the Princess Theatre, is having shaving shaved rental on "Me" as reported. She claims the attraction is meeting the customary \$1,500 weekly rental for the house. It was reported the attraction had been in at \$1,200.

PHILLY'S NEW MUSICAL AND TWO COMEDIES ARE BIG HITS

Marx Bros. Show Got \$31,000 Last Week—"Show-Off," \$24,000—"Gorilla," \$20,000—"Back to Philippa" Passed Out on First Week

"GLORY" \$15,000 IN BALTO.

"Just Beyond" Nil at Below \$5,000—"Seventh Heaven" Okay

Baltimore, Dec. 1.
"What Price Glory" made the best showing last week. Only half of the first string critics were on hand for the opening, the new show, "Just Beyond" getting the others.

The Academy was handed another dramatic, "Just Beyond." The critical reception was unfavorable and the public response nil. As pointed out in this column last week, this is essentially a musical comedy house. It stands a good chance of being re-established as a leading legit, but hardly with intimate dramatic productions like "Desire Under the Elms," and certainly not with dramatic trysts like "Just Beyond."

Ford's got "Seventh Heaven." This was also with office material and didn't disappoint.

Estimates for Last Week

Academy—"Just Beyond" (originally "Drought"). Notices unfavorable. That it was new and starless was a quick week despite Thanksgiving. Well below the fatal \$5,000.

Auditorium—"What Price Glory." Good advance coupled with good notices got show off to excellent start. Big week at over \$15,000.

Ford's—"Seventh Heaven." Reputation preceded play and interest was general in spite of absence of Helen Menken. Business consistently good.

This Week

Academy, "White Collar"; Auditorium, "The Fall Guys"; Ford's, "School for Scandal."

4 FRISCO SHOWS

"Song and Dance Man" Opening at Alcazar

San Francisco, Dec. 1.

Only four attractions with actors in the flesh in the legit houses. Henry Duffy is looking up the Alcazar, and is expected to re-open the reopening Dec. 12 with "The Song and Dance Man." "Little Nelly Kelly" took an awful bump last week. Bert Lytell followed "Nelly" with "Silence," opening Sunday for a run if possible.

Estimates for Last Week

Alcazar (1st week). Final week of "Gosse Hanks High" failed to get patrons after opening week. Week's gross, \$12,000.

President (1st week). "Spring Cleaning" seems to have caught. Opened Sunday to \$1,350 and pulled up to \$1,500.

Wilkes (2nd week). "Little Nelly Kelly" wobbled through final week of five-week run to about \$7,500.

Curren (1st week). "The Student Prince" beat opening week, \$24,000, giving big help.

Rice's "Kick Off" Not So Big in Cleveland Week

Cleveland, Dec. 1.

"The Kick Off" glorified Rice's new show which glorified the American college boy, slipped out of the Ohio State after a week, leaving nothing behind it about which Fifth City theatregoers will be talking a day or so hence.

Locally, it fell down. "No, No, Nanette," which played here the previous week to \$24,000, would have had a tough time of it.

"The Kick Off" got about \$11,000. Ziegfeld's "Follies" replaces the place in the theatre. The Hanna collected about \$17,000 last week for "Naughty Riquette," with "Some Day" current.

Cort's First Tryout

The opening of John Cort's new Windsor at Kingsbridge and Fordham roads, scheduled for Dec. 28, has been put forward to next Monday (Dec. 3), with Sam Hirscht's new comedy drama, "Open House," starring Helen MacKellar, as the opening attraction.

The theatre will be used as a try-out house, and will play a long list of new pieces. Harry Cort, son of John Cort, will manage.

Philadelphia, Dec. 1.

Just one weak sister in town last week.

The biggest noise was "Cocanut" with this Marx Brothers' show at the Forrest without a Broadway rep. The Thanksgiving gross for "Cocanut" was one of the most remarkable achieved by a show here since the wartime and inflated prices. For the two performances \$30,000 about \$11,000 was taken back Saturday for about \$8,000, doing over \$31,000 on the week. Show should be good for a return of at least four weeks.

"The Show-Off" is another show which has landed big, not surprising with one of the local connections. With an extra matinee went to about \$24,000 on the week at the Garrick.

There has been an interesting battle between this attraction and "The Gorilla," the two having also been rivals in Boston before coming here. "The Gorilla" is the one which hasn't the location or the following of the Garrick, got around for a week. It was off in pace early, but came back strong with a bang toward the end.

The weak sister was the Will Hays tryout "Back to Philippa," which went to the storehouse Saturday. The critics were unanimous in panning this show despite its floor cast.

"The Harem" was a big disappointment at the Broad. Not that it was a bad show, but it was not much attended and publicity in New York didn't do fairly well, but it was expected to be a sensation in this town. Only moderately good show.

The advance sale for "They Knew What They Wanted," which opened this week at the Broad, was not anywhere near as big as hoped for, and the five to six weeks' booking is causing worry. The local censor has made some cuts in dialog, but nothing radical. A future booking for the house is "Lulu Belle" for December 15. The Adelphi probably have hard sledding for three weeks prior to the opening of "The Master of the Deceitful Run." The Master of the Deceitful Run, with Robert Lorraine, opened this week. Expected to stay for a week or longer for new show in this house at this time of the year. The third opening this week was "My Girl" at the Chestnut, also a doubtful proposition, although well placed in this house.

Estimates for Last Week

"They Knew What They Wanted" (Broad, 1st week). Did \$12,000 for this big Kilduff success. In five weeks, "The Harem," something of a success. "The Kick Off" did \$12,000 last week without extra matinee.

"Rose-Marie" (Shubert, 12th week). Remarkable come-back last week, with \$28,000, or close to it, quoted, aided by extra performance.

"The Cocanut" (Forrest, 3d week). Whole town's talking about this one. Without extra performance, turned in remarkable gross of better than \$31,000 last week.

"The Show-Off" (Garrick, 3d week). One syndicate house to have extra matinee, and extra performance. George Kelly's comedy turned in almost \$24,000 on week.

With "The Show-Off" "Show-Off" should have no difficulty in completing eight or nine weeks to big profit.

"Alma of the South Sea" (Walnut, 6th week). With extra performance, \$19,000 on week.

"My Girl" (Chestnut, 1st week). Opened moderately. Last week, "Sky High" ended many.

"The Kick Off" (Adelphi, 1st week). Another tryout, and in for three weeks. "Back to Philippa" (Adelphi, 1st week). Saturday after-glow piece. Did about \$13,000 without extra performance.

"The Gorilla" (Lyric, 3d week). Apparently landed solidly, with \$20,000 last week.

LASKA'S MUSICAL VERSION

Edward Laska is working on a musical version of his comedy, "We've Got to Have Money," which will be the story of a new production during the time when Laska will be financially interested.

Laska was formerly a song writer and composer before trying writing. He will make the entire content of his books, lyrics and music himself.

escape, most famous of his repertory, done perfectly. Interspersed between these were some cabinet scenes, illusions, principally one in and three live women.

In all, Houdini, with his captivating and compelling stage personality, his vast knowledge and technique, shaded any exhibit of his class without going in for any of the blinding production, for a huge and pretty and artistic, and not of the circus type, running to drop and drapes.

His show is good enough to attract Broadway, though Houdini is not believed to have this in mind for the present. His show is a professional one could go further, as was the first intent of the venture.

In any event, it is still a career and Houdini has given gifts and facilities for mystifying and amusing, besides doing probably a great human work for decency and honor. He has given new dignity to the too-often maligned trade of "magician" and has helped bring the profession back to its old dignity and standing.

Lat.

The Fascinating Devil

Chicago, Nov. 26.
Meldrama in three acts, written, staged and produced at the Savoy, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 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UNDISCLOSED GOLD FACTS IN EXAMINER'S PRIVATE REPORT ON F. P. INVESTIGATION

LITERATURE

Variety Bureau, Washington, Dec. 1. The Trial Examiner's "Report Upon the Facts" in the F. P. case before the Federal Trade Commission has been a much discussed document throughout the past several months. It is in the nature of a confidential conclusion. From this report was prepared the Government's two briefs upon which counsel for the commission hope to sustain their charges of attempted monopoly in restraint of trade as brought against the Zukor-Lasky company and the others named in the original and amended complaints.

The attorneys for F. P. have bitterly attacked the report both in their brief and during their argument before the commission. They have last week, as reported elsewhere in this issue, Counsel for the picture interests did not confine this attack solely to the report but carried it through to the man who prepared it, E. C. Alvord, who as Trial Examiner sat throughout the many months consumed in taking the testimony as a master in chancery in a Federal Court.

Mr. Alvord in his report simply states the cold facts as he saw them in the evidence.

As would be expected much of the material contained in this report has been discussed by the opposing counsels, particularly by the Government's attorneys, who have incorporated in their brief many lengthy extracts from the Alvord report. As there has previously been published a digest of this brief only those outstanding features in the Examiner's report not already touched upon are reported here.

The formation of Paramount is first touched upon and again the name of Mary Pickford, who has been prominent throughout the entire proceedings, plays an important part. It was the films of this star that forced the first switch in the original distribution plan of Paramount and the creation of Artcraft. Zukor received first 72 1/2 percent of the gross film rentals on the Pickford films and gave an advance of \$35,000 on each picture at the time of release. A five-year contract was entered into under

this basis. This was later amended in 1916 to that eight films be contracted for, each to carry a \$50,000 advance and a guaranteed return of \$60,000 on each picture within a period of 15 months from date of release.

Under the paragraph devoted to the formation of F. P. the report states that it was in July, 1919, that Zukor's progressive policy of extending the activities of F. P. in the acquisition of theatres or interests therein was approved. At this same meeting the much discussed \$2,000,000 of convertible notes of the Stanley Company, for \$500,000 cash and 15,000 shares of the common stock of F. P. was approved. The report also discloses the Stanley Company as a stock holder in F. P.

"The growth and importance of F. P. in the picture industry is shown in the following figures:

Growth of F. P.

Shares outstanding, 1918, 167,576 valued at \$134,066.00. In 1923 the stock, common and preferred, outstanding totaled 322,231 shares valued at \$23,267,000.

The surplus in 1918 was \$101,228. In 1923 the surplus was \$12,054,000. Dividends paid in 1919 totaled \$1,023,000; 1923, \$2,574,000.

Profits after paying income tax in 1919 totaled \$13,139,000; 1923, \$4,245,000.

Land, buildings, equipment, and office of subsidiary companies in land and buildings in 1917 was but \$329,000, in 1923 this totaled \$12,280,000.

Intangible assets in 1918 totaled \$1,269,000; in 1923, \$3,761,000.

In 1919 F. P. earned 30 per cent of all the film rentals in the United States.

Following the public interest phase Mr. Alvord touches upon the interstate commerce angle, and after describing the nine districts into which the country was originally divided, and goes into a description of the making of the pictures through to the point of delivery to the exhibitor. In this connection it is stated that the picture was sold out it is sold as junk to the Eastman Kodak Company while those not un-

(Continued on page 62)

\$5,000,000 IN NEW FILM RELEASES

RAY'S DEBTS AND ASSETS

Jesse L. Lasky Says So in Los Angeles

Los Angeles, Dec. 1. Jesse L. Lasky has arrived from the east after four months' absence and announces that within the next year F. P. will have a \$5,000,000 production schedule.

Lasky states that the Realsart studio located on Beverly boulevard, closed since 1922, will reopen and be operated by his organization.

He also says that the Famous Players studio on Vine street, Los Angeles, will have a number of new stages built.

"Contest" Girl in U Film

Teg of New York, the film starring the winner of the New York "Mirror" film opportunity contest, is now in production by Universal with Dorothy Kitchen in the title role.

Mrs. Kitchen has been given a six months' contract at \$50 weekly as agreed upon. George Cochran is directing. The story is by Phil Hurn and Cochran.

By coincidence, Miss Kitchen is cast as a fireman's daughter in the script, her father in private life also being of the N. Y. Fire Department.

Voting on Sunday in Florida

St. Petersburg, Fla., Dec. 1. The matter of whether there will be Sunday picture shows in St. Petersburg will be put up to the people at a special election held around Jan. 12.

HINTERLAND'S FILM CHOICES DON'T AGREE

Salt Lake Daily Asks Readers for 10 Best—Three Lists Below

Salt Lake City, Dec. 1. In response to the request of one of the dailies here for a list of the 10 best pictures of the year many replies have been received.

They indicate quite a diversity of opinion respecting the best pictures. An odd thing about the following three lists is that no one picture appears in all.

"The Last Laugh," "Little Annie Rooney," "The Beggar on Horseback," "Sally of the Sawdust," "Peter Pan," "Pony Express," "The Covered Wagon," "Forbidden Paradise," "The Gold Rush" and "Classmates" made up one list.

"The Covered Wagon," "Classmates," "The Thundering Herd," "The Freshman," "The Ten Commandments," "The Iron Horse," "Rin-Tin-Tin," "The Man Who Came Back," "Coming Through" and "Midshipman" were another.

Another movie fan selected "The Alaskan," "Don Q," "The Freshman," "The Air Mail," "Birth of a Nation," "The Lost World," "The Last of the Duanees," "Broadway or Bust," "Little Robinson Crusoe" and "Quo Vadis."

Louise Glaum's Case Must Be Started Again

Louise Glaum asks for heavy damages from Ellen Priscilla Ince and Ingle Carpenter as executors of the late Thomas H. Ince estate. The amount sued for is \$405,000 in total. The question has arisen as to the legality of service on Carpenter. Justice Gavegan held for Carpenter that the service be set aside as not proper. It means Miss Glaum must start her case all over again in the California courts. Carpenter is a native of Los Angeles.

Carpenter was in New York recently and served on Oct. 22, 1925. Miss Glaum made a motion to declare the service legal on the ground Ince has large property assets in New York State and that Carpenter came to New York to wind up the film director's estate affairs. The court held otherwise.

The case revolves about a contract between the actress and J. Parker Read, Jr., and Ince, made with Read, who is alleged to have been acting for Ince. The total claim on this contract is \$103,000. A \$5,000 loan to complete "Greater Than Love" was sued for and the balance of \$297,000 damages based on a renewed contract carrying with it a graduated salary from \$2,500 to \$4,000 a week, completes the total claim of \$405,000. Miss Glaum also has pending a suit for the \$103,000 which constitutes her first cause for action, against Read. This suit was begun early in 1925 and because of Read's foreign residence in Paris, an order to serve attachment proceedings by publication was granted Miss Glaum.

No Bow-Keith Wedding

Donald Keith, on behalf of Clara Bow and himself, has issued a denial of the report he and Miss Bow are engaged to marry.

Miss Bow reached New York last week, followed by the story that there would be a Keith-Bow marriage.

F. P. BUYS GRANADA

San Francisco, Dec. 1. Famous Players have purchased the Granada theatre property which they were operating under lease. The price is said to have been \$250,000.

The newest idea in magazines, as exemplified by "The Golden Book" and "Famous Stories," which reprint the best works of known authors, is adding revenue to some of the better known writers, just when they thought that picture and stage rights and newspaper syndication as well as the original publishing had about yielded every cent.

A recent issue of "Famous Stories" contained short stories by Irvin Cobb and Edna Ferber, written by the pair early in their careers. It is reported the prices they received for the reprint exceeded by far that paid for the original.

These two publications are also reprinting stories of the old masters, the copyrights on whose works have long since expired.

The large sales of Channing Pollock's play, "The Enemy," in book form, and the success of the production of the play, has led Brentano's, the publisher, to plan for the publication of other stage pieces along the same lines. This probably will result in the play may be sold in the lobbies of the theatre where the production is on view, as in the case of sheet music with musical productions. An idea similar to this has been floated as a commercial venture sometime ago by a non-publishing group but it did not go into effect.

Protection for Authors

With added revenues to writers and actors, the screen has become the matter of protection to the authors from play brokers has grown most important. Many a writer would like to be certain the proper protection had been extended to him in negotiation for sale of rights. It's often up to the broker's conscience. While an author may sell one story to a producer, the producer may buy many stories. Which leaves a choice to the play broker.

Or that sort of a play broker knowing where to place a script and underhandedly putting the sale through under cover via dummy or dummies.

It has grown to be quite a business, play broking and rights selling. The brokers who can gain and retain the confidence of writers are quite apt to build up a very lucrative business. Brokers as a matter of fact can work for both author and producer without incurring either if negotiating in perfectly good faith.

If this department should continue in Variety it will from time to time go into this subject, on its many angles, and it will expose at every opportunity crooked brokers, whether they cheat the author or the producer. The author requires the most protection.

Robert Keable's Illness

Whether Robert Keable will ever be able to write his long-planned play, because of his serious illness in San Francisco, Keable had long harbored the ambition to write a play. He studied with Jules Etienne Goodman and Edward Knoblock when the pair made the stage adaptation of his "Simon Called Peter." As Keable was about to start on his tour "Her Sister From Paris." He became ill and went to the South Sea Islands. About to make a start there, he again took ill and traveled to San Francisco.

Hans Kraely's Success

Hans Kraely, who came over from Germany with Ernst Lubitsch, seems established as a writer of screen originals. Following the successful "Kiss Me Again," Kraely's authorship (which Lubitsch did for Warner Brothers) Kraely was commissioned to do an original for Constancia Talmadge and turned out "Her Sister From Paris." Although the latter offered little that was original, it nevertheless got across surprisingly and now Kraely is to do a few more for the Warners.

Samson Taphaelson, author of "The Jazz Singer," has discovered there is more money to be made in writing plays than short stories. Accordingly, he has departed for the Kingdom of Riva, where Edwin Mayer, author of "The Firebrand," is at work on a new play, and will also try for a new one. "The Jazz Singer" was adapted

by Raphaelson from his short story, "The Day of Atonement," which appeared in "Everybody's." He has many other short stories to his credit.

Lait's 10-year Contract

William R. Hearst has given Jack Lait a contract for 10 years. It automatically abrogated the two-year balance of Lait's previous Hearst agreement. It is reported Lait besides his supervision of the Kings Features Sunday magazine section, will be in general charge of the Hearst comic strips, with Lait already contributing one of his own, the "Gus and Gussie" daily.

Night Life Book

Konrad Bercovici is to write a book on European night life. He has departed on his mission and is expected soon to send in the first of the series to the Century Co. Variety is currently running its "Night Life of the World" series. That is said to have suggested the foreign visit. Variety may, according to report, publish its serial in book form, titling it "Night Life of the World."

"The Writer's" Comeback

"The Writer," the oldest of American publications devoted to the author, and which has rather lost prestige the last few years having been outstripped by the newer publications of the sort, is to try a grand comeback. The publication is appearing in a new dress and with new features and a new staff.

William H. Hills, who founded the magazine in 1887, has returned as editor. William Desmond, formerly assistant dean of Harvard college, is a contributing editor and the new managing editor is William Desmond, formerly assistant dean of the Harvard School of Business Administration.

In its effort to build up circulation, "The Writer" is being placed on the newsstands, the first time a publication of this type has ever angled for lay sales.

Dailies and Rhinelander

Among the New York dailies reporting the Kip Rhinelander case, "The Mirror" (tab) took the most interest. The editor of writers are quite apt to build up a very lucrative business. Brokers as a matter of fact can work for both author and producer without incurring either if negotiating in perfectly good faith. If this department should continue in Variety it will from time to time go into this subject, on its many angles, and it will expose at every opportunity crooked brokers, whether they cheat the author or the producer. The author requires the most protection.

Stansbury on N. Y. "American" The N. Y. "American" now has as managing editor W. R. Stansbury, from Hearst's Washington "Herald." James Nourse, former manager for Universal Service at the Capital, has Stansbury's post on the "Herald." Stansbury's successor is Gene Fowler on the "American."

Inez Hayes Irwin, Pres.

Inez Hayes Irwin is the new president (Continued on page 55)

Fox Men East

Los Angeles, Dec. 1. Gerald K. Rudolph, supervising director of publicity for the Fox and Edward Hill, head of that company's scenario department are enroute to New York.

Rudolph is preparing for the convention of the Fox sales force here in April. He will remain in New York until February and then return.

Hill is cast to look at plays in New York, on which Fox has an option to place on the screen.

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GOVT. MAY REOPEN F. P. CASE, CONTINUING UNTIL DECEMBER 1

Follows Hearing Before Commission—Swaine for F. P. Said to Have Smothered All Other Argument—Fuller's Final Action for Reopening

Variety Bureau, Washington, Dec. 1. The Federal Trade Commission has been petitioned by W. H. Fuller, the commission's retiring Chief Counsel, who terminated his official capacity yesterday, to reopen the Famous Players case. In his written recommendation, Mr. Fuller asks that in the reopening the theatres acquired since the closing of the present investigation, Sept. 1, 1924, to date (Dec. 1, 1925) be gone into, and that the commissioners also pass upon the rulings of the Trial Examiner in rejecting the many "Offers of Proof" as submitted by counsel for F. P. throughout the earlier hearings. This petition comes as a fulfillment of the prediction made in Variety of Sept. 26, last wherein it was stated that in the acquiescence of theatres in wholesale lots a question was brought before the commission that required immediate action, particularly in view of that company's apparent disregard for any order the commission might issue, as officials here viewed their activities.

That such action on the part of Mr. Fuller would be but the natural result of the "Secret Verdict" (guilty but not proven), as local attorneys termed the outcome of the first arguments.

Another phase indicating such hope was highly probable was the questioning of Chairman Van Fleet as to the theatres acquired by F. P. since the closing of the case. Mr. Fuller replied that he desired to get committed for the picture interests to stipulate as to the number but had been unable to do so.

Chairman Van Fleet's reference as to the Trial Examiner's ruling in rejecting the "Offers of Proof" as recounted by F. P. counsel, wherein it was stated that it would have been better for the commission to sell to pass on same, was another angle that caused the Fuller petition to not be entirely unexpected. A decision from the commission as to whether or not to grant this petition is expected within the next few days.

Announcement was made yesterday that under the rotation ruling issued as chairman, John P. Nugent becomes chairman for the next year.

Variety Bureau

Washington, Dec. 1. If the Federal Trade Commission has handed down their decision based solely upon the arguments as presented on Tuesday and Wednesday last, Famous Players could lay claim to having won its case in answering the charges brought by the government that this company and the others named in the two complaints, were practicing unfair methods of competition in the selling of their pictures and in the acquisition of its theatres, all of which had a tendency toward the monopolizing of the motion picture industry.

F. P. could make this claim alone upon the admissions wrung from the government's counsel, W. H. Fuller, not by their attorney directly, but by Chairman Vernon W. Van Fleet of the commission. Government's counsel failed to cite the individual cases that would give a background as to why the charge was made as set forth in the complaint. "Zukors" expressed determination to gain domination of the industry.

Swaine's Able Argument To be added to the above is still another phase in support of the possible claim of victory by F. P. and a powerful one, too, in its relation with the commissioners. This was the masterful, as spokes-

men termed it, presentation of the picture interests' argument by Robert T. Swaine. This member of the imposing array of F. P. counsel knew his case thoroughly. He spoke for practically the entire four hours allotted the respondents and but with the exception of a general bludge, never once referred to a note, answering question upon question put by the commission's chairman—in many instances supporting the answer given with a citation from the record, a citation ready and waiting to be handed to the speaker by one of the corps of assistant attorneys. Swaine, too, was able to divert from his argument to follow leads presented by these questions to the decided advantage of his case.

In striking contrast to the presentation of Mr. Swaine, it was evidenced to the commissioners that Mr. Fuller, for the government, did not have this familiarity with his case. Finally when forced by questioning to recant from his prepared notes, in addition to making the admissions as outlined, Mr. Fuller was obliged to refer the commission to his two briefs to find their answers.

In the retort to his prepared notes, in doing Mr. Fuller did not utilize a good portion of the time allotted him to answer the F. P. defense. Not only the attorneys but representatives of the picture interests attending the hearing room as spectators left it in a jubilant frame of mind. This feeling of optimism was enhanced due to the final successful effort in retelling the coast of what the other companies were doing and their magnitude before the commission, and in a manner that was described as more effective than had it been originally admitted to the record when offered during the course of the hearings throughout the country.

This exclusion of evidence was characterized as Mr. Swaine's most telling argument. Following each reference to the chairman, Mr. Fuller made adverse comment on his own counsel's attitude in the matter.

"Shooting Galleries" To all of this Mr. Fuller replied, "You cannot compare a Ford automobile and a Rolls-Royce (a simile referred to by Mr. Swaine) as applying to the same market. They do not compete at all in the automobile market, nor do the 17,000 odd theatres set forth as existing in competition to the 17 theatres claimed only to be owned by F. P. Mr. Fuller characterized the Ford as being comparable to the shooting galleries and the Rolls-Royces contrasting to the first run houses.

Reverting to the arguments of the opposing factions, following the opening charges of Mr. Fuller for the government (as reported in Variety of last week), Charles Rosen, representing the Seagram Brothers and Ernest V. Richards, Jr., was the first attorney to speak for the respondents. Rosen claimed that his clients should not have been included with the others in the complaint, that no charges of unfair practices tend toward a monopoly had been made against them. He admitted that they did buy F. P. Metro-Goldwyn, Warner Brothers, First National and United Artists 100 per cent, "but what of it," asked the counsel, "the competitors have the rest of the market in which to secure their pictures."

In reference to the purchase and later return of 40 per cent of the capital stock of the companies by F. P., Mr. Rosen stated, "at such a price could not be characterized in any sense as constituting a conspiracy between his clients and Mr. Zukor. A high tribute was paid to these respondents in the case, Rosen stated that they had "stocked their all in the formation of their business and had come through with honorable records unequalled within the industry."

Mr. Fuller, in making his reply, did not offer to answer the argument of this counsel.

With the advent of Mr. Swaine, (Continued on page 42)

FATTY ABROAD

Arbuckle May Make Comedies in Germany

Los Angeles, Dec. 1. Roscoe ("Fatty") Arbuckle contemplates going to Europe within the next few weeks. His wife, Doris Dean, has gone to New York and he will join her about Dec. 12. It is understood Fatty has had several offers from German companies to make film comedies in that country.

"TALK - MOVIES" OVER RADIO INTO HOME

A. T. & T. Experimenting 'Talking Pictures' Over Land Wires

The American Telephone & Telegraph Co. is experimenting with its telephone projection of "talk movies" for the radio. Officials when interrogated know nothing of it other than suspecting that some scientific advancement might be under way in the company's vast laboratories along with many another invention.

The new invention is reported as capable of projecting "talking motion pictures" into the subscribers' homes over the American Telephone & Telegraph Co.'s land wires via the regulation telephone service.

Bringing the talking movie into the home by means of the telephone lines would act as a deterrent for theatre patronizing but such possibility is still very much a thing of the future.

The much heralded plan of two years ago of land-wire radio-casting, and selling entertainment to subscribers via the telephone, is not practically perfected. They still stick to the other form of radio amusement despite the installation of wires on Staten Island, New York, where it was first tried out.

A report about is that the Telephone Co. is ready to give a demonstration of its new process, with arrangements made to show it privately during the week in the offices of a New York picture producer and distributor.

CHAPLIN'S TUE LIMIT—\$5000 BET

Must Finish "Circus" in 6 Months to Win

Los Angeles, Dec. 1. Joseph M. Schenck had an idea he wanted to spur Charlie Chaplin along in the making of his next picture, "The Circus," to be a United Artists' production. Schenck told Chaplin that he did not think the latter could make a picture within six months, as it had taken him over a year to complete "Gonzo Rush." That got Chaplin's goat and he offered to bet Schenck \$500 he would have the picture done within that time. Schenck grasped the wager as he figured the gain to United Artists would easily cover the amount of money lost on the wager.

Chaplin will start work on his picture about Dec. 15.

"Merry Widow" at Million Dollar on Terms

Los Angeles, Dec. 1. Instead of "The Wanderer" following "Little Annie Rooney" at the Million Dollar Dec. 11, the Metro-Goldwyn production, "The Merry Widow" will be the attraction.

It is understood that the house is guaranteeing Mary a minimum of \$25,000 for the run, with the arrangement that after the house gets its operating expense, the producers are to receive 65 per cent of the gross up to \$25,000, after which it is to be a 50-50 split.

M-G-U. A. DEAL CALLED OFF BY PROTESTS OF EXHIBS AND CHAPLIN

Joe Schenck Makes Official Announcement—Charlie Chaplin Remained Firm in Not Agreeing to Join Metro-Goldwyn—"Higher Aims Than Economy"

Long Distance Bank Account
A picture producing firm in New York, noted for their methods of dodging bills, is reported now as keeping their bank accounts in New England, where New York judgments are ineffective.

1,000 THEATRES UNIVERSAL'S OBJECTIVE

Separate Corporation for Theatre Operation—100 Now

Universal has announced that a separate corporation will be formed to take over its 100 theatre properties and to accumulate several chains of houses throughout the country until the total reaches 1,000. New capital will be introduced into the firm to provide for the purchase of the houses and a stock selling campaign in the chain will begin shortly, the stock to be based on the record of Universal in the past.

No name has been given to the new firm. In the announcement released in the New York "Times" Monday, there was a hint of the theatre chains under consideration, the main reason for the formation of the new corporation being the necessity of protecting the Universal product.

When Laemmle founded Universal, according to the story, he built up a money-maker which is now capitalized at \$3,000,000, but which has been assessed at worth \$20,000,000.

In the recent negotiations, rumors of which had been printed from time to time, between Warner Brothers and Universal, it was said Warner had offered \$3,000,000 for U. and that Laemmle was holding out for \$10,000,000. The recent tieup with UFA in Germany whereby a reciprocal arrangement was made for the release of product indicates U. intends sticking to the field.

Mr. Laemmle sails this Saturday for Europe on the express errand of arranging the final details of the Universal-UFA deal.

HIHATTERS, P. A.'S AND SOME EXCLUSIVE

Los Angeles, Dec. 1. The theatre press agents of Los Angeles have for some unknown reason felt that they needed an organization. They have organized "The Hihatters."

There are 13 in the organization. Possibly if another upstart guy comes to town he may be initiated into this rather exclusive club, said to contemplate putting on the ritz for the Wampa gang, who have money in the treasury.

June Mathis Continues

Los Angeles, Dec. 1. June Mathis will continue as a producer for First National, following her success in making "The Vengeance Kidney." Her next story will be "The Patient Leather Kid," an opus provided by Rupert Hughes. It is to be directed by Curt Kieffeld and will be a special production. Kieffeld directed "The Vengeance Kidney."

An official notification of the abandonment of the proposed Metro-Goldwyn-United Artists amalgamation for distribution was issued today by Joe M. Schenck on behalf of U. A. It stated:

"United Artists and Metro-Goldwyn have definitely decided by mutual consent to permanently abandon the proposed affiliations."

"It is with considerable regret we make this announcement. United Artists have felt for some time an affiliation with some other company having an international distributing organization could be beneficial financially, and would effect a considerable saving."

"We settled on Metro-Goldwyn as a suitable distributing partner because we considered the quality of their product to be of a continuous high standard."

"We were engaged in working out the physical details when a storm of protest arose from exhibitors all over the world. These protests were based on the mistaken premise that it was to be something in the nature of a trustification of the motion picture industry."

"Nothing could have been further from the facts. By realizing inability to dispel this impression we have decided that our independence and integrity of the exhibitor is paramount to any economy we might effect in the face of adverse if mistaken criticism."

"Both companies are in complete accord in this decision."

"Special thanks to United Artists. I cannot make it too emphatic that our aim from the very formation of the organization has been internal co-operation and complete independence. We are not in the future abandon that aim."


"United Artists now and always will make its own pictures and conduct its own affairs independently of any combination by which its freedom might be hampered." On Friday it looked as though the contemplated merger of Metro-Goldwyn and United Artists would be blocked, for the present.

An important factor in the upset of the plans was the attitude of Charlie Chaplin against the distribution merger. Chaplin says there are higher aims than economy with independence. One of them; that he does not want to be associated with a "Trust," and that the merger would have been but a club for Metro-Goldwyn to force exhibitors into line, using the "block booking" as a means to foist its film "junk" on the exhibiting market.

Another rancor spot appeared to be the statement of Douglas Fairbanks that Chaplin is a "kicker." Chaplin retorts by stating Fairbanks was a "Jumper." Chaplin offered to buy out his associated stars in United Artists or sell his interest in U. A. to them.

Other conditions also arose as it is said that frustrated the amalgamation going through just now. What the conditions are no one will outline.

Loew on the Spot
Marcus Loew will reach here to- (Continued on page 62)



Week Beg. Dec. 5.

WARNER BROS. present

RIN-TIN-TIN

IN "BELOW THE LINE"

The Popular **TED HENKEL** and His Orchestra

TIMELY XMAS PRESENT
Send "VARIETY" to Friends for One Year
Single subscription, \$7
Canada and Foreign, \$8

CHICAGO'S OUTSTANDING HOUSES Lose Their Main Money AT \$16,000

Chicago Theatre in Loop, Though Off in Gross, Not Losing Any Profit—New Uptown Reported Doing \$30,000; Tivoli, \$28,000

Chicago, Dec. 1. With the last half of the holiday, film theatres did very big. Enough credit cannot be given to the new management of the Randolph (Universal) theatre, although doubtful if it yet shows a profit. It does show progressiveness and a new infusion of life into it will yet bring this house back to where it stood when Jones, Link & Schaefer first had it. Their loss was but a week in the last two or three months; its lobby has not held some novelty dressing that attracted attention and drop-ins. Prices have been lowered and an effort is being made to draw the early day trade.

Speaking of picture business in the Loop, it should be remembered that Chicago has some of the most pretentious and large capacity family picture theatres in the United States; theatres that do enough business on the week to make them sound like Loop grosses. The Balaban and Katz Uptown is said to be grossing around \$30,000 a week. The Tivoli, 15th and Dearborn, Senate and Harding around \$16,000 each. Even with \$16,000 for the last week, the Tivoli, Senate and Harding are making a profit, although if they are making any money, The Chicago theatre, which has had a tremendous drop in gross since the upbuilding of theatres in the neighborhoods, has not affected its profits to any extent. When Balaban and Katz were in charge of the Chicago, Tivoli and Riviera their stage productions are said to have divided with one-half the cost against the Chicago, 25 per cent to the Riviera. Now the cost is divided equally among five theatres, Chicago, Tivoli, Uptown, Harding and Senate.

It also said that Balaban and Katz have succeeded in bringing down the general overhead of the Chicago from \$28,000 to \$21,000 a week with the net profit still the same at the Chicago.

With the half week holiday and Thanksgiving presentation, the Chicago touched \$45,000. McKivickers is still going at top speed at over \$32,000. The Monroe, 6th and Dearborn, previous week by a few hundred dollars, with the Randolph bettering the previous week's gross by almost \$200. The Orpheum, 10th and Dearborn, climbed \$700 for the week before.

Estimates for Last Week
Chicago—"Classified" (F. N.), (4:100; 50-75). With special tie-up in classified section of "Bachelors" and coupled with extra holiday business and prices, house failed to turn in any extra receipts, getting about \$45,000.

McKivickers—"Irish Luck" (F. P.), (2:400; 50-75). Last few features of the week not too far from being lost considerable admirers. With corking good stage presentation, which, after all, is the big draw here, house bettered gross of week before only a few hundred through \$33,300.

Monroe—"The Fool" (Fox), (3:75; 50-75). Thanksgiving tie-up beneficial to smaller theatres through overflow, which all come within range of house. This house did while of business that day, getting \$5,000 on week.

Orpheum—"Man on Box" (Warner, 10 weeks), (775; 50). Second week for this comedy got over stronger than first, mainly through half holiday business, but not previous week's receipts by \$700, getting \$11,700.

Randolph—"Gold Rush" (U. A., 2d run), (650; 35-45). Randolph copied lead on outlying exhibitors, getting feature week prior to general release. After day week before, town, this house did well to do \$6,000.

Roosevelt—"Anne Rooney" (U. A., 2d week), (1,400; 50-75). Continuing to hold up, with real test this week. First two weeks successful. Second week's business running close to first, with \$23,400.

Making Twin Films

Los Angeles, Dec. 1. Al Rogell will remain with Universal. It is to make a twin pair of pictures starring Jack Hoxie. This is done by using the same locations for scenes that are used in two pictures with the stars being made at one time instead of upon two different occasions.

Remaking "Intolerance"

D. W. Griffith is reported planning to remake "Intolerance," for which D. W. always had a whole-some admiration.

COL. WYMAN TO HEAD NEW FREE CASTING AGENCY

Dave Allen May Be Casting Head for Extras—Opening Dec. 15

Los Angeles, Dec. 2. Col. O. C. Wyman, former Cavalry officer of the United States Army, who built several of the army cantonments and was in charge of construction work for the Government during the war, has been appointed general manager of the Free Casting Office, which the Association of Motion Picture Producers will establish for extra talent about Dec. 15.

Colonel Wyman who has been with the Los Angeles Traffic Commission, will be the administrative head, while the casting head, it is said, will be Dave Allen, who is now operating Screen Service, the biggest casting office for extras in the industry.

Allen, when he takes over his new job will close up the Screen Service offices and transfer his records to the Central Bureau, which is to make its headquarters in Hollywood.

Loew's 9 in Cleveland

Cleveland, Dec. 1. Another downtown picture house, Cameo, got into operation here this week under management of the new interests.

The new house gives Loew four first run picture theatres and combination vaudeville and picture house downtown.

In addition, he has four community picture houses in Cleveland.

Olive Borden's Elevation

Los Angeles, Dec. 1. Olive Borden, former "Follies" girl who has risen quickly in the motion picture field, through her agent, Ben H. Rothwell, has been placed under a five-year contract with Fox.

At present Miss Borden is appearing as leading woman for Tom Mix in his current production.

Wampas and Grauman

Los Angeles, Dec. 1. Rupert Hughes will act as toastmaster at the testimonial dinner to be given by the Wampas to Sid Grauman Dec. 3.

Fred Nible will present Grauman to the assembled guests, a duty independent of that of the toastmasters.

About 800 guests are expected.

HOPPER AGAIN DIRECTING

Los Angeles, Dec. 1. E. Mason Hopper will again handle the microphone, and is to shortly start work on making "Paris at Midnight," adapted for the screen from Bulzac's "Pere Goriot," by Frances Marion.

This picture will be the second Frances Marion independent production to be released by Principal Distributing Corporation.

LOUIS GRAFF WANTS FREEDOM

San Francisco, Dec. 1. Louis Graff, of the picture producing firm of Graff Bros., has applied for a divorce from Charlotte Graff on grounds of extreme cruelty. The Gruffs reside here.

McKenzie Making Phonofilms

Donald McKenzie, picture director, is to make phonofilms for the Phonofilm Company.

TOPEKA WOMEN DON'T LIKE SHEIK IN "COBRA"

"Graustark's" \$3,000 Ahead
—"Don Q" Got \$2,400
—Grand in Stock

Topeka, Kans., Dec. 1. (Drawing Population, 75,000). Norma Talmadge topped Douglas Fairbanks last week. "Graustark" got more at the same price than "Don Q." Doug's picture was at the Cozy all week and was under a handicap because of seating only 400, and six shows per day did not help a lot. The Orpheum, playing "Graustark," has 900 seats and three times daily, mathematically, however, giving the Cozy a shade.

Thanksgiving day was a big boost for box office figures all around, every theatre in the city doing capacity all day with extra matinees everywhere except at the Novello, vaudeville. The Grand, now in stock, played an extra matinee for the holidays and cleaned up.

Estimates for Last Week
Lois—(700; 40). Rudolph Valentino scored what for him was a flop last week, getting only average business with "Cobra." Planners and women didn't like sheik as rotter, though critics slipped it to Rudy for acting. Slightly under \$1,400.

Grauman—(450; \$5). "Graustark," big bet of week. Receipts heavier than previous week, when Charles-Brace's contest broke record. Over \$3,000.

Cozy—(400; \$5). "Don Q" did about average business this week, run house could handle, but with prices held down no really big money pulled, despite six daily. Slightly under \$2,400.

BOSTON AND BUSINESS

\$19,000, \$10,000 and \$32,000 Last Week's Grosses

Boston, Dec. 1. Business in the picture houses here last week was about normal for this time of year. Thanksgiving day was a big day for the gross up a bit at the downtown and neighborhood houses.

"Light of Old Broadway" at the State did about \$19,000. Thomas Meighan in "Irish Luck" and "Madame Belva" at the Fenway brought the gross to about \$31,000.

Big Met did about \$32,000.

"Merry Widow" \$15,000 Each Week in Cleveland

Cleveland, Dec. 1. "The Merry Widow," for the third time in as many weeks, outdrew all other first-run pictures in Cleveland last week. It did about \$15,000 in the Silliman its first week, the same amount its second week, and got another \$15,000 draw last week. This is about the best any picture has done here thus far this season. "The Freshman" is current.

"Stage Struck" Gloria Swanson's film, didn't do so well in the Allen theatre. It got about \$9,500 and drew out for a week. With Rudolph Valentino and Nita Naldi this week.

1ST NAT'L CUTS TO 45

Los Angeles, Dec. 1. Another of the Big Three to cut its producing schedule is First National, cutting from 52 annually to 45.

Not long ago a report came that First National was cutting to 45, but 80 films next year, would cut its output by about a dozen.

Another Historical by Cruze—"Old Ironsides"

Los Angeles, Dec. 1. James Cruze left Sunday for Tripoli, in Africa, where he will secure data for the production of "Old Ironsides," a historical special which famous Players will produce.

The story will be based on the career of the frigate "Constitution," called "Old Ironsides" with 100 years. The boat, restored since its service in the War with Tripoli and the War of 1812 against England, is now in the Boston Navy Yard. A national drive is now being made to raise funds to rebuild the ship and keep it as a relic of history.

"Ace of Title Writers"

Los Angeles, Dec. 1. Walter Anthony, known as the "Ace of Title Writers," has been loaned by Universal to the Metropolitan Pictures to shape up a few stories for them.

Films Recalled From Dept. Stores

Milwaukee, Dec. 1. Forty-eight hours' notice to recall picture films from department stores and other toy sales rooms where miniature picture machines were being sold, was given to Milwaukee exchanges. The building department ruled that any exchange which rented films to the stores would lose its license to operate unless the films were recalled immediately and all bookings cancelled. The order was given as a fire prevention move.

FOX SET FOR NEW FRANCISCO FILM HOUSE

5,000-Seater at Market and 9th—Another in L. A.

San Francisco, Dec. 1. William Fox has arranged for a new picture theatre, seating 5,000 at Market and 9th streets. Thomas W. Lamb, New York architect, was lately here and will draw the plans. Fox's local financing connection is reported as the work of Italy.

The same combination is to erect another theatre of about the same capacity, in Los Angeles.

POLA'S \$1,000 CLOCK HOCKED FOR ONLY \$15

Russian Pal of Russian Nobleman Broke in Hollywood—Both Guests of Miss Negri

Los Angeles, Dec. 1. No person less than a roommate of a Prince, arrested by the Hollywood police on a charge of having stolen a solid gold clock valued at \$1,000 from the home of Pola Negri.

The man was Peter Roslan, Russian film actor, roommate of Prince Youca Troubetsky, also a Russian.

Pola is occupying a bungalow on the grounds of the Ambassador hotel while her home is being redecorated in Beverly Hills. The Prince decided to introduce to Pola his pal and roommate. He took the latter to the hotel and introduced him as having at one time been manager of the Commonwealth Motion Picture Exchange of New York. They had very pleasant evening, and after they had left, Pola missed her gold clock. She remembered that Roslan had been in the room alone where the clock was before it was missed. She told this to the Wilshire police.

A couple of sleuths were put on the case and found that after the Prince and Roslan left the hotel they secured company. Then the Prince went to a pawnshop where they found that Pola's timepiece had been pledged for \$15. The description which the people at the pawnshop gave of the man who disposed of the clock to them the police declared was that of Roslan. They picked him up and claimed that they found the pawn ticket in his possession. This caused him to be taken into the custody and booked on a charge of suspicion of grand larceny.

The detectives say that the actor told them that he took the clock because he was broke.

Miss Negri, when the man was taken into custody, informed the officers that she did not care to sign a complaint against him, but that she would be willing to take the witness stand and testify if he is prosecuted.

It is said that Pola feels much hurt that the alleged thief could only realize \$15 on what she had given up a \$1,000.

"OLD ARMY GAME" FOR TITLE

Los Angeles, Dec. 1. "The Old Army Game" will be the title of W. C. Fields' first for Famous.

Clarence Badger will direct, and the production will start Feb. 8.

\$26,000 BUS MET. IN "HEEL" ON HOLIDAY WK.

Keaton's "Go West" Surprised with \$27,000—
"Big Parade" \$24,000

Los Angeles, Dec. 1. (Drawing Population, 1,250,000)

Thanksgiving meant everything that it should mean. Otherwise the majority of the house would have shown terrible results on coin-getting last week.

The week in most houses started on Saturday, was none too good, with Sunday rather pleasing. Then Monday and Tuesday with rain; Wednesday with Thanksgiving Eve brought a bit of joy, and Thursday a "Sunday." It seems as though Buster Keaton was the best bet of the week. His picture, "Go West," at Loew's State, got top money, even over the Metropolitan, which has half as much more capacity. "Made with this picture" was about \$4,000 more than "The Navigator," and around \$6,000 over his last picture, "The Day After Tomorrow" in the past has not been such a heavy draw at this house, and it was rather a surprise.

At the Metropolitan, Bebe Daniels in "Lovers in Quarantine" just could not get them in. What seems to be the worst picture of Italy, especially for last week, was the musical score with the picture and show which Leo Forststein and his 35-piece orchestra produced. Though Forststein is a recent importation from Kansas City, he had caught on as he has already gathered a following.

Mary Pickford's "Little Annie Rooney" at the Million Dollar, fell by the wayside in its sixth week and will probably come off about Dec. 10, to be followed by "The Fandango" and "The Day After Tomorrow" at the Rialto, completed an eight-week run to about all the business it could squeeze out of the downtown section. This picture has played to the biggest gross of any product shown in this house in many years. "The Day After Tomorrow" closed Tuesday for an indefinite run.

"The Road to Yesterday," C. B. DeMille's production, second week at the Figueroa, dropped about one-third in intake over the first week. This picture will conclude the first run of the week.

"The Wedding Song," another De Mille production, starring Letatrice Joy, in its second week at the Fox good start. Miss Joy is well liked in this community.

"The Big Parade" showed that it could hold its own at Grauman's Egyptian. Though the picture as yet has not hit the stride calculated upon, it may have been a bit more consistent than at first.

"Lazy Bones," a Frank Borzage film made for Fox, did not get the best of the week. It was a bit better. Appears as though folks rather fight shy of this house unless the offering is unusual.

Estimates for Last Week

Metropolitan—"Lovers in Quarantine" (F. P. L.), (3,700; 25-65). Should have done far better but seems as though Miss Daniels has lost her draw here. Result was putting house into red on a holiday week with \$26,000.

Dollar—"Little Annie Rooney" (L. A.), (2,200; 25-35). For sixth week gross little less than previous week, but not fallen down far, and \$15,000 figured.

Grauman's Egyptian—"The Big Parade" (M. G.), (1,800; 50-150). Trade column about nice, but picture not doing all it should, yet big at \$24,000.

Loew's State—"Go West" (M. G.), (2,300; 25-35). This Buster Keaton output surprised everyone with its healthy intake of \$27,000.

Critic—"The Wedding Song" (Fox), (1,600; 40-85). Had this Buck Jones picture been booked in any other house, gross would have been double. Here it was \$11,000.

Forum—"The Wedding Song" (F. D. C.), (1,800; 15-50). This Letatrice Joy picture well received and allowed house to recoup from disastrous business of week before. Got \$5,000.

Rio—"Phantom of the Opera" (U.), (900; 50-65). Got all it could in eight-week run. Now \$6,000 pace.

Figueroa—"Road to Yesterday" (F. D. C.), (1,600; 15-50). This C. B. De Mille, second week, did not do as expected, falling off about one-third from first week. \$5,500 last week.

Philharmonic—"Siegfried" (A-F-M), (3,500; 25-51). Coming in cold for last week.

Six-day engagement. Over \$5,000.

PICTURE SMASH OF BROADWAY; BANKERS 'B' FOR 'BIG PARADE'

Did \$20,000 First Full Week—"Stella Dallas" Another Hit Special, \$15,000—"Freshman" Got \$344,000 Gross in 10 Weeks at Colony, Record

The real picture smash of Broadway at present seems to be "The Big Parade." Notices on the second big Sunday after the opening were terrific in praise. Specs on the outside are resounding in praise. In the side are resounding in praise. The demand for the regular agencies the demand for the regular agencies is so strong the premium brokers are taking a big bite out of the box office there is said to be an advance sale of \$5,000 for the next two weeks.

The reason that the advance is so great is because the box office at the Astor is so small only 10 weeks' tickets can be racked at one time. Its first full (last) week showed almost \$20,000 in a house seating 1,120.

In regular picture houses the top money last week went to the Capitol with \$54,400 for Elinor Glyn's "The Only Thing." It was about \$4,000 greater than what the ordinary week would have been because of the Thanksgiving Day. The Strand with "The Beautiful Girl" got second money, taking \$38,400, the picture having a week-end in the Crosby Gish and Richard Barthelmess.

The two famous players theaters also had good business. "Irish Luck" the Tom Meighan production, bettered \$26,000 at the Rivoli, while at the Rialto "The Merry Widow" moved down from the Rivoli for a second week on the big street and did better than \$25,000.

The Colony "The Freshman" rounded out the tenth week of its run with a startling gross of \$35,000, an almost an average of \$35,000 weekly for the run. That constitutes a record for a run in a regular picture house at the regular picture prices. Universal's "Phantom of the Opera" went into the house for a run at pop prices on Sunday and the legitimate house engagement at the Astor with but three weeks intervening.

Warner's picture something unusual in holding over "Hogan's Alley" at the house bearing their name. The picture probably was the best picture in the daily papers of any that has come to Broadway in a long time, yet the business was sufficient to hold it for a second week at \$17,840.

At the Cameo "Classified" showed for a second run for a full week on Broadway to give it satisfactory box office return. In addition to "The Big Parade," the pictures in for a run were topped by "Stella Dallas," the Samuel Goldwyn production at the Apollo, which just topped \$15,000 on its full week at the Criterion. "The Vanishing American" went along at about \$8,100, better than the holiday before by about \$300, and "The Merry Widow" at the Embassy also lifted slightly last week, getting \$1,155.

Estimates for Last Week
Apollo—"Stella Dallas" (Goldwyn, U. A.), (1,180; \$22.20) 3d week. Last week, second, with holiday at top scale, almost \$15,000. Particularly strong at matinees.

Astor—"The Big Parade" (M-G-M), (1,120; \$11.10 and \$2.00) 2d week. Biggest picture hit in legitimate house in years. Looks like successor to "The Birth of a Nation." First full week got \$19,575, with standees at every performance and advance sale stronger than \$5,000 without counting agencies.

Cameo—"Classified" (F. N.), (549; \$2.00) Second run on Broadway, getting fairly strong box office play at little house, getting \$1,785.

Capitol—"The Only Thing" (M-G-M), (500; \$9.00) 6th week. Elinor Glyn and Richard Barthelmess result much, but box office showed up into last week, getting \$45,400, particularly strong for Christmas holiday prices for Thanksgiving and strong weekend inflow from regular agencies.

Colony—"The Freshman" (Pathé), (1,580; \$9.85) Finished 10 weeks amazing gross for run in regular picture house. Not heretofore known in any of theatres. Average almost \$100,000 per week. Last week \$26,400. "The Phantom of the Opera" in for extended run at pop prices on Sunday.

Criterion—"The Vanishing American" (F. P.), (608; \$16.65) Business went up little last week, \$1,100. "Embassy"—"The Merry Widow" (M-G-M), (600; \$2.20) Still spoken and done of best pictures on street and doing business. Last week, \$1,155.

Haito—"Stage Struck" (F. P.), (1,200; \$9.85-99) Second week on Broadway for Gloria Swanson. Picture daily papers planned, decrease when she managed to draw

DAY RECORDS GO AT BALTO.

Swanson, \$16,500; Talmadge, \$13,000—Mix at Garden, \$13,500

Baltimore, Dec. 1. Business generally hit a faster pace last week, and it was neck and neck between several of the box offices. There were big picture houses at both the Century and the Rivoli, Gloria Swanson and Norma Talmadge. Both got their usual patronage.

Thanksgiving proved the biggest day in the history of several houses. The Hippodrome broke its single day record, the Rivoli played to bigger business by \$300 than a year ago, a record day for that theatre, while the Garden, with Tom Mix, had to stop the ticket sale repeatedly.

Whitehurst Theatres deal continues the major topic in local amusement circles. Nothing further has reached print since the unofficial confessions of the Fox negotiations, published last week. That something will break within the next few days is almost a certainty.

The Met. came in for some expected publicity last Friday when yeggs gagged and bound the night watchman and attempted to drill the office safe. They were after the heavy holiday receipts, which, however, had been sent to the bank by special messenger.

Century—"Stage Struck" (3,000; 30-75). Gloria held her popularity in spite of reviewers' disparagements. Receipts well under her last showing, which was coupled with a big act and special publicity stunt. Thanksgiving helped and house satisfactory at about \$16,500.

Rivoli—"Gaustrack" (2,300; 23-75). Norma Talmadge, perhaps, biggest draw at this house. Coupled with Thanksgiving Day record, receipts went to about \$13,000.

New—"Sun-Up" (1,800; 25-50). Conral Nagel's name featured. Film was in wrong house better adapted to the uptown Parkway. Week not outstanding and house did not keep pace with holiday receipts elsewhere. Around \$9,500.

Hippodrome—"Ridin' the Wind," and vaudeville (3,200; 25-75). Reached its peak in a brought in a new type of feature, long before the draw at the opposition Garden. Change apparently a wise one. Reported business. Thanksgiving Day business was in wrong house better adapted to the uptown Parkway. Week not outstanding and house did not keep pace with holiday receipts elsewhere. Around \$9,500.

Metropolitan—"Lobbed Hair" (1,500; 15-50). Big week at this uptown first-run house. Thanksgiving Day outstanding, with \$22,000 estimated. Week's count-up around \$7,500.

Garden—"The Everlasting Whisker" and vaudeville (2,800; 25-50). Tom Mix had things all his own way. Picture was in wrong house better adapted to the uptown Parkway. Week not outstanding and house did not keep pace with holiday receipts elsewhere. Around \$9,500.

Parkway—"The Freshman" (1,400; 25-50). After two weeks at the Hippodrome, New the picture moved this one to their select uptown house. Good week. About \$5,500.

Century—"Wild Horse Men"; Rivoli—"The Iron Horse"; Metropolitan—"The Ancient Highway"; Parkers—"The Gulliver"; New—"The Sporting Venus"; Hippodrome—"The Coming of Amos"; Garden—"The Freshman."

Just little better than \$25,000. Rivoli—"Irish Luck" (F. P.), (2,200; \$9.55-99) Thomas Meighan in out and out Irish-made picture. Topped \$25,000 on the week.

Capitol—"The Beautiful Girl" (F. N.), (2,300; 35-50-55.) Combination of three names, Richard Barthelmess, Dorothy Gish and William Powell, pulled corking week's business, \$36,400.

Warner's—"Hogan's Alley" (Warner Bros., 1,300; \$9.55-99) Picture got about worst notices in daily papers any film production ever caught on Broadway; still satisfied enough from business standpoint to hold over second week with \$14,785.

Thanksgiving Ordinary Week for K. C. Houses

Kansas City, Dec. 1. Dramas were in the majority last week. Pantages featured "Keeper of the Door," given considerable publicity from having been run serially in one of the local papers, and it drew nicely. The Newman used his new organ, presided over by Earl Thorne. Lee Evans and his orchestra proved a better and bigger draw than on the opening week. He has taken the boys out of the formal uniforms of the "Royal Mounted," dolled them up in Tuxedos, and they seem more "at home."

In spite of the up-to-the-minute offerings, business was nothing to brag about, especially for a holiday week. The Strand, a big residential on the south side, cut loose with a special bill and called it "Freshman Frolic."

Estimates for Last Week
Liberty—"As No Man Has Loved" (Fox) and "A Dog's Life" (1,000; 35-50). Did not draw \$15,000, and added Chaplin failed to attract \$5,000.

Royal—"Black Cyclone" (920; 35-50). Flashed the picture, Fox reels and Royal Synchronizers. Novelty of horse as headliner proved attractive. \$5,500.

Newman—"He's a Prince" (F. P.), (1,980; 35-50). Extra reels and Lee Evans and orchestra, together with Norma Talmadge, local hit. Nite Thanksgiving bill, \$15,000.

Mainstreet—"What Pools Men" (F. N.), (3,200; 25-50). Five-act picture pleased majority. \$18,000.

Globe had "The Pool" on the screen.

'STAGE STRUCK' 75% LIKED; Did \$12,000

Critics Divided, California's Manager Takes Vote

San Francisco, Dec. 1. Last week's weather was fine, with no counter attractions to cut in, but the business was below the normal for most houses.

Gloria Swanson at the California split the critics' opinions, which aroused the management into conducting a voting contest with a ballot box in the lobby to ascertain what the customers opined. Seventy-five percent liked it, and that's about the way the box office measured its value.

Both the Warfield and the Grand failed to collect the accustomed returns.

Estimates for Last Week
Warfield—(2,600; 55). Lew Cody and Norma Shearer in a dainty, fast moving comedy "His Secretary." Fanchon-Marco presentation. "The Undersea" ballet under the standard of entertainment usually in this big house. Gross \$15,000; not highly profitable week.

Grand—"The Ancient Highway" with Jack Holt. Story starts with a bang and then develops into one of "serial" quality. Good week. Very good \$16,500, pretty close to the cushion with big overhead here.

Imperial—(1,351; 59). Third week of "Annie Rooney." Still playing two-week run would have been more than plenty. \$7,000.

The Imperial—(1,440; 55). "The Merry Widow" finished five-week run to satisfactory business. Picture gets credit for putting this house in its feet. First week \$9,000. "Phantom of the Opera" try for run.

California—(2,348; 59). Requires great show to get money making business. Location out of amusement center and getting further out yearly. "Stage Struck," Gloria Swanson's latest, did not get nearer than 75 percent of the record for this season. Classical presentation "The Beautiful Garden" deserves praise. \$12,000.

Cameo—(800; 40). "Lorraine of the Lions" with stage novelties. \$12,500.

Capitol—(1,500; 51). German feature "Siegfried," second and final week, \$7,500.

PHILLY'S BEST WEEK; STANLEY, \$29,000

"Stage Struck" Hits Town Hard—Fox's 2d Anniversary—"Go West" Held Over

Philadelphia, Dec. 1. The best business of the season was recorded in downtown film houses last week, with Thanksgiving given the bulk of the credit.

The Fox had a double break, in that it was the theatre's second anniversary, and an elaborate bill had been arranged. Hilda Ferguson was billed as the topnotch added attraction, but withdrawn at the last moment, with a resulting shakeup in program. Nothing out of the ordinary, but, with the holiday, house grossed about \$22,000.

The Stanley had "Stage Struck," and gave the house its best week in a long time, with almost \$29,000 claimed.

One of last week's biggest successes was Buster Keaton's "Go West," at the Arcadia, although this was not as surprising as one might think. The booking of this Reason picture into the small Chestnut street house, when all his recent records have been shown at the Stanley, was unexpected, and the response, in a house that has been anything but happy in recent pictures, proved the solidity of Keaton's following and appeal. At the last minute it was decided to hold over "Go West" for second week. Last week, \$4,000—best house has had in six weeks, or since "Go Vadim," last spring.

Estimates for Last Week
Stanley (4,000; 35-50-75). "Stage Struck" (F. P.). Big draw, \$29,000.

Aldine (1,500; \$1.65) — "Phantom of Opera" (U.), 7th week. Neat comeback, between \$15,000 and \$17,000. Last week, "The Merry Widow" next.

Capitol (3,000; 99) — "Lazybones" (Fox), 2d anniversary, celebrated with big attendance, gross reported at \$22,000.

Stanton (1,700; 35-50-75) — "The Freshman" (Pathe). Fourth week. Will call it run with five instead of six. Last week, \$15,000.

Arcadia (800; 50) — "Go West" (Metro-Goldwyn). Buster Keaton comedy held over. Almost \$4,000 last week.

Karlton (1,100; 50) — "The Best People" (F. P.). Better draw than average for this house, over \$3,000 claimed.

'MERRY WIDOW' BUSTING WASH. RECORDS

\$16,000 2d Week—Held Over for 3d Week—Unparalleled at Capital

Washington, Dec. 1. (Estimated Population, 500,000)

"The Merry Widow" did as well as its second as its first week. Entering a third week gives indication of a third week record. The picture is without parallel in the local theatres, by means from the scribes, and the citizens, who insist on fighting their way into the theatre.

The Palace did well with "The Tower of Lies," another M-G picture, and though dropping a good \$1,000 from its preceding week, got just about that much above the usual assured business of this house.

Corinne Griffith in her latest, "Classified," did considerable business at the Metropolitan, but in face of the opposition it was enough to carry the film into a second week.

Estimates for Last Week
Columbia—"The Merry Widow" (M-G.) (1,232; 35-50). Breaking records. Another \$16,000.

Metropolitan—"Classified" (Corinne Griffith) (U. N.) (1,545; 35-50). Right well, \$16,000.

Palace—"The Tower of Lies" (M-G.) (2,435; 35-50). Above average at \$14,000.

Rialto—"Sporting Life" (U.) (1,978; 35-50). Jumped somewhat. Around \$9,000.

This Week
"The Merry Widow," Columbia (3rd week); "The Man on the Box," Metropolitan; "Irish Luck," Palace; "The Wheel," Rialto.

Willatts in Mex. City. Los Angeles, Dec. 1. Irvin Willat, P. director, and his wife, Billie Dove, expected to take a European vacation, left Monday for Mexico City, where they will stay several weeks.

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AMUSEMENT STOCK QUOTATIONS

All along the line on the big board there was a slight gain last week as far as the amusement shares are concerned.

There were but two exceptions, First National, off 2 points, and Warner Bros. Pict. "A," off 3%.

Famous Players and Universal were both up 2½ points on the week and all the others showed gains of a fraction of a point, with the exception of Pathe, which went up 1½.

On the Curb, American Seating Co. again topped the list with a gain of 8½ on a deal of 40 shares over the week, hitting a high of 313½. All the others were off fractions of a point with the exception of Trans-Lux Screen, which gained ¼ a point although there were over 47,000 shares dealt in.

The tabulation for the last seven days shows the following:

	Sales	High	Low	Close	Ch'ge.
Eastman Kodak.....	3,909	113½	110	111½	+ ½
Famous Players.....	37,900	107½	103½	107	- 2½
Do. pfd.....	269	115½	114½	115½	+ ½
First National.....	259	108½	108	108	- ½
Fox Film "A".....	5,700	81	79½	80½	- ½
Low, Inc.....	37,100	46	39½	39½	+ ½
Metro-Goldwyn.....	490	27½	23	23½	+ ½
Orpheum Circuit.....	1,300	26	24	24½	+ ½
Pathe Ex. "A".....	3,000	75½	74	75½	+ 1½
Universal Pictures.....	250	97½	93½	97½	+ 2½
Warner Bros. Pictures "A".....	100	19½	19½	19½	- 2½
CURB					
American Seating Co.....	120	313½	300	313½	+ 8½
*Halaban & Katz, cfs.....	100	2½	2½	2½	- ½
Film Inspection "M".....	17,200	27½	26	27½	- ½
Fox Theatres "A".....	200	18½	17	18	- ½
Motion Picture Cap.....	800	40	38	39	+ ½
Trans-Lux Screen.....	47,400	12½	11½	11½	+ ½
Universal Pictures.....	700	95	91	95	+ ½
Warner Bros. Pictures.....	100	18	16	18	- ½

* No sales or quotations.

Judgment for Not

Playing Contracted Film

A \$5,056 judgment against the Hildor Amusement Corp. of Mt. Vernon, N. Y., was entered by Metro-Goldwyn Distributing Corp. as a result of an arbitration before the M. P. P. D. A. The Mt. Vernon exhibitor refused to play "Wine of Youth" "The Band-ers," with the result \$5,056 of his \$6,920 contract for M-G films became due and after the arbitration board's award, judgment thereon was formally entered.

Coast Murder Trials

Los Angeles, Dec. 1.

H. E. Stone, the night watchman and stepfather of Jack Hoxie, long starred in independent westerns, is now on trial for the murder of Nina and May Martin, eight and 12 years old respectively, last summer. Judge Hahn is sitting in the case. Another murder case is on here and Thomas Bay, picture cowboy, is before Judge Keetch in the Superior Court for the slaying of Yakima Jim Anson, another cowboy, in a Hollywood Hotel several months ago.

Customs Men

With Film Novelty

The New York Branch of the National Customs Service Association will tender an entertainment and reception to the Hon. Philip E. Hittings, Collector of the Port of New York, and the Hon. Arthur P. Foran, Hon. Thomas W. Whittle and Hon. Frederick J. H. Kracke at the Hotel Commodore next Tuesday evening (Dec. 8).

A. George K. Connel, president of the Association, and James Long, Deputy Surveyor of the Customs, have charge of the entertainment features. One of the novelties is to be a film record of the activities of the heads of the various branches of the Customs Service in Washington and New York, which has been compiled through the courtesy of the Fox Film Corp.

Vincent Lopez and his band will furnish the music for the entertainment and dancing to follow. A number of vaudeville headlines and musical comedy stars are to appear on the program.

A surprising number of volunteers from the profession, both in the operative division and vaudeville, have addressed customs men at various piers ceremoniously as all communications should be sent to James S. Long, chairman of the entertainment committee, at Room 213, Barge Office, New York City.

Many stars who regularly go abroad have reason to return a compliment to the Customs officials who on many occasions have been so considerate for them to make distant points to keep engagements through facilitating the passing of their baggage on arrival in this port.

10 "Big Parades"

Major M. J. Bowen, speaking for the Metro-Goldwyn-Mayer combination, announced that there will be at least 10 companies of "The Big Parade" on tour in the legitimate theatres beginning early next year and continuing until the end of the season. The road tours will be in charge of J. J. McCarthy and will be handled through the offices of the latter.

Two of the out-of-town openings are scheduled for Dec. 24. One company will open in New England and the other at the Aldine, Philadelphia. The eight additional companies will be gotten under way shortly after Jan. 1.

Universal City's New Chief

Los Angeles, Dec. 1. Every now and then Carl Laemmle feels as though he needs a new chief of police at Universal City. The latest to be appointed is Jack Wallace, formerly assistant captain of the Hollywood police division.

PICTURE POSSIBILITIES OF
CURRENT PLAYS ON B'WAY

"Paid"—Fair

"PAID" (Drama—Sam H. Harris—Booth). A story that should afford fairly good material for a program release. It has possibilities for novelty, the lead being an electrical wizard. *Ibec.*

"A Lady's Virtue"—Maybe

"A LADY'S VIRTUE" (Drama—Shuberts—Eljoo). Rachel Crothers writes interesting drama. Her latest play is of the social kind, touching on the supposed trend of women to have the same freedom as men. She proves it can't be done. Picturization is possible although the sex stuff may be too strong for films. *Ibec.*

"The Deacon"—Favorable

"THE DEACON" (Comedy-Melodrama—Samuel Wallach—Harris). A substantial story recommends "The Deacon" for the screen. Possibly the glorification of the benign card sharp as a flicker hero may have its drawbacks but the character is really sympathetic for his other altruistic qualities such as "fixing" the young lovers, cheating the cheaters, etc. *Abel.*

"Mayflowers"—Already Screened

"MAYFLOWERS" (Musical Play—Shuberts—Forrest). This musical is founded on Arthur Richman's play "Not So Long Ago," already screened by Famous Players. *Abel.*

"The Joker"—Doubtful

"THE JOKER" (Drama—Wagenhals and Kemper—Maxine Elliott's). Not much of a kick in this semi-mystery play until finale. Runs along evenly with too little comedy relief. Unless that factor could be written in, play's screen value rather negligible. *Ibec.*

Corp. Tax Decision of
Interest to Showmen

Washington, Dec. 1.

Amusement corporations may be much interested in the recent decision of the Board of Tax Appeals wherein a practice of several years' standing of the Bureau of Internal Revenue in computing invested capital of corporations for assessment of excess profit taxes was reversed. The board's decision will entail the refunding of possibly in excess of a billion dollars, with the bureau seeking a final decision from the courts.

In the case involved it was ruled that "surplus at the beginning of any taxable year may not be reduced in computing invested capital on account of taxes pay'le within the year upon the income of the preceding taxable year." This will apply to corporations in existence between 1917 to 1921.

A deluge of requests for examination of corporations' returns has already commenced at the Treasury.

TURNBULL'S ASSISTANT

W. L. Griffith, production manager of the Famous Players-Lasky forces and erstwhile engineer with the United States Steel Corporation, has been appointed assistant director to Hector Turnbull.

Winnie Sheehan III at Hotel

Los Angeles, Dec. 1. W. R. Sheehan has been ill with la grippe at the Beverly Hills hotel for the past 10 days. It is expected he will return to the Fox studio sometime this week.

F. REEL, JR., MADE LOVE
TO MARRIED WOMAN

Nan Duncan Suing for \$50,000—Alleges She Married While Drugged

Los Angeles, Dec. 1.

Because Frederick Reel, Jr., motion picture producer, failed to make a film star of her, Nan Duncan, known in private life as Mrs. Henry A. Cato, has filed suit for \$50,000 damages in the Superior Court. The complaint alleges that on April 5, 1923, Reel entered into a five-year contract with Miss Duncan to act as his leading woman and star her at a salary not less than \$100 per week and 5 per cent royalties.

According to the complaint Reel failed to do so but began writing love letters, asking Miss Duncan to marry him.

Miss Duncan, married to Cato, refused his advances and finally decided to bring suit on a charge of breach of contract.

Recently Miss Duncan sued Cato for divorce, informing the court that she was married in Oklahoma and the day before she was drugged by her husband, in that condition consenting to become his bride. She also charged cruelty against Cato. Decision on the court action was reserved by Judge Sumnerfield until Miss Duncan could produce corroborative testimony.

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PERMANENT ADDRESS: CLARENDON, N. Y.

2 NEW HOUSES IN ST. JOSEPH, MO.

Harry Fields Promoting One—F. P. Has Other

St. Joseph, Mo., Dec. 1. After neglected for years in a moving picture way, this town is suddenly deemed to have two new and big theatres.

Harry Fields of New York got in first with the town's support and has a site at Frances and 7th streets, one of the best in town. His house will seat 2,500, locally financed, it is reported.

The Fields location is not positive, but is reported to have been secured through Sam Cooper, somewhat away from the best business center.

This town has several small picture houses, none of considerable capacity. St. Joe is of 90,000 breeding population. How the women have overlooked it so long has been a mystery to the local picture men, none of whom seemed able to command the capital necessary to build a large house.

Harry Fields is well known in the Broadway show circles. He has been reported interested in several theatres, but has not previously appeared directly. His New York connections are very good.

YOUNG "EXTRAS" MAKE THEIR OWN PICTURE

Film Cutters, Cashiers, Etc., Making One-Reeler at U City on Sundays—"Names" Help

Los Angeles, Dec. 1. There is a certain group in the younger set of motion picture extras and studio employees desirous of obtaining recognition in the industry and to that end are "shoot-ing" their own picture.

This certain crowd has been working around the studios in various capacities such as extra talent, film cutters, cashiers and accountants. The ambition is to reach stardom, directorship or executive positions in the production departments. These opportunities have been denied so far with none of the producers solicitous enough to take cognizance of the ability and ambitions. Therefore, to further their cause and gain attention this band of 10 or 12 young extras decided to make a one reel comedy. The title is "Extra Extra."

Every Sunday this set get together at Universal City, where they have rented space, and "shoot" numerous scenes. None are drawing pay, even the cameraman is a volunteer. They have been at it now for the last four Sundays and hope within two or three more to have their production completed and offered to some distributor for release.

The story for this film was written by Harold Tarsis, a former extra but now an "assistant cutter." He is also acting as co-director with Jack Thomas, an extra. The cast includes Lois Ingraham (daughter of Lloyd Ingraham, director for F. B. O.), who is playing the feminine lead; the male star, also an extra, is now known as Grady Sutton. The balance of the cast comprises Harry Penie, a cashier employed at Universal, who handles the pay vouchers for the picture extra talent, and Constance May, a film actress.

For atmosphere, these youthful stars-to-be go around among the more seasoned actors, including featured players, and ask them to appear in a scene or two of this picture. To date all the "names" have been cheerfully helping.

CHAS. EYTON ABOUT TO SAIL

Los Angeles, Dec. 1. Charles Eyton, former general manager, Famous Players-Lasky West Coast studio, has returned here to arrange his affairs before leaving for his foreign post.

His wife, Kathryn Williams, is with him. They are to remain here until Jan. 1, and will then go to New York to sail for London about the end of that month.

Two Cabaret Features Doubling in Film Houses

Two joint cabaret features playing in two different picture theatres on Broadway is the unusual this week of Vincent Lopez at the Strand and Fowler and Tamara at the Rialto. Both Lopez and the dancers are joint attractions at the Casa Lopez, supper club, the acts splitting and doubling in separate picture houses.

This is Lopez' return to the Strand, having played there the first week of November at \$5,000. The return salary is at the same figure.

HUGHES WITH WARNERS

Los Angeles, Dec. 1. Rupert Hughes has been engaged by Warner Brothers to write the titles for "The Sea Beast," in which John Barrymore is the star.

It is likely that Hughes may be added to the regular Warner staff.

Rita Carewe Marrying

Los Angeles, Dec. 1. Rita Carewe, screen actress and daughter of Edwin Carewe, announces that she is engaged to marry Tom McDonald, a Los Angeles real estate dealer.

No More Fairbanks or Pickford Films for Year

Los Angeles, Dec. 1. Neither Douglas Fairbanks nor Mary Pickford will make another picture in Hollywood this season.

Fairbanks is finishing "The Black Pirate," while Miss Pickford will make a few releases on "Scraps." By the time both have finished cutting and editing their pictures, they will be ready to leave for New York so that they can sail for Europe Jan. 15.

It is likely Fairbanks will be in New York during the initial showing of "The Black Pirate," scheduled to take place before the sailing. It is said they will have no cameraman or press agents in the party of 10 that will accompany the Fairbanks' abroad.

Watching for Stork

Los Angeles, Dec. 1. The stork is expected to arrive in the home of Mr. and Mrs. Monte Blue early in March.

Blue at present is one of the Warner Brothers stars, while his wife, Tova Tavor, was a former player in musical comedy.

LAEMMLE LEAVING

Los Angeles, Dec. 1.

Carl Laemmle will leave for New York this week where he will rest a short time before sailing for Berlin, to sign the contract with Ufa.

Mr. Laemmle takes with him Henry Honigson, recently appointed business manager at Universal City to replace Norman Sprowl. The move was made quietly when the studio officials were informed that Honigson was going abroad to study production conditions.

In the meantime, Walter Stern, formerly assistant to Sprowl, has been appointed business manager.

T. ROY BARNES BACK

Los Angeles, Dec. 1.

T. Roy Barnes is again going to take his fling at pictures. He has been placed under a six-pict-re contract by Sierra Pictures, who are going to turn out a series of five reel comedy dramas, which will be directed by Horace B. Carpenter.

Ethel Shannon will appear opposite Barnes in the first picture.

Two New Executives; Blanche Merrill's First

Los Angeles, Dec. 1. Joseph M. Schenck has announced two new executives with his organization.

One is Raymond L. Schrock, former general manager at Universal City, who became an associate producer. The first production to come under his wing will be Norma Talmadge's next picture after "Kiki," "My Woman," in which Thomas Meighan will play the lead opposite Miss Talmadge.

Blanche Merrill is making the screen adaptation of this story. Miss Merrill's first picture work since arriving on the coast.

This picture will be a U. A. release.

Chandler Sprague, former representative for the Universal Service, has been appointed assistant to John W. Considine, Jr., general manager of the organization. Sprague will have editorial supervision over the play and stories of the Talmadge Sisters and Valentino productions.

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"I'M SITTING on TOP"

by LEWIS and YOUNG

"The Supreme Waltz Ballad Hit"
**"WHEN THE ONE YOU LOVE
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The Tornado from the West — Never have
"SLEEPY"

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Measuring Up For A Big Hit!!
**"FIVE FOOT TWO-
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(Has Anybody Seen My Gal?)

by LEWIS and YOUNG and RAY HENDERSON

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Ballad for every kind of Singer!

TOP of the WORLD

RAY HENDERSON

The Fox Trot Ballad Now Sweeping the Country!

MIGHTY BLUE

by DICK WHITING and RAY EGAN

...lished such a Sensational HIT !!!

TIME GAL

JOS ALDEN and ANGE LORENZO

Isham Jones' Sensational Hit!

I'm Tired Of Everything BUT YOU

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Dance
Orchestrations

35¢ FROM YOUR DEALER
OR DIRECT

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

FRED HUGHES
Singing
8 Mins.: Full Stage
Tivoli, Chicago

Fred Hughes, supported by a pianist evidently supplied by the house, was selected to close the stage entertainment. A couple of good voices ahead of him detracted little from his performance. The tenor was also handicapped by the appearance of a deadened atmosphere having to work in a black plush cye.

His opening number, "Macushla," well applauded and was followed by ballad, well handled. Hughes, for picture houses, stands out individually. It surrounded with scenic equipment or worked in to a presentation should encounter no trouble in getting over solidly anywhere.

B. S. MOSS' THEATRES
COLONY Broadway and 52d St.
...NOW PLAYING
The Phantom of the Opera
with LON CHANEY, MARY PHILLIPS and NORMAN KERRY
Also Magnificent Stage Production
FARINIAN GAFFEES
Musical Extravaganza of Song and Dance with 75 Artists

CAMEO SWANSON
in
Stage Struck
41d St. & B'way

B'WAY Harold Lloyd
in "The
Freshman"
At 1st Street
AND WORLD'S BEST VAUDEVILLE

"MUSICAL LECTURE"
Jesse Crawford
Organ Solo
6 Mins.:
Tivoli, Chicago

Apparently one of the best organ solos here this season and easily duplicated on any make organ. The soloist, Jesse Crawford, is given credit for conceiving the idea, musically educational and interesting.

The organist in introducing the novelty explains to the patrons via screen how two notes have been used in bringing about some of the operatic and popular successes. The notes referred to are same as employed in "cook-coo." As the excerpts from the numerous melodies are pounded out, the operator flashes on the screen the words and music with an arrow indicating where the two notes are employed. The reading matter also explains how some of our foremost composers have unconsciously written similar melodies by camouflaging the two notes involved.

It is an interesting entertainment and held strict attention. *Hd.*

If You Don't Advertise in
"VARIETY" Don't Advertise

CAPITOL BROADWAY AT 51d STREET
Edward Bowes—Managing Director
NOW PLAYING
MAE MURRAY
in **"THE MASKED BRIDE"**
A Metro-Goldwyn-Mayer Picture

LOEW'S
STATE and METROPOLITAN
B'way & 45th St. Brooklyn
ELINOR GLEN'S
"The Only Thing"
with ELEANOR BOARDMAN
AT THE MRS. FRANK TENNEY
STATE HARRY STODDARD & ORCEL

HOUSE REVIEWS

STRAND

Double drawing proposition at the Strand this week—Vincent Lopez with his band and "Clothes Make the Pirate." It isn't difficult to predict that the week's business will be big.

Opening, the Strand orchestra hurries through a prelude to the rendition of the Kipling "Mandalay" set to music by Oley Speaks, followed by Edward Albano, baritone, before a stereophonic effect of the water in front of the Moulinet pagoda, over which the poet watched. This effect is framed by a circular cutout in a drop, and the cutout, in turn, is framed by a gold dragon painted on. More or less the usual thing in presentations, this one touched no heights.

Then the news reel, which held the shots of the Army-Navy game and little else of interest. Fox, however, did have a shot of the current Charleston craze among the street urchins of New York, and the laxity of the orchestral direction was apparent when the Charleston music was heard half a minute before the picture began.

Then the Lopez act, bang-up stuff all the way through. Before the same set as used before, the orchestra was seated once more on a platform which rolled to the lights after having been exposed by the shutter device, which has been used on the legit stage in "Irene." This week the plug song was plugged and drawn out. After this Lopez goaled them with a piano solo, which went so heavily he was forced to give

two encores. Some comedy stuff by two of his musicians, who did a good comedy dance routine with trick effects on a song. One used a soprano sax and the other a bass, and got plenty of laughs. A few numbers played in good jazz rhythm by the full orchestra, and the Lopez turn was over.

It is legitimate picture house entertainment of a high order, for it achieves the main purpose of a presentation—it entertains. Lopez's piano playing is, as in the past, strictly to the mustard, while his outfit plays along in great style. The turn does 30 minutes.

After this the picture, which went about 75 minutes and brought the show to a close. Business Monday night was good, reaching capacity about 8:30 and holding a packed house at the beginning of the last show. Sunday was corking all day long, and with the heavy business of Monday there is reason to believe that there'll be no tears this week. *Sisk.*

MET., BOSTON

Boston, Nov. 28.

This new house apparently settled down to about normal business this week with "Lord Jim" which had no particular draw in itself and which because of its fidelity to the Conrad novel as regards the unhappy ending did not prove outstandingly popular. The end of the week has run very strong and it looks as if nothing can disturb this situation. Early shows and the first two days in the week are where the business is yet to be built, as the 5,000 seating capacity requires healthy attendance in off-shows. Business for the week is estimated at over \$30,000, said to be satisfactory.

The John Murray Anderson presentations, which are being originated here for the road, are not falling off in the least in magnitude or lavishment, but are beginning to

WARNERS
Broadway near 52d Street
Second BIG WEEK of Laughter
"HOGAN'S ALLEY"
with MONTE BLUE and
PATSY RUTH MILLER
Herman Heller and His Orchestra

display a need of novelty and punch. There has not been one of the six Anderson features to date with a spectacular punch. They all have gone over big and built business, but have not had that touch of the "wow" that brings out a storm of applause.

This week's presentation was entitled "Nocturne" and had as its feature an ancient gallery or proved ship of some sort containing six girl harpists whose playing was worthy of a symphony concert. The setting was backed by a blue cyclorama with gold gilded stars shining through. The Greek temples with dimension pillars banked the wings, silver dominating against the blue and gold. The specialty dancers worked in character roles, the girl dancer using the Benda masks effectively and about a dozen costumed girls being used for setting and minor action.

The vocal specialty was furnished by Zimmerman and Granville under the title "Echoes From Seatterland" and proved to be a yodelling duet. "It was another test for the acoustics of the \$30,000 structure and in the most remote corner of the house, the voices came through clear as a bell from a distance so great as to make the two singers look like marionettes.

Arthur Martell at the elevated organ is gaining steadily in popularity with the old stuff on the colored slides. This week he is using "The County Fair" with voice effects and some of the old yodel numbers.

Nathaniel Finston's orchestra feature was "The Hungarian Rhapsody," finely done with close to 40 men, but still lacking that little punch which this house so sorely needs for that portion of the playing populace that likes its stuff rather low in calibre.

Supporting short reels included some shots of "Red" Grange playing his last college game, news reels, and the "Out of the Ink Well" picture and cartoon combination comedy. *Libbey.*

CAPITOL

After the first show at the Capitol Sunday there was a shake-up in the running order so that the programmed schedule wasn't followed. This was undoubtedly due to the fact that Caroline Andrews, a coloratura soprano, virtually "mopped" for the entire presentation section. She was scheduled to start off the series of presentation units, but by the time the first evening performance came around she was closing that particular section and the audience sent salvo after salvo of applause. (Continued on page 37)

Start the New Year Right
with Sunshine and Mirth—

Laugh Month

January 1926

Tie up to "Laugh Month!"

Get more money, get bigger audiences by emphasizing comedies during January, 1926.

If you have your house filled with laughing people every show day during January, you will get word-of-mouth advertising that will help you all through the year.

Get the best comedies money will buy—the Hal Roach and Mack Sennett two-reel comedies. Then ADVERTISE them.

"Laugh Month" was made for you and your audiences. Play it up big, for your bigger profits.

Two-Reel Hal Roach Comedies

"OUR GANG," the best known, widest booked two-reel comedies ever produced.

CLYDE COOK, the India rubber riot in monuments of mirth.

GLENN TRYON, as sap or sheik, always funny.

CHARLEY CHASE, the Beau Brummel of comedy, a perfect panic.

ROACH STAR COMEDIES, feature stars, with box-office names, in feasts of fun and folly. Watch for the BIG names!

Mack Sennett Two-Reel Comedies

HARRY LANGDON, now risen to feature stardom through these two-reel comedies. Enough said. MACK SENNETT, the most beautiful belles of the screen and a galaxy of real comedians in classics of mirth.

ALICE DAY, the screen's outstanding comedienne.

RALPH GRAVES, debonair and delightful.

Over 12,000 Theatres Are Showing Pathe Short Subjects Regularly. There Are Nine Big Reasons, the Comedies Mentioned Above

Pathécomedy



RIVOLI RIALTO

This week (Nov. 30)

Last Week

(The Rivoli and Rialto are both Famous Players' leading picture theatres in New York).

Through the tremendous reception and applause at the Rialto last week

HELD OVER

by Famous Players as the special attraction at the Rivoli for this week.

MARION AND RANDALL INTERNATIONAL DANCE STARS

SPECIAL PALM BEACH ENGAGEMENT
MARION and RANDALL commence Dec. 18th
a special engagement of 10 WEEKS at

HOTEL DANIEL, PALM BEACH

THANKS TO

Dr. HUGO RIESENFELD
and Messrs. ABE MEYER and MAX COOPER
THANKING

Mr. VINCENT LOPEZ
for his kind offer

THANKFUL TO

MAESTRO BEN BERNIE
for his kind offer for the Hotel Roosevelt

ADDRESS

MARION and RANDALL

Friars Club, New York, or Hotel Daniel, Palm Beach, Fla.



Warners' 3,600-Seater in Hollywood—100 Musicians

Los Angeles, Dec. 1.
Warner Brothers will break ground for their new \$2,000,000 theatre, seating 3,600, in Hollywood Dec. 15.

The structure will cover a frontage of 196 feet on Hollywood boulevard and extend 233 feet on Wilcox. G. Albert Lansburg is the architect.

Warners will move their radio broadcasting station from the studio to a tower in the new theatre structure which will overlook a roof garden that will occupy a major portion of the roof of the building. It is said that the main feature of the enterprise will be a 100-piece orchestra.

MRS. REGINALD DENNY HURT

Los Angeles, Dec. 1.
Mrs. Reginald Denny, wife of the screen actor, and Frances Dale, screen actress, suffered serious injuries when the automobile in which they were riding skidded at King City, turning over three times. The women were on their way to San Francisco to visit Denny. They were taken to Scarbaird Hospital, King City, and will remain there for a short time.

Natalie Kingston Leaves Sennett

Los Angeles, Dec. 1.
Natalie Kingston, featured player in various Mack Sennett productions, has terminated her contract with that producer.

Lloyd Hemley Drops Dead

Lloyd Hemley, attached to Will Hays staff, and located in Room 800, of the office building at 552 5th avenue, New York, was taken ill there Friday afternoon. Before a physician could be called, he had died.

The only person with him at the time was his secretary, Mary South, who resides at the Hotel Langwell.

Hemley came from Indianapolis and has been with the Hays organization for sometime. In 1920 he was manager of the Republican National Convention in Chicago.

If You Don't Advertise in "VARIETY" Don't Advertise

LOIS WEBER'S U CONTRACT

Los Angeles, Dec. 1.
Lois Weber has signed a new contract with Universal to write and supervise the making of stories. Miss Weber may again take up the director megaphone to make a picture in which Mary Philbin is to be starred.

R. M. YOST RETURNS TO FOX

Los Angeles, Dec. 1.
Robert M. Yost, until four years ago head of the Fox publicity department, is again assuming that post at the local studio.

Jack Hill, head of the department for four years, will remain as associate head with Yost.

FAR WEST'S L.A. 2,500-SEATER

Los Angeles, Dec. 1.
Far West Theatre Corp. has secured a site on Vermont avenue, south of Hollywood boulevard. It will erect a \$500,000 theatre, seating 2,500 people.

The site is 150 x 230. There will be 10 stores.

LOWE GOES INTO AKRON

Akron, O., Dec. 1.
Marcus Lowe is said to have taken an option on a site here somewhat away from the center of the town, for a picture theatre. Another site considered a few weeks ago and more centrally located has been abandoned.

Answer the millions NOW!

This announcement will enable you to give to your patrons now, the information they have been clamoring for: "What will his next be."

Print the news in your programs at once and have it read—

Tom Mix

and TONY the wonder horse in

"The Yankee Senor"

with Margaret Livingston, Olive Borden, Alice B. Francis, Martha Mattox, Francis M. Donald

from the novel "Conquistador" by Katherine Tegen Grouse

scenario by EYE UNSILL

EMMETT FLYNN productions

at this theatre soon!

Fox Film Corporation

FEATURES AND STAGE ACTS IN PICTURE THEATRES THIS WEEK (NOV. 30)

Theatres are listed below with attractions for the current week if not otherwise indicated.
A stationary house orchestra, or its leader, or a permanent vocal-ist will not be listed.

NEW YORK CITY
Capitol (29)
Caroline Andrews
Doris Niles
Macjette Harcum
Sigurd Nilsson
"Blackie Bride"
Blaisie (29)
Fowler & Tamara
Irving Kaufman
Marguerite White
Ray Boiger
Wooden Shoes
Hy C. Gies
Ben Bernie
"Beat Hot Man"
Rivoli (29)
M & M Randall
August Werner
"K'd to Yesterday"
Strand (29)
Vincent Lopez
Edward Albana
"Make Pirate"
Warner's (28)
Herman Heller
Jack Ivner
John O'Fray
Charleston 2
Rastus & Patsy

George Olivot
Al Shenk
"Dutchess Waiter"
Sennett (30)
Art Kahn
Buster La Mont
Johnnie Herman
"Gone With the Wind"
Tivoli (30)
Ruth Brower
Three Browns
Yardade & Swb'da
Marie Rose
"Royle Girl"
Uptown (30)
Fred Hughes
George Du Frane
Miriam Klein
Valnick
"Royle Girl"
COLUMBUS, O.
Majestic (30)
Bill Dalton
John McNeary
"Bright Lights"
James (30)
Fagan's Band

Terminal (28)
Joyce Sils & K. P.
Gertrude Flier
"Last Edition"
"Dead Lands"
PHILIA, PA.
Stanley (30)
Theo Stepanof
Ballet Russe
Radio Franks
"Irish Luck"
Fox (30)
Victor Artists
Pierres 4
"Storm Braker"
Fay's (30)
Fred Helder Co
Charles & Irwin
American Act
Mammy Jinny
Jewell's Manikins
"Riding Winds"

LOS ANGELES
Metropolitan (28)
B Tremain Dancers
Al Norton
Ed Mayo
"Ancient Highway"
Million Dollar
(Indefinite)
Taylor P & H
Mack & Long
Nora Schiller
Bill Pruitt
Kusell & Gannon
Tremaine Dancers
"Annie Rooney"
State (28)
Fanchon & M Ideas
Herkofer
Simondett Sextette
"Graumark"
Blaisie (28-3)
Sherry L Marshall
Franz Brosky
Lucia Lee

PITTSBURGH
Aldine (30)
Francis Renault
Thomas Orch
"Exchange Wives"
Grand (30)
Landry Orch
"Scarlet Saint"
PROVIDENCE, R. I.
Fay's (30)
J C White Co
Conkley & Dunly
Lola Brava
Francis Bros
Roberts & Clark
"Keeper Beca"
ST. LOUIS, MO.
Missouri (28)
Lee Kide
Corey & Pinks

PHIL TYRRELL

Attractions
Suite 785, Woods Building, Chicago
Booking more large picture theatres than any other office in the Middle West

Louise Riley
"Phantom Opera"
(Indefinite)
Forum (28)
Ted Henkel
I Mitchell Butler
Tunkelers
"Bobbied Hair"
Boulevard (2-5)
"Beneath Cloak"
Jan Burroughs
Georgia Stark
Davis Goodman
Heien Frank
Dorothy Gilbert
Geraldine Karna
Sunkist Soulettes
"Lights of P'way"
Criterion (28)
Vine Rose Orch
"Lady Who Lied"

Sammy Lewis
Radio Trio
"14 Mo Rockets"
"Cobra"
Grand Central (28)
Conley-Silv'm'n Bd
Burns Twins
"New Communist"
W. E. Lyric (28)
King Sisters
Radio Trio
Paul Small
Allister Wylie Paul
"New Communist"
State (28)
Adolphus & Eim'a
Franklin Record
"Merry Widow"

SAN FRANCISCO
Grands (28)
Milton Watson
"In Ireland"
Wald (2-5)
Chief Clear Sky
Heien Huchers
Rose Lubau
Roy Scott
House 7're
TOPEKA, KANS.
Noddy (28-2)
Charles Riley
Kelly & Brown
Jas Fulton & Co
Taber Green
Emerson Myrtle
Vie Hissel
Ada Forman
Morrell & Myron
Meridith & Rizer
The Henner
Bottomly & Irving
UNIONTOWN, PA.
State (30-2)
P Savoy & Ashta S
"The Knockout"

MACY and SCOTT

THE RADIO ACES

Always Working

Hippodrome (30)
Rudy Wiedott
"Lost World"
Chicago (30)
Sylvil Service & F
National 4
"Tower of Lies"
Capitol (30)
House 7're
"Gold Rush"
Harding (30)
Wells & Winthrop
Stephenson
Jocko, Crow
"Gold Rush"
McVickers (30)
Paul Ash

Adler Weil & H
"He's a Prince"
Washington (30)
J Pitzer's Bd
"Thunder Mountain"
State (30)
Marguerite Werner
Merle Clark
Muriel Kyle
Harry McDonald
Rosa Poinarlow
"Un-guarded Hour"
Madison (30)
Sam Benavie Bd
"Merry Widow"
Regent (30)
Billy Dunn

HOUSE REVIEWS

(Continued from page 34)

please across the footlights to the title singer.

One thing about the show and that is there is plenty of variety this week. Four distinct film divisions. A very interesting short sub-

ject entitled "No Woman's Land" which shows the monasteries set high on the cliffs in Greece, then the Capitol News in which Pauline Fox had two and International and the Pathe film "Parachute Jumpers" in the Pathe film carried off the honors. The feature was "The Masked Ball" in which Miss Murray in "The Masked Ball" is not anything to rave about and finally a Mut and Jeff cartoon of a like the one we saw because of the running of the first six-day bike race in the new Madison Square Garden.

The feature was Miss List's "First Hungarian Rhapsody" which ran about 11 minutes. Following the short film "The Masked Ball" and "Parachute Jumpers" which got across fairly well.

Doris Niles was given an opportunity to solo in "Danse de la Gipsy" which she proceeded by a comely piece of pantomime. The manager's personality had an opportunity to assert itself in this to a greater extent than it did later in the number in which she was assisted by the ballet corps. Here Miss Niles was on her feet and attention to her feet to permit of her throwing her heart into the dance. Fred.

GRAND, PITTSBURGH

Pittsburgh, Nov. 26.

With Fred Danon's Granville Village Orchestra as the special stage attraction and Colleen Moore in "We Moderns" on the screen, the Grand is healthy this week. The Danons went over big, giving the people just what they seem to want, favorite dance selections. In addition they had a number of novelties that won favor.

Although nothing exceptionally brilliant about "We Moderns," yet there were many who liked it immensely. The appeal of the star, probably, had a great deal to do with it. Thanksgiving day and night saw capacity audiences at every performance, with as many more trying to get in.

Special symphony orchestra and pipe organ music were features. The bill was rounded out by a comedy film, "The Sky Jumper," with Earl Fox, News Weekly and "Topics of the Day." Simons.

RIALTO

The regular two-hour show for the current week with Ben Bernie and his 19 men in the pit, even unto a few lingering to play the feature. Fox had both the program leader, Tom Mix in "The Best Bad Man," and the comedy, "The Heart-breaker," fair, on this bill. Other footage was divided between the news weekly and a short titled "Wooden Shoes."

Bernie and his outfit pushed off with a popular selection after which the curtains opened for Marguerite White's singing of two old-time favorites whilst bedecked in moon-silk. The selection of songs might have been improved, for at this Sabbath matinee the opening strains of the familiar caused a number of patrons to flee. On the other hand, that might have been the idea.

Following Miss White was played Ray Barker, who donated an eccentric legman's item to appreciation. Bernie's boys whooped it up again here. Fowler and Tamara, from the Ciss Lopez (which night club is doing very well this week in the picture houses with Lopez playing the Strand) officiated for a tango and their sure-fire waltz. This date sees this couple hitting around 800 as concerns the Broadway film theatres for they've played the Capitol, the Colony, and, if memory serves, the Strand. Limited as to dance space, the duo maneuvered neatly and closed to solid applause, a corking turn for the better cinema palaces.

Following this 24 minutes was played "Wooden Shoes," a Cranfield and Clark production that evoked a brief tour of Holland after first showing Sterling Holloway (formerly "Garrick Gates") in character. A picturesque seven-minute interlude, neatly titled and appropriate.

By C. C. Gels. The organ for comedy slides and a pop song rendition, which amused. Mr. Gels is an organist of repute, but the advisability of chewing gum during his specialty is open to a matter of showmanship. The weekly held four preceding day's Army-Navy game at the Polo Grounds, two from Fox and one by Pathe.

A number of Bernie's varsity men appeared to be conspicuous by their absence at Sunday's second show. Skig.

MISSOURI

St. Louis, Nov. 29.

After a record-breaking week for their first one as managers of the Missouri, the Skouras Bros. held over the cast of the stage presentation for another week. Business last night (Saturday) can't be compared to that of the Saturday previous, however.

The orchestral overture was taken from "Aida," and a surprise was sprung at its conclusion by the director, who allowed his men to take bows. Last week the leader thought he deserved them all by himself. The courtesy shown the musicians this week is a flash-back to that of the former leader at the Missouri. And all by itself as far as flash-backs are concerned.

Just like last week, the chorus of the stage show grabbed the applause honors. The girls, 16, are by far the best-trained group the writer has had the pleasure to see on a local movie stage. One of the numbers in which the 16 do things one after another with split-second rapidity and regularity is similar to the chorus number in "Rose-Marie," and makes a hit.

Headlined on the bill are Jane and Katherine Lee. They offer three turns. The first is a demonstration of how movies are shot. It is a kitchen scene, and the director doubles as cameraman while the

girls do some comedy in mixing up a cake, and end up in a chase around the table. The scene ends when Jane burles a bag of flour at her sister, but instead of hitting the latter, who ducks, it hits their mother, who is just opening the door. The girls, restrained by court order from doing the human sis-tem's material, use their Spanish costumes still, but sing a different song. Their English-accented description of the "Bally Chapsberg" was clever, as was too their rendition of "Oh, Katherine," which arises from the grave.

The closing scene of the show was "The Charleston Wedding." Bride and groom, preacher, best man, maid of honor, flower girls, bridesmaids—everybody—goes through the ceremony while stepping the Charleston, and all the speaking is done in rhyme to the tune of "Charleston." Gene Rodemich, accustomed to speedmaking from Grand Central days, gets in a few words to announce that the happy couple will next be shown one year later. They are walking down the street, the husband pushing triplets in a cart, still Charlestoning. The preacher (Sammy Lewis) passes them, also stepping "hot."

Rudolph in "Cobra" thrilled 2,000 girlish hearts, but that was about all. Miss Slesner was again cheated of his organ solo by the length of the stage show. The bill as a whole, however, was very good.

In fact, only one bit of suggestion can be made: that the orchestra drummer be either made to realize he is not the most important member of the organization—or killed—tuned. Rubel.

RIVOLI

New York, Nov. 29.

Everything was pared to the bone this week to allow for the many minutes consumed by "The Road to Yesterday," the newest De Mille film.

The overture was omitted, and the presentation consisted of a dance routine by the four Rivoli dancers, called the Rivoliettes. This was followed by August Wernor, who lends his excellent baritone to many of the Rivoli programs. Wernor worked before the draw curtains. Marion and Randall, specialty dancers, well known for their production work, with their routine here essentially the same as seen in many shows along Broadway, and clicked with its usual precision. Marion is a smartly dressed dancer having a flair for unusual costume, while Randall is also well fitted out, his outfit running more to the usual lines, however.

Following them was a news reel with two outstanding subjects—one of the salt plains in Tibet, a Kirogama subject, and the other a Pathe subject showing some fancy para-

chute jumping. The take-offs were made in slow motion and showed the parachute literally pulling the men from the wings of the plane and then reverting to normal motion, the film showing the men dropping through space at 61 feet per second until the chute had adjusted itself. Fox and International each had representation with one subject a piece.

Then the feature, which ran about 104 minutes. Business Sunday afternoon heavy, even for the first show, a direct result of the noon concerts which Dr. Rosenfeld inaugurated recently as a means of filling the house early. Skig.

POLITICAL LADY'S AMBITION

Cleveland, Dec. 1.

Mrs. Evelyn Frances Snow of Mt. Vernon, Ohio, former member of the Ohio State Board of Picture Censors, wants to be governor of Ohio. Her candidacy for that office on the Republican ticket has been announced.

Harry Langdon's Lady Lead

Los Angeles, Dec. 1.

Joan Crawford will play the lead opposite Harry Langdon in his first for First National, temporarily titled, "Mr. Nobody."

Now Playing Its Second Big Week

at WARNERS

THEATRE
NEW YORK CITY



THE GREAT ALLEY FIGHT!
THE PRIZE FIGHT!
THE POLICE RAID!
THE AEROPLANE CHASE!
THE GREAT TRAIN WRECK!
AND FIFTY OTHER THRILLING FEATURES!

Directed by Roy Del Ruth. Story by Gregory Rogers
Scenario by Darryl Francis Zanuck

THE GREAT TRAIN WRECK
WITH
Monte Blue
and
Patsy Ruth Miller
Louise Fazenda
Willard Louis

WARNER BROS.
Classics of the Screen

THE EDITOR

**MOVING PICTURE
WORLD**

November 21, 1925

"Road to Yesterday" Is Road to Success

By William J. Reilly

CECIL B. DE MILLE has roped and thrown a bucking, plunging thought. In the celluloid coils of "The Road to Yesterday" he has firmly caught the idea of RE-INCARNATION. It is one thing to corral an idea with WORDS. Quite another to lasso it with PICTURES.

There is hardly a man or woman in the world who has not, at one time or another, held the thought that in the dim yesterday he or she lived and loved under ANOTHER GARB and under ANOTHER PERSONALITY.

For that reason ALONE "The Road to Yesterday" will make picture audiences talk. It has every quality of GREATNESS—the real De Mille directing, story, acting, action, a big PUNCH, heart interest, a PORTABLE, TALKABLE idea.

Trains have been wrecked in feature pictures before. In "The Road to Yesterday" a freight train TELESOPES the Pullman train carrying a highly DRAMATIC passenger cargo. The audience last Friday at the Embassy midnight showing, most of whom had come to the picture from other theatres, SHOUTED its approval when the freight engine in a HEAD-ON shot, wormed in THROUGH the sleeping car. WRECKAGE that BUILDS.

The picture takes a group of people caught in the grip of a powerful set of MODERN circumstances; develops the action to a climax on the terrific train wreck; and then cuts back to the YESTERDAY when the same characters mixed ale and swordplay, lordly arrogance and gypsy love.

Beulah Marie Dix who wrote the ORIGINAL play with E. G. Sutherland collaborated with Jeanie Macpherson on the film adaptation. The story is IDEAL screen material. We understand that it was long de Mille's AIM to make "The Road to Yesterday" into a picture but that litigation tied up the screen rights. HAPPILY, the story was available in time for his FIRST personally supervised production for Producers Distributing Corporation. You will like Joseph Schildkraut, Jetta Goudal, William Boyd, Vera Reynolds, Casson Ferguson and Tricie Friganza. So will your audiences. Even their feet ACT.

And it is "The Road to Success" for P. D. C. and the exhibitors who have allied themselves with this AGGRESSIVE organization.

Foreign Distributors
Producers International Corporation
130 West 46th Street
New York, N. Y.

EXHIBITORS
DAILY REVIEW
Tuesday, November 10, 1925
WILLARD C. HOWE, Editor

De Mille and the Box Office

HOWEVER doubtful we may be as to the selling power of any brands and trade-marks applied to pictures, there can't be any doubting the pulling power, with the whole public, of the name of a man who is everywhere identified, in the popular consciousness, with most unusual pictures. Tie to any series such a name; say to the public, "these pictures were made by and supervised by this man who, as you know, is a master in the making of screen entertainment" and you have a selling leverage of tremendous magnitude.

In all the history of motion pictures there have been few such names to conjure with. Of the few, Cecil B. De Mille ranks top.

This is important to all exhibitors. Because De Mille is getting into his stride. He has a happy lineup. He is in position to exercise his genius without hindrance. He is in position to make pictures that can carry his name without apology.

Under such circumstances, the De Mille name, should be capitalized to the limit by every theatre playing the product. Taken alone, it will prove the most effective sort of exploitation. The public will respond, because the public associates De Mille with pictures it enjoys.

—W. C. H.

**MOTION PICTURE
NEWS**

By William A. Johnston
November 21, 1925

Speaking Editorially

WE sat in the crowded Embassy Theatre the other night and saw Cecil B. De Mille's first independently produced picture, "The Road to Yesterday." The hour was very late—in fact it was midnight when proceedings began and quite a little distance into the morning when they ended. But the picture held—every foot of the way.

All the De Mille magic was present. For thrills, there is a sensational train wreck,—quite the best the screen has ever seen. There is a love story, which gains through transition back to "Yesterday" and again back to modern times; it is well-acted, elaborately staged; compelling; highly interesting. Everything in this picture has been done well. It hits the mark—artistically, dramatically, and box-office wise. A fine picture, a great picture, a credit to De Mille and a golden thing for P. D. C. and the exhibitors who will play it.

RELEASED
BY

PRODUCERS

Member of Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, President

"'The Road to Yesterday' exceeded all expectations. Could not have picked better picture with no let up in enthusiasm or attendance. Heartiest congratulations to Producers"

SPEAKS-

MOTION PICTURES

TODAY

November 14, 1925

THE *Film* DAILY
Tuesday, November 10, 1925

De MILLE

By DANNY

His first big one for Producers Distributing: "The Road to Yesterday," magnificent, typically a DeMille in production, a bit too long, but showing the finest, most sensational train wreck ever put on the screen, and photography that is little short of amazing. Plus a splendid cast.

This, in a nutshell, is the first reaction of "The Road to Yesterday." DeMille has turned out a picture which for sheer lavishness easily ranks way on top. Every setting is gorgeous; every opportunity to "dress" the picture is taken advantage of, and DeMille has regarded box office to a material extent in his first for his new alignment.

The train wreck is a triumph. When the big locomotive comes crashing through the screen you feel it is going to plough right down into the audience. On the front, crushed among timber and steel, are two of the cast, and the remainder fight their way through the wreck to safety. But it is a great thrill; a tremendous thrill.

When the story gets into the costume period it slows a bit; there is too much of it; but it finishes to a whirlwind clinch. William Boyd easily is the outstanding member of the cast, although excellent performances are given by practically all of them; Jetta Goudal, Vera Reynolds, and Joseph Schildkraut. But Boyd stands out as a he-man; not a typical movie star, and the women will tumble for him. That's sure. From a production viewpoint DeMille shows all of his former tricks. Each set is beautiful; the costumes are little short of gorgeous, and the photography is marvelous.

De Mille the Tremendous

CECIL DE MILLE announces on the screen in the introduction to "The Road to Yesterday" that the production is his first as an independent producer. Evidently Mr. de Mille has not joined the ranks of those who like to consider independence as a new name for apoplexy. He's proud of his independence and the independent movement is justly proud of Cecil de Mille.

"The Road to Yesterday" is in many respects the greatest box office picture ever produced. It has size, importance, power and thrill—absolutely smashing thrill. It is lavishly made and one tried and true thing is done so much bigger and so much better than ever it was done before, that it proves the greatness of the man who did it. This is a railroad wreck that brings the spectators to their feet and sets them applauding in sheer astonishment and admiration.

An engine telescopes a coach and for all practical purposes the audience is in that coach.

Joseph Schildkraut mars a brilliant performance by an atmosphere of bursting conceit, and, in contrast, William Boyd just walks away with the honors.

Vera Reynolds rises to the highest peaks of excellence as the story unfolds and in the role will climb higher in public estimation.

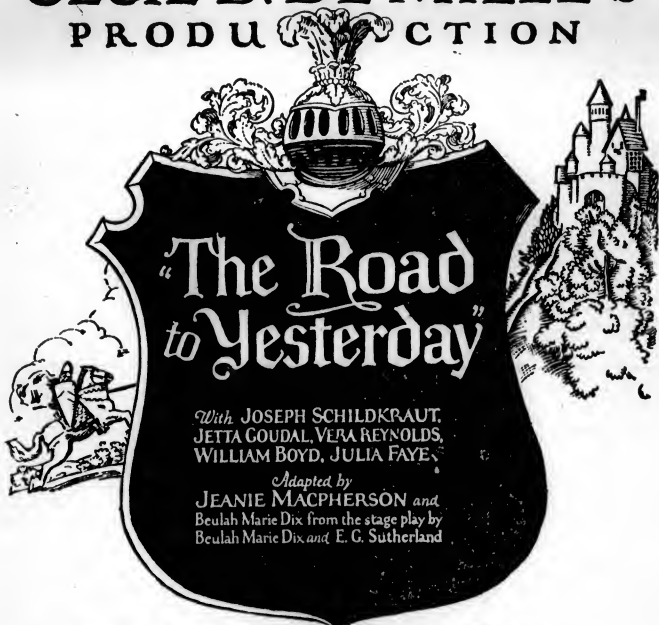
The cast is large and well chosen and in the transposition from the modern to the feudal periods the characters, in new garb grow in the power of their performances.

It is our opinion that the religious dashes in the picture, while dangerous material, will not serve to lessen its popularity.

Taken in its entirety it is an amazing production and Producers Distributing Corporation may be assured that they have a tremendous attraction to offer their customers.

ARTHUR JAMES.

CECIL B. DE MILLE'S PRODUCTION



DISTRIBUTING CORPORATION

F. C. MUNROE, President RAYMOND PAWLEY, Vice-Presidents and Treasurer JOHN C. FLINN, Vice-President and General Manager

for opening new Figueroa Theatre, Los Angeles, Calif. Still jamming them in for second week distributing Corporation on this initial De Mille personally directed production. Regards."

FRED A. MILLER, President, Far West Theatres, Inc.

FILM REVIEWS

THE BIG PARADE

Metro-Goldwyn-Mayer picture, directed by King Vidor, from the story by Lawrence Sanders. Stars John Gilbert and features Renee Adoree. Musical score by David Mendoza. Edited by William Axt. John Axt, photographer. At the Astor, New York, for run. Opening Nov. 29. Running time, 140 minutes.

James Apperson.....John Gilbert
Melanie.....Renee Adoree
Stallone.....John Gilbert
Mrs. Apperson.....Clare McDowell
Julian Bond.....Harold Adams
Harry.....Tom O'Brien
Bill.....Tom O'Brien
French Soldier.....Italia Maraini

An opening week's gross of around \$30,000 and a big advance sale speaks for itself. That's the tipoff on the merit of this one, and that it will continue to do tremendous business seems assured. It's the best of the war pictures.

The first Sunday night (Nov. 22) saw them standing six deep in front of the Astor, and they've been on their feet to view it ever since. Last Friday an inquiry at the box office for Sunday night seats brought a "sold out" answer, and this despite the management vehemently denies that it is selling to the specs. (The ticket agency are handling Astor tickets). However, specs or no specs, it's a cinch Joe McCarthy knew what he was talking about when he took one look at this picture long before it was finished and said "road show."

Coming in the same week as "Stella Dallas" the contrast was striking, the former being very much of a woman's film and the "Parade" having a strong masculine appeal. The difference in the manner in which the two premieres were received was also interesting. In "Stella Dallas" brought critics while this one drew a few calls at the end of the first half, but closed out to just applause. Distinctive "picture" pictures greeted both films.

A hearsay comparison to the Coast showing of the "Parade" (at Grauman's Egyptian in Hollywood) states that a few of the "sweat" subtitles were deleted for New York, while the bit of Gilbert talking a lighted cigarette to the face of a dead German to verify that belief is also absent.

Other snatches here and there also may be out, but where the western opinion was that the film was around 3,000 feet too long, there is no such fault to find on this end.

One overheard audience remark at the conclusion was that "it isn't long enough," and the picture is running two hours and 10 minutes, exclusive of the intermission.

The Astor presentation is devoid of anything resembling a prolog, an 18:30 start blasting right into the outrage, with the country planting the story at a terrific clip and within the first 500 feet—a noteworthy achievement and a decided advantage. After that it's all "meat," the first half probably holding more laughs than any other "special" Broadway has seen, while the latter portion is the intense war stuff.

Gilbert's performance is a superb thing, while Renee Adoree, as the little French peasant, dramatically gives the role. The same may as well be said for Karl Dane and Tom O'Brien, for it is the excellent work of all these players and the manner in which King Vidor has handled them that lifts this production far above the ordinary. Dane's performance will probably do for him what "Tobacco David" did for Ernest Torrence. The picture is nothing less than a triumph for Vidor. His handling of "scenes" is great, while the "muscle" army stuff that stallions has slipped him consummation is a favoring vein ever present. "Learn work" has made this picture. It makes 'em laugh, cry, and it thrills—plenty. Besides which the subtitle (captions) may be pointed to as an example and a lesson of how it should be done.

The continuity is replete with bits. Little things that ordinarily wouldn't draw attention, but have been so planted here that they must register. For example, while a company of infantry is advancing a German machine gun opens up and sprays the line. Four or five men drop and the middle private of the group becomes rooted to the ground in terror, with his knees trembling. This is a distant "shot" with action before and behind it, yet it stands out.

Backstage effects are much on the principle as for "The Birth of a Nation," while the musical score, perhaps, outranks anything of its kind since that Griffith masterpiece. John Mendoza and Art deserve a world of credit for their work in this, as it's an essential contribution—in this case a mighty one.

Jeff McCarthy's contention is that "The Big Parade" is the nearest thing to the "Nation" that the screen has divulged to date—and he's right. *SKIP*

ROAD TO YESTERDAY

First personally directed film by Cecil DeMille since allying with P. D. C. Adapted by Jeanie McPherson from the stage play by J. E. Sutherland and Donald Merle Dix. At the Rivoli, New York, week of Nov. 29. Running time, about 100 minutes.

Kenneth Paulson.....Joseph Schildkraut
Joanna Paulson.....Jetta Goudal
Beth Tyrrell.....Vera Reynolds
Dick Forsythe.....William Boyd
Dolly Forsythe.....Julia Faye
Adrian Tompkins.....Casson Ferguson
Harriet Tyrrell.....Trista Friganza
Hugh Armstrong.....Clarence Burton
Anne Vetter.....Josephine Norman
Watt Earnshaw.....Charles West

This is Cecil DeMille's first personally directed release through his new alliance with Producers' Distributing, although two other films made by the DeMille unit have preceded "Road to Yesterday." Of his own special it may be said that it qualifies as first run stuff, lavishly made, furnished with beautiful backgrounds and settings and cast competently in every spot. To top off the generally pleasing tone of the film, DeMille has provided the greatest train wreck scene ever shot.

And—to make that scene more effective—it is preceded by a single shot of a long train of sleepers on the prairie at night, rushing through space at 75 miles an hour and reproducing to a remarkable degree the eerie phantom of a great express leaving the countryside behind in its swift and accurate rush to a given point. This scene aided greatly in building up the other, for when the wreck came, the engine of one train ploughed through a sleeper car, with the heroine, Malena Paulson, clinging in fright and horror to its tender.

Rails, dislodged by the impact and twisted out of shape, thrust themselves through the floor and every imaginable feature of an on-the-level wreck is reproduced. It's a whole in itself and whether the picture is remembered twenty years from now or not, you'll not forget that wreck.

The plot is one of those reincarnation things, beginning with a modern sequence of a newly wed pair, and winding up with this same pair as medieval personalities. The wife feels that somewhere, sometime in a previous life, her husband has hurt her, but is never able to explain her aversion to him.

After the wreck, which comes when a general domestic split-up had ensued, the scene shifts back to the Merrie England of long ago, and the husband is revealed as a

knight and the wife as a gypsy girl. Joseph Schildkraut and Jetta Goudal are in the leading roles, both admirable types, with the wisdom in such casting all the more apparent with the beginning of the old English sequence.

Trista Friganza is installed for comedy purposes and gets plenty of laughs, while Vera Reynolds and Casson Ferguson are two other sweethearts who also appear in the later sequence.

But it is William Boyd, apparently a newcomer, who takes the cake and leaping away from everyone else. As a minister who falls in love with Miss Reynolds, he plays much in the old Wallace Reid manner, and what is more, looks a great deal like Reid. Of good build, Boyd has light hair and a clean, bright face with a personality which walks off the screen. DeMille, it is understood, is figuring on Boyd as a real bet, and after seeing his performance in "Road to Yesterday," that is easy to understand.

One fault—the film is too long. The reviewer saw it several weeks ago at a pre-showing in the Embassy late one night and then it ran many minutes overtime. At the Rivoli Sunday it was so long the rest of the program was materially chopped. Many minutes might be sliced out to good effect, although it is really hard to see where the slicing can be done. Whether difficult or not, cutting is important, through the present length, 100 minutes.

"Road to Yesterday" shapes up as high class product, directed in the true DeMille manner and filled with his fine touches. Either you like him or you don't (and many of the high art boys don't) but the public will enjoy this one. *SKIP*

THE BEST BAD MAN

For picture starring Tom Mix. From the novel by Max Brand and directed by J. G. Blystone. A Blystone production. At the Astor, New York, week of Nov. 29. Running time, 53 minutes.

Tom Mix.....Tom Mix
Henk Smith.....Buster Gardner
Frank Duval.....Cyril Chadwick
Pete Smith.....Clara Bow
Dan Rile.....Tom Kennedy
Mr. Swain.....Frank Brad
Molly Jones.....Judy King
Sheriff.....Paul Panzer

Just an ordinary picture for Tom Mix that will neither hurt nor improve his standing among the enthusiasts. Extremely faulty projection failed to help the presenta-

tion at this house Sunday afternoon. Everyone's eyes were swimming. This was due to a poor focus which must have gone uncorrected for around 600 feet. A bad "break" for any film, and especially a deplorable in a Broadway house.

Mix frolics through this screen epic as a wealthy heir whose hobby is musical instruments. Having been left a Colorado land tract he investigates when informed his manager is getting in some underhand work. The cleaning out of the schemers, while hiding his own identity, takes up a majority of the running time, during which he wins the daughter of the most oppressed rancher.

The action opens in New Orleans with flashes of the Marli Gras after which the locale is the west, much riding during chases and the exploding of a dam for a water finish.

Opposite Mix is Clara Bow, not too convincing as the steel-nerved western girl. Other than the story the picture really belongs to Tom Wilson, as Mix's colored butler, who holds up the chain of events when the story indicates a weakness. Were it not for the comedy angle the picture would be decidedly anemic.

Fairly fast after it once gets away, this release should fill the theaters with its fans. It's turned out better and worse than this. *SKIP*

Clothes Make the Pirate

Sam Rork production for First National, with Leon Errol and Dorothy Clark starred. Authorship not credited, but whatever source adapted and scenarized by Marion Fairfax. Directed by Maurice Tourneur. At Strand, New York, Nov. 30, week. Running time, 75 mins.

Leon Errol.....Leon Errol
Dorothy Clark.....Dorothy Clark
Tom Tidd.....Nita Naldi
Bute, the Baker.....Tully Marshall
Lena, the Clerk.....Johna Hengle
Nancy Downs.....Edna Murphy
Jemison.....George Marion
Fike Bull, the Pirate.....Walter Law
The Inkkeeper.....Frank Lister
Capt. Montague.....Reginald D'Arby

Leon Errol registers as a screen comedian. If somebody will exert a little brainwork on a good story and arrange it into a scenario which builds as it progresses, it is likely the funny man with the creaky knee will register a decisive hit.

"Clothes Make the Pirate" is his first effort alone, for in "Sally" he supported Colleen Moore. Here he is the central figure. Sometimes the picture is good and sometimes not. The only time when it is very funny

A DOUBLE-HEADER ON BROADWAY

VINCENT LOPEZ and His Greater Orchestra

BY POPULAR DEMAND, SECOND RETURN THIS MONTH
MARK STRAND, NEW YORK, WEEK OF NOV. 29

Addison---FOWLER and TAMARA---Florenz

NEW YORK'S REIGNING DANCATIONS
RIALTO, NEW YORK, WEEK OF NOV. 29

After Sunday's Debut, FOWLER and TAMARA Were Held Over for Second Week

Appearing Nightly Together
At Mr. Lopez's Own Supper Club

CASA LOPEZ

54th St., West of Broadway, New York



LOPEZ SPEAKING: "Fowler and Tamara are the greatest dancers I have had the pleasure to play for. I hope they never leave us."

469 FIFTH AVENUE, NEW YORK CITY

NEVER BEFORE

**has the industry
waited so
expectantly for its
first view of a
production**

NEVER BEFORE

**has the public so
anxiously awaited its
first glance at a star**

YOU'LL

BE

SURPRISED

Associated Exhibitors Inc.
Oscar A. Price, President
presents



Peggy Hopkins Joyce

in



The SKYROCKET

A MARSHALL NEILAN PRODUCTION

From Adela Rogers St. Johns' famous Cosmopolitan Magazine serial and book novel success. With a superb cast including Owen Moore, Earl Williams, Gladys Hulette, Eddie Dillon, Lilyan Tashman and Bull Montana

Produced by CELEBRITY PICTURES, INC.

1st Reciprocal Deal

The recent deal of Universal with UFA of Germany, whereby Universal will distribute their pictures through Germany and UFA product will be distributed here by Universal, marks the first instance of a reciprocal releasing arrangement effected between a local firm and one abroad. In Germany recently there was passed the Kontingentur law, which requires that for every American or foreign made feature to secure German release, a German-made film must be released in the other country at the same time. The U deal gives it entire to 150 German houses and involved the loan of \$3,500,000 or 15,000,000 gold marks to UFA. Universal figures that of its product, about 15 annually are suitable for Germany and reciprocally, that of all the UFA product, about 15, will be picked as suitable for this country.

In addition to the releasing arrangement, it is also likely that Mary Philbin, Universal star, will sail for Germany shortly to play Marguerite in the production of "Faust" in which Emil Jannings will play Morphus, and F. W. Murnau (maker of "The Last Laugh") will direct.

About this time last year, UFA was dickering with First National and Metro for a reciprocal releasing agreement, but these deals fell through after Laemmle took over "The Last Laugh" for American distribution. Laemmle is of foreign birth, and annually returns to the old country.

USHERS STRIKE—FIRED

Cleveland, Dec. 1. Ushers in Loew's Allen theater went on strike last week because Emery N. Downes, house manager, promoted an usher to the job of orchestra floor captain.

The boy promoted, it seems, wasn't the one the other ushers wanted to see get the job. They had had another candidate for the post themselves. They got together and walked out in the midst of the biggest crowd the playhouse had all week. A hurry-up call to nearby Loew houses—State and Stillman—brought out a sufficient number of ushers to handle the crowd without difficulty.

Downes called in the striking workers after the night's performance and made the walkout permanent.

JOE BRANDT'S FOREIGN DEAL

Joe Brandt, of C. B. C., returns from England this week after having effected a deal there for the distribution of Columbia Pictures in the Isles.

The pictures will be handled by the British branch of F. B. O. as a portion of their releases for the year.

Neighborhood Plans Held Up

Milwaukee, Dec. 1. Plans for a picture house in the neighborhood district have been held up due to a ruling of Building Inspector C. W. Harper that they do not conform with the city zoning ordinance.

Thus far this year the new zoning law has held up more than \$3,000,000 in building in the city, it was revealed by Harper.

Minneapolis' Amendment

Minneapolis, Dec. 1. A change in the city ordinance regulating picture theatres is recommended by a committee of the city council. Under an ordinance passed in 1916 only one person can be on the stage at a time.

The amendment proposes to allow vaudeville performances, minus scenery and costumes, in which at least four persons may appear.

Ordinance Barring Children

Tulsa, Okla., Dec. 1. A city ordinance has been proposed for Tulsa which will forbid all children from 8 to 16 years from attending any local theatre from 9 a.m. to 4 p.m., daily except Saturdays.

The proposed penalty is a \$100 fine.

LONDON

London, Nov. 21. Australian showmen here state that a serious attempt is to be made to bring the Commonwealth into line as a producing country that matters. A company with Hugh D. McIntosh and E. S. Carroll at its head is planning to build extensive studios at Belconnen, near Sydney.

Cosmopolitan, of which H. A. Berg is managing director, have a strong program for next year. At the head of the list is "Haunted Houses and Castles of Great Britain," a series of 12 two-reelers, directed by Maurice Elvey, C. C. Calvert, Walter West. The casts include A. V. Bramble, better known as a producer than as an actor; Isobel Jeans, John Stuart, Lionel D'Arcon, James Knight, Madge Stewart and Isobel Elsom. A series of six two-reelers adapted from "B. Maxwell's stories, "Children of the Night," produced by C. C. Calvert, and "Morals in Art," by Kenelm Foss, being made by R. J. Culien under direction of Maurice Elvey. In addition this firm is making a full length feature, "Gabrielle," adapted from W. B. Maxwell's novel.

REED BACK WITH U

Los Angeles, Dec. 1. Tom Reed, known as the "24-sheet press agent," has returned to Universal as director of publicity. Carl Laemmle, it is said, liked the press agent's idea of advertising himself recently. When Reed applied to him for his old position back, he gave it to him.

Salt Lake Building Corp. Formed

Salt Lake City, Dec. 1. Articles of incorporation were filed here with the county clerk by the Kinema Theatre, Inc., with capital stock \$25,000. Louis N. Strike is president.

Edna Strauss Migrates

Los Angeles, Dec. 1. Edna Mae Strauss, head of the M. C. Love scenario department, United Studios, has been appointed assistant to Dave Thompson, production manager at First National.

Hearst Returns to Coast

Los Angeles, Dec. 1. William Randolph Hearst has returned to the coast after six weeks in New York.

"UNCLE TOM," SPECIAL

Plans for the elaborate film production of "Uncle Tom's Cabin," the Harriet Beecher Stowe epic, indicate that Universal looks forward to making a "special" of Uncle Tom and Eva.

Several "names" are mentioned for the leads.

Shanley Auditing for A. E.

Tom Shanley, formerly controller with the late Thos. H. Ince, has been appointed to a like post with Associated Exhibitors. H. O. Martin, formerly manager of the Chicago exchange of United Artists, has resigned and affiliated with Associated Exhibitors. He will act as special representative in the Chicago territory.

Moreno Lead in "Beverly"

Los Angeles, Dec. 1. Antonio Moreno has been selected to play opposite Marion Davies in her next production, "Beverly of Graustark." Sidney Franklin will direct this one.

BEN GRIMM AT A. E.

Ben Grimm, formerly with Warners, has succeeded Ed Hurley in the publicity department of Associated Exhibitors, of which Robert Welsh is in general charge.

Hurley was with the organization before Oscar Price assumed charge of the entire A. E. Works.

Langdon on First for 1st Nat'l

Los Angeles, Dec. 1. Harry Langdon has begun work on his first picture which will be released by First National. Playing opposite Langdon is Alice Calhoun, loaned by Warner Brothers.

"Oh! What a Nurse" New Title

Los Angeles, Dec. 1. Warner Brothers have changed the title of the next Sid Chaplin picture to be released from "Nighty-Night Nurse" to "Oh! What a Nurse."

Raymond Griffith Coming East

Los Angeles, Dec. 1. Raymond Griffith, the P. P. star, and Reginald Morris, scenario writer, left for New York yesterday.

JOHN McCORMICK presents

COLLEEN



... and you'll learn about winners from her!

Here's what exhibitors think of Colleen Moore. The Motion Picture News Box-Office Check-Up for November gave her three listed pictures an average of 77.3%—which was higher than the average of any other star.

And now, by performance, by public approval, by the critics' judgment—

"WE MODERNS"

is creating a bigger furore at the box-office than "Flaming Youth."

By Israel Zangwill. Directed by John Francis Dillon. June Mathis, Editorial Director.

Believe What Your Box Office Tells
You! First National Presents the
Winners One After Another



SAME OLD STUFF —RADIO PLUGS

Every Night's Alike on the Air

"Not much to distinguish the evening's program" is getting to be a standing line for these occasional radio reviews. Switching from a week-end to a Monday night from the great-end watch before the radio reviewer finds that premise just as true.

Maybe on Mondays WHN is even a bit more brash in its plugging and insistence to phone the captain at the Frivoli club for a reservation, but that may be explained, too, that it's the beginning of the week and N. T. G. must hit his superlative blast on all six from the start. But for the rest, WEAF remains the good old standby, although WJZ Monday night took the honors the early part.

The evening started with a bedlam of tangled, jangled airs, comprising Yiddish songs as part of the Fabe's special hour of its Jewish recording artists (WJN) which clashed with the tinkly vibraphone expertly handled by Joe Green via WJZ as part of the late evening hour, on top of which Vee Lawhurst and Muriel Pollock soloed and duetted pianologs from WEAF.

After some fine tuning something was extracted from the holocaust of sound waves, but somehow that mixture of Semitic jazz keyboard and vibraphone music created a clash unusually fierce. After that it became more tolerable.

The Sunday show had an intelligent layout, switching from Green's solos to quartet harmony to saxophone virtuosity by Andy Sinella. His solo came through clearly and smartly.

The Roseland dance orchestra (Pletcher Henderson) dished out its usual Monday night assignment of syncopation from WHN, followed by the Guardian Entertainers plugging the Guardian taxicab. WHN had an interesting "Evolution of Jazz" number from its Hotel Roosevelt retreat, an instrumental treatise not entirely original, having been done before in concert. A nice band on WNYC was following by Leo Lynch, tenor.

Park Avenue Popularity
Followed the crack Larry Stry orchestra from the Hotel Ambassador grill through WJZ. This band is dance-inspiring. Its "lift" and after-bet syncopation moves to stepping and is the direct, whyfore of its popularity with the Park Avenue set. WJZ's sister station, WJY, was silent Monday night.

Miss Lawhurst's program was split up into two sections. A Egyptian travelogue by Hector Fuller preceded her and a Metropolitan Life Insurance Co. health talk followed. The Atlantic & Pacific Tea Co.'s Gypsy Ensemble filled another hour via WEAF, and the WEAF Grand Opera Co. offered "La Forza del Destino" to precede the Ben Bernie jazz windup. But, with all this overloading, WEAF has the good grace to insist on a programing and restrict the obviousness of it all.

WHN had a radio set talk by Hugo Gernsback, editor of the "Radio News," which operates the station. J. Van Cleft Cooper's "Music Travelogue" was continued, followed by other musical topics, a little too much of the same tenor, but explained by Charles D. Jackson's penchant for that sort of thing. Jackson is program director of WRNY.

Soloist-Accompanist
In between Julius WJWL was heard off and on. Anne Wolcott, pianist, and Alma D. Stoll, the latter a contralto of fine voice, were heard in snatches and to good effect. Miss

TIMELY XMAS PRESENT

Send "VARIETY" to Friends for One Year
Single subscription, \$7
Canada and Foreign, \$8

Bacon & Day
SILVER BELL
BANJOS
New Catalog—Just Out
THE BACON BANJO CO., Inc.
GROTON, CONN.

"No Classical Nor Operatic"—Sunday

Sunday night as Major Bowes of the Capitol (pictures), New York, opened the usual Sunday evening hour with "The Capitol Family," the Major started the radio period, saying:

"Major Bowes speaking from the Capitol.
"Little Family, I want to say there will be nothing classical nor operatic this evening."

REPLAYING OF LONDON PROGRAMS NEXT WINTER

Prediction Made by Gov't Official—Two Attempts Already Made

Washington, Dec. 1. Vaat improvement and the extension of international broadcasting is predicted during the next year by D. B. Carson, Commissioner of Navigation, in his annual report.

Covering the improvements already noted the Commissioner, who is in charge of radio work under the direction of Mr. Hoover, states that service from the foreign broadcasting stations will greatly enhance the programs offered the listeners. He states that two attempts have already been made to rebroadcast programs from London, adding that "undoubtedly this will be one of the broadcasting features of next winter."

Omitting any reference to the recent radio conference held here in Washington Mr. Carson points out that on June 30, 1925, there were 15,111 licensed amateur stations as compared with 15,615 the previous year. The number of Class B stations increased during the year from 51 to 29, while during the same period the Class A stations jumped from 3 to 316.

It cost the Government \$205,235 to handle the licensing of these stations as well as all inspection work incident thereto. Some 62 men were employed as a field force throughout the year.

HORSE STORY INFRINGEMENT

Los Angeles, Dec. 1. One more charge of plagiarism has been filed against a movie producer.

Vingie E. Roe Lawton has filed suit in the United States District Court asking for an accounting of profits, \$50,000 damages and a restraining order against Hal Roach, who, she claims, poached upon her works for the scenarios of "Black Cyclone" and "King of the Wild Horses."

Mr. Lawton is understood to have written stories in which horses were the principal characters. Because of this, she claims that Roach took her stories and used them without her consent or knowledge.

Tommy Dowd on the Air

The Tommy Dowd Comic Opera Co. took the air via WEAF, Nov. 29, as the feature of the Capitol theatre's hour. Major Edwin Williams is presenting Dowd's unit, Dowd being of the Capitol theatre executive staff.

Wolcott after soloing herself later accompanied the songstress.

The S. S. Empress of Scotland orchestra performed from WJZ before the 1930 jazz windup. A summary of news events furnished by the New York "American" split up the music feature.

Premiere with Night Clubs
WHN was busy switching from night club to night club. Each was the best and most entertaining in New York. What consistency! From the midtown Frivoli to the Harlem Cotton Club in the "black belt" the same high was charged to entire prospective covert colleges. Jack Denny from the Frivoli showed an interesting brand of syncopation.
Ben Bernie scored per usual from WEAF. Bernie is now second in the Evening World's radio popularity contest, although he is being dogged with the pug in view of the paid-for ballots, but his style of radio presentation may explain his popularity. He is now being dug up an outside bankroll to compete with the other self-buyers. A-B-C.



CHARLES BAER

Bass Player, Assistant Leader and Librarian of James G. Dimmick's Sunnybrook Orchestra, the current dance sensation at the Cinderella Ballroom, New York City. Mr. Baer is a capable musician, and an alumnus of the world-famous Dana Musical Institute of Warren, Ohio. His extraordinary personality is matched by his unusual studious knowledge of musical history which particularly qualifies him for the post of librarian.

ONLY BIG TOWN STILL ONE NIGHT

Chicago Radio-Silent on Mondays—WTR Falls In

Chicago, Dec. 1. Chicago is radio-stilled Monday nights, making it the only big city in the country wholly silent on that day of each week.
Of the 28 radio stations in town WTR was the final one to fall into line for a quiet Monday night.

The habitual listeners-in are worrying over how they will waste Monday hereafter. It's a break for the theatres—maybe.

RADIO AND PADLOCKS

Because of padlocks and the like, WEAF is opposed to installing direct wires in cafes, but is following loss Gorman into the Monte Carlo restaurant where the band opens Dec. 6. WEAF will run a wire into the cafe to pick up Gorman's syncopation.

With the Lido-Venice padlocked, the Friday night hour from there has created confusion in the station, causing busy bookings of substitutions until a regular feature is secured.

Exports Double

Washington, Dec. 1. Radio exports are holding up the entire electrical foreign trade of this country, which, if it were not for radio apparatus, would double a big drop, according to preliminary figures obtained at the Department of Commerce. This covers the first nine months of the present year.

A continued upward trend is noted in the radio exports, with the total for the nine months of 1925 practically doubling the exports of the same period in 1924.

LICENSES BECOME RARE

Washington, Dec. 1. Until Congress enacts regulatory legislation on the radio situation, Secretary of Commerce Hoover will issue no more broadcasting licenses, except on very rare occasions.

"This action," says the Secretary, "became necessary due to the 'traffic jam in the air' that could not be straightened out, plus the recommendation of the last national radio conference to this effect."

Grange on the Radio

"Red" Grange may be for revenue only on the gridiron, but not so on the radio. The bricktop quarterback makes his ethereal debut Dec. 6, the same day of his metropolitan professional football bow, from WEAF.
Grange will talk on "The Golden Rule," through the WEAF chain, under the auspices of the Near East Relief.

INSIDE STUFF

On Music

Chinese Using Phonograph

The Chinese Restaurant Association of New England has become interested in Brunswick's new Panatrope machine (phonograph) as a means for reducing expenses through eliminating the small dance orchestras. The Panatrope, by means of its production, can fill a large auditorium with its volume and the Chinese and Chinese owners have bought 15 of the machines for their Boston places alone. Since then, H. Emerson Yorke, the Brunswick's eastern exploitation chief, who has interested the Beantown chop suey men, has also gone after the New York Chinese syndicates for similar purposes.

Dance Copyrighted

The unusual of copyrighting a dance is the case of Dario (Dario and Peggy) at the Beaux Arts. The tango does an unusual tango, the music of which is original and copyrighted by the team, as well as the steps and routines that go with the music.

Frank Snowden's Sudden Death

Frank Snowden, connected with Variety's Los Angeles office, dropped dead at his home Nov. 19. He had been at the office in the afternoon without complaint. Suffering from heart disease, he almost instantly passed away. For eight years the deceased had been the coast representative for Shapiro-Bernstein. He had been with Variety for about a year. A widow (former professional) and child survive. They are without means.

Romano Gets Dinner at Albany

Phil Romano and his orchestra at the Kenmore Hotel, Albany, N. Y., are the only Victor recording artists in the State outside of New York City. The Associated Victor Dealers of Albany have made much of this, tendering Romano a dinner at the hotel to celebrate the release of the first Victor records. This is unusual publicity for a recording artist.

Bernie Switches to Brunswick

Ben Bernie and his Hotel Roosevelt orchestra become exclusive Brunswick recording artists with the new year, switching from the Vocalion lists to the Brunswick label. The Vocalion is also a Brunswick-Balke-Comender product, formerly retailing at 50c, but latterly restored to a 75c retail price. The Brunswick will feature Bernie as the outstanding New York representative.

The company formerly concentrated on some nine bands, which halted its plans for taking on new units, but Ray Miller and Hennie Krueger are now reported leaving Brunswick. Bernie and Harry Archer's orchestra from "Merry Merry" have been signed for featuring in the lists.

Berlenbach as Model

Paul Berlenbach, for a pugilistic luminary, is unusually retiring. His preference for male associations is known to his intimates, the fighter caring nought for night life as recreation. He is a model for temperament and unconsciously the ideal for the W. C. T. U., if they want in for holding up prizefighters as shining examples of all that is virtuous.

Berlenbach and Rudy Wiedoeft, the acknowledged premier saxophone soloist of the world, are pals and Berlenbach is finding recreation in mastering the reed instrument. Under Wiedoeft's tutelage, he is getting along quite well.

Musicians Laid Up Away From Home

During the current trip of Paul Whiteman, two of his men have been confined to hospitals away from home. Kurt Dierle was stricken with pneumonia at Tulsa, Okla., remaining in the hospital there until last week. Now he is home and will join the orchestra for the New York concert. Sam Taylor while crossing the street in Enid, Okla., was badly banged up by an auto. He is still in the Enid hospital and is expected to be able to sit up this week.

Arthur Hand's Miami Beach Proposition

Arthur Hand and his California Ramblers expect to open their elaborate Miami Beach proposition toward New Year's. It is said young Hand has the place on a long lease with a substantial deposit for a high rental. The entire layout along the beach front will be enclosed and all a regularly constituted club, with two clubs in operation; one the members' and the other a supper club. On the beach will be space for 5,000 including bathers as well as visitors, with Hand's concession taking in all refreshment privileges, in and outside of the club rooms. Families of members or their guests only will be admitted to the beach.

Raymond Peck's Come-Back—Percy Wenrich's Hit

It is noted among the music men that Raymond W. Peck appears to have done a real come-back with the book of "Castles in the Air," a musical creating a sensation in Chicago show circles since opening at the Olympic out there last week. Peck's hit has the music, with Percy Wenrich the composer, and the lyrics as all the notices as though Wenrich has a real musical hit in the show and an outstanding song, "Lantern of Love."

When the show opened the Chicago critics raved, but in their Sunday resumes even went beyond that. The managerial end seems to have about the same group that put over "The Gorilla."

Caesar as Coin-Giving President

Irving Caesar has accepted the presidency of the International Film Arts Guild, and has put up some money to back it. The idea of the Guild is to keep good pictures alive. Every new picture is reviewed and given a special showing at a Broadway theatre. The first was "Fassion," and it was shown all day Sunday at the George M. Cohan Theatre.

Goldman's Realized Transactions

At and Jack Goldman pulled a smart one in organizing the Lynbrook, L. I., Elks and then selling them the Castilian Gardens as a new clubhouse. There is another Elks lodge at Freeport, L. I., further down Merrick road. The Goldman brothers disposed of their eight-year lease, to the Elks for \$75,000, and bought the Hoffman Arms, also on Merrick road, the transaction involving \$150,000.

WBAL's New Orchestra

Baltimore, Dec. 1. An addition to the programs of WBAL consists of an orchestra, under direction of Robert P. Fula, brother of Pellee Fula, conductor at the local Rivoli. It will be used for the broadcasting of dinner concerts Monday and Thursday evenings.

Broadcasting Guild

"The Inside of the Theatre Guild" will be broadcast Dec. 7.
Florence Helburn, executive director of the Guild, will talk on this subject via WEAF.

OLIVER NAYLOR

Whose orchestra is the feature dance attraction at—Paradise—Ballroom—Newark, N. J., is an exclusive Victor artist. The Naylorites are huge favorites with dance lovers everywhere. Mr. Naylor is featuring the BOB-HIS-ENGLER Big Four. Art List?

"DREAMING OF TOMORROW" "ONESOME" "LOOK WHO'S HERE" "FRESHIE"

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BAND AND ORCHESTRA REVIEWS

L'ALIGON ORCHESTRA (5) Cafe L'Aligon Washington, D. C.

A five piece combination sponsored by Meyer Goldman, one of Washington's "best violinists" that should bring success to this cafe if any musical aggregation can accomplish this. The L'Aligon has made three previous attempts and now is back at its beginning with the original owner, Mial, C. F. Burkhardt.

"Goldie," as Meyer is known hereabouts, plays a "twisted" fiddle. His "Kiss Me Again" is almost a Washington institution. Wherever he appears the number is demanded, hence on this rep, the L'Aligon figured the name a good asset. Though Goldman does not play with this combination he handles all rehearsals, makes his own arrangements and has schooled the five boys to handle his ideas as to what music should be, and they do it well.

The outstanding feature is the sax team, Al Virts and Ed Tetzeli, both decidedly good musicians. The trumpet player, C. Lehnard is "there" also, while the manner in which Frank Flemigan strums the banjo clicks. The pianist, Geo. Bentley, is a composer as well and has a good number in "Sweetie Blues." Ralph Fox directs from his drums and establishes an excellent rhythm. *Markin.*

RAY STEWARTSON And Orchestra (5) Cook's Amher Room, Boston.

This band is primarily notable for a singleness of orchestral voice, a solid unity of tone and rhythm, that should strive for, which most do aim at, but which only a very few ever succeed in attaining.

Also, they have the necessary rhythm. A most engaging rhythm, too—sort of a pulsing, toe-ticking cadence which seems to pulse in sympathy with the listener's heart. They're individually good men. Stewartson plays more fiddle than a great many of his contemporaries; the trumpeter, Kapman, is notable for a smart, clean-cut mastery of the instrument; one of the saxophonists, name unknown, tackles xylophones as a sideline and plays them with a light, intelligent touch; and an unusual manual dexterity which makes of this much-abused

instrument a musical apparatus, not an offensive percussive machine. Pete Walsh has improved considerably, and deserves a more commendatory notice for trombone sliding.

A feature was a rendition of "Song of India," with the Whiteman arrangement used.

One suggestion: Why not a little more planisimbo stuff, just by way of contrast. The band is a large one for such a small place, and the forte-forte, even as excellently rendered as it is, after a few days begins to sound like too-much-of.

Good band for vaudeville, or presentation, as is. *Norton.*

DICK GASPARRE and Orchestra (7)

Lorraine Hotel (grill), New York

Meyer Davis unit, headed by Dick Gasparre. It's a unit in every sense, and not a pick-up combination so often the case with sub-bands. This organization has been at the Pavillon Royale on Merrick road and in the grill of this smart Fifth avenue hotel it has built an enviable reputation.

Gasparre, as pianist-leader, heads a right tight little combination. Irvin Leonard handles his violin excellently; John Costello and Robert Bailey, at the reeds, are a sweet sax team; Eddie Shannon strums his banjo well; Jules Tott's bass is corking and Sam Gottlieb sustains the standard at the traps. In total, a good dance combo. *Abel.*

WARDMAN PARK ORCHESTRA (10) Wardman Park Hotel Washington, D. C.

Saturday night is the big night at the Wardman and this combination is one of the features. Moe Baer, its violinist director, handles the dance material well and is equally effective with his smaller combination in concert music on Sunday nights.

Lawrence, drama, the aggregation has a good beat because of his diversified capabilities, he being quite an institution at the hotel with his "master of ceremonies" monologues and his singing of the pop sentimental numbers.

Others in the lineup include Mike Ferra, pianist; Wm. Marsden, Ellwood Wilson and Ray Keefe, sax (Continued on page 49)

Ohio for Money

From reports, Ohio seems the best paying state for traveling dance orchestras. The flood of itinerant jazz aggregations has created a sad cut-price standard in formerly good territory like Pennsylvania, which now offers "Ash-Wednesday" prices for New Year's eve engagements," to quote one bandman.

HERE AND THERE

Ray Miller and orchestra and Bee Palmer are at the Hotel Addison Cafe, Detroit.

The Wisconsin Midnight Serenaders are broadcasting from WGY. The orchestra is playing at the Asia restaurant in Schenectady, N. Y.

Max Fisher opens at Ciro's Dec. 10, succeeding Eddie Kikine, who becomes the Paul Ash of the Rivoli Dec. 20.

Folast has taken over "Sweet Katina," by Ben Russell and Henry Tobias, the latter a youngster and a cousin of Eddie Cantor, now also with Mae West in vaudeville.

Harry Reser's Banjollers, banjo band, becomes a WEAF "commercial" radio feature Thursday night under Clifton Club auspices. Reser is a prominent banjo soloist and recording artist.

Bob LePage has resigned as New York representative for J. W. Jenkins' Sons Music Co., the Kansas City music publishers.

Mediocre Road Shows Publishing Own Music

Managers of third rate road musicals are now publishing their own sheet music and dispensing it through the local theatre candy butchers when not carrying a song book box with the outfit. The angle is reported to have proved profitable.

Most of these road shows are generally a conglomeration of pop numbers, although a few have two or more special numbers, and it is these which the producers publish and sell.

The idea has been previously worked in connection with melodrama and last year's shows in the days of the former Stair & Havill circuit and in those days also brought considerable additional revenue to the shows.

LOU ZOELLER RECORDING

Lou Zoeller (Zoeller and Bodwell, vaudeville) has been recording with his partner for Gennett and other records extensively with their New York return.

The team has been on the Orpheum circuit for two seasons, this being their first eastern visit in that period. Zoeller has been placing songs around as well.

CHAS. KERR AS VOCALIST

Charles Kerr, the orchestra leader, has been signed exclusively by Edison as a vocal soloist.

Quite by accident, while making an Edison dance record, Kerr decided to test his Bert Williamsesque vocal delivery with the result that he has become a vocal artist. His band also "cans" for Gennett and Edison disks.

CHRISTIAN HOLDS OVER

Tommy Christian and his orchestra have been held over at the Roseland ballroom, New York, until Dec. 15, opening originally Nov. 1 for a fortnight. Christian has prior contracts for the rest of the month and has been offered a return from January through April, which he may accept.

The band meantime has been recording for Columbia and Harmony records with other disks slated.

BAKER'S BILLING

Phil Baker, in signing to record for Edison records, made a stipulation in his bill that "a bad boy from a good family," he given prominence on the disk label. Baker has made his first two numbers. He is billed with his name, "and accordion" in equal size type.

Yerkes' Concert Debut

Harry Yerkes, termed the dean of modern dance-orchestra leaders, makes his debut in concert at Accolun Hall, Dec. 6, introducing Albert Chalfant's American Jazz Symphony, the first jazz symphony ever written, highly touted and for which considerable bidding has been made.

The composer is known for his "Prelude and Fugue" and "Overture to a Merry Play" which have been performed by the New York Philharmonic and the Metropolitan. Yerkes will head a symphony orchestra of 65 musicians. His first half of the program will be "popular" and hold a vocal rendition of Mayor-elect Jimmy Walker's "Will You Love Me in December as You Did in May" in tribute to the songwriter-mayor who will be present at Mr. Yerkes' concert.

The show will take his symphony on tour following the New York concert.

Travelling Bands Doing Well Barnstorming

Many bands, generally scrub outfits, are barnstorming this year and reported getting a break through playing small dates generally passed up as unprofitable by the larger "name" organizations.

The bands are reported reaping a harvest in dance mad towns, especially in spots not holding a regular dance palace. In these towns, dances are given three weekly with a gate fee of 75 cents and \$1. the bands going on a 60-40 arrangement. In other instances the bands are engaged at a flat sum and a bonus arrangement.

Owners of assembly rooms and town halls in small Long Island and New York towns exploit the events heavily and generally draw good attendance. The catchline "direct from Broadway" is utilized and in some cases names that sound reminiscent but not a general infringement. It is given the bands with attending publicity and exploitation hoped up to give the locals an idea that they are going to have a great dance outfit with them on these nights.

Aside from the additional revenue it is bringing the town halls, it is also providing work for a number of musicians not averse to taking a gamble.

INGRAHAM LOCATES

Los Angeles, Dec. 1. Roy Ingraham, who played at Green Mill Gardens, Culver City, Cal., is now providing the music at the Plantation, also a Culver City cafe.

For the past six months this establishment has had numerous colored orchestras which did not click, with the result that Ingraham, a favorite among cafe patrons, was induced to bring his 10-piece outfit there.

PAUL ASH IN NEW YORK

Paul Ash is due in New York Monday for a fortnight's vacation. Ash was to have gone to San Francisco for his last, but in view of Jack Parlington, manager of the Granada, San Francisco, being in New York, Ash will meet up with his former boss from the coast for the vacation period.

GERUNOVICH IN OAKLAND

Los Angeles, Dec. 1. Tom Gerunovich with his orchestra, on the Cindarella Roof during the absence of Herb Weidort and his Brunswick Recording orchestra in the east have returned to Sweet's ballroom, Oakland. Gerunovich anticipates making a tour of the east next summer.

WHITEMAN WILL PLAY TAYLOR'S 'CIRCUS DAYS'

Add Novelty for Carnegie Hall Program—"135th Street" With Five People

An added novelty will be played by the Paul Whiteman orchestra at its concert at Carnegie Dec. 20 (Sunday), probably repeated the following Sunday. It is Deems Taylor's "Circus Days," the first time Mr. Taylor has ever composed for jazz playing. About 40 minutes will be needed for the Taylor cycle that will take in a circus performance from the parade to the grand finale.

The other novelty is Gerwin's "135th Street" (subtitled "It Happened on Blue Monday"). This will be set in a cellar (sawdust), with bar and a faded upright piano. It will be present as singer, assisted by four men (entertainers) among them Benny Fields. Miss Seelye's vaudeville prater.

A shift from the Metropolitan to Carnegie was forced upon Whiteman through the operatic management declining to allow the placement of scenery on Sunday. Their reason was given as it never had been done upon the Met's stage on a Sunday.

The Whiteman Band will be in New York week of Dec. 13, taking that week out of its concert tour to catch up with disc recording. Paul Whiteman and his orchestra are due back in New York Dec. 9. They will remain in town the rest of the month, during which period Whiteman will present concerts introducing several new works at the Metropolitan, Accolun and Carnegie halls and the Selwyn theatre. After Jan. 1 the band jumps to the coast and comes back in February for five weeks at \$15,000 a week at the Coral Gables, Fla.

Plugging in Garden

An effort is being made by several of the big music publishing firms to obtain exclusive privilege to write songs at some of the big gatherings scheduled for the new Madison Square Garden. The Garden "song exploitation" as planned by one of the firms would provide for some special prepayment of the numbers a la film house presentation, the idea being to make as much of a vocal showing as it is to boom the numbers used at the Garden.

It is unlikely the Rickard-Ringling interests will strike any bargain as to the exclusive gag yet several plans that provide for entertainment in which the Garden would not have to pay anything might result in such a tie-up as now being suggested.

Beauty Song Writer

LaVerne Lindsay, a beauty prize-winner from California, has written a song, "Love You the Way I Do," which Jack Mills, Inc., is publishing.

Miss Lindsay is at present a pupil at the F. P. Long Island training school.

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CABARET REVIEWS

DOVER CLUB

Looks like a come-back for the Dover Club at 150 West 51st street, since the addition of Jimmy Du-rant, Eddie Jackson and Lew Clay-ton to its entertainers. The trio opened at the Dover last Wednesday evening reported for the first two evenings at \$4,000, and the chance for a \$20,000.

Seating over 200, the Dover was reported on the market before the trio of boys went in. The night club had had a huge opening week before but started almost immediately to slip. With the Durant Club pinched and packed, the Dover made overtures on the understanding according to report, that the trio could go in there for a week on a guarantee; business warranted, they could buy in or take the place over at the end of the first term.

A difference between Broadway and 58th street (Club Durant) and 4th avenue and 51st street (Dover Club) appears to be the consistency of the difference in quantity and quality of patronage. At 58th street they had to draw 'em in; at 50th street there seems to be a more of drop in business and more liberal spenders.

While the size of the Dover exceeds the old Durant in length, width and capacity, the Durant-Jackson-Clayton three have no in getting for their comedy and songs, although there is something lost by the transition from the atmosphere of the former intimate Durant Club.

Notwithstanding the new place and new faces, the boys inserted some new comedy stuff that added to the fun for their families. While all of the matter was new to the newcomers, bringing continual laughter. In other night Jimmy Durant at the Dover sang "He's My Pal," pointing to Eddie Jackson and then pointing to Eddie to prove it. Eddie said that was a good bit of business, but Jimmy had forgotten to mention it and the slamming was unexpected. It will stick.

Other Entertainers

Four other entertainers are at the Dover, besides the Ralph Durant trio. One of the new ones, a vivacious attractive blonde, who makes herself very popular with every crowd. Ina Hayward is the statuette prima donna, a good singer and smart.

Gypsy Ravenna and Miss Morris are the other two like girls in the show. The boys in the band are Johnnie Zuckerman, Irving Silver, Joe Ross, Billy Connelly, Mitch Perry and Ralph Jordan. Sime.

PLANTATION, CHI.

Chicago, Nov. 27.

This black and tan resort in the heart of the colored belt once catered to a vast number of whites, who were the main support of the place. It has recently become infested with undesirable characters whose actions have brought the place into the white trade this master once enjoyed. White people are now given no protection when entering this cafe.

Four white couples and approximately 20 colored people were present when the reviewer witnessed this "Plantation Revue." The show is presented in sections with the first act appearing around 11. The Five Crackerjacks are the feature of the show. This is a conglomeration of singers, dancers and acrobats who form a clever vaudeville combination but are misplaced in a floor show. Scott, Allen and Lee, "hot" singing trio, were to be suggestive in their maneuvers and were adequately placed in this cafe. This is the sort of entertainment that pleases these patrons.

Farrell and Chadwick, delightful misers piano turn, barely got over their exceedingly rapid routine of numbers. Blanche Calloway, placed among the contingent that gathers here.

An octet of choristers intervene during numbers supplying some

good stepping, topping it off with a fast "Charleston."

The current revue is part of the original "Plantation Days," which formed a vaudeville combination supplying an entire show. The people were more reserved in vaudeville but at a floor show cut loose with everything they possess. The show was originally in for an indefinite run but will pull out after four weeks.

King Oliver's Dixieland Syncopators are a good a colored aggregation as there is around here. Oliver's cornet playing is one of the strong features of the band and he is internationally known for his trumpet manipulating.

It is a disagreeable form to dance on but the music is tempting. I'da.

LORRAINE GRILL

On the east side of the town, just off Fifth avenue, the Lorraine (Hotel) Grill is an indicator of what the Fifth avenue mob goes in for and why they abjure invasion into Broadway. It's a nicer crowd, out for a jolly but sane time for an article, but not necessarily stiff in demeanor. It's a gathering typical of the old Plaza Hotel days.

They come to hear the band, Dick Gasparre's aggregation, a radio favorite. Another event was the debut of Dario and Peggy O'Donnell, specialty dancers. Dario is a Castilian dance expert, having put on the new Trini act (Spanish and Apache dances) and Peggy O'Donnell is a personality girl, a cute trick who registers even better in the intimacy of a dance floor than across the footlights. She was a toe dance specialist with "Blossom Time" for several seasons, it being therefore all the more surprising for Miss O'Donnell to register as strongly as she did in exhibition style.

The Gasparre band is elsewhere reviewed, the organization being particularly noteworthy for its tangos with Argentine and Spanish tangos, probably the best band of native extraction to play tango music so consistently and well. This was particularly noticeable with their accompaniment for Dario-Peggy.

The dance team right after the Lorraine showing was contracted by the Beaux Arts management on 40th street and 5th avenue as the Art Studio room's attraction. Abel.

MOULIN ROUGE

Paul Specht, after his advent into this glorified Chinese-American restaurant, impressed so well with his dance music he was given charge of the general entertainment at the Moulin Rouge. Last week, the jazz master introduced a new show to replace Al Wilson's revue, comprising a quartet of specialty acts which make for good popular diversion.

Nothing pretentious about it of course, but what can one expect at a no-covert, table d'hôte Chinese-American restaurant? Pete Dale is master of ceremonies. Dale's Dixie hogue is unmistakable. Dale ticks a use for the piece de resistance, otherwise doing the speling without letting on his ability to contribute substantially. This he does well although he could come on first with the uke for an appetizer, then give them the show and wind up with the strumming instrument.

In between Rose and Carroll, sister act in songs and dances, did their Gypsy Rhapsody with character stepping clicked, and Edna Nasworthy scored individually with her aerobic dance specialty. The Two Musketees, a lively vocal male duo, reeled off the pops impressively with Dale topping it all.

The Specter band is delivering pretty on the syncopation and attracting a nice crowd to the basement chop suey dispensary, a type of place to be encountered in every upstairs Chinese restaurant. Abel.

Film in Cabaret

The unusual of screening a film in a cabaret occurred last night (Tuesday) at the Casa Lopez, New York, when the world premiere of "Lady Windemere's Fan," the film being specially opened for the occasion for dinner. It is a supper club otherwise.

The cabaret-dinner-dance party was in honor of Irene Rich, star of "Lady Windemere's Fan," the film being specially opened for the occasion for dinner. It is a supper club otherwise.

MISREPRESENTATION

Cabaret and night club management anywhere and everywhere are warned against admitting any one representing themselves as with "Variety," unless the person so representing is personally known to be connected with this paper. That means the person must be personally known to someone of the management.

The warning includes the cashing of checks or signing of tabs in a similar manner.

A warning along this line was printed by Variety a year ago. It has become necessary to repeat it.

Accept no credential or statement of any nature for identification.

PRIZE SHOW GIRLS AS CAFE HOSTESSES

Bob Murphy Now Owns Murphy's Cellar—'Guest of Honor' Nightly

Prize girls from Broadway musical shows will be the entertaining hostesses of Bob Murphy's Cellar, beneath the Carroll theatre at 7th avenue and 50th street. Mr. Murphy bought out his partners, Louis Schwartz and Harry Richman, last week. It leaves Bob the sole operator of the night place.

Jackie Surprise of "Artists and Models" (Robert Winter Garden) is engaged as mistress of ceremonies, in addition to Bob, himself, as chief entertainer and host. Other young women will be engaged as assistants each night to present with a Broadway production.

A novelty feature introduced by the Cellar is a nightly "Guest of Honor." In the center of a row of chairs fronting the band stands a raised seat. Each evening some one of the audience will be chosen for the "Guest." The "Guest" will not be called upon to entertain, merely holding the honor position.

Fritzi Snow as Office Girl; Weaned from Speed Places

Chicago, Dec. 1.

Fritzi Snow will be seen no more along the grimy passageway announcements. The cabaret singer, sobered and subdued over her narrow escape from indictment for murder, will retire to the still life of an office girl.

Miss Snow was released by the Kane County Grand Jury after a Coroner's jury has refused to free her. She claimed the shooting of Dean Penock in Oak Park, Ill., roadhouse was accidental. Penock gave her the gun and jokingly commanded her to shoot, the gun being unloaded, she said. He fell dead at the shot.

Texas Guinan Opens Florida Del Fey Club

Miami, Dec. 1.

Tex Guinan and her kids opened the Del Fey Club here on Thanksgiving eve under direction of Larry Fey, operating on the same scale as they did in New York. Tex retained her New York success and was well acquainted with many who crowded the Old Silver Slipper, where the Del Fey is set.

Miss Guinan is using all her sure-fire New York stuff with a few locals for spice. The boys like to be kidded good naturedly about the sand silling racket, and that's what Tex is dishing them.

Ciro's Creditors

That things weren't rosy at Ciro's cafe on West 56th street during the old regime is evidenced by the flood of creditors' claims. Customers and the Capheart-Garey advertising agency were principal claimants. Al Wohlman who has a claim for salary, having been given post-dated checks in settlement for his suit for breach of contract.

The Harry Richman-Schwartz interests, in taking over Ciro's, assumed liabilities.

If you don't advertise in "VARIETY"—Don't advertise

MONTMARTRE CAFE'S CONTRACT BREAKER

Daniel Cohen, Proprietor, Takes Advantage of Two Standard Acts

Chicago, Dec. 1.

"Go ahead and sue me," Daniel Cohen, owner of the Montmartre Cafe, is reported to have said when Attorney Ben Ehrlich remonstrated with him regarding the breaking of contracts with Zaza and Dale and Keller Sisters and Lynch, standard vaudeville acts.

Cohen imported Zaza and Dale from New York. When the dancing team reported at the Montmartre, Cohen is alleged to have demanded they take a cut on their contracted salary. The team refused. At the end of the week Cohen dismissed them.

Meanwhile the proprietor was also breaking his contract with Keller Sisters and Lynch, who had been at the cafe five weeks and had three more weeks to play. Cohen has assumed a defiant attitude knowing that acts cannot afford to remain in Chicago long enough to go to law.

A summons is not returnable in the Municipal Court in less than five days and if the sum in dispute is in excess of \$200, the defendant can have 10 days more to file an answer, then demand a jury trial, which will postpone the case indefinitely.

Zaza and Dale are now in Detroit at much more salary than Cohen was to pay them, while Keller Sisters and Lynch have secured a very choice plum in Florida for a winter engagement.

BECK SELLS IN AKRON

L. O. Beck has disposed of his holdings in the East Market Gardens, Akron, O., to his associates. Beck is still in control of Dancedale and Ethel's Gardens, Cleveland, and Madison Gardens, Toledo, with other expansion plans to follow.

BOUCHE PLACE OWES \$40,000

Receivership for New Cabaret in Hotel Claridge

Albert Bouche's advent into New York as a cabaret impresario was short-lived, resulting in the Albert Restaurant & Amusement Co., Inc., going into receivership by order of Federal Court Judge Augustus N. Hand. Henry B. Singer is the receiver of Bouche's assets centred around the Bal Masque room in the Hotel Claridge which the Chicago cafe man took over on a lease.

Bouche had a break on the room on the question of rental which was \$15,000 annually for seven years against which \$14,000 annually was retrieved through lease of concessions, thus giving Bouche an annual rental of only \$1,000 to worry about. His show didn't do enough to warrant public patronage, the total accumulated debts mounting up to \$40,000.

The claims are from the people in his large unentertaining show, musicians' salaries, help, etc.

Cabaret Building Caves In

New York dailies have been trying to make a sensational "Charleston" dance parallel of the Arena Club, New York, toppling in, with the matter of the Pickwick Club, Boston.

Some people were injured when the Arena Club building caved in, at 246 West 39th street. Bennie Sanders, the piano player in the place, had his legs broken and was removed to the New York hospital. He was playing on the instrument at the time. Frank Timpane was the cabaret's manager.

Ruby Sunshine, Benjamin Moore, and Ted Julian were the other entertainers at the cabaret. The accident happened Friday with the building temporarily put out of commission.

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IN

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The Special Issue Will Be Out Late This Month

Carry Your Name All Over the World—in "Variety"

Small or large, your advertisement will be read in the circle of English-speaking show business girdling the earth.

The best and cheapest publicity opportunity for value given ever presented by a theatrical paper.

GET VALUE WHEN YOU ADVERTISE

Advertise in "VARIETY"

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NEW ORLEANS

IF YOU LIKE APPLAUSE, GET THIS LIGHT AND IMPROVE YOUR ACT
Moonlight Makes Me Long for You

TAX FREE. Goes Over Big Wherever Sung or Played. TAX FREE. Professional Copy with Quartet Arrangement of "Moonlight Makes Me Long for You" Full Orchestra Arrangement by Alfred & Goby

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WORLD'S FAIR FOR N. Y. C. IS CONGRESSMAN BLOOM'S PROJECT

Commemorating 200th Anniversary of George Washington—Suggests Jamaica Bay Federal Site—Bloom Speaks to Brooklyn Business Leaders

Plans for an International World's Fair to be held in New York in 1932 were outlined by Congressman Bloom, of New York, in an address before the Brooklyn Chamber of Commerce Monday. The proposed fair is being promulgated as a fitting tribute to the celebration of the 200th anniversary of the birth of George Washington. By special act of Congress President Coolidge has appointed a special commission to receive and consider plans for the forthcoming bi-centennial, with Congressman Bloom on the Commission.

Congressman Bloom, who has been vitally interested in the celebration plans, from inception, has declared for the International World's Fair. His occasion of addressing the Brooklyn body was to outline tentative plans which, if carried through, will spot the celebration on an undeveloped site of Jamaica Bay now known as Marine Park (government property), which he would eventually christen "Washington Park" as a perpetual monument to the first President of the United States.

If successful in having his plan for the bi-centennial celebration accepted, Congressman Bloom announced his next move would be to establish the International Fair as a yearly event.

New York Only Spot
"New York is the only suitable and logical city in the world where a World's Fair can be held," Congressman Bloom in his address to the Brooklyn Chamber of Commerce.

The speaker outlined the advantages of the proposed location and its drawing possibilities from 15,000,000 people within a radius of 50 miles.

The estimated cost of erecting permanent exhibit buildings, the foreign and state pavilions, as well as laying out the entire site, was placed at \$100,000,000.

The largest and best equipped amusement park in the world is another feature of the plan with the latter evidently planned as a permanent feature. An amphitheatre for concerts and a bicycle race track would be among the other features.

Under the present plans, Congressman Bloom estimated that the exposition would easily draw 10,000,000 people in its first six months, which would defray the cost of converting the undeveloped section of Marine Park into a permanent fair grounds.

Associated with Congressman Bloom on the Bi-Centennial Committee are Senators Simon D. Fess, Ohio; Carter H. Cass, of Virginia; Thomas F. Bayard, of Delaware; Congressman Willis C. Hawley, of Oregon; John N. Garner, of Texas; Joseph W. Tyrna, of Tennessee; Presidential Commissioner, Dr. M. Anthony Wayne Cook, of Pennsylvania; President General of the National Society of the Daughters of the American Revolution, Mrs. Mary Sherman, of Colorado; President of the General Federation of Women's Clubs, Denver; Henry Ford, Detroit; Hanford McNider, ex-Commander of the American Legion; C. Bascom Slomp, of Washington, D. C.; Edgar P. Piper, of Portland, Ore.; Prof. Albert Bushnell Hart, of Harvard; and Frank A. Munsey, publisher of the American Magazine, ex-officio Vice President Dawes, and Nicholas Longworth, Speaker of the House of Representatives.

INTERSTATE FAIR DEFICIT

Sloux City, Ia., Dec. 1.
A deficit of \$22,588 for 1925 is shown in the financial statement of the Interstate Fair Association. The fair receipts were \$41,000 more than the actual operating expenses of the fair, but capital charges and interest on borrowed money wiped out the profit.
Total receipts from all sources were \$79,334. Actual operating expenses, \$75,233, which left the margin of profit of \$4,100. The capital charge was \$6,386.

POULTRY KING

There's a new champ to be considered. B. C. Young last week was crowned king of the poultry world at a banquet in Puyallup, Wash.

Mr. Young gained the championship laurels through his five Leghorn hens breaking the world's egg-laying record at a "count" recently held at Bellingham, Wash.

OHIO CIRCUS

Indoor Show to Tour Middle West Shrine Towns

Cleveland, Dec. 1.
A midwestern tour of an Indoor Shrine Circus has been arranged, with both circus and itineraries handled by Orin Davenport and Charles Seigrist.

This circus will play a number of the principal cities out here, finishing with a two weeks' engagement in the local Auditorium, auspices Al Korna Temple.

23 Indians Stranded

Manchester, Conn., Dec. 1.
Having very little money with which to buy food and lacking \$350 for railroad fares to take them back home, 23 Indians and their chief, William Neptune, of Pleasant Point, Me., were stranded here. They would like to put their hands on their manager, who, the chief says, has their car.

The Indians, the chief explained, signed a contract Oct. 28 with George C. Manchester of Boston to appear at entertainments in Manchester and Danvers. The chief said they were paid Sunday night by Richard Kilduff, for whom Manchester is said to have been representative, but the former, who retained the transportation funds.

Wis. Valley Fair Out of Debt—Very Healthy

Chicago, Dec. 1.
All officers for the Wisconsin Valley Fair and Exposition at Wausau, Wis., were re-elected at the recent general meeting. They include John D. Christie, president; John Dittbreder, vice-president; Arthur Prehn, secretary, and Frank Gieselman, treasurer. It was announced that the association is entirely clear of debt and has a balance of \$9,002. The property, unencumbered, is valued at \$261,000.

PEORIA LOST \$138,72

Peoria, Ill., Dec. 1.
The Greater Peoria Exposition on final accounting of its fair returns of last year, showed a gross loss of \$138,72. The total receipts were \$66,837.40.

H. C. Bigham has been re-elected president. No successor to W. J. O'Meara, secretary-manager who resigned, has yet been named.

50 SLOT MACHINES GO

Kansas City, Dec. 1.
Fifty slot machines have been destroyed here recently by the police department. The machines were the accumulation of a two-year campaign against them. The machines were mostly of the type known as "mint vendors" or "monkey machines."

BOY AS RADIO EXPERT

Chicago, Dec. 1.
Donald Calhoun, 14-year-old son of M. L. Calhoun, attorney of the Showmen's League, has won the national championship for home radio sets.
The lad is an expert.

TOWN BLOCKS PARK

Oradell, N. J., councilmen have passed a restricted-zone order to block a proposed amusement park for the outskirts of the town. The proposed park, subject of discussion among the fashionable residents affected, was an issue in the past majority campaign.

Foley-Burk Shows Close

San Francisco, Dec. 1.
The Foley and Burk shows closed their season Nov. 21 in Richmond, Cal., and have gone into winter quarters here.

CHICAGO'S BIG STOCK SHOW

Chicago, Dec. 1.
Chicago threw her arms wide open to its annual Stock Show. Over 400 exhibitors from the United States and Canada, and around 10,000 pure bred animals at the huge International Livestock Exposition. Over 30 breeds of horses, cattle, swine and sheep are in the prize list, in addition to the night horses and fat stock in the yards.

Agriculturally, the International Livestock Exposition is the biggest event of the year. It is on account of this exposition that the fair is so popular with showmen and even the park men hold their annual conventions simultaneously. It might even seem far fetched in saying that the park men hold their conventions on account of the Stock show, but it is getting to be the important part of every State, county and district fair to have permanent rides. During the N.A.A.F. convention, every body has a small ride man in attendance.

There are 25 States exhibiting crops at the International Grain and Hay show. For the first time it is a part of the exposition of the International Exposition. For the first time also the department of Agriculture and State Colleges have contributed carcasses of their experimental animals to the exhibition, in addition to 51 of the leading livestock authorities of the United States and Canada.

Two noted foreign judges will assist in making the awards: J. Edgar, of England, and Robert Duncan of Scotland. The Prince of Wales is exhibiting his famous bull, "King of the Prairie," from his Western Canada Ranch.

100 Conventions

Over 100 annual conventions of Breeders, Societies, Scientific Congresses, Banquets and meetings of National and International Agricultural organizations are being held this week, some at the Stock Yards and some at the Loop hotels.

Cattle

Shorthorn—Robert L. F. Duncan, Piquette, Auchterhouse, Forfarshire, Scotland.

Milking Shorthorn—J. C. McNutt, Durham, N. H.

Hereford—E. A. Trowbridge, Co. Down, Ireland.

Aberdeen Angus—W. H. Pew, Ravenna, Ohio.

Galloway—H. R. Smith, Chicago.

Red Polled—J. E. Egerton, Quested, The City, England.

Polled Shorthorn—Frank Brown, Carlton, Ore.

Steers—Mr. Quested.

Steers Entered for Slaughter—John M. E. Klassen, Kalamazoo, Mich.

Carcass Cattle—Ralph Cudney, Chicago.

Junior Feeding Contest Steers—W. L. Hildard, Stillwater, Okla.

Carload—E. A. Trowbridge, Two-year-olds, H. B. DuPlan, Chicago; yearlings, Fred Stemm, Chicago.

Feeders—George M. Babcock, Rock Island, Ill.

Champion Carloads—H. B. DuPlan and Fred Stemm, Chicago, and James Brown, Chicago, referee.

County Groups of Calves—George M. Babcock, Rock Island; Frank Huffaker, Chicago.

Sheep

Shropshire—Wm. A. Dryden, Brooklyn, Ont.; John Miller, Ashburn, Ont.; Walter.

Hampshire—Frank Brown, Carlton, Ore.

Oxford—Samuel Bress, W. Lafayette, Ind.

Lincoln—Wade Toole, Guelph, Ont.; breeding: John Rawlings, Wheaton, Ill., fat.

Cotswold—John Miller, Claremont, Ont.

Southdown—P. C. MacKenzie, State College, Pa.; breeding: Graham Walker, alternate; E. L. Shaw, Ashley, O., fat.

Chesire—E. E. Gifford, Coopers-town, N. Y.; Keith B. Clark, Clark's Hill, Ind., alternate.

Dorset—Henry W. Brook, Alfred, Maine.

Leicester—H. B. Jaffe, Toronto; William Clarkson, Weston, Ont., alternate.

Rambouillet—W. C. Coffey, St. Paul.

Grades and Cross-breeds—Short and medium wool, E. L. Shaw, Ashley, Ohio; long wools, H. L. Garrigue, Storrs, Conn.

Carcasses—Robert Lorimer, Evanston.

Carload Sheep—J. M. Horan, Chicago.

Junior Feeding Contest Lambs—H. L. Garrigue, Storrs, Conn.

Pigs

Berkshire—Wymen E. Lovejoy, Roscoe, Ill.; breeding: E. J. Barker, Trenton, Ind., fat.

Tanworth—E. F. Ferrin, St. Paul, Lancashire, Wis.

Duroc-Jersey—L. D. Stewart, Tip-ton, Ind.

Chester-White—H. A. Derenthal, Wyckoff, Minn.; breeding: E. Z. Russell, Washington, D. C., fat.

Hampshire—Clayton Messenger, Keswick, Iowa, breeding and fat; F. A. Flenner, Ashmore, Ill., alternate.

Poland China—Earl Doble, Larkshire—Lew F. Reeve, Austin, Minn.

Spotted Poland China—W. W. Smith, LaFayette, Ind.

Champion Pigs—Howard B. Francis, New Lenox, Ill.

Carcasses—Hugo F. Arnold, Chicago.

Junior Feeding Contest Pigs—W. W. Smith, LaFayette, Ind.

Champion Swine—J. M. Waters, Chicago.

Draft Horses

Clydesdale—Andrew McFarlane, Palo, Iowa.

Percheron—(Committee)—A. R. Caine, Ames, Iowa; Harry McNair, Chicago; W. H. Pew, Ravenna, Ohio, referee.

Shire—Charles Taylor, Williams-ville, Ill.

Belgian—(Committee)—W. H. Pew, Ravenna, Ohio; Harry Stamp, Roadside, Ind.; E. A. Trowbridge, Columbia, Mo., referee.

Suffolk—Alex. Galbraith, Edmonton, Canada.

Geldings and Grade Mares—Andrew W. Montgomery, Hartland, Wis.; Harry McNair, Chicago.

R. & C.'S 50 Cars

The Rubin & Cherry Shows will expand to a 50-car outfit when taking to the road next spring. The expansion is accomplished through R. & C. obtaining right additional cars from Jerry Muggivan. This will make the outfit the second largest traveling show, Ringling-Barnum & Bailey Circus carrying more equipment.

Fairs' Profits Not So Much on Check-up

Danville, Ill., Dec. 1.
Complete reports of fairs in this district being issued this past month reveal that statements are now showing in the red. The I. & J. fair of this city joined the "losing the border" group this week with an operating loss of \$1,661.42. The fair itself was \$719.20 to the good and the amusement park, operated in conjunction for an all-summer run, showed \$1,044.66 profit, but fixed expenses wiped out this balance and ran into a loss.

Southern Fair in January

Largo, Fla., Dec. 1.
The annual county fair is scheduled to be held here Jan. 19. More interest has been taken in this fair than any previous one. A new feature will be a Spanish-designed building extending the full length of the fair grounds.

TIGHTS

Silk Opera Hose and Stockings

Are Our Specialties
QUALITY THE BEST AND PRICES THE LOWEST

Sold and Silver-Black—Jewelry, specialties, etc. and Silver Jewelry, specialties, etc. and all Jewelry Theatrical. Samples upon request.

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18-20 East 27th Street New York

SCENERY AND DRAPERIES

SCHULTZ SCENIC STUDIO, Columbus, O.

OUTDOOR CONVENTIONS ON

BAND REVIEWS

OBITUARY

Chicago, Dec. 1.
Many changes in the personnel of the carnival shows are expected. It seems assured the large contracts awarded carnivals will be concluded at the meeting this week as year by year the February meeting has been gaining less favor with show and fairmen.

The election of the new president of the International Association of Fairs and Expositions will take place tomorrow (Wednesday), with the probability Senator Frank Fuller, of Memphis will be awarded the honor.

"his convention of the International Fairs and Expositions, no less to beat all records as far as attendance is concerned. The Congress, Auditorium, Sherman and Palmer House have capacity reservations.

So far as business is concerned, none has been transacted. Convention will get into its stride today and Wednesday.

The big joke of the convention among the carnival and show people is "Has anybody seen Johnson?" So

far, the "dictator" has not shown up. Canvassing carnival men failed to reveal anyone who would admit paying a cent in dues and it is accepted that the Showmen's Legislative committee is a dead issue.

The booking agents are making a showing and from the biggest to the smallest are in attendance.

N. A. A. P.

Chicago, Dec. 1.
The N. A. A. P. which opens at the Drake Hotel today has announced reservations and space indicate the largest attendance in its 15 years. Ride men from England and the Continent are present and almost every prominent manufacturer of amusement and novelty devices is here.

Chicago is the outdoor amusement center of the universe this week.

The N. A. A. P. convention is considered among convention managers and promoters as one of the best and most highly run conventions held in Chicago.

(Continued from page 46)
trio; Billy (Kurdulu) trumpet; Lawrence McCarthy, trombone; Joe Stanfield, banjo and A. Szombathy, bass. It is one of the largest combinations playing the hotel.

In addition to the orchestra on Saturday nights a floor show is staged with the Pemberton dancers, consisting of seven shapely and graceful girls, who go from the classical to the poppy Charleston, and do them all well.

Holding approximately 1,200 people, the place was completely filled after nine o'clock. *Meatline.*

Musician Did Not

Intend to Defraud

Audrey Payne, 25, musician, 205 West 66th street, was acquitted in the Court of Special Sessions of the charge of defrauding the St. Paul Hotel, 44 West 64th street, out of a board bill of \$12.

The Justices, after hearing the evidence, decided no criminal intent to swindle the hotel was proved.

Payne was arrested on the complaint of James Cunningham, manager of the St. Paul, who charged that the musician, after stopping at the hotel from Oct. 26 until Nov. 12, left the place without settling the bill.

Mexico Likes "Canned" Music

Washington, Dec. 1.
Mexico is developing a liking for the player-pianos and the music rolls, according to consular advice reaching the Department of Commerce. In the Guadalajara copular district, Josefa Coman, Dudley G. Dwyer, the sales of these have made big advances over last year.

F. P.'S B'WAY CHANGES

(Continued from page 1)
the hotel night work has been too much for Bernie.

Starting this week, the Fire Department has condemned the use of the Rialto for stage productions, contending the theatre was never designed for elaborate stage work, the house being licensed for motion picture exhibitions primarily.

The diva about new days before Christmas, goes dark to permit interior decorations for an elevator station to raise and lower the orchestra pit, organ, etc., this to accommodate the Elkins John Murray Anderson will also introduce his first metropolitan presentation at the Rialto that week, the film feature to be "A Kiss for Cinderella" (Betty Bronson).

The UFA circuit goes into the Rialto for the holiday weeks, requiring a large orchestra with the Rivoli musicians being switched to the 43d street theatre.

Dr. J. H. Ash has been named as director of both F. P. houses goes into effect Jan. 1.

Ash Nationally Known

Paul Ash has been a sensational success at McVickers, Chicago, a F. P. theatre in the Loop under the Budapest management on the outcome of the present case. Under a monopoly charge this department is enabled to bring the matter to the courts for settlement.

This connection information obtained indicates that the Department of Justice has throughout all of the proceedings watched the development of F. P. and has its investigation so far advanced that it can proceed practically with a moment's notice.

An issuance of the order to divest will leave F. P. the right to appeal to the Circuit Court of Appeals, where the decision, be it for the picture interests or the Government, is subject to a final review by the United States Supreme Court, not "as of right" but upon a writ of certiorari requesting the highest tribunal to make such a review. Denial of this writ would cause the lower court's decision to stand while the granting of same would bring the full evidence before the higher court. Such a procedure would mean the case over a period of from one to ten years.

Should the issuance decide against F. P. the Government's case will not be carried forward by Mr. Fuller, who, as recently reported in Variety, has resigned as the commission's chief counsel, effective upon the completion of the case to its present status.

In addition to the Stanley Company those not reported in the counsel nor with a brief include the Stanley Booking Corporation, Jules Mastbaum, and Stephen A. Lynch, each of whom, as individuals or corporations was named in the complaint as issued by the commission.

DEATHS ABROAD

Paris, Nov. 21.
Hughes Le Roux, 65, French novelist and politician.

Eleonore Bourgeois, French writer; member of the Academie Goncourt.

Mrs. Florence Fox, 66 (born Josephine B. Springman, of Washington, D. C.) well known in musical circles in Europe for the past 40 years.

LEW PAYTON.

Lew Payton, 39, vaudeville agent and former performer, died at the Mt. Pleasant Hospital, New York City, Nov. 25 as the result of a paralytic stroke. He had undergone an operation for stomach trouble a few days previous and was on the road to recovery when seized with the stroke. Three hours before death the deceased embraced the Orthodox faith. Funeral services were held from St. Malachy's Church Nov. 27. Interment was made at Calvary cemetery, Brooklyn, N. Y.

Mr. Payton was born in New York City. He entered show business at an early age, appearing mostly in vaudeville under the team name of Payton and Lunn, and Payton and Hickey. Five years ago he retired from the stage to engage in the agency field, affiliating with Sam Fallow, Loun agent. He left that office to join Mandel & Rose, also

IN MEMORY OF

TOMMY GRAY

Died November 30th, 1924

He's but passed on—
He's still with us.

Low agents, by whom he was employed at the time of death.

Known to his intimates as "The Broadway Baron," Payton enjoyed a wide circle of friends. Whenever a fellow player was flying a distress signal Payton was one of the first to the rescue, and this charitable trait made for him a legion of friends.

Payton is survived by a widow, Mrs. Viola Payton, a non-professional.

M. DOUGLAS FLATTERY

Mr. Douglas Flattery, 55, died in Boston, Mass., Nov. 25. Funeral services were held in that city last Friday. Mr. Flattery was widely known in Boston theatrical circles through his financial interest in various club theatres. He was also an attorney of prominence in that city.

Although a resident of Boston Mr.

IN MEMORY OF

LEW PAYTON

Died Nov. 25, 1925

MANDEL and ROSE

Flattery's business interests were scattered throughout the country. Aside from being interested in the Orpheum and Copley theatres, Boston, he was a stockholder in Loew's Theatre Co., State Theatre Co., Globe Vaudeville Company and the Columbia Amusement Co. Born in Dublin, Ireland, Mr. Flattery came to Boston at an early age. His first connection with the theatre was that of acting manager at the Boston Theatre. Having studied music he later was made musical director at the same theatre and after that held a similar post with the Metropolitan Opera Company of Boston. Having studied law during the interim he was ad-

In Fond Remembrance

LEW PAYTON

Who Passed Away Nov. 25, 1925

MATTHEWS and AYRES

mitted to practice and although devoting most of his time to law he never lost interest in show business. Mr. Flattery was well known for his philanthropic work in Boston and elsewhere. He made many large endowments to the Carney Hospital and College. He was a member of the Harvard and City Clubs of Boston and the Harvard Club of New York.

Mr. Flattery is survived by a wife who was Georgina A. Macklin of London, whom he married in

England in 1897. Also a daughter, Mrs. Rudolph Whitelegg.

SAM COOK

In colored circles they are now telling of the game fight that Sam Cook (Cookie), in vaudeville for years, first as the partner of Henrie Jones, then Jim Stevens (Cook and Stevens) and again with Sam Gaines and more recently with "Speedy" Smith, made to stage a

IN MEMORIAM

My Beloved Mother

Mary Lillis Crawford

Passed on Nov. 19, 1925
"May her soul rest in peace."
EDNA ARCHER CRAWFORD

"come back" physically after a first attack of paralysis. Nov. 19 Cook died following a second attack at his home, 1 West 135th street, New York.

Sam Cook was well known among vaudeville and burlesque. After teaming with the Johnson "7-11" (colored) Columbia show. In addition to being a member of the troupe, Cook in conjunction with Garland Howard and Speedy Smith wrote the book of "7-11."

Cook and Stevens were billed as "the Chinaman and the Coon." Ill for more than two months "Cookie" showed remarkable courage.

HARRY LUPINO

Harry Lupino, about 70, died Nov. 30 in London. He was the survivor of the Lupino family (2), England's most famous clown.

The Lupinos were the originals of the Lupino family of stage entertainers, who are in two groups. Stanley and Charles Lupino are nephews of the recently deceased, their father having the other original Lupino brother. Lupino and Wallace Lane are sons of Harry. Stanley Lupino is over here, with "Naughty Rhythm," especially engaged. Lupino Lane is also on this

In cherished remembrance of our dear pal

EFFIE POTTER

(Potter and Hartwell) Who died Nov. 25, 1925
ARTHUR STONE and WIFE (Cliffed Pottery)

side, with the other brother and cousin in England.

Lupino Lane is now on a train bound for New York, coming from the picture studios at Hollywood. He and his engagement to go to London for an appearance at the Oxford with "The Farmer's Wife." As far as known yesterday, Lupino had no knowledge of his father's serious illness nor his death.

PEARL ROY WILLIAMS

Pearl Roy Williams, prominent colored actress, formerly leading woman with "Jollyland Girls," also with "The Smarter Set" and in vaudeville at one time, died last week at her home in Baltimore. Miss Williams started her stage

Sacred to the memory of my beloved husband

Michael J. Needham

Who passed away Dec. 2, 1923
VIVIAN WOOD NEEDHAM

career at Daly's, New York, 1915. In July, 1923, she was married to John H. Williams, Baltimore business man, who survives.

RITA HOWLETT

Rita Howlett, 60, died suddenly at the St. Paul hotel, New York, Nov. 30. She was the wife of Joseph Weber, actor. Miss Howlett played characters, having appeared in "Experience," "Damaged Goods," with A. H. Woods attractions, and William Hodge shows. Services are at two o'clock this (Wednesday) afternoon at the hotel.

WILLIAM BECK

William Beck, 55, baritone of the Chicago Opera Company, was found dead in his room at the Congress Hotel, Chicago, Nov. 30. Apoplexy was given as cause of death. William Beck, born in Hungary, was a graduate of the Paris Conservatoire. He had sung with the Paris, Vienna, Budapest and Ham-

(Continued on page 54)

MAY REOPEN F. P. CASE

(Continued from page 27)

this F. P. attorney admitted the government's charge that they controlled the best theatres and made the motion pictures. The picture is in the control of the theatres, however, the extent of such was but one-half of 1 per cent of the total number in the United States, and in reference to the latter said, "It is charged that we do not fear competition, that is true, because no one can make pictures as good as we can, and since which has it been a crime to make such a high quality that no one can compete with it."

As to the Fuller contention that the motion pictures exerted a greater influence in the molding of the youth of the nation than did the public schools, Mr. Swaine answered that it was true F. P. was commercializing art and making money, demands, and once again put the question, "What of it?"

"Dumps" in South

"We acquired the theatres in the South because they were dumps and the men running them were riff raff with no standing in their community," said Swaine in another statement, retorting at the same time the attack upon the testimony of Mary Pickford. He asked the commission to judge fairly, basing upon his contention that inasmuch as Zukor had paid the Pickford \$2,000,000 for two years' work he would then offer the actress a "neatly \$250,000 to quit the pictures for all time." "That is a fair example of the kind of testimony offered by Mary Pickford," said Swaine.

The taking of the stand by Paul D. Cravath, heading the counsel for F. P. to summarize the case, brought before the commissioners the assertion on the part of the speaker that never in his 40 years before the bar had he ever felt "himself so highly privileged as to now stand before the commission and extol the character, honor and business methods of Adolph Zukor." Zukor was characterized as being conspired against by his bitter enemies. He was likened to Edison, Ford and others as being a man with vision, that who did possibly express the ambition to be the greatest in the motion picture field, "but who has not aspired to be the greatest in his chosen field of endeavor?" asked Mr. Cravath.

Returning to the statement that upon the argument F. P. could lay claim to having won its case, this was to be discounted to the extent that the commission has yet to consider the written arguments of the Government's case and the reply of the respondents. The final decision will then be determined. In reaching this decision it will, however, be handed down by a divided commission, having its own factional disagreements.

Factions in Voting

Since the appointment in April last of William E. Humphrey practically no unanimous decision has been rendered, in the greater majority have been decided strictly along the line of party affiliations.

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Capt. Ray's Arctic Revue," trained sea lions, replaced valet's Monkeys, opening the show at the Palace this week. The resemblance between the Arctic Revue and Lola Arline and Seals, a standard tank act, is very close at times. Each has four sea lions perched on four stands and has same relation to the tank and stage settings. Each act has a girl diver and a lecturer. The difference is mainly that the Arctic Revue the diver does more and the lecturer less than in Lola Arline's act.

The Sunday show was very long, the first three acts consuming exactly an hour for an average of 20

Ticket," precluded by some film footings of a humorous nature, served Jimmy Hussey very nicely. Jimmy going into one for three songs along with the regulars. He regarded the act as good booking putting Benny Rubin on the same bill with Hussey. Both are the modern type of Yiddish comedy, and it was natural that the first would take the edge off the one that followed. Benny, accordingly, suffered. May Under his principal assistant, also suffered, her Yiddish delivery not being as effective as upon her last Palace appearance.

The Sunday matinee was an early sell-out. The bill, which looks great on the signs, should gross big. Alice

"Italian" comedy procured some real laughs with their music, also adding a touch of flavor to their performance. Held the spot with ease. George Schreck and Co., the latter consisting of singers and dancers, produced a good closer, though it would have fared better up further on the program. The featured member is a good comedian handling the comedy nicely. The balance of the cast help to round out a good flash comedy turn. Loop.

Each circuit has its individual showing house, and the Vic is conceded to be the demonstrator for the Western Vaudeville Coast circuit. The program the last half measured up with the average small time bill. Capacity first show Thursday.

There is more speed attained here in getting the acts on and off than in some of the larger houses. No one is given an opportunity to steal bows.

Parti and Regan Sisters drew the opening assignment. The man is a good accordionist, with the two girls singing, playing piano and saxophone. Apparently new combination and needs some work to whip it into playable shape. Some re-outing of numbers would help.

Lester and Ruth, doing the vehicle formerly employed by Van and Vernon, did not fare so well in the device spot. The turn lacks something and the members not capable of handling what they have. An eccentric dance by the man drew the only solid response.

Royal Sally Serenaders, six-piece string combination, connected for the applause hit of the evening. An assortment of melodies disclose them to be expert manipulators of the strings. A female dancer executes several styles to fair returns. With a little staging it would be a good bet for the intermediates. Weir and Crook, two men comedy turn, wowed them in the late spot. The familiar "wop" character extracts innumerable laughs with a conventional routine. A comedy

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catch line number at the finish was
the cause for several returns.
Robbins Trio, roller skating turn,
were a trifling slow following the two
successive hits that preceded them.
The trio depend mainly on swings,
with the balance of their routine



The **PIQUANT**—In patent leather piped with golden kidskin.

These Charming People

--buy their
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Among recent visitors to the Showfolk's Shoeshop was Miss Irene Ricardo, the clever vaudeville entertainer; also Miss Ada May, the dainty star of Captain Jinks, who chose some delightful evening slippers. Miss Marie Saxon, the charming star of the Merry, Merry Company came in another day for some stage slippers, while another well-known visitor was Madame Kalisch who ordered slippers for her new production. Charming people usually wear charming shoes, which is the reason so many of them are frequent visitors at the famous Showfolk's Shoeshop!

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Showfolk's Shoeshop - 1554 BROADWAY

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not being on par with the average turn of this calibre." Loop.

The Kedzie lineup the last half was not very entertaining. Alvin and Kenny's presence in the opener of a house like the Kedzie would seem to indicate that acrobats are scarce. They have an act composed principally of nerve, but not nerve as applied to daring feats of skill or strength. The straight does a few twists on the rings while the other partner is attired in a sooty tramp make-up with loose pants. A lot of off-done bokum pantomime will make children laugh if the children are still very young.

Drisko and Earl, man and woman, followed with traveling salesman chatter. They were recently reviewed under New Acts. "They did nicely."

The troy held a six-piece girl orchestra plus Kurt Kuehn (New Acts). The girl musicians need practice; they left their teachers too soon.

"Mush," that venerable old boy is still being done by Rawls and Von Kaufman, and it is still making the customers laugh continuously and heartily. The man is a good black-face comic while the woman makes a good foil. Rawls and Von Kaufman, with Lola Arline and Seals, were the high lights of the bill.

Another venerable turn, Empire Comedy Four, next to shut. A monodisc Englishman, high-hatted actor, nondescript Dutchman, and a straight form the membership. Good voices.

The audience found interest in the closing act, Lola Arline's Seals. The intelligent denizens of the Pacific are remarkably well trained. A clever lecturer "sells" the act adroitly. Loop.

Arthur B. Jewett is asked to get in touch with his brother, Walter Kellogg, at 2632 West 61st street, Chicago.

Keller Sisters and Lynch will not go to Florida for the winter. Instead they will make another tour of the Orpheum Circuit.

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Liberty—"Gold Rush" (3d week).
Coliseum—"Why Women Love."
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Columbia—"The Best People."
Capital—"The Chamer."
Winter Garden—"Never the Twain Shall Meet."

The city movie censorship board wants a more stringent city ordinance—one with teeth in it—mainly to close up the all-night showshops, several of which flourish "below Yester" in Seattle.

"Blossom Time" at the Mct, was broadcast from KJR, the Post-Intelligence station, last week, this being the second time the show was put "on the air" in its entirety. The first time was from Schenckstad, N. Y.

Bids are being asked by the Greater Theatres for the erection of the company's new sub house, the Broadway, to be built at a cost of half a million. This is the Jensen-Von Herberg Co.

"What Price Glory" (Emmett Corrigan) opens at the Met Nov. 29 for a week.

The Duffy Players, at the newly named President, did close to \$9,000 gross the first week and about \$7,000 the second week with "Polly Preferred." The policy until New Year's is to change bills weekly.

Norman Hackett, character man, now in San Francisco, joins the Duffy Players, opening Jan. 10 in "Thank You."

Al Kinkiestine, manager, Strand.

has formed a company with E. F. Mathes, former mayor of Bellingham, to operate a new theatre in Bellingham.

Albert M. Ray, picture actor, who has been in Nome, Alaska, with an F. B. O. company, visited Tacoma last week en route to Chicago, where he will be joined by Beatrice Thrift and others in a sketch to play vaudeville.

Byron C. Downard is building a new theatre in Red Lodge, Mont.

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NIGHT LIFE

(Continued from page 4)

greatly resembling those Bill Hart "shot up" so often in his Triangle movie days. The "dealers" hold a wealth of color with their green eye-shades, loud silk shirts, solitaires in their scarfs and these sharp, steely eyes you read about everywhere but only see down here. At "Southport" the romanticist who has read of the west in the old days will thrill to the feel of

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the place. The stream of light over the tables; the strident monotone of the "call out"; the glistening stacks of silver dollars decorating the green baize with the house "fading" you up to \$25,000; the bird cage, the six and eight-games, and the never-ending myriad of wheels and tables.

Surely one of the games will prove lucky for the ladies and gentlemen of the evening. If not, they can ride out to "Tranchina's" and forget about it. Tranchina's is a landmark. Situated to the right of Spanish Fort and directly facing Lake Pontchartrain, it has been for 25 years the popular road house of the town. Over a quarter of a century ago Terry Tranchina threw the shutters away. No one has found them and Tranchina's never closes.

Crooning for Dancers

There's an orchestra at Tranchina's! Colored boys, crooning and chanting their dances! While half the musicians carry a melody, the others will moan bits like, "How, now, lovey-dovey, oh, air, oh, sir, hold me closer," a haunting rhymed caecophon, attuned to the shifting of the tugging, shuffling dancers.

Always a couple of cops at Tranchina's, with just one entrance, which they guard zealously. The

restaurant has had many rows with Government officers on duty bound. Once the prohibition men were arrested by the city police because they "dared" search the cafe without a warrant.

The West End beckons. The Bungalow is in the offing and the dust along the road has made every one dry. Just a quiet bide-a-wee is the dimly lighted Bungalow with the other fellow's best girl. To the left is Bucktown, across the county line, where the lid is always off. It attracts the mob, most of whom come back to the city in patrol wagons. The cafes tumble over each other along with their guests. Bucktown is a great place to have your face lifted with a single punch.

The silver rattles at Bucktown and a couple of "gold diggers" and two "greenies" to take are quick to ease their "heavy sugar" dadda into their car for a spin back to town. The boys query as to "the old tenderloin" and ask to be driven through the district. The girls are not only willing but act as guides.

Ringing in the Moon

The moon has broken through the clouds as they turn into North Basin street and the buildings stand out like penitent sinners. There's Tom Anderson's old cafe at the corner of the avenue. Next door lived "Cheeky" Flo Meeker. Down a little further is the former mansion of the late Josie Arlington. It had a display room for its girls made of solid mirrors, famous 'round the world. Over the silver Lulu White, famous for her octonours. Now the once gilded dens are nearly all let to Negroes, who rent the rooms by the week for a pittance.

But across the tracks there's still music and gaiety. Joe Crucella's

"Cadillac" looks just as it did in the olden days. The tables girls are there; so are the raucous singers and Joe's heavy-hitting jazz band. Joe Julian's "San Souel" is gone and so is the Orchard. The Ringside, a handsome supper club, owned and operated by Pete Herman, ex-ban-tam champ, has succeeded the Orchard.

A Lot of Russ

The boys point to the women hanging out of the window along the Rue Burundy, the Rue Conti and the Rue St. Louis, beckoning to all who would enter, and venture the opinion that perhaps the tenderloin is not dead but tired. The hour is growing late and the girls are not timid in mentioning food. A few squares away a Antoine's, styled by epicures, the greatest restaurant in America. They drive over. Real vintage stuff, oysters au gratin; pompano baked in paper bags; potatoes soufflé—only Papa A. ciatore can serve stuff like that! Vienna Gardens is still open and so is the La Vida, but the girls are inclined to finish the night at the Little Club. Aren't they the two best fellows in the world, and isn't the Little Club the finest cabaret in town? Sure!

The air is heavy in the Little. Most of the crowd have departed. The toastmaster and announcer, Guy McCormick, is trying to keep the stragglers awake with wise-

cracks. The band looks weary and emits tired strains.

Bed-Hatters in Bunches

A shaft of light darts through the curtains. Day is breaking. Looks like the boys and girls must call it an evening. Nice kind-hearted girls. They're going to drive the boys over to their hotel. It's just a short distance, but on the way they're going to stop off at the French Market for a cup of coffee. It's quite the thing to do, and this time the treat is on them. The coffee stand is packed with hundreds of other bed-hatters, so the waiters bring their coffee out to the car, which is solid comfort, to say the least.

Arriving at the hotel, one of the girls slips. "Thanks for a wonderful evening." "Me, too," her pal chimes in. "and tonight we'll take a trip up the Mississippi on the steamer 'Capitol,' stop in at Turci's Italian Garden for spaghetti and then ride out to Little Woods for some moonlight bathing, that is, if you're willing."

Are they willing? They're all willing.

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MANUEL VEGA

GROTESQUE PANTOMIMIC COMEDIAN

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Direction M. S. BENTHAM

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BRINGS DREAMS OF YOU

"WHEN I FOUND YOU"

"I'D LOVE TO LOVE YOU"
ALL THE TIME

THE WALTZ SENSATION
"WHAT DID I DO
TO YOU"

HERE'S
YOUR COPY

ARTISTS COPY
A Little Bit Bad.

Benny Davis, Larry Conley
and Al Eldridge
Vamp

Intro

No one loves you when you're too good
When I go to an-y al fair Just like a babe in the wood
No one would know I was there

You're always by your on-ly, oh so lone-ly I'm so tired of be-ing a - lone
I'd sit like Jack-ie Hor-ner, in a cor ner Now since I have o-pened my eyes

Now when they call on the phone I kin-da make it known
Be-lieve me I re-al ize It pays to ad-ver-tize I'm just a

Chorus

lit tle bit bad, a lit tle bit bad I don't mean an-y-thing wrong
A lit tle lov-in' now and then Tho' I shouldn't, still who wouldn't, A wee lit-tle kin, means
oceans of bliss When you've been good for so long Oh is-n't it a shame and a
crime I feel like mak-ing up for lost time I'm like a bird in a cage, that's been in
there for an age Try-in' to break out I don't know which way to turn, but I am
will-ing to learn What it's all a bout I've tried so hard to be good, was
mis un-der-stood I'm al-most tempted to fall I'm gonna write out an ad "I'm just a
lit tle bit bad, that's all."

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ITALY'S PREMIER WIRE DANCER

WITH HIS DANCING GIRLS

HELEN GARTZ and CHARLOTTE BEVERLY

THIS WEEK (NOV. 30)

Keith-Albee Palace, New York

Keefe John
Kurtz Mary Mrs
Lamy Maurice Mrs
Lee Mildred
Lorn Frances
Lorraine C

Marshall Jeanette
Marshall May
Mayorga Louise
McAlpin Nina
Moore Carl
Moore Pat Miss
Murray Beatrice
O'Dowd Larry

Rammy Vivian
Rose Billy
Simpson Geo
Smilletta Sis
Symple Mrs K
Templeton Georgia
Vaughan O
Vega F
Wilder Addie
Willard Morris
Winters Dorothy
Wiseman Sisters

CHICAGO

Rimbo Chas
Berry Irene
Dayton Lewis
Dunn Joe
Donita Sol

Meier Joe
Fitzgerald Jack
Gibson & Betty
Gregory Chas

Howard May
Lee Tommy
Leder Marie
La Roth Bobbie

Morette Sisters
Mullins Dolores
Mohamed B Hassan
Morris & Mott
Munter Ralph M
Marjah Mr

Nelson Clyde
Owen Garry
Pym Fred & P
Phillips Dorothy

Reeve Thos L
Rene Mignon
Young J K

his show, "Runnin' Wild," on the road, was called home for the funeral.

Joseph Paul, 37, employed in the box office of the Davidson, Pittsburgh, for the past eight years, succumbed to pneumonia last week. Funeral services were held from his home in Garrick, Pa. He is survived by his wife, Mrs. Sophia Paul.

Ernest H. Clarke, son of the late Marcus Clarke, dramatist, and brother of Marian Marcus Clarke, actress, died at his home in Melbourne, Australia, Oct. 10.

At the time of death Mr. Clarke was collaborating with his sister in revising some of his father's plays for screen purposes.

BRONX, N. Y.

By P. W. TELL

With the acquisition by Loew's of a large plot at Fordham road and Jerome avenue on which to build a vaudeville and picture house, rumor is rife that Keith's will build immediately on its plot on Fordham road, about a block removed from the Loew location. Keith's has been holding the property for nearly two years.

The weekly "Royal Frolic" held at Keith's Royal by Manager Elder, is proving a business-getter. Elder

puts on a number of local performers together with the other artists on the bill, in a sort of afterpiece. Business is excellent on Monday nights, when the feature is given.

Fox's Audubon will continue the broadcasting of its Wednesday evening shows through WMCA. The initial effort proved successful. Milton Harris, in charge of publicity for the house, put the thing over.

BALTIMORE

Academy—"White Collars."
Auditorium—"The Fall Guy."
"Ford"—The School for Scandal.

Maryland—Keith-Albee vaudeville.
Garden—Vaudeville-pictures.
Hippodrome—Vaudeville-pictures.
Guild Theatre—"Charles Street Follies."

The most interesting theatrical event last week was the opening of the Guild theatre, an excellently equipped 150-seat house. It is the most ambitious little theatre project ever attempted here, and its

opening attraction, a revue entitled "The Charles Street Follies," an innovation in local amateur theatricals.

Local newsboys were given a treat last Sunday at the Hippodrome. The "101 Ranch Wild West Show" was the attraction, and the Baltimore "News" and Baltimore "American" the hosts. It was a tie-up between the papers and the big combination house.

LETTERS

When Sending for Mail to VARIETY, address Mail Clerk. POSTCARDS, ADVERTISING or CIRCULAR LETTERS WILL NOT BE ADVERTISED. LETTERS ADVERTISED IN ONE ISSUE ONLY

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Costo Marguerite
Cooke George
Crisp Virginia

Donning Joe
Dayton Lewis
Farrell Frank

Faye Elliott & K
Fields Sally
Fleming Kathleen
Ford Bert
Frank James
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Direction MARK LEDDY

AU REVOIR—BROADWAY

BOB MILKIN

**SAILING THURSDAY (DEC. 3), EMPRESS OF SCOTLAND
ROUND THE WORLD FOR NEW MATERIAL**

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BACK IN APRIL TO OPEN IN PRODUCTION**

**Address ME, N. V. A. CLUB, NEW YORK
OR**

FRANK VAN HOVEN, VARIETY, NEW YORK

LITERATI

(Continued from page 26)

ident of the Authors' League of America. Miss Irwin's novels and short stories have been published over a long period of years. She was active in the formation of the organization and has played a large part in its welfare movements for writers.

Howey and Porter

Walter Howey has succeeded to

the Verne Porter former post with the Hearst New York headquarters staff. Porter has gone over to Famous Players. In his new place Howey will have the handling of the Hearst stories for sale.

Fitzgerald's Best Seller

Scott Fitzgerald's novel, "The Great Gatsby," is being dramatized by Owen Davis for production by William A. Brady.

It is said that negotiations for the film rights to the book were halted when Brady asked for the dramatic rights. Under the circumstances, the story will hardly reach the screen until after its stage production. In the interim, it is proving a best seller.

Anita Loos' First Novel

Anita Loos has made her debut as a novelist with "Gentlemen Prefer Blondes," published by Boni & Liveright. Miss Loos and her husband, John Emerson, are adapting her novel for the stage and will produce the piece in association with A. H. Woods. It is reported.

The Catholic Writers' Guild honored one other than a high literary personage when tendering a dinner to the Rev. Francis P. Duffy at the Hotel Plaza on his 10th anniversary as chaplain of the old 68th Regiment.

Howitt H. Howland, brother-in-law of Irvin Cobb and brother of

Louis S. Howland, editor of the Indianapolis "News," is the new editor of the "Century Magazine." Howland was for many years editor-in-chief and literary advisor of the Bobbs-Merrill Co.

Hearst and Syracuse

Hearst still has a job ahead of him in Syracuse, to make that town stand up for his paper. It's a consolidation now. W. R. recently purchased "The Journal" (evening) merging it with his "Telegram" (evening). The incentive for the buy was to secure the department store advertising. It worked on the reverse. Whereas the stores had been placing copy in "The Journal," they withdrew it from the consolidated publication.

Harvey Burrell from the Syracuse "Herald" (evening) was taken over by Hearst to run the merged paper. Hearst is said to have called Burrell to New York following the consolidation, to find out what is the trouble with Syracuse.

J. E. Watson, publisher of "The Telegram," is now city editor of the New York "American." Harold Elliston, managing ed of "The Telegram," is now managing editor of the Baltimore "News." Barney Lynch, the sports editor of "The Telegram," is on the "American's" sports staff.

Balto. "News" Leaps Up

The Baltimore "News" (evening) (Hearst) has staged a circulation comeback, having reached 110,000 for the first time in months. With the "Evening Sun" (Balto.) claiming 115,000, it's an interesting race once again.

Mildred Spain Off "News"

Mildred Spain has been succeeded as the picture reviewer of the New York "Daily News" by Richard Halliday. Miss Spain had been

with the "News" since it started to publish. She was superseded without notice according to the story, which says that her successor was appointed shortly after her husband, Ed Doherty, formerly with "The News," had gone over to "The Mirror," an opposition tab.

Fight for Recognition

Playwrights and writers are making a silent fight for proper recognition with the Broadway legit (stage) producers. They resent a Dillingham or Hopkins or a moon-eyed nonentity monopolizing the billing by plugging themselves on the "present" credits, while the creator of the work is given scant type mention.

Adorjan Otvos, Hungarian production composer, now ever here, asserts that before the Armistice, Cosmo Hamilton, Avery Hopwood and others adapted several Hungarian works without fully crediting the original source. Becoming aware of it the Hungarian obliged a stipulation for full credit. The success of the Molnar plays in this country was a contributing factor in that.

The Theatre Guild (New York) since has also helped in exploiting the authors' names, but Otvos brings out that even today while "Hamlet" (in modern dress) is heavily billed, W. Shakespeare is not mentioned.

Author Sues Publishers

Alfred & Charles Boni, book pub-

lishers, are being sued in Federal Court proceedings for copyright infringement by Adolphe D. de Castro, who had his name legally changed from Gustavus Adolphe Danziger. As the latter, in 1921, he wrote and copyrighted "The Monk and the Hangman's Daughter" on which Ambrose Bierce collaborated. Boni's are bringing out a volume, "The Collected Works of Ambrose Bierce," without giving de Castro (Danziger) credit, hence the suit for \$10,000 damages, injunction, accounting, etc.

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B. F. KEITH'S HIPPODROME, NEW YORK, THIS WEEK (NOV. 30)

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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.

Two female comics carried off stellar honors of the Orpheum bill last week. It was a pushover for them, and they goaled the mob with their songs, gyrations and antics.

Though the house was not capacity, Charlotte Greenwood and Lily Morris (the two comedians) out-drew other headliners here of late. Miss Greenwood, of course, was on the upper rung, and as the big drawing card convinced everyone there is only one "Lottie" and that Lottie can hit as well in her own stamping ground as anywhere else. Miss Greenwood sang several numbers and then Brookes chanted one of his selections. Miss Greenwood appeared in her grotesque comedy skit, "Her Morning Bath." Then there was a bit more of the Greenwood chant including Letty, and the angular person exited, with the audience willing for her to have done more and more. But she has a second week to go and naturally

is holding a bit of her material in reserve.

Opening the show was Carleton Emmy's dogs. It was a pipe for this turn, which gave the show one of the fastest puffs it has had in days. Then came Seymour and Jeanette, who sang and hoofed so hard and industriously, their endeavors ranging from the clog to the Charleston and strut. The gang did everything but cheer this duo, the first show stoppers of the evening. Then came Alma Nielson, aided by Ely and Rice, a couple of hoofers who know their stuff, and the Frivolity Five, a syncopated musical outfit, who do more than handle their instruments. It is really fortunate for Miss Nielson that she has such good surrounding company, as her own endeavor outside of her contortionistic feats were of rather mediocre caliber.

Lily Morris followed with characteristic songs and found the audience ready to relish every endeavor. They liked each number and clamored for more and more. Understanding the English comedienne had given them her limited quota in some 18 minutes.

Harry Kahne, with his mental faculties working at top notch, did his stunts of writing, talking and figuring to his final treat of writing while suspended from a trapeze. He aured astounded with his mental feats.

Next to closing was Eddie Nelson (holdover). His appearance after Miss Greenwood seemed to be the cue for many to walk. Then others started walking when he pulled that rather nasty one about "You do not have to go to Europe to get abroad." After that one he tried everything including the call for the flag, etc., but had a rather still voyage. Closing were Rose Irene Kross, with a feminine and two male aids in roller skating novelty. It was rather hard for this turn to hold the attention as more than two-thirds of them had already started the procession before the act got under way. The turn is a novelty of its kind and a deserving of more attention than it received.

Ung.

Charleston contests will never draw at Pantages. This was proven last week when a score of local sharpshooters participated in an

elimination contest and could not hold the attention of the audience to their endeavors. The Pantages audience primarily wants a good show, and of late has not been getting them any too good, with the result that trade has not been anything to brag about during the past few months.

The big wallop of the entire bill of six acts was provided by the turn of the "deuces" groove—Anderson Brothers—two colored chaps who sing and dance, mostly the latter. They sang and danced and also how to sell it. The boys did everything from eccentric to strut and Charleston, stopping the show. The balance of the bill was not up to the Pantages average.

Opening were Versatile Trio, three girls who did mostly dancing, with one attempting to puncture the air with a bit of warbling. The girls are well meaning in their endeavor, but have nothing outside of possibly some amateurish experience to deliver, which falls short.

After Anderson Brothers came Barron and Benoit, with a talk routine of which Dow and Dow of the Rice Brothers would have been ashamed of in their declining days. Then came Eastman and Moore in "Bargains," a turn which has been bargained to death. It is talk, song and trick scenery, which has about outgrown its usefulness through having played about everything. This team is capable of handling fresher material and should get it quick.

Next to shut were "Four Pals," singing quartet, of course, of the old style with the comic trying to do a "Shuffly" at which endeavor he failed miserably. The boys have a popular song routine, with a comedy number or two, but no voices to get them even.

Closing were Mann's Singing Syncopators, a seven-piece aggregation who played, sang and danced. The vocal endeavors were supplied by two of the men who put in a few dancing steps for good measure. Their numbers were manipulated well. The turn is a good flash for this time, but should be spotted in the middle of the show instead of the finish. Possibly they have to close here because they supplied music for the Charleston contest.

Ung.

The Rosemary, Ocean Park, has stopped vaudeville with the Dome, a West Coast house, taking over the Association Vaudeville franchise for that community. The Dome formerly played Orpheum road shows the last half, but canceled its Orpheum agreement recently.

It is now playing the road shows Friday to Sunday inclusive, using for the balance of the week five acts booked out of the Los Angeles office. The Rosemary, an independent house operated by James Sams has reverted to its original picture policy.

After a four-week illness Irving Thalberg has returned to the Metro-Goldwyn studio at Culver City this week.

Samuel Goldwyn and wife (Frances Howard) returned from New York this week. Goldwyn is after a theatre where he can show "Stella Dallas" at \$150 top.

George Landy will again handle publicity for the Wampus Frolic, which is to take place February 4 in the new Shrine Auditorium. The Wampus will use both the theatre, seating 6,800, and the ballroom, accommodating 6,000.

National Coast Headquarters of the Pacific Vaudeville Artists was or-

iginally established in the Hillstreet Theatre on Thanksgiving Eve.

A house warming was held in the club rooms until midnight. A buffet luncheon was served and dancing took place in the spacious gymnasium. About 500 attended.

Edward Everett Horton, starring at the head of the Majestic Stock, will conclude his stage career this week. He is appearing in "Clarence," the Booth Tarkington play, which opened Sunday. He must begin on a motion picture contract next week and can only play the role for one week.

Sidney Schallman, formerly of Schallman Brothers, vaudeville agents and bookers in Chicago, has been added to the Bert Levy staff as a free lance booker and house man in the California and Southwest territory.

According to reports, instead of directing "The Wedding March," his own story as the first picture for Famous Players-Lasky, Eric Von Stroheim may direct Pola Negri in her next picture, the story of which is being prepared by Valda, the Hungarian author.

Lewis Milestone, who is making "The Cave Man" for Warner Brothers, is en route to New York with Matt Moore to star in the picture. They are to be gone about three weeks.

The Rev. Dr. Frank Dyer of the Wishire Boulevard Congregational Church had for the subject of his sermon on Sunday morning, "Cecil B. DeMille's Religion; or, Will the Movies Serve the World?" The reason for this sermon was a statement which De Mille made recently in which he declared that religion is the greatest thing in the world and the motion picture may supplant the minister and missionary in spreading religion.

Richard Talmadge, making stunt pictures at the F. B. O. studios for the past two years, in the future will make his productions at the Universal City studios.

ALBANY, N. Y.

"The Artists and Models" (Capitol) first half is scaled to \$2.50, exclusive of tax. Good business is indicated by the advance sale. "The Burlesque Carnival" (Columbia) is at the Capitol the last half.

Future bookings for the Capitol are "Honeymoon Cruise," Dec. 7-8-9; "Is Zat So?" Dec. 14-15-16, and the Stages ("Stepping Stones") and Willie Howard ("Sissy High").

The "one-man minstrel" entertaining at WHAZ, the Rensselaer Polytechnic Institution radio station, Troy, is Will H. Wade, Troy. His friends are urging him to go in vaudeville.

Paul Higgins, manager, Hillside Club (Kenwood road), has inserted new numbers and costumes in the revue. Gertrude De Lisle, Charleston dancer, is a big hit at the club.



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IN THE GARDEN OF TOMORROW

A Popular Feature in the Pantages Theatre

ONE LITTLE DREAM OF LOVE

A Song with Nelson in it, and it's a big hit in any theatre

IF YOU WERE THE ONLY GIRL

A Song suitable for any type of act, Single or Double

THESE SONGS FIT IN PROFESSIONAL COPIES ANY ACT AND MAKE BIG ACTS BIGGER. SENT UPON REQUEST

like the Revue of Piccadilly and the World is Waiting for the Stars

These numbers are successfully featured by leading acts

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"DOWN BY THE WINEGAR WOIKS"

By DON BESTOR, ROGER LEWIS AND WALTER DONOVAN

EVERYBODY KNOWS AND EVERYBODY SHOULD SING THE BIG SONG:

"SAVE YOUR SORROW"

(FOR TOMORROW)

Words by B. G. DE SYLVA Music by AL SHERMAN

JUST RIPE FOR YOU FOR A BIG HIT

"OH! BOY, WHAT A GIRL"

Words by BUD GREEN. Music by WRIGHT and BESSINGER

A NEW SONG WHICH LOOKS AS IF IT WILL SWEEP THE COUNTRY—
CLEAN COMEDY

"KEEP YOUR SKIRTS DOWN, MARY ANN"

Words by ANDREW B. STERLING. Music by ROBERT KING and RAY HENDERSON

OUR SUCCESSOR TO "ALABAMA BOUND"—JUST AS GOOD

"HEADIN' FOR LOUISVILLE"

Words by B. G. DE SYLVA. Music by JOS. MEYER

THE GREAT NOVELTY SENSATION:

"I'M HAPPY GO LUCKY"

THERE'S NOTHIN' ON MY MIND"

By HENRY CREAMER, HARRY JENTES and LEON FLATOW

THE NEW WALTZ BALLAD OF THE SEASON—IT STOPS THE SHOW COLD

"CROSS MY HEART, MOTHER"

(I LOVE YOU)

Words by AL PIANTADOSI. Music by JACK MCCOY and SAM WILLIAMS

OUR NEW NOVELTY THAT WE GUARANTEE TO BE HOT AND RIGHT OFF
THE GRIDDLE—NEXT YEAR'S GUARANTEED BIGGEST HIT

"I LOVE MY BABY"

(MY BABY LOVES ME)

Words by BUD GREEN. Music by HARRY WARREN

A SONG ONCE YOU HEAR WILL TALK FOR ITSELF—A GREAT NOVELTY:

"WHAT DID I TELL YA?"

Words by B. G. DE SYLVA. Music by WALTER DONALDSON

UKULELE IKE'S SENSATIONAL HIT IN CHAS. B. DILLINGHAM'S BIG
SHOW, "SUNNY," AT THE NEW AMSTERDAM THEATRE:

"PADDLIN' MADELIN' HOME"

By HARRY WOODS
JUST RELEASED

EDDIE CANTOR'S SENSATIONAL HIT IN "KID BOOTS" NOW

"LET ME INTRODUCE YOU TO MY

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NATURAL HARMONY SONG

GREAT DOUBLES—ALL KINDS OF VERSIONS

"WANT A LITTLE LOVIN'"

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OWING TO HIS FATHER'S ILLNESS MARVEL RETURNED TO NEW YORK FROM HIS TRIUMPHAL TOUR

Marvel was obliged to leave many unfilled contracts abroad, where he created a sensation in "Sky High," at the Palladium, London; The Embassy Club, London; Scala Theatre, Berlin; Apollo Theatre, Nurnberg; Schuman Theatre, Frankfurt; Harry Lauder tour, etc.

MARVEL IS AVAILABLE FOR PRODUCTIONS OR VAUDEVILLE

Personal Management AD NEWBERGER 200 West 86th Street, New York Endicott 5179

PALM BEACH

The season here opens officially Dec. 1. The Seaboard Airline's all-Fullman Orange Blossom Special made its initial trip last week in 36 hours from New York, leaving at 9 a. m. Saturday and arriving at 9 Sunday night. That's traveling for this country; ask any trouper.

Constance Bennett and her new husband, Phillip Plant, spent a three-week honeymoon at the Royal Danell, leaving for a visit to Cuba. Before going Connie emphatically declared that she was through with the screen forever. Her exact words were: "The Kleigs are out like a light." Her youthful millionaire husband nodded his head in sagacious approval as Connie told the reporters that she preferred the fire-side and the comforts her husband can provide to the screen crowd.

Young Plant's grandfather was one of the pioneer developers of Florida. He is said to have flipped a coin with Henry Flagler and drawn the West Coast as the scene of his endeavors. Flagler won the East Coast, built a railroad all the way to Key West, and made Palm Beach and Miami what they are today. The young Yale graduate is a director in a land company that operates out of Tampa. After a visit to Havana and other places in

the state the Plants will return for the season. Connie's last picture was for Metro-Goldwyn, a screen version of "Sally, Irene and Mary," scheduled for release shortly.

The Garden theatre, under the direction of Stanley C. Warlick, opened Sunday (Nov. 29) with "The Unguarded Hour" (picture).

MIAMI

Sparks Circus played here to capacity for three days. Two days at West Palm Beach.

Renee Charlotte and Lolo, dancers, heralded as coming direct from the Club Richman, are at the Coral Gables Golf and Country Club for an extended engagement. Tyler and St. Clair, xylophonists, added attraction. Jan Garber's Orchestra still provides the music.

Peeteecki, Russian pianist, added attraction at the Community, where the feature film is "Lights of Old Broadway."

George L. Jackson's orchestra and Rialto Quartet are playing nightly in the Miami Shores Office, on East Flagler street, luring the prospects into signing a binder or contract on the dotted line.

Ethelda Hielbrey, Olympic champion and former swimming record holder, opened a limited engagement at Hollywood-by-the-Sea Thanks-giving Day, presenting a water act. In her troupe are Eva Miller, fire diver, and Peggy LaRue, acrobatic and fancy diver. Casare La Monaco and his band of 35 musicians give concerts twice daily at the beach. Ralph J. Wonders continues as director of amusements at the resort.

Almost all the big really development offices here provide daily entertainment to lure the prospective sand buyer into their lair. Some of the acts are high class and some are not so hot.

William Jennings Bryan last year was the spellbinder at Coral Gables. This year General Booth, one of the leaders of the Salvation Army in this country, struts his stuff. The Coral Gables people, the George Merrick organization, is the highest developed land sales organization in Boomland. Someone in the outfit is a real showman. All sorts of

entertainment is provided guests before anyone talks about the purchase of a lot for about \$8,500.

Texas Gulman and her kids opened the Del Fey Club under the personal management of Larry Pay Thanks-giving eve. The Del Fey here was formerly the Silver Slipper. A heavy covert charge is promised the sand sellers. The opener was a sell-out.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—"Stepping Stones." Keith-Albee Temple—Vaudeville. Fay's—Vaudeville and pictures. Victoria—Pop. vaudeville. Gayety—"Miss Tabasco" (Columbia). Corinthian—"Sugar Babies" (Mutual).

Eastman—"The Pony Express." Regent—"In the Name of Love." Picaresque—"Flower of Night."

Mary Haynes was taken ill with the grip during the Wednesday matinee at Keith's last week and forced to walk out. Miss Haynes recovered in time to return to the bill Friday.

Rumored here Harry Abbott may shortly take back active management of the Corinthian (Mutual), now run under a receiver.

NEWARK, N. J.

By C. R. AUSTIN

Shubert—"Tip Toes." Broad—"White Cargo." Proctor's—Vaudeville. Low's State—"Time the Comedian" and vaudeville. Newark—"Sporting Life" and Branford—"The Unguarded Hour" and vaudeville.

Fox's Terminal—"The Last Edition." Durant of the Bad Lands" and vaudeville.

Mosque—"Seven Keys to Baldpate." Capitol—"The Eagle" second week.

Rialto—"The Golden Princess" and "The Wife Who Waned." Goodwin—"Phantom of the Opera."

Miner's Empire—"Puss, Puss." Lyric—"Make It Peppy." Orpheum—Colored vaudeville and pictures.

The Hollander Bros., manufacturers of furs, are planning erection of a 24-story building at Park place. The plans call for a theatre and office building. Two theatres may be constructed instead of one.

The site is that of the proposed Beacon theatre, for which subscriptions were once solicited, but the intended theatre was never erected.

Fox's Terminal is taking a new step in competition. Last week the house gave five radio sets away to

holders of lucky tickets, and this week \$1,000 worth of merchandise is being offered.

The high overhead continues to make the taking of profits by the local houses difficult, even with reasonably good business. A case in point is the Shubert, running musical comedies. During October the Shubert took in over \$50,000 and yet showed a deficit. The Broad, a smaller house showing dramas, did \$30,000 and made a small profit. The Broad has no orchestra and uses a smaller crew. One week the Shubert did \$20,000 and lost considerable money. Schlesinger feels that he is running the house principally for the benefit of the stagehands and musicians.

TOPEKA

By E. D. KEILMANN

"Sport" North and his wife, Genevieve Russell, formerly character man and leading lady of the North Brothers Stock, have joined the company of their son Ted North and will play the Kansas Nebraska circuit this season. The name of Ted's organization has been changed to the North Players.

A straight first run policy will be played at the Gem. The Lawrence Amusement Co. purchased the Gem and Best theatres a week ago.

Scarcity of road show attractions has opened the New Grand to local talent attractions. Recently the theatre was opened to a play for the local Moose. The engagement was on percentage, for the first time such an arrangement had ever been made here with a local talent organization. Gross was \$300. Stage hands paid out of the bank account.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—"The Half Caste," 1st half; "Artists and Models," 2d half. B. F. Keith's—Vaudeville—pictures.

Temple-Pop vaudeville—pictures. Strand—"We Moderns."

Empire—"Serge Struck." Robbins-Eckel—"Shore Leave." Savoy—"All Around the Frying Pan."

Rivoli—"The Calgary Stampede." Regent—"The Freshman."

Crescent—"The Painted Flapper."

Francis W. Hohman, owner Hoh-

man Opera House, Pulaski, and also operating theatres in Altmar and Parish, will build a new picture theatre in Central Square upon the termination of his present lease of the Masonic Temple theatre there. Ground will be broken April 1. Although the Gilmore Amusement Company, Inc. (Cawego and Syracuse) took over the Hohman on a five months' lease recently, the house has been dark.

Superintendent of Buildings D. W. Jones, Binghamton, has forbidden the Charleston there at Danceland and the dance hall owned by the Woodmen of the World.

The annual "Binghamton Follies" will be produced at the Binghamton week Dec. 7, auspices of Binghamton Press. H. M. Addison, manager, Binghamton, is handling the show.

The Olympic Theatre Corporation, which is completing the Olympic in Utica, will extend its operations to other towns according to W. H. Linton, general manager. The new Utica house, seating 1,300, will open March 1. The Motion Picture Capital Corporation of New York City is said to be aiding the Olympic backers in the expansion program.

Rev. James M. Beeten, pastor Lorraine M. E. Church, who deserted the stage for the ministry, and Gladys B. Tucker, Lorraine, Sunday school teacher in Mr. Beeten's church, are married last week in Watertown.

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Shoes for Women

IF OPPORTUNITY KNOCKS

do not let the ear-muffs of prejudice keep you from hearing it. The new MADISON BUILDING, No. 19 is an opportunity to secure for ONE DOLLAR the fastest, funniest and smartest bunch of laughs I have ever published, including monologues, double acts, single gags, minstrel first-parts, etc. Many performers with "educated" salaries, get all their comedy material from MADISON'S BUDGET.

WHEN ON THE COAST let me write you a new act or expertly analyze your present one and then make constructive suggestions for its still greater efficiency.

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Represented by the big vision and foresight man
WILLIAM MORRIS

OUR "RUN-OF-THE-PLAY" CONTRACT FOR THE FOLIES BERGERE REVUE at the LONDON PALLADIUM

IS DRAWING TO A CLOSE, AFTER WHICH WE GO TO THE COLISEUM FOR TWO WEEKS
WE ARE NOT AS BIG A HIT AS

SOPHIE TUCKER

BUT WE ARE SATISFIED

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By **HARDIE MEAKIN**
Belasco—"White Magic"; next, "Salvage"; Dec. 14, Thurston, National—"Th' Heaven"; next, "Stronger Than Love" (Nance O'Neil); Dec. 14, "No, No, Nanette." Polly—"Hello Lola"; next, "What Price Glory."
Keiths—K-A vaudeville; (Ade-ride Hughes).
Earle—Keith pop vaudeville (Famberton Dancers).
Strand—Loew vaudeville (Earl Lindsay's Revue).
Gayety—"Models and Thrills" (Columbia).
Mutual—"Hey Ho" (Mutual).
Columbia—"The Merry Widow" (id week); next, "The Eagle" (Val-entines).

The Mayflower
Washington, D. C.
HOTEL FOR
Distinguished
Professionals
Connecticut Ave., near the theatres

Metropolitan—"The Man on the Box" (Syd Chaplin); next, "The New Commandment."
Palace—"Irish Luck" (Thomas Melghan); next, "A Woman of the World" (Pola Negri).
Rialto—"The Wheel"; next, "The Storm Breaker."

Fred E. Hand, managing the

Making the World
A CLEAN Place to Live In
ALWAYS
Washington, D. C.

THIS WEEK (NOV. 30)
Gayety, Boston

NEXT WEEK (DEC. 7)
Columbia, New York

TOMMY

FLORENCE

EMMETT AND KING

"SILK STOCKING REVUE"

TO MANAGERS
PRODUCERS
AGENTS
Looking Forward for Next Season
Have Two Good Novelties for Next Season

Earle, is again producing. His act, the Famberton Dancers, is topping the bill at his house.

With the recent placing of the publicity of the Earle under Nelson Bell of the Stanley-Crandall company much space in the dailies is being devoted to plugging the beauties of the house apart from the regular spread on the vaudeville and picture program being presented.

Fawn Gray has been a special feature at Le Paradis for the past week, she having succeeded Ruth Bennett.

There has been quite some switch in the Crandall organists during the past week. Harold T. Pease, formerly doubling in two houses as a relief man, now presides at the Ambassador organ permanently, having succeeded George Emmons, resigned. Ida V. Clarke, formerly first organist at the Savoy, followed Mr. Pease at the Tivoli. Gertrude Kreiselman steps into the place held by Mrs. Clarke, the former having been at the Home, while this house is to have a new organist, yet to be announced. Otto Beck is continuing as the featured organist at the Tivoli.

Almost what could be termed an official audience turned out to greet Will Rogers at the Auditorium on Saturday night last. In the gathering were members of the Cabinet, high ranking army and navy officers and many other officials.

KANSAS CITY

By **WILL R. HUGHES**
Shubert—"Topsy and Eva" (Duncan Sisters).
Shubert-Missouri—"Applesauce."
Gayety-Harry Steppes—"O. K." (Columbin).
Empress—"Night Hawk" (Mutual).
Main street—Vaudeville, "The Beautiful City."
Newman—"Lights of Old Broadway."

Royal—"Kink on Main Street."

Liberty—"The Goose Woman."

Ed Wynn ("Grab Bar") at the Shubert, cleaned up, the Sunday opening being a complete sell-out. It was just about capacity for all



**AEOLIAN
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SUNDAY
Afternoon
Dec 6th at 3pm.

HARRY YERKES

AND HIS FAMOUS
SIXTY FIVE
SYNCOATING
SYMPHONISTS

Presenting the
**FIRST JAZZ SYMPHONY
EVER WRITTEN**

PRICES 50¢ TO \$2.00

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WEBER PIANOS
BUESCHER INSTRUMENTS
Personal Representative
Mrs. John W. Lyman

HARRY YERKES' STUDIOS

METROPOLITAN OPERA HOUSE BLDG., N. Y.

performances, the week hitting close to \$28,000.

Resident Manager Ray Whittaker, of the two Shubert houses, announces the following bookings: Shubert, Nov. 29, "Topsy and Eva"; Dec. 7, "Saint Joan" (Julia Arthur); Dec. 20, "The Dove." At the Shubert-Missouri, Nov. 29, "Apple-

sauce"; Dec. 7, Junior League "Follies"; Dec. 20, "The Fatsy."

Carrie Fennell, featured shimmy dancer at the Empress (Mutual) last week, was held over for a second week as an added feature to "Cuddlin' Cuties."

The safe in the Linwood theatre,

residential house, was robbed last week of over \$1,000. W. O. Lenhart, manager, was held up and robbed of a diamond ring and some cash a few weeks ago.

This was farewell week for the Lole Bridge Players at the Globe. Starting Sunday the house will try vaudeville and pictures.

DAVE APOLLON and CO.

NEXT WEEK (DEC. 7), KEITH-ALBEE HIPPODROME, NEW YORK

Direction **BERNARD BURKE**

SHORTY

DICK

McALLISTER and LANCASTER

IN

"On The Links"

Booked solid until June, Marcus Loew Circuit. Thanks to Mr. JAKE LUBIN and MOE SCHENCK

Personal Representative SAM BAERWITZ

LOEW'S STATE, NEW YORK, THIS WEEK (NOV. 30)

"Above Act is Fully Protected By Copyright And Any Infringement Will Be Prosecuted Immediately."

SAN FRANCISCO

By WILLIAM SLATTERY

The A & H vaudeville house, Union Square on Powell street, will not be wrecked to make room for the De Luxe garage planned for the theatre site. The Downtown Business Association and neighborhood interests caused the Board of Supervisors to heed their kicks, and the building permit was withheld. The Orpheum, directly opposite, voiced a strong protest against having the garage for a neighbor.

The Kresge 5 and 10c. people have leased the present Pantheas theatre and will move in as soon as Pan vacates to operate in his new edifice up Market street. The upper floor tenants are music publishers and kindred theatrical interests who will have to secure other quarters to be easily accessible to the theatre district, which is gradually moving north on Market.

Jack Partington, stage producer at the Granada, left for Chicago and New York to engage talent and see new wrinkles in the presentation field.

Harry Bush of the Villa Moret publishing firm is back from an eastern trip.

R. Bret Harte, grandson of the famous novelist, who committed suicide in Paris recently, was well known here. Young Harte failed in promoting money here in 1923 to film Bret Harte stories on the original scenes and locations.

Mrs. Frank Bacon, Irene Delaney and 10 other old-time melodramatic stars staged a revival of "The Hidden Hand," "The Banker's Daughter" and other sure-fire thrillers of the days when the Grand opera house and Morosco's theatre were alone in the field.

Famous Players will file an announced, install Jack Partington's patented "automatic stage" in its houses. The device is a large platform that can be mechanically raised, lowered or moved in any direction quietly and quickly by throwing a switch.

A rigid inspection of all theatres made by the Fire Department is causing worry and expense to many houses through alterations and additional safety equipment ordered installed.

They never heard of the "Charleston" in the Antipodes, according to Pauline Frederick, who returned from the Kangaroo country Nov. 27.

Harry Slinger, Pacific coast representative of the Orpheum circuit, is in the city for two weeks in connection with Orpheum matters.

Contracts have been let for a 1,200-seat picture theatre to cost \$125,000 at Haight, near Filmore street. The Golden State Theatre Co. will operate the new house.

Aukerman-Harris' Union Square offering a good five-act bill and a picture, practically two-hour show for 20c. Although the house runs on a continuous policy, it is remarkable how such quality and quantity can be sold at the price.

MINERS MAKE UP

Est. Henry C. Miner, Inc.

If numbers count, the house is doing well, as a well-filled auditorium is the rule day and night. The current bill went over big, with Bud Lorrain, a cowboy ventriloquist, getting laughs galore. Agnes Clegg, violinist, had a repertoire of favorite numbers and won appreciation. Solly Carter, Jew comic, featuring himself in a gal act billed "The Hand Box Revue," showed six nice looking maids with fairly good costuming and sufficient talent. An Irish comic helped to pull laughs, and the act worked fast. A newsboy quartet, billed "The Aywon Four," have a billing as near as possible to the Avons. The quartet went very good and had comedy blended with harmony, the trick that won The Canadian Duo in "A Circus Comedy" added novelty to a good bill. The screen had "Busting Through."

Henry Duffy, Inc., capital \$15,000, to operate theatres. Incorporators: Henry Duffy, Dale Winter-Duffy and Richard Marshall.

ST. LOUIS

By LOU RUEBEL

American—"The Grab Bag."
Shubert-Rialto—"The Student Prince" (3d week).
Empress—"Excuse Me" (stock).
Orpheum—Vaudeville.

St. Louis—Vaude—"Compromise" (film).
Grand Opera House—Vaude—"Wreckage" (film).
Garrick—"Step Lively Girls" (Mutual).

Gayety—"Seven-Laven" (Columbia).
Liberty—"Florida Folies" (burlesque stock).

Missouri—"Cobra."
Delmonte—"Lovers in Quarantine."
Loew's State—"The Merry Widow."

Kings—"Lazybones."
Rivoli—"Hunting Big Game in the Arctic."

Grand Central, West End Lyric and Capital—"New Commandment."

The Kings this week is celebrating William Goldman's 15th anniversary of his entrance into the show business as operator of the first tent in St. Louis at Spring and Prairie avenues.

Bob Smith, formerly of the Grand Central, is now house manager at the Kings.

John Steel has been held over by the Orpheum for a second week and is sharing headline honors this week with William Desmond.

With business far better than was expected the first two weeks of its engagement, "The Student Prince"

is now in its third week at the Shubert-Rialto, and prospects are that the operetta will remain over the holidays.

The Duncan sisters in "Topsy and Eva" closed a prosperous fortnight's engagement at the American, Saturday, and "The Grab Bag" is current at the Market street house.

Cliff Edwards ("Ukulele Ike"), who recently closed in "Sunny" in New York, opens his picture house tour at Loew's State, Saturday. Nightly ukulele concerts are held on the stage of the theatre.

In recent weeks in this town, Jimmy Brennan, manager of the Grand Opera House, has held the unique title of "the bravest manager." This because of the fact that the Grand had been virtually the only local house not to stage a Charleston contest. Jimmy slips back with the rest this week, however, for he is finally staging one.

CLEVELAND

By C. S. GREGG

Hanna—"Some Day."
Ohio—Ziegfeld "Follies."
Keith's Palace—Vaudeville.
Loew's State—Vaude, "Go West" (Ruster Keaton).

Columbia—"Bathing Beauties" (Columbia).
Empire—"Chick, Chick" (Mutual).
Keith's E. 106th St.—Vaude, "Where Was I?" (Penny).

Read's Hippodrome—Vaude, "Where Was I?"
Loew's Stillman—"The Freshman" (Harold Lloyd).

Loew's Allen—"Cobra."
Loew's Park and Mall—"Bright Lights."
Circle—"The Clash of the Wolves."

The little group of moral missionaries down in Columbus whose business it is to keep an ever watchful eye on the screen have cut and slashed considerably at "The Eagle." Rudolph Valentino's new picture, according to word received here.

The night club craze goes along here without let-up. Two new clubs were added last week, and a third opens soon.

AURORA ARRIAZA

Spanish Dancing

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Has Removed to

1721 BROADWAY - NEW YORK

Between 54th and 55th Streets

Tel. Columbus 2344

The Bamboo Gardens (Euclid avenue), which suffered fire loss of \$70,000 six weeks ago, is to re-open around Christmas.

OKLAHOMA CITY

By GEORGE NOBLE

Cromwell (Okla.), the "Wicked" film has been completed and will be shown in Oklahoma and elsewhere in the near future. The picture, said to be wild and furious, shows all that a new oil boom town has to show.

The Main Realty is to erect a new \$500,000 theatre at Houston. It's to be a modern movie affair.

The new Dunklin, Cushing, Okla., is nearing completion. The Mauter theatre, Camden, Ark., has been made over. A new house is being erected at Russellville, Ark. Ed. Brandy has leased a building at Brownsville, Tex., and also plans to build a new theatre there.

The Empress, Tishomingo, Okla., has been bought by T. M. Miller and F. T. Gresham and renamed the Princess.

\$1,000 REWARD!

To any person who can prove that

RAJAH RABOID!

America's Great Crystal Gazer

Uses any apparatus, confederates, signs or any written questions presenting

Radio Mental Direction!

GEORGE CHOOS Presents

DANNY DARE and C.O.

For which Danny Dare takes this opportunity to thank GEORGE CHOOS

THIS WEEK (Nov. 30) KEITH-ALBEE PALACE, New York

Also wish to thank Mr. CHOOS for his confidence in my ability—enough so to permit me to stage two of his acts

"SPOTLIGHT REVUE" AND DANNY DARE AND CO.



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"The best thing in Hollywood, Cal., was the train that brought these delightful youngsters to New York."

Last Sunday (Nov. 29), these delectable darlings secured sensation and wowed those blasé Winter Gardenites. Just as big a hit all this summer at Atlantic City and now it's Southward Ho—for Florida. Touted Thespian Tots Thrillingly Tainted and exclusively represented by SAM E. COLLINS, 219 W. 46th St., New York.

CHICAGO'S Leading Orchestra Leaders All Pick

"SLEEPY TIME GAL"

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TAKE THIS METHOD OF OFFERING SINCERE CONGRATULATIONS ON YOUR
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AND OVER THE AIR IT IS TREMENDOUS!
JOE L SANDERS COON SANDERS ORIGINAL RIGHT HANDED.

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MILWAUKEE

By HERB ISRAEL

Davidson—"Blossom Time"; next, "Aloha of the South Seas"; Palace—Vaudeville (Kouns Sisters); Majestic—Vaudeville; Miller—Vaudeville; Pabst—German stock; Gayety—"Naughty Nitties" (Musical); Empress—Stock burlesque; Alhambra—"Where Was I?" Garden—"Morals for Men"; Garrick—"The Naked Truth"; Merrill—"Merry Widow" (third week); Strand—"King on Main Street"; Wisconsin—"Cobra."

"The Naked Truth" plays a return date at the Garrick. It was shown here three months ago.

"Merry Widow" (Mae Murray) is

another of the very few pictures which have made a three-week run in Milwaukee, the Merrill holding it over. Harold Lloyd's "Freshman" was the first picture of the year making this record in the new Saxe house.

Luelle Westen, former soprano, Chicago opera, was engaged by the Tabor German stock for "The Rose von Stambul" most popular production yet produced by the company. It played five request performances.

The A Capella Chorus of Milwaukee made its second public appearance of the season at the Auditorium last week, with Agatha Haenel, pianist, and Hans Hess, cellist, Chicago soloists.

The B'nai B'rith Brotherhood will present an abbreviated version of "Rain" Dec. 2.

"A Venetian Romance" (operetta) was presented this week by inmates of the Wisconsin Industrial School for Girl. Girls on the "honor roll" are permitted to take part in the presentation which will be staged in the welfare centers of the city.

PORTLAND, ME.

By HAROLD L. CAIL

Strand—"Stage Struck"; Empire—"The Unruffled Hour"; Jefferson—"The Whole Town's Talking" (stock); New Portland—"Monsieur Beaucaire"; Keith's—Vaudeville and pictures; Casco—"Racing for Life."

The sudden illness of Al Allen

BOWDEN'S BEAUTIFIERS

THE GREATEST SKIN CLEANSER ever offered. Used by the Russian Ballet from an old recipe.

TRIAL SIZE \$1.00

C. S. R. CORP.

219 West 24th St., New York, N. Y.

(Allen, Taylor and Houston) while the act was finishing its engagement in Montreal caused its cancellation at Keith's last week. Maxwell Fields and Co. were substituted.

The Casco Amusement Company has filed a bill of equity against the owners of the Casco Theatre in protest against alleged exorbitant rentals. Three years ago rent was fixed at \$75 per week with an option of renewal for two more years starting November 20, 1925.

Now the defendant claims that an unreasonable figure is being asked. The owners of the property are Dudley C. Lunt, Paul C. Lunt, Storer B. Lunt and Mary E. Fox.

Departing from the usual dinner-talk last week the Rotary Club featured its meeting with a motion picture entitled "Thirsty Cotton." The cotton industry in all its phases was shown together with the making of cotton goods under wrong and right conditions.

PITTSBURGH

By JACK A. SIMONS

Nixon—"The Harem"; Shubert Alvin—"Sky High"; Shubert Pitt—"Dancing Mother"; Gayety—"Peek-a-Boo"; Columbia Academy—"Whirl of Girls"; Grand—"The Scarlet Saint"; Lewis's Alvin—"Exchange of Wives"; Cameo—"The Phantom of the Opera" (fourth week); State—"Red Hot Tires"; Olympic—"Cobra."

Three agents will come to Pittsburgh ahead of "The School for Scandal," booked for the Nixon week of Dec. 21.

Larry Weingarten is in Pittsburgh ahead of "Old Clothes," a Jackie Coogan production underlined in the Lewis's Alvin.

Joe Hillier, district manager here, for Watterson, Snyder and Berlin.

left on Thanksgiving night for an extended trip that will take him to California.

Steve Forrest, head of the theatrical agency bearing his name, gave his annual Thanksgiving party to prisoners at the Western Penitentiary last Thursday. He provided a program of vaudeville acts and music.

If John B. Reynolds, manager of the Shubert Alvin, had his way, "Rose-Marie," which played his theatre Thanksgiving week, would have been held over for at least three weeks more. The show, playing a return engagement here, was greeted by capacity audiences.

Max Shulzoid, of the Pittsburgh P. B. O., has succeeded Harry Michaelson as city salesman. The latter was promoted to branch manager for F. B. O. at Cincinnati.

Succeeding "Joe" Smith, who resigned, H. P. Underwood has been appointed northern territory salesman for the Pittsburgh First National Exchange.

TORONTO

By GORDON ALLAN

Royal Alexandra—"Is Zat So?" Uptown—"Are You a Mason?" (stock).

Three Toronto houses are closed this week: Princess, Comedy and Grand, closed all season.

Four amateur and semi professional theatres in Toronto this week.

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The Canadian Operatic Society netted \$14,000 with "The Mikado" at the Royal Alexandra last week.

Rehearsals have begun for "Jack in the Hootentail," Christmas pantomime at the Hippodrome, and for "Flashes in Toyland," similar production at the Uptown.

Corinne Farrell, for two years leading ingenue with the Vaughan Glaser stock, returns next week for "Three Wise Fools."

Harold Thompson, Toronto man who made his professional debut with the Vaughan Glaser stock two years ago, has returned to the local company.

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One night stands don't mean a thing in my life now—it's the wash stands I'm after, says
Billy B. Van

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VAUDEVILLE THEATRES
Main Office
New York
Astor Theatre Bldg.

M. G. U. A DEAL OFF

(Continued from page 27)
morning to attend the Wampas dinner to Sid Grauman Thursday night. Loew on the spot may bring a reconsideration. It is said he was met in Chicago Sunday by Nick Schenck and J. Robert Rubin (both of M-G), who continued East. Loew left New York Saturday.

When Chaplin failed to hold Fairbanks and his wife, Mary Pickford, in line, it was thought the deal would go through, as figures had been arrived at. With Joe Schenck controlling the other U. A. stars, possibly excepting Gloria Swanson, Chaplin was the only out-stander.

Another of Chaplin's claims, according to a story, is that since M-G does a gross business annually of \$15,000,000 and U. A. is doing \$14,000,000, U. A. is comparable on those figures as standing first, through less operating and production cost, and a lesser number of releases.

It has been agreed, it is said, between the negotiators, that M-G should stand 30 per cent of the distribution and U. A. 25 per cent. The overhead of the joint office was estimated at \$50,000 weekly. This was looked upon as an inducement for the U. A. people, taking up any deficit U. A. might previously have had in its distribution organization.

The plan of selling had been arrived at in two classes, A and B, with the A class to hold the salesmen for the specials and class product, and to be known as A. salesmen, while the B salesmen would handle the regular program releases and "junk".

Nathan Durkan, Chaplin's attorney, is a strong supporter of his client's claims. Dennis F. O'Brien, attorney for Fairbanks and Pickford, has been largely concerned in the preliminaries. Both lawyers remained here until the negotiations were called off.

PRIVATE REPORT ON F. P.

(Continued from page 26)
serviceable are renovated and placed in service or turned over to the foreign department, "the gross income from its foreign business nearly equals the profits of its entire business."

\$1,000,000 in Accessories

The sale of accessories nets F. P. annually in excess of \$1,000,000. While at the same time the distribution department expended in one year \$36,000 for traveling expenses, \$10,000 for telephones and telegraph calls, \$11,000 for express charges, and \$21,000 for postage. This distribution department employs in excess of 3,000 persons in its 26 branch offices throughout the United States.

Under a discussion of the foreign commerce in films it is stated that fully four-fifths of those exported are made by F. P. (up to the time of the investigation). In competition is next touched upon and after a description of such companies, the first run theatre situation is discussed, it being stated that from 25 to 50 per cent of the gross revenue derived from the exhibition of pictures is from these first showings.

The theatre situation in connection with F. P., which has already been much commented upon and the "Restart" Corporation are the next subjects of Mr. Alvord's report, followed by a lengthy resume of the development of the First National, including the original franchise holders and the theatre owned. A table is here utilized to set forth this company's theatres throughout the entire country and these houses that were opposition. This table also gives First Na-

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tionary's growth from 1917 through the succeeding years.

During this period the efforts of Zukor to gain control of the opposition company, including the offers to Williams and Schwaibe is outlined, whereupon the decision of First National in 1918 to negotiate with picture stars is reported in detail.

Contracts for Pictures

Stating that no attempt was made to induce stars to break their contracts 1st N. finally contracting for the following pictures:

Charles Chaplin, June, 1917, 8 pictures, \$1,075,000 each.

Olga Petrova, August, 1918, 3 pictures, \$70,000 each and a percentage.

Anita Stewart, June, 1918, 6 pictures, \$50,000 each and a percentage.

Mary Pickford, November, 1918, 3 pictures, \$250,000 each (the price Zukor refused to pay for this star's production).

Jack Pickford, November, 1918, 3 pictures, \$50,000 each;

D. W. Griffith, January, 1919, 3 pictures, with an advance of \$255,000 each;

Norma Talmadge, April, 1919, 12 pictures, with an advance of \$160,000 each;

Constance Talmadge, June, 1919, 6 pictures, \$110,000 each.

The formation of the West Coast Theatres, Inc., is also reported upon. The commission has issued a complaint against this company charging an attempt to monopolize the theatre situation on the Pacific coast. Marcus Loew is stated to hold 50 per cent of the Combined Theatres Corporation, a subsidiary of the West Coast Company. Here also is gone into the Loew connection with Zukor's company. The family relationship between Loew and Zukor is dwelt upon as is the holdings of the Zukor family in Loew's, Inc. P. P. distributors in several foreign countries for Metro Loew's company. Zukor has interested in several of the Loew New York theatres. This tie up with the Paramount interests in Philadelphia is

shown as is the connection of E. V. 11th St., Jr., in the South. A reported interlocking of these companies was included in the Government brief. Pages 108 to 133 of the Examiner's Report goes into detail on the acquisition of theatres by F. P., including the acceptance of S. A. Lynch's proposal and the formation of Southern Enterprises on a 50-50 basis, with Lynch authorized to conduct the enterprise.

F. P. Foreign Holdings

In addition to the above outline of the F. P. holdings in the United States it is stated that this company owns all or a part of Pericholas d'Luxue de America, do Sul of South America; F. P. Film Co., Ltd., of Great Britain; Canadian Paramount Corp., in Canada; F. P. British Producers, Ltd., to produce pictures in Great Britain; Southern Pacific Paramount Co., in Chile; F. P. Canadian Corp., owning or operating theatres in Canada, numbering close to 70 theatres. The officers of this company also own Regal Films, Inc. distributors of the Metro pictures.

Under the paragraph heading, "Method of Acquiring Theatres," the Examiner finds that "after the acquisition of the capital stock of Southern Enterprises, Inc.; Black New England Theatres, and the Hulsey Interests, the responde t. P. I. by itself and through its subsidiaries acquired numerous theatres."

To this phase the Examiner, without dealing in personalities, devotes ten pages to the methods already extensively covered.

Block Bookings

As to block booking Mr. Alvord finds that its effect is that it cuts down the exhibiting time of the theatre open to competitors and in many instances closes same to all but the Southern States. A check was made of the theatres in several cities and it was found that exhibitors were forced to take inferior pictures to get those desired. Mr. Alvord devotes from pages 145 to

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152 inclusive to his findings on this system of booking. The effect of the block booking, particularly in F. P. owned or controlled houses was that the Rivoli in New York, F. P. owned exhibited 136 F. P. pictures from May 1919 to April 21, 1923, against 13 of other producers while the Rialto, independently owned showed from May 6, 1919, to May 10, 1919, 70 F. P. pictures against 80 of other producers. The Metropolitan, F. P. owned, in Los Angeles out of 78 pictures exhibited 71 F. P. and but 7 others during the 71 weeks under F. P. control. The Rialto in that city during 250 weeks under F. P. control exhibited 71 pictures, 57 being F. P. This same condition was found by Mr. Alvord to exist throughout the entire country.

The record of the producing companies are next shown and here it is stated that where the producers had created their own exhibition facilities, showings were consummated and in the case of Metro through Loew, Inc., who owned Metro. Others had difficulty in getting their pictures shown, including United Artists. F. P. claims the testimony of Mary Pickford here was "utterly false," in reply the Government referred to the Alvord report pointing out the word "difficulty" and not "exclusion" as the term used in the Pickford testimony was quoted by F. P.

In touching upon the Stanley Company the report points out that at the time of the hearing in Philadelphia Mr. Zukor was on the board of directors and owned 26,667 shares of Class B stock, which was later returned to the Stanley Co., adding that the Stanley Company owns F. P. \$1,250,000 on an unsecured note.

20 Pages on Saenger Co.

The report closes with approximately 20 pages devoted to the Saenger Company in New Orleans, included in which the Examiner discloses the stock holdings of the same individuals, and their executive positions first in the Saenger Co. and on through the First National Corporation of Louisiana, the Al Lichtman company of that state, Creole Enterprises, Sobel-Rosen-Shear Enterprises, Arcade Amusement Co., Central Enterprises, and the Gulf Coast Amusement Co., each distributing the various pictures of competing companies with practically all offices located in the one building in New Orleans.

It was upon this portion of the Examiner's report that the Government claims the monopoly of the Southern States is practically proven. F. P. owned 40 per cent of this company's stock, purchased in June, 1920, and repurchased by the Saenger Co. in December, 1923.

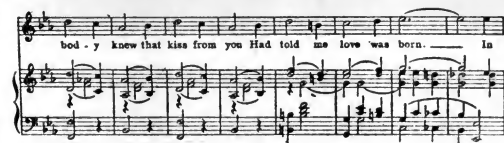
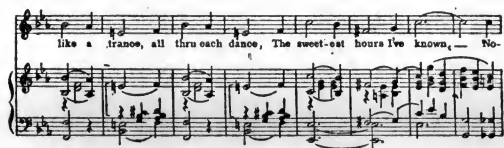
"TED LEWIS' Waltz Song!" "While We Danced Till Dawn"



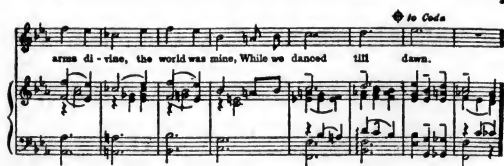
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Words by
LOU DAVIS &
TED LEWISWhile We Danced Till Dawn
(WALTZ SONG)Music by
HENRY SANTLY &
IRA SCHUSTER

Moderato



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VARIETY

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64 PAGES

GERMAN MANAGERS BROKE

GARDEN, 18,000 SEATS, PLAYING HOCKEY SUN. NIGHTS AT \$2.75

Starts Dec. 27, with Amateurs Only on Sabbath—Professional Hockey on Week Nights—Amateurs with Extra Attractions—H. Ziegfeld's Venture

Amateur hockey at \$2.75 on Sunday nights in the new Madison Square Garden of 18,000 seats will commence Dec. 27. Professional hockey will play at the Garden on (Continued on page 13)

DANCING TEACHER HIT BY HUBBY IN THEATRE

"Lady Who Lied" on Screen at Time Traveling Engineer's Wife Watching It

Milwaukee, Dec. 8. Four healthy pokes from the heavy right fist of Otto W. Momsen, globe-trotting erecting engineer of this city, gave movie fans an unexpected thrill and put a "punch" into the shown glee Edwin Carewe's "The Lady Who Lied" at the State theatre, one of the Silliman chain. G. M. Caskey, dancing teacher and Milwaukee ballet master, who draws his clientele from the "gold coast," was the recipient of the blows from the fast flying fists of Momsen.

Farcemonium, which threatened to follow the one-sided fight, was quickly subdued when Momsen quietly took his stand in the center of the main aisle of the house and ordered the people to be quiet, while he explained:

"This is not an act of rowdism," he said to the audience. "I have just hit a man because I found him in this theatre with my wife. That man is G. M. Caskey, a dancing teacher."

Cheers broke out after Momsen made his announcement and applause followed. Through it all the picture kept on flickering, although (Continued on page 11)

92 Theatres in Toronto

Toronto, Dec. 8. In this city of 575,000 population are 92 theatres. There will be 92 when the three now building open.

MAX SPIEGEL IN MIAMI

Miami, Dec. 8. Max Spiegel, the New York showman, who became involved some time ago, is in this city. He is promoting a new theatre for the town.

RADIO "NAMES" OUT IN PUBLIC

WEAF Ether Favorites in Concerts—First Time

Radio favorites, nationally known on the WEAF chain, will make their first public appearances in a series of two concerts at Mecca Temple Jan. 23 and Feb. 6 under the management of Edwin Scheuing. The "names" which include Graham MacNamee, the radio announcer, best known for his vivid spot descriptions, Silver Masked Tenor, (Continued on page 45)

TINNEY IN "VANITIES"; LIVES HOME 50-50

Frank Tinney has been engaged by Earl Carroll to appear in "Vanities" at the Carroll, New York, commencing Dec. 21, at \$1,200 weekly.

Carroll has made the engagement solely for Tinney. Mrs. Tinney (Edna Davenport) will continue with her vaudeville act, according to present plans.

Tinney, when last appearing in New York, in the "Music Box Revue," received \$2,500 a week. Following the notoriety through Imogene Wilson and Tinney, the latter (Continued from page 22)

IF "ABIE" CAN—!

Chicago, Dec. 8. "Abie's Irish Rose," fresh from 23 weeks in Detroit, will defy all known laws of probability by trying to play a week each in Port Huron and Kalamazoo, Mich.

DR. CRANE BACKED PLAY

Dr. Frank Crane has gone to California for his health.

Before leaving he backed the Gutterly play "Venice for Two" which didn't come into New York. His son, James Crane, played the lead.

ONE BARELY SAVED BY POSTPONING COSTLY ACTS

James Klein, Adolph Vogel and Gruss of Munich Hit Financially—Acts Have Not Received Salaries Regularly—High Salaries of Imported Twins Are Blamed in Some Instances

STATEMENT BY KLEIN

Berlin, Nov. 28. James Klein, owner of the Apollo theatre and Komische Opera here, also Central, Leipzig, claims that his difficulties in meeting a note given in payment for scenery for his new revue, "A to Z," at the Komische, "can not be mentioned as insolvency. It's only a due note for scenery which was renewed. It happens every day with the best firms in these times of scarce money."

The manager claims the chorus (Continued from page 23)

GUILD SPLITS PROFIT

\$14,000 to "Garrick Gaeties" Principals and Chorus

The Theatre Guild last week split the net profits of the "Garrick Gaeties" and \$14,000 was distributed among the cast. About \$7,000 was the Guild share. The Guild, at the start, invested \$7,500 in costumes and production, which (Continued from page 22)

At 3 A. M.

Chicago, Dec. 8. The wife of a Chicago producer, who made a trip to New York in the interest of her husband's business, is trying to show her devotedness decided to call him up while encountering one of those sleepless nights.

The time was about three a. m. and the conversation was this:

"Hello, honey, I am lonesome for you and I couldn't sleep, so I decided to call you up."

He: "Where are you stopping?"

She: "At the Astor."

He: "That's fine; now I can't sleep."

And bang, went the receiver.

MANAGERS AND AUTHORS IN TOUGH SESSION OVER PICTURES

Writers Allege Double-Crossing in Sale of Rights—Fox Activities Stir Flames—State It Stops Competitive Bidding

LOEW-SHUBERT TOUR'S OBJECT

Los Angeles, Dec. 8.

With the arrival on the Coast of Marcus Loew and Lee Shubert, a story has developed that their joint trip West has more of a purpose than merely for Mr. Loew to show for the first time to Mr. Shubert the Golden West.

It is said there is a connection somehow relating to some Western circuit of theatres, with the surmise that there is involved in some way the control of the Orpheum Circuit.

A quiet movement has been afoot for some time, it is said, to secure (Continued on page 9)

SHUBERTS PURCHASING BROADCASTING STATION

The Shuberts are contemplating the purchase of a radio station in New York to publicize their various attractions.

The station has been in operation for some time; one of its features consists of theatrical publicity stunts in which the various press agents co-operate.

When the Shuberts take over a (Continued on page 45)

Garden's Employees Plead Guilty on 'Sunday' Charge

After they had pleaded guilty to charges of violating the Sabbath Law, two employees of Madison Square Garden and three members of the Original Celtics basketball team, were fined \$10 each when arraigned before Magistrate Jean Norris in West Side court.

Those summoned were Edward Haywood, ticket seller; Cliff Bonnell, ticket taker; James Furcy, Celtic manager; Peter Barry, player, and Maurice Chadwick, player. It is the first conviction of its kind in a long time. Why they pleaded guilty is unknown. They were not represented by an attorney.

With producing managers seeking an organization representative of their kind, also aiming for a coalition of interests in the legitimate field, and the authors uprising against certain managers because the latter have formed an alliance with picture producers which might (Continued on page 22)

HYSTERICAL WOMEN AT THEATRE SUSPICIOUS

Detectives Tracing Frequency—No Cause in Show—Management Suspects 'Claque'

Repeated disturbances at performances of "Dearest Enemy," at the Knickerbocker, New York, has aroused suspicion of the attraction's management as to the genuinity of the hysterical antics of women patrons. The management suspect a claque is at work to disrupt the morale of the show and have placed the matter in the hands of a private detective agency.

For the past fortnight at various performances of the musical sev- (Continued on page 11)

KIP "GACS" OUT!

A notification Monday morning ordering out on the stages any reference to the Rhineland anniversary action, was posted in all Keith and Proctor New York theatres. It is said the order was issued after a conference in the Keith-Albee office.

None of the news weeklies took or sent out any shots that had a bearing on the Kip Rhineland case. An edict from the Will H. Hays office is said to have been responsible for this.

In this particular respect the news firms were "cleaner" than the daily papers.

COSTUMES GOWNS—UNIFORMS

FOR EVERYBODY WHO IS ANYBODY ON THE STAGE OR SCREEN, EXCLUSIVE DESIGNS BY LEADING STYLE CREATORS
BROOKS 437 BROADWAY
ALSO 15,000 COSTUMES TO RENT

CONFLICTING OPINIONS ON TAX BILL BEFORE 69TH CONGRESS

Claimed Legit Relief of 10% Tax Does Not Include Grand Opera or Pantomime—Amendments and Opposition to Proposed Sub-Division

Variety Bureau,
Washington, Dec. 8.

With the wheels of the first session of the 69th Congress slowly beginning to turn, "tax" seems to have many of its diversified interests touched upon in the legislative program.

First to be considered is the Revenue Act of 1924, introduced yesterday with thousands of other proposed laws. The House will consider the new tax bill first in order that the appropriation measures to follow will be scaled according to the anticipated revenue for the coming fiscal year, which commences July 1, 1925.

Aside from the revised income tax rates, interest in the main, will be centered around Section 500 of the bill wherein it is proposed to free the legitimate theatres from the collection of the 10 per cent tax upon all admissions.

That when this phase is reached a controversy will develop is conceded even by those sponsoring the proposal. This, it is stated, will center around the wording of the exemption and the intent to make its meaning clear, to avoid interpretations following its enactment that will cause more confusion within the legitimate theatres than the hardship of the now existent tax.

Don't Understand Phraseology
Such members of Congress, as Sol Bloom, a recognized theatreman, don't understand the present wording of the phrase. He states he realizes its intent, but fears the phraseology is incorrect.

The final draft of the exemption was presented as drawn by Ogden L. Mills (R) of New York and Henry T. Rainey (D) of Illinois. It was the understanding that this draft, in the framing of which the two Congressmen were assisted by many of the theatre, was to be incorporated in the bill by the committee as a whole. Here again the interpretation phase disclosed itself, and an entirely different phrasing amendment is presented and finally was included.

Variety published this Rainey-Mills provision. As the exemption is now incorporated in the bill before the House it appears as follows:

"(3) Admissions to any place, if, during the time for which the charge for admission entitles the person admitted to remain in such place, there is produced in such place exclusively a legitimate spoken drama. As used in this subdivision the term "legitimate spoken drama" means a spoken play, whether or not set to music or with musical parts or accompaniments, which is a consecutive dramatic production by a single set of characters all necessary to development of the plot, in two or more acts, the performance consuming more than one hour and 45 minutes of time; but such term does not include a revue, burlesque or extravaganza."

Opera and Pantomime

Congressman Bloom sees wherein the above could be interpreted to not include grand opera while it also makes no provision for a performance in pantomime as sought for by Augustus Thomas when presenting his suggestion to the committee. These two questions that will be settled upon the floor of the House, with opposition developing within the vaudeville and pictures ends of the industry against what they term "class legislation."

Another action taken by the committee as a whole was the dropping of the Mills-Rainey proposal of using the word "standard" in the amendment when applied to the spoken drama.

Several amendments are prepared to the section as it is now incorporated in the bill.

BILLS INTRODUCED

Variety Bureau,
Washington, Dec. 8.

An avalanche of bills thrown into the House of Representatives "Hopper" marked the opening of the 69th Congress. These bills were estimated to exceed 4,000 in number with less than one-fourth of same constituting the private measures of the respective members.

The Senate, however, is more deliberate in getting itself ready for business. No bills were introduced there, the upper body meeting for but a short period and then adjourning in honor of Senators who had died since the close of the last session.

But of the two, the highlight was in the Senate, for on the night preceding Senator Wesley L. Jones (R) of Washington had announced he would not again introduce his Sunday closing bill, a measure that had caused the blue law advocates particular joy during the last session.

The Senator made his announcement in the midst of a meeting of the Senate, and he has set down with but one statement: "I will not again introduce the bill."

When questioned by Variety's reporter the Senator met each query with but one statement: "I will not again introduce the bill."

So Bloom introduced a measure calling for an appropriation of a million and one half dollars for the creation in New York City of a Citizens House as a naturalization center for those aliens desiring to become citizens. The Congressman would also do away with the perfunctory method now employed in the taking of the oath of allegiance to this country by having such ceremonies carried through with impressive exercises. This bill was the 13th introduced.

The question of creating another local holiday, which it established would give one more day for "holiday prices" was again introduced with Congressman Bachrach of New Jersey asking that Oct. 27 be so designated and to be known officially as Roosevelt Day.

No committee assignments in the House were announced other than the Committee on Rules and the confirmation of the Ways and Means Committee. The stand taken by the so-called "Insurgent Group" of the House, leaves the question of Florian Lamper, continuing as chairman of the Patents Committee, before which the copyright question will be considered, doubtful.

FOREIGN DANCERS IN FLA.

Paris, Dec. 8.

The French dancer, Mlle. Edmonde Guy, and partner, Van Duren, have been booked through Wynn here to appear three months with a Ziegfeld show at the end of January at Palm Beach.

AUSTRALIAN GIRL LEAD

London, Dec. 8.

The London presentation of "Wildflower" is due to take place at the Gaitey in February with Kitty Reid, an Australian girl, in the leading role.

incorporated in the proposed law. Another strong block of Congressmen is reported to be seeking support to have the amendment entirely stricken from the measure.

GUILD'S CHL. MEETING

Life and New Members Sunday Night at Woods

Chicago, Dec. 8.

The first local meeting of the Jewish Theatrical Guild held Sunday night at the Woods, donated by Aaron J. Jones, was attended by approximately 300. This was the first midnight theatrical gathering Chicago has witnessed since the White Rats.

The secretary, Loney Haskell, outlined the plans of the organization and its purposes. The program included a musical production by Vice-President Eddie Cantor, who was handed the gavel by the president of the Guild, William Morris.

Among the numerous speakers were William Morris, Eddie Cantor, Jacob M. Loeb, Judge Henry Fischer, Chief Justice Harry Davis, Loney Haskell, Grant Mitchell, Father Hugh J. O'Connor, and others. Dr. Henry J. Schreiner asked the chairman to be excused from delivering an address.

When membership blanks were passed out the check-up showed that 514 new and lay members have been secured in addition to nine life members. The latter included Jacob M. Loeb and son, Dr. Henry J. Schreiner, Aaron J. Jones, Mort Slinger, Ben Kahane, Levey, Mark Helman, Joseph Flinn and A. J. Balaban.

The Guild intends holding similar meetings here throughout the year with some officers of the organization to carry on the workings. A mid-west drive for membership active and lay will be launched within a few weeks.

Federal Trade Report

Show Cases of the Year

Washington, Dec. 8.

For the first time, the Federal Trade Commission, in its annual report to the president, has set down what business cannot do. Here the commission reverses itself and adopts the position of instructor rather than that of a policeman waiting to take a company to task and then inform the company affected it must stand trial.

Under the heading of "Methods of Competition Condemned," the report contains five pages of the report to "don'ts."

During the fiscal year ending June 30, 1925, a total of 59 complaints covering all of the different phases of the industry were dismissed, 47 without stipulation and 12 after stipulation. A total of 27 orders to cease and desist were issued. In addition, 304 new applications for compliance were received.

Among the orders to cease and desist, the only one affecting the picture industry was that wherein the Films Distributors League, Inc., was involved. The league issued March 23, 1925, and ordered Mr. Brown, of the Capital Film Exchange; William Alexander, Herman Rifkin and the Films Distributors League to plainly mark all re-issues as such. The case was instigated because the Douglas Fairbanks picture, "The Three Musketeers," had had to do with the old Triangle production made in 1919 of "D'Artagnan."

Among the other cases during the year was the Eastman Kodak case, which has now reached the United States Supreme Court, where a decision as to the right of the commission to order the sale of property is involved. Another case is that of the Q. R. S. Music Roll Co., involving the sale of price marked rolls, which case is now in the United States Circuit Court of Appeals.

Two other cases involving picture companies are before the commission. The P. P. case, which the commission is now considering reopening to take testimony on the acquisition of theatres by that company to evade, as reported in Variety last week; and the West Coast Theatres, Inc., the complaint in which case was issued but recently. It is expected that hearings in the West Coast matter will commence in April on the Pacific coast.

Among the trade practice submissions approved by the commission during the year was that of the band instrument manufacturers.

TUSSAUD'S FOR SALE

London, Dec. 8.

Directors of the Tussauds wax works originally announced rebuilding following the razing of this famous institution by fire, are now offering the property for sale.

AUSTRALIA

Sydney, Nov. 8.

Williamson-Tait presented for the first time the American musical, "Leave It to Jane," at her Majesty's. Athol Terry has made a great success in the comedy and the show seems to have caught on. Genevieve Davis (American) scored nicely. Maude Fane is featured and got over. Rita Nugent and Chie Brooks stopped the show with very clever dancing; Leyland Hodgson is a corking lead. The one weak spot in the cast is Cecil Scott.

At the Tivoli, Herschel Henlere is the drawcard who has been repeating his former success. Although he signed a contract in London that he was not to play for more than 25 minutes, Henlere works nearly an hour, simply because the audience will not let him go. Big Four, songs, hold up; Bertha Warren has no vaudeville value; Rupert Hazell, big success with 30 very clever little songs; special songs, finished weak; Sterlings, dancing stables, clever.

Nat Lewis' 20th Year

As Times Sq. Merchant

Nat Lewis says that for 20 years he has been advertising in Variety, starting when Variety did, and now he is the leading Broadway merchant for show people and productions.

Mr. Lewis is substantiated in his statement through the large business he has done with the profession through his standing and fair dealing rep.

Of the shows going out within the past seasons calling for men's furnishings and women's accessories the Lewis stores have equipped about 30 per cent of the Broadway claim is that he can furnish anything a man, woman or show requires in haste in his line within 12 hours. He mentions the speed as evidence of the completeness of his organization.

There are two Nat Lewis stores—at 1550 Broadway (47th street) and 409 Madison avenue (48th street).

Mr. Lewis is extending special service to professionals and stores, he specializing in theatrical trade to the extent of getting up special lines for this season's holidays as tasty Christmas presents or for personal use.

The Lewis store started as a minor enterprise, increasing to its present huge business as one of the principal business enterprises in the Times Square district.

ENGLISH DANCERS COMING

Paris, Nov. 30.

George and Betty Hope, ballroom dancers, are signing a contract for cabaret work in New York through Wynn, Paris agent.

Edward Rich will play two months on the French Riviera prior to returning to America in March.

Carl Hyson and Peggy Harris, after their Casino de Paris appearance, are sailing Dec. 19 for a New York engagement.

SAILINGS

Dec. 28 (New York to London) Laurence Schwab (Majestic).
Dec. 12 (New York to Naples) Gilbert Miller (Dulloo).
Dec. 15 (New York to Paris) Billy Arnold (Homeric).

Dec. 11 (London to New York) Jerome Siegel (Aquitania).
Dec. 8 (London to New York) Isham Jones and Band, Jack Hulbert and "By the Way" company (revue), Roland Todd, pugilist (Mauretania).

Dec. 8 (London to New York) Paul Murray (Mauretania).
Dec. 5 (London to New York) Florence Blimrose (Homeric).

Dec. 5 (New York to London) Miss Adele (Majestic).
Feb. 4 (New York to Athens) Gen. Jones and Band (Edison).

Dec. 3 (Hamburg to New York) Rich Hayes (Cleveland).
Dec. 2 (San Francisco to Australia) Dan Carroll, Robert Keable (Thetis).

Nov. 23 (New York to London) Molly Dodd (Aquitania).
Nov. 21 (New York to London), Mrs. Maria C. Downs (Minnetonka).

ARRIVALS

Dec. 1 (from London), Dorothy Gish, Bessie Love and Bee Jackson (Metropolitan).
Dec. 2 (from London), Edna Purviance, Vera Steadman and Leslie R. Nafziger (Paris).

act; Lee Mason and Sunny accord; Preston and Jenett closed and held.

"The Thief of Bagdad" is doing good business at the Prince Edward, and is in for a run. Will Frick, who leads the orchestra, and Leslie Harvey at the organ, are both Americans.

Guy Bates Post presented for the first time in Australia "The Bad Man" at the Theatre Royal for Williamson-Tait and looks set for a run. Mr. Post in the name part creates a piece of character acting not equaled here for many years. He is accorded a big ovation each performance. Grete Victor gave a sterling performance as an old man. The cast, a brilliant one, includes Joe Cunningham, Eric, Maxon, Alisa Grahame, Gerald Price, Winifred Barnes, Cecil Haines (miscast).

"Little Annie Rooney," with Mary Pickford, is doing good business at (Continued on page 8)

Isham Jones Returning; Revue Company Sailing

London, Dec. 8.

The "Mauretania" carried a full quota of professionals when sailing today (Tuesday).

With her band and his band, Jack Hulbert and the "By the Way" (revue) English, company are on the passenger list.

JAZZ IN GREECE

The first American jazz band to appear in Greece sailed Friday on the "Edison" (Greek Line) for Athens. Gene Jones' band is slated for an indefinite run in Athens, it closed recently at Arcadia, New York.

Jones will play at the Bar Trocadero, the class cafe of Greece, and will follow with a continental tour of the country. His management direction, Jones (piano) sails with the following men: Frank Isnardi, banjo; Sidney Stoneburn and Harold Olson, saxes; Charles Rice, trumpet; George Lutz, trombone; Jack Jacobson, tuba; Jimmy Wilson, drums and dancer. Wilson will introduce the Charleston into Greece.

Xmas Revivals

London, Nov. 30.

Christmas revivals include "Peter Pan" (Shaftsbury), with Dorothy Dickson (matinees only); "When Knights Were Bold" (Princes); "Al's Button" no house as yet, and "The Windmill Man," at the Victoria.

The other regular revivals, such as "Alice in Wonderland," "Where the Rainbow Ends" and "Charley's Aunt," will also be seen. The West End will also have two pantomimes, one at the Palladium and the other at the Lyceum.

Cabaret at Cavour

London, Dec. 8.

The Cafe de Paris will take over the Cavour (restaurant) this week and install a cabaret entertainment. Fay Marbe is listed for the Cavour.

FREDERICK KERR INJURED

Frederick Kerr, playing the lead with Mme. Kulisch in "Madge," was severely injured in a taxicab accident Saturday night on returning from the Shubert-Teller, Brooklyn, to New York.

The cab skidded on the slippery pavement and the actor was thrown to the street. He was unable to leave for Pittsburgh with the company and Claude King was sent on from New York to replace him.

Est.



WILLIAM MORRIS

AGENCY, Inc.

WM. MORRIS WM. MORRIS, JR.

1560 Broadway, New York

THE TILLER SCHOOLS OF DANCING

143 Charing Cross Road

LONDON

Director, JOHN TILLER

There's Welcome on the Mat at

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FOR THEATRICAL FOLK

CABLE FOR A ROOM

Cable Address: PIQUIDILLO, LONDON

"DENVILLE HALL" IN ENGLAND FOR THE INFIRM, MAKES APPEAL

Seeks Contributions from English Professionals in America and Americans to Maintain Unencumbered Estate Presented by Alfred Denville

London, Dec. 1.
American readers may be interested to learn that the members of the profession in England are following the excellent example of their confreres in America by establishing a "Haven of Rest" for aged and infirm actors and actresses, on lines similar to those of the Forest Home in America. Alfred Denville, the theatrical manager, has given the handsome and completely equipped freehold mansion, with large and beautiful grounds and gardens, at Northwood (county of Middlesex), about half an hour's train ride from London. It is to be known as "Denville Hall."

At this charming place the old players may spend the remainder of their days in ease and enjoyment. Every care has been taken to provide them with home comforts, good food, recreation, medical care when necessary and all that can conduce to their welfare and happiness.

In admission of candidates no voting system is announced. Each application is dealt with by a committee of members of the profession.

This generous gift of freehold property (entirely unencumbered) has been placed in the keeping of (Continued on page 10)

Barrie Upset on "Sarah I'm Slipping" in "Walker"

London, Dec. 8.
A first class row has commenced over Julian Wylie's announcement that he has obtained the musical right to "Walker London," J. M. Barrie's first success.

In 1923 Barrie sold this play to John Toole for £250 and in 23 years afterwards the Messrs. French (play publishers who bought Toole's rights) have disposed of the play to Wylie for purposes which the author reserves. Barrie is credited with the statement that "Walker London" is an early indiscretion. . . . It's better dead . . . I don't want money, I want reputation protected."

Copyright experts are investigating as to whether in a sale of the performing rights the purchaser can alter the author's work. The copyright act of 1911 prohibits the alteration of music for mechanical purposes and Golding Bright, Barrie's agent, argues that this case should be governed by that ruling. It is understood Wylie's purchase was retarded several weeks by the French play publishing firm until that concern had satisfied itself Barrie could not legally object. "I've paid a deposit and signed a contract," stated Wylie, "and Barrie's objection has nothing to do with me. I intend having the play written and shall advertise as being adapted from 'Walker London' by J. M. Barrie."

Barrie's principal fear is that the catch phrase from his first stage work, "Sarah, I'm slipping," will be freely interpolated into the musical version.

"It will," said Wylie, "and I expect we shall put some more in." Barrie has played the matter in the hands of Sir George Lewis, London's best known solicitor, and states, "I will go whole hog; it must be altered."

"Walker London" was produced at the old Bijou, New York, and starred Jimmy Powers.

"Kid Boots" at Winter Garden
London, Dec. 8.
"Kid Boots" is to be the next attraction at the Winter Garden, with Leslie Henson starred. "Tell Me More" continues profitably at the Winter Garden.

THE TILLER DANCING SCHOOLS

OF AMERICA, Inc.
226 West 72d Street
NEW YORK
Phone: Elicott 8215-8
MART READ Secretary

LOEW'S EMPIRE LONDON—THEN TO BERLIN?

Report Metro-Goldwyn May Add Germany to Its Theatre Holdings

London, Dec. 8.
A reliable report here is that a representative of Loew's, Inc., is now on the ocean, London-bound, to complete all details for the rebuilding of the Empire for a Metro-Goldwyn (American) picture theatre, seating 3,650.

Immediately he has concluded that mission, the Loew man, it is said, will proceed to Berlin to report on the possibilities for a M-G picture house in that city. Loew's is now in England and France, having bought in with Gaumont in the latter country.

It is said that Metro-Goldwyn will virtually finance the entire rebuild- (Continued on page 8)

PANTAGES CHILDREN WIN DANCING PRIZE

Paris, Dec. 8.
Lloyd Alexander and his sister, Carmen, children of Alexander Pantages, won the crown and cup in a children's dancing contest held at the Plaza Aphena Hotel yesterday. Lloyd, 18, and Carmen, 16, are on the continent with their mother. While in London they danced at the Kit Kat Club and were offered an engagement by the management.

London Main Film House Not Doing Overly Well

London, Dec. 8.
The Capitol, London's leading film house which started to duplicate the presentation policy of the major picture theatres in the States, is doing but indifferent business with double feature days. Hal Sherman and Margaret McKee as added attractions.

The acts are approved but the house is not being properly handled as regards publicity.

Shuberts' English Projects Receiving No Support

London, Dec. 8.
A report from the local financial district states that the Shubert stock issue here for the purpose of taking over six West End theatres, received practically no support.

Bentley's Detective Films

London, Dec. 8.
Thomas Bentley will make five film features from stories by Sir Basil Thompson, late chief of the criminal investigation department. It is likely the first release of this series will be "shorts."

Richard Strauss's New Opera

Vienna, Nov. 30.
Richard Strauss is at work on a new opera, "Helen of Egypt," script by Hugo von Hoffmannsthal, to be completed next year after 18 months' labor on the first act alone.



"Con" the droll slang singer says: "Mosconi Brothers and Sister Verna, originators of the sitting, standing, crawling split and the hook slide into the first entrance, are the Editions of hoofology."

MOSCONI BROTHERS
Louis Charles Willie and SISTER VERNA
Proctor's Newark, this week (Dec. 7) next week (Dec. 14), B. F. Keith's Riverside, New York City. Direction, CHAS. MORRISON.

BERLIN ORDERS OUT COOCH AND NUDE GIRLS

Police Forbid Prolongation of Dancers at Grosse Schauspielhaus

Berlin, Dec. 8.
With politics declared back of the crusade, the Berlin police have ordered that the nude girls in the revue at the Grosse Schauspielhaus be dressed up; also notified the management that upon the expiration of the current engagement of the cooch dancers, the contract must not be prolonged.

These orders were issued against certain scenes in "Puer Dicht" (For Thee). The dressing up instruction allowed for time to procure suitable costumes by providing that until they are made, fans or veiling temporarily might be employed to cover the young women.

Protests received by the police are said to have been inspired by political parties.

White and Manning in Stride

London, Dec. 8.
White and Manning, dancers, are doubling between the Piccadilly cabaret and the Kit Kat Club, scoring sensationally at the latter. The team has struck its stride after what might be termed a slow start.

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"3 NAKED YOUNG GIRLS" TITLE OF FRENCH SHOW

"Mozart" By and With Sacha Guitry Favorably Received—Melodrama from Film Serial

Paris, Dec. 8.
Three shows that look to have a chance and one of doubtful existence sums up a quartet of openings here.

A new musical, "Mozart," mounted by A. Franck, made a favorable impression at the Theatre Edouard VII. The book is by Sacha Guitry with Reynaldo Hahn the composer. The story concerns Mozart's visit to Paris in 1778. The author, Guitry, is in the cast, while his wife, Yvonne Printemps, plays the title role. Germaine Gallois, Martha (Continued on page 10)

PRESENTATIONS IN LONDON

P. C. T. Circuit Staging Tabloids in Cinema Houses

London, Dec. 8.
Provincial Cinema Theatres, the biggest cinema chain here, are about to experiment in legitimate, opening at the Globe (Acton) with a revue entitled "Spice of Life" in six scenes the revue will play 30 minutes and has a cast including Stella Maris, Tim O'Connor, Addison and Meringue, Eve Benson, Griffin Campion and a host of chorus.

The productions will be in the hands of the newly appointed manager of the theatrical booking department, Leon Pollock.

Should the experiment be a success 10 other shows will be produced, to run simultaneously at the P. C. T. houses. Each will play a fortnight, staging a second edition for the second week.

Wilkie Bard's New Act

London, Dec. 8.
Wilkie Bard opened at the Victoria Palace yesterday (Monday) in a new act, "The Park Keeper," which will do for once around. The turn is very similar to former vehicles of this comedian. Steele and Winslow (American), travesty roller skaters, were placed in the next to closing spot at the Coliseum to burlesque the Diaghilev Ballet. They registered a tremendous hit. The Four Harmony Kings (American) colored quartet, were well received on the same bill.

Sophie Tucker was tendered a big reception upon her return to the Alhambra, but could not do herself justice due to hoarseness. However, she was reinforced by Ella Retford, who imitated her.

Saidreau-Reymont Dead

Paris, Dec. 8.
Robert Saidreau, 48, French picture producer, died here Dec. 5 of pneumonia.

Another death, Dec. 4, was that of Laurent Reymont, Polish novelist, who succumbed at Warsaw. Reymont received the Noble literature prize last year.

ORIGINALS WITH "WIDOW"

London, Dec. 8.
George Graves, Blanche Tomlin and two other members of the original "Merry Widow" company are appearing as an added attraction with Metro-Goldwyn's "Merry Widow" film now showing at the Tivoli.

The former cast members are backed by a chorus for the presentation.

LONDON'S "PRINCE"

The Shuberts are said to be casting the London production of the "Student Prince," but to date there is nothing definite as to who will go to the other side, other than J. J. himself.

There is a report DeWolf Hopper may be signed for the trip because of the demand of the English critics that he appear in London in the production.

U'S BRITISH-MADE FILMS

London, Dec. 8.
Carl Laemmle arrives here this Friday (Friday) to arrange for British productions. Instructions were received here yesterday (Monday) for Universal to proceed with the picture now in the making at a rented studio.

S. P. C. A. AFTER FAKED ANIMAL FILM

English Society Believed Propaganda Picture Genuine

London, Dec. 8.
Following on the report of a special committee appointed to study the methods of the Royal Society for the Prevention of Cruelty to Animals, a report which said the society worked on methods and things long extinct, the question of "faked" propaganda film dealing with the horse traffic between this country and Belgium has cropped up again. There is trouble brewing for some time.

A special mass meeting of the society has been called to discuss how far a propaganda film can be faked.

The opposition and its knowledge will be present in full force and the film, which the R.S.P.C.A. still declares is genuine, will be shown.

WEMBLEY'S LOSS IS \$7,910,000

England's Biggest Exposition's Big Deficit

London, Dec. 8.
Wembley guarantors have been called upon to make good 75 per cent of the original guarantee. The total loss for the two years which the Exhibition rolled up is \$7,910,000, of which the tax payers lose \$4,125,000.

"Just Married" Stops 53d Week; "Hottentot" Next

London, Dec. 8.
"Just Married," after playing 53 weeks at four different theatres, will close at the Queen's Dec. 19. Lynn Overman, who hasn't missed a performance to date, will go to Switzerland for a holiday, returning here to star in "The Hottentot" under Sir Alfred Butt's management.

This latter show will break in, provincially, Jan. 19 and is to come into the Queen's Feb. 16.

17 Music Halls Licensed

London, Dec. 8.
Following 15 years of agitation the London County Council has finally granted drink licenses to the remaining 17 music halls, which have been without this privilege for years.

FRAMING "KID BOOTS" CAST

London, Dec. 8.
Probable cast engagements to support Leslie Henson in the local production of "Kid Boots" include Peter Haddon, Eric Blore and Claude Hulbert.

"SWEET PEPPER" DUBIOUS

London, Dec. 8.
Another poor dramatization of a popular novel is "Sweet Pepper," which opened at the Everman. The piece is well acted, but has a dubious future ahead.

COSTUMES FOR PRODUCTIONS PICTURES GOWNS FOR INDIVIDUALS
SCHNEIDER-ANDERSON
229 W 36 ST. NEW YORK

NIGHT LIFE OF THE WORLD

(The 16th installment of Night Life in the principal cities of the world.)

DEAUVILLE

By Thomas Van Dyke

As a rule, when it comes to being genuinely "there," resorts are hokum. Resort has come to mean "a place for him who will part with his, if he is told that he must wear his evening clothes to do so." Scanning the world's amusement spots and examining purely from the point of view of place, Deauville on the North Atlantic coast of France yields to none.

Not more than 10 years ago merely a fishing village and today the headquarters of the fast moving fraternity, Deauville is the triumph of one man and his genius in organization.

A little more than a decade ago, the French fashionable seaside resort was Trouville, where Monsieur Eugene Cornuiche was managing the resort for the money men. Year after year the place yielded huge profits. Monsieur Cornuiche was not let in for his fair share so he up and quit, but not before having amassed a group of wealthy folk that Deauville within five minutes' walk possessed a superior beach and other better natural advantages. He offered to make Deauville and run it with a proviso that some day he would get a fair share.

Sure of his own ability and enjoying the confidence of his associates, M. Cornuiche had no trouble in getting the necessary finances. By following the maxim "that the best is none too good" and "that whatever happens it must be in the papers," M. Cornuiche built Deauville and practically annihilated Trouville. Deauville is where they all go (all those who can take as long a vacation as they like). Trouville is left for those who get their two weeks off.

What Makes Deauville
Although Deauville enjoys a most marvelous beach and is not far from a beautiful park, it is not Trouville and practically annihilated Trouville. Deauville is where they all go (all those who can take as long a vacation as they like). Trouville is left for those who get their two weeks off.

Deauville has not nearly the physical advantages of Saratoga Springs, which is the closest approach one can imagine, for both of these towns operate almost concurrently, with the season commencing about July 15, terminating the end of August.

Weeks then makes Deauville? To this question there can be only one answer, The Casino. Here meets from four in the afternoon till eight morning the elite of the world, all in quest of big money, easier

(Continued on page 8)

Lost Voice—Lost Job

Roy L. Scott, comedian with "Sailor Boy," was compelled to withdraw from the act upon completion of his engagement at the Broadway, New York, Sunday.

Scott, troubled with insomnia for several weeks, developed barbituric poisoning as a result of a prescribed sedative. It affected his speaking voice, developing a hoarseness that made it an effort to continue his stage appearance.

Scott will rest several weeks before resuming his professional duties.

NICHOLSON REGULAR FILMER

Los Angeles, Dec. 8. — Paul Nicholson (Norton and Nicholson), of vaudeville is developing into a dyed-in-the-wool picture actor.

Nicholson has been playing in pictures on the Coast for the last year and a half and during that time has had important parts in a number of productions. His latest is a featured role in the "Johnstown Flood," which Irving Cummings is making for Fox.

GIRL WANTS A JOB

R. F. D. No. 3.
New Canaan, N. H., Dec. 1.
Editor Variety:—

I am sending you one of my poems, hoping you like it. Being near Christmas I thought maybe you can find an open space for it.

Please excuse writing with lead pencil. My typewriter is being fixed. Here is the name of my poem.

AMATEUR AFTER POSITION

Mother is an actress.
Father, a captain at sea;
Sister May, in Burlesque show;
They're all hired out but me.
I'll sing in some grand opera
When I have dreamt enough;
But now I'm taking a long rest,
"Tis true—it is no bluff.

My life is like a story
I can entertain and sing;
But, gee, I'm in my glory—
When I do the buck and wing.
Ma's still the leading lady—
Of the captain at home;
May sings, I don't mean maybe,
When I land in the Hippodrome.
Celia Morin.

"STOP SHOW" OR NO PAY

Male Duo Playing Hideaways on Gamble

A standard male team that has been holding out for its price for "big time" has been having a lot of fun with the independent hideaways. The boys have been grabbing the indifferent darts guaranteeing to stop shows or work gratis. So far they have collected on every stand and are still working about, though still attended by a male nurse.

Mr. Sullivan was obliged to return to the hospital some months ago, to undergo a second internal operation.

STEP DANCING CHALLENGE

"Dancing Tag" Hargraves and Alphonso Kennedy, colored, vaudevillians, winners of first prize in the colored dance contest (tap dancing) at Minor's Bronx, Nov. 29, are now out with a professional feud.

Hargraves and Kennedy challenge all comers at a New York theatre to be named to determine who can do the most steps at one time without stopping.



RUTH ETTING

"CHICKEN'S SWEETHEART"
Sensational hit, College Inn, Chicago, Ill.

CABARET PAYING \$2,500 FOR CARROLL'S SHOW

In for 4 Weeks at New Twin Oaks—Col. Ruppert, Reported Backer

Harry Carroll's show of 11 people will be the opening attraction at the new Twin Oaks cabaret in the Bethlehem building basement, seating 500, at Broadway and 46th street.

Col. Jacob Ruppert is said to be behind the cabaret financially. Harry Pach is manager.

In addition to the salary, the restaurant will outfit the Carroll people with new costumes, with the initial engagement contracted for four weeks, opening about Dec. 15.

Hyams and McIntyre with "Nanette" at \$800 and %

Hyams and McIntyre have been engaged by Harry H. Frazer for one of the road shows of "No, No, Nanette."

The couple will receive a salary of \$400 weekly and five percent of all the weekly gross over \$14,000.

Ed Gallagher Back Home

Ed Gallagher (Gallagher and Shean) has returned to his Beechhurst home from the private sanitarium in New York City, where he was being treated following a nervous breakdown.

According to friends his health has improved. Reports were current Gallagher was suffering from a mental derangement. That report was persistently denied by Gallagher's attorney, despite his entrance into the sanitarium shortly after the rumors had reached publication in the daily newspapers.

EDDIE SULLIVAN IS AT HOME

Eddie Sullivan left St. Vincent's Hospital, New York, Sunday, returning to his home. He is walking about, though still attended by a male nurse.

Mr. Sullivan was obliged to return to the hospital some months ago, to undergo a second internal operation.

MILLIKIN'S WORLD TOUR

Bob Millikin, vaudeville, started a tour of the world in a search for new material Dec. 3. He sailed on the "Empress of Scotland."

Millikin has about played out his current act in this country, appearing continuously on all circuits. He will return to the United States in about one year.

Eddie Baker, Single

Eddie Baker left "Big Boy" last week. He will return to vaudeville as a single.

Clothes-Pin Humming

In one of the vaudeville agencies a freak ukulele player appeared with his manager and announced their stunt was to play the ukule and do some fancy humming, the kind which required a clothes-pin over the nose.

The ukule player, who was also to double and do the humming, had left his clothes-pin home, he found out. The manager had to stand over him and put his fingers over his nose to get the fancy humming effect.

It is not on record that the act was booked.

Eddie Cantor Owns Chicago

Chicago, Dec. 8.
When Variety printed the story about Eddie Cantor refusing to open in Chicago on a Jewish holiday, neither Variety nor Mr. Cantor realized the ultimate effect of the story. It came out during the Jewish Federated Drive now being held here for \$4,000,000.

Cantor was made vice president and vice chairman and is credited with having raised \$1,200,000 at a meeting of 300 of the most prominent Jews in Chicago. Cantor received one of the greatest ovations and sea-offs ever accorded any person.

As a mark of respect, everyone in the room arose at his introduction, arose when he left, and at his departure Julius Rosenwald and Jacob Loeb announced that he was one of the outstanding Jews of America, and extolled his virtues, his efforts and his work.

Talk about being mayor of Broadway!
Eddie Cantor owns Chicago!

A. L. Lyles Is Bankrupt;

Owes Wife \$12,000

Aubrey Lee Lyles (Miller and Lyles, colored comedians) with "Scandals" admits himself "broke" to the extent of \$19,000, according to his voluntary petition in bankruptcy.

Lyles gives his address at 676 St. Nicholas avenue, New York. He names his wife principal creditor for \$12,000. Irwin C. Miller (his partner, who is Elwyn Miller) is down for a \$2,500 debt.

Miller and Lyles were out with their own show, "Runnin' Wild," which did spotty business.

Fake Benefit Promoters

Washington, Dec. 8.
Washington is a great place for staging benefit concerts for disabled vets. The latest, however, blew up when the eight promoters were pinched by the police after it was found that the hotel management where the concert was scheduled knew nothing of the coming event.

The police, in making the arrests, state that in excess of \$3,000 had been collected from the sale of tickets.

The majority of the men involved were from Philadelphia and Baltimore.

English Act Leaves Bill

Blaney and Farrar retired from the Palace, New York, bill after the Monday night performance, reported due to illness. The English girls were scheduled to double at the Albee and Palace, but passed up the Albee.

Tuesday afternoon Willie Solar doubled into the Palace vacancy, and Tuesday night Albee Rowland took the spot.

Nellie Revell's Third Book

Nellie Revell's third volume, "The Funny Side Out," will be placed on the stands around Christmas.

It is a volume of short and humorous stories by the author of "Right Off the Chest" and "Fightin' Through."

"The Funny Side Out" is published by Doran, priced at \$1.50.

GEORGIE O'RAEY IN VAUDE

Georgie O'Raey, who recently retired from "No, No Nanette" at the Globe, New York, is framing a vaudeville turn.

Aff T. Wilton is her representative.

If You Don't Advertise in "VARIETY" Don't Advertise

"CHARLESTON" ACCIDENTAL DISCOVERY

Elida Webb Secured Idea from Street Kid Dancers in "Shuffle Along"

New York, Dec. 4.

Editor, Variety.
I see in this week's Variety an article that might lead to the supposition that there is a controversy regarding the origination of the "Charleston" dance.

In reality, there should not be the slightest question one way or another.

If you should care to print the real history of the Charleston, I would be glad to let you have it. I am certain that there is no one, colored or white, that can refute the facts that I have in my possession.

I had been on the road with "Shuffle Along," some of the members of which I staged, and on returning to New York in May, 1925, I noticed some of the colored kiddies on the streets doing something that they called the "Charleston." Suddenly, a family had moved in from Charleston, S. C., and their kiddies had brought this single step with them, and the neighborhood youngsters had taken it up.

There was something about the rhythm that was fascinating, and it caught me. I took the one step holding to the rhythm added others of the same character. I liked it, with the result that when I was engaged to stage the chorus numbers in White's "Runnin' Wild" I had a routine worked out which I imposed to a chorus of 16 girls and three boys. I started to rehearse that company in July, 1922, and re-opened in Washington Aug. 20, 1922, on which occasion the public had the opportunity to view the "Charleston" as it is now accepted as a dance.

Bee Jackson First

In December of the same year at the Club Alabama, I staged the same Charleston for a chorus of 8 girls.

Then came the first individual Charleston dancer, Bee Jackson, white. Her mother came to me and asked me to instruct her daughter in the dance, and I taught her the routine in the fall of 1922. She did it at the Silver Slipper, where she opened February, of 1923. To me Bee Jackson is the best of all the "Charleston" dancers, white or colored, and surely if anyone should know, I should.

The first part of 1923 there came the first team of ballroom "Charleston" steppers in William Reardon and Dorothy Clark, whites, whom I had been instructing in teaching. They made their debut at the Metropole in New York.

At about the same time I also had as a novice in the "Charleston" Josephine Baker, colored, who was rehearsing with Sisde and Blake's "Chocolate Dandies." Since, she has become the sensation of Paris in the dance.

After that I taught a great many others, including Nora Payne and Elsie De Wolfe, the latter wishing to know the dance for her own amusement.

At present I am in the revue at the Club Alabama. I am certain that practically the entire profession will bear me out in the above statement of facts.

Elida Webb.

STELLA TRACEY SOUTH

Stella Tracey (Tracey and McBride) will shortly move to Miami, where her husband, Carl McBride, has prospered by selling real estate since he quit the show business.

Their furniture has been placed aboard a steamer for Miami last week. Miss Tracey, Carl McBride, Jr., and Miss Tracey's parents, will leave to the southern city.

ZELMA O'NEAL IN FILM

Los Angeles, Dec. 8.
Zelma O'Neal, with the Harry Carroll vaudeville troupe last season, has been added to the ranks of the leading women at the Educational studios.

She will play opposite Cliff Howard in a number of Cameo comedies.

DANCE TEAM'S INFRINGEMENT CHARGE GOES INTO COURT

**Fowler and Tamara Against Carrie and Eddy for
Common Law Protection—Latter Alleged to
Have "Copied" Their One-Hand Dance Lift**

An unusual litigation, never before legally tested, will be brought to court by Addison Fowler and Florenz Tamara, feature dancers at the Casa Lopez cabaret (also doubling this week at the Rivoli, New York) against Carrie and Eddy, dance team in the George Choo-Danny Dare "Petite Revue" act at Keith's Palace last week.

Fowler and Tamara, through Kendler & Goldstein, have notified the Keith Vaudeville Exchange, George Choo, owner of the "Petite Revue" and Carrie and Eddy, the infringing dancers, that all are liable to damages under the common law protection for infringement of material.

Fowler and Tamara, standard as a dance team, are the originators of a certain spiral, one-hand dance-routine lift which Carrie and Eddy are accused of "copying." The dancers are proceeding against Carrie and Eddy under the same theory that an author or playwright is entitled to common law protection for his material.

Once a play can be copyrighted, but the theory of infringement and unfair competition will be the basis of a \$50,000 damage suit.

Fowler and Tamara have played for Keith's, having been held at the Hippodrome among other engagements, their complaint to the Keith vaudeville agency being against the lack of protection in their own houses.

A Russian dancing master, Beketti, is said to have staged the Choo act and is reported to have put on the dance routines.

Fowler and Tamara have a Phonofilm which they made for Lee DeLoy's two years ago, and other proofs of their origin and will introduce it in court as testimony if necessary.

BEN AARONS EXONERATED

Physical Examination of Girl Contradicted Her Charge

Chicago, Dec. 8. Ben Aarons, professional Burke of the dancing team of Burke and Terry, was exonerated in court when testimony was introduced proving that he could not have been guilty of the charge made against him by Esther Brooks, 21, of Rock Island, Ill.

Aarons was arrested in a local depot when the weeping of the girl attracted the attention of the police. She made a charge against him, claiming the girl acted peculiar he decided to put her on a train and send her to her mother. Following the arrest the girl was subjected to a physical and mental examination, the former establishing her virginity and the latter indicating she was suffering from a form of dementia.

Jimmie O'Neal Married

Seattle, Dec. 8. Jimmie O'Neal, the Chicago agent and producer (vaudeville) is with his bride, Sylvia Bernhard, visiting the home of Mrs. O'Neal's parents in this city.

O'Neal announced the marriage upon arriving here without giving further details. His wife is the former Sylvia of Sylvia and Dario, dancers.

SHARPSHOOTER MISSED

San Francisco, Dec. 8. Bob Murphy (Bob and Anna Murphy) was painfully injured during their sharpshooting act at the Princess.

Murphy was holding chalk balls in his partner, when his thumb was drilled by a bullet. Though in great pain, Murphy continued the act, then went to the Emergency Hospital for treatment.

Capt. Bradshaw's World Cruise on Belgenland

Captain John Bradshaw, in command of the Red Star liner "Belgenland," one of the ocean's queens, sailed from New York, Nov. 25 on a special world's cruise. The boat will again reach New York April 6.

Mrs. Bradshaw lives at Kew Hall, Kew Gardens, Long Island, and is a subscriber to Variety. In renewing her subscription, Mrs. Bradshaw wrote a very pleasant note, adding that "Variety" can now state with perfect safety that it goes around the world, for the captain's tour.

Despite the summons was served on Feinberg, he failed to appear in court on three occasions and the case was adjourned at the request of his attorney, Ell Johnson, who said his client was ill. The adjournments were granted over the objection of Miss Sherman, who requested the magistrate to issue a warrant.

LEW MULLEN HELD UP ON HIS WAY HOME

**Late Monday A. M.—Two
Bandits with Gun—Lost
Money and Jewelry**

Lew Mullen (Mullen and Gray) was victim of a stick-up early Monday morning. According to the actor's version, which he reported to the police, the robbery took place practically outside the stage entrance of the Palace, New York.

Mullen had just returned from playing a concert date with his partner in New Jersey. He said he was making his way to the hotel of a friend, and upon reaching the stage entrance of the Palace was accosted by two strange men. One of them pressed a revolver against his stomach, warning him to make no outcry, and backed him up to the rear of the stage. The man's confederate proceeded to relieve him of \$56 in cash, diamond ring worth \$350 and a watch valued at \$100.

The footpads made their escape before the actor had recovered from the shock. Upon recovering his equilibrium he reported the matter to the police, also furnishing a description of the men.

"Supper Show" Query

Through the comment about "supper shows" and managers' regard for them through expecting acts to give a full performance before an almost non-existing "audience," an act writes in to ask:

"If the managers are so solicitous about their 'dear public,' why is the spotlight cut out at the supper show and a tiny piano substituted for the regular orchestra?"

Irene Martin Defaults

Although Mrs. Bertha Irene Martin-Gallagher, wife of Richard (Skeets) Gallagher of the "City Chap," defaulted in answering the divorce suit brought by Gallagher, she still has a chance to defend the action. This, however, is unlikely which means that Gallagher may notice the case for trial and get his decree by default if no defense is interposed.

Pat Somerset, implicated in the Edna Day-Carl Carlton case who later married Miss Day, is named in the suit. When Mrs. Gallagher was served in Hollywood where Somerset is making pictures, the co-respondent was with her at the time.

If You Don't Advertise in "VARIETY" Don't Advertise

Babette Bussey Sues Major Miller for Divorce

Chicago, Dec. 8. Babette Bussey-Miller, dancer, last in Chicago at the old Colonial with "Jack and Jill," is suing Major John Miller, U. S. A., for divorce charging desertion and cruelty.

The case will come up for trial this week.

ABE FEINBERG MISSING, WITH SUMMONS OUT

**Shirley, Sherman Charges—
Agent with Larceny—
Rumor Family Trouble**

Shirley Sherman, 131 West 170th street, of the "Florida Girl" at the Lyric, appeared before Magistrate Max Levine in West Side Court and obtained a summons against Abraham (Abe) Feinberg, vaudeville agent with offices in Louisville's State theatre building annex, West 46th street near Broadway, whom she accused of grand larceny.

Despite the summons was served on Feinberg, he failed to appear in court on three occasions and the case was adjourned at the request of his attorney, Ell Johnson, who said his client was ill. The adjournments were granted over the objection of Miss Sherman, who requested the magistrate to issue a warrant.

According to the story told by Miss Sherman, she was engaged last summer to play at a theatre at Atlantic City during the Shriners' convention. Miss Sherman said that during the course of the week she drew on her salary and left a balance of \$95.

At the end of the week, she declared, when going to collect the remainder of the money, Feinberg had collected it. Miss Sherman said she never authorized Feinberg to collect her salary and immediately returned to New York to demand it. She said that several other girls who had participated at Atlantic City had their salaries collected by Feinberg.

Created Disturbance
Returning to New York Miss Sherman was unsuccessful. She said she was given many promises but that was all. On one occasion when she entered the office, she was unable to get any satisfaction, she created considerable disturbance, pushing chairs and tables out of her way to get near the booking agent.

After making repeated demands for the \$95 she obtained the summons. To newspaper men Miss Sherman said that the rumors about other girls who were victimized by Feinberg did not appear in court was that they were so busy trying to get jobs or keep them, they were unable to spare the time.

An effort was made to get into communication with Feinberg. At his office a young woman said he was home sick. She said she knew Miss Sherman and remembered her calling at the office. A phone call to Feinberg's home failed to get an answer from him. Magistrate Levine said that unless Feinberg came to court a warrant would be issued and he would be arrested.

Feinberg was reported in Variety last week as going South. He is said to have had much family trouble.

Miss Sherman is a sister of Bill Brennan, late heavyweight pugilist, who was slain in a dinner club he owned at 168th street and Broadway in 1916, aged twenty years.

At the time of the shooting Miss Sherman was in the place, having been employed as a singer. She narrowly escaped being struck by bullets from the assassins' revolvers.

Diero Divorced

Richmond, Va., Dec. 8. Diero, the accordionist, announces his wife, Ruby Lang, divorced him last week in Chicago. Mrs. Diero charged desertion.

Diero says he knew all about it and that his wife is en route to the Coast, where they were married in 1921.

THE "WOODROW WILSON" SPEECH

By J. C. NUGENT

Wayburn Claims His "Charleston" First

Variety's first page box that the vaudeville bookers would be interested in 'book' the real originator of the Charleston has brought a telegram from Ned Wayburn insisting that he started the craze.

His telegram reads:
"In reference to your front page box story Dec. 2 issue concerning Charleston dancer Ned Wayburn has documentary proof that he originated the Charleston in October, 1923, long before its present popularity."

"Furthermore, he is producing a series of six one-reel moving pictures demonstrating the intricacies of the various Charleston steps which will be ready for release within a few weeks."

"This should answer the demand which your story says exists."

"MARY SAVAGE" HELD ON THEFT CHARGE

**Mary Burke and Sister Flirted
With Physicians—Dr. Lost
Money in Bathroom**

Accused of stealing \$300 from the trousers pocket of Dr. A. Maniet Bartlett, 28 West 71st street, an interne in French Hospital, while she was visiting him on Sunday night, Mary Burke, 21, 31 West 71st street, who said she is a vaudeville actress, was arrested on a grand larceny charge.

When arraigned before Magistrate Jean Norris in West Side Court she pleaded not guilty and was held in \$1,000 bail for further hearing. According to the story related in court, Miss Burke and her sister were out walking Sunday when there was a flirtation between Dr. Bartlett and a fellow interne, Dr. Kerrigan, and the Burke sisters.

The quartet went to a restaurant and had dinner. They then returned to the apartment of the physician. When Dr. Bartlett entered the apartment he went to the bathroom to change his clothing and left his pants hanging on the door with \$300 in the pocket. After he had changed, a short time later Miss Burke's sister left and then Mary entered the bathroom.

Some time later Dr. Bartlett returned and the money he took from the trousers and went to the bathroom for it. He discovered it had disappeared. He asked Miss Burke about it. She denied all knowledge. She then returned to the theatre. When the doctor said, and came out in a few minutes and expressed indignation that she should be accused of the theft.

Phoned for Police
Dr. Bartlett said that she was the only one who had entered the bathroom he was convinced she had taken the money and kept her at the apartment while he telephoned Detective Butler and Owens, West 68th street station. When the officers arrived Dr. Bartlett demanded the actress be arrested. She was taken to West 30th street station and accused of larceny, but the money was not found on her.

Relatives of the young woman declared that she is the victim of a frame-up. They said they could not understand why the doctor should make such a charge when he knew he was not telling the truth. The relatives said it was not a flirtation but they knew Dr. Bartlett slightly. Miss Burke's father and mother had no reason for her to take any money as she was adequately supplied with funds herself. The reason her sister left the apartment hurriedly was that she had an important appointment.

Dr. Bartlett asked for an adjournment to subpoena his fellow physician to substantiate his claim that Miss Burke was the only one who entered the bathroom after the doctor had been bumped up. According to the police Miss Burke said she appeared on the stage under the name of Mary Savage.

Since the Lacarno development I have received so many requests for the "Wilson speech" included as one of my "one-minute-impromptu" talks in the monolog I did during 1919-20-21-22 that I give it below.

This was delivered first at San Francisco, and was "off the reel" the first performance. It created such a sensation that I "kept it in" for over three years, playing during that time from coast to coast.

After I returned to the legitimate I used it at the Lamba and Friars gambola, and other functions in New York. The last time was just before President Wilson's last illness.

During his final year of life, Mr. Wilson wrote me a note of thanks concerning it. Thomas Meighan, the picture star, told me that, with Bernard Baruch he repeated it personally to President Wilson, after hearing it at LaLafayette, which may have accounted for the letter received. He said that Mr. Wilson was deeply touched by it.

Regardless of the political use of my speech, the little bit always had a dynamic effect, Lacarno has demonstrated that this deep rooted affection for Wilson and justification of his death. His life may mark the biggest advance in civilization since early men and late apes killed each other with clubs which were neither Night, Country, nor Canadian.

The Speech
Be that so or otherwise, here it is: "Woodrow Wilson, if I may be permitted to be serious for a minute, is now so far above partisan politics as to make a reference to him permissible as a personage, so I will say—I pause a minute, but must sooner or later act all for one and one for all and some phase of the Wilson World State dream be realized, whereby we shall get rid of war and its untellable horrors. When that time comes, history will not give the credit to any of the Masters of the minute, but to the originator, now standing alone, deserted, majestic, still, and steady, the man whose name will be immortal when the rest of that have been so many whose dreams were greater than his mistakes! Woodrow Wilson!"

to us and to our children, as times goes on, and particularly as the idea gains ground that this world can no longer exist as separate nations, but must sooner or later act all for one and one for all and some phase of the Wilson World State dream be realized, whereby we shall get rid of war and its untellable horrors. When that time comes, history will not give the credit to any of the Masters of the minute, but to the originator, now standing alone, deserted, majestic, still, and steady, the man whose name will be immortal when the rest of that have been so many whose dreams were greater than his mistakes! Woodrow Wilson!"

Ballard Macdonald Must Make Good—Or Else

It's the housework for Ballard Macdonald unless he pays up some \$1,500 in arrears in alimony and counsel fees to Grace Fisher (Mrs. Macdonald) according to the latest development in the Macdonald court serial. Justice Gavegan granted her request for Friday to send Ballard Macdonald for contempt of court for failure to pay these monies, and if the songwriter-playwright is within jurisdiction of the New York court and accused of incarceration, but the money was not found on her.

Macdonald's case was lost by default and was reopened later on condition he make good the arrears. Justice Gavegan stresses this in his ruling and there is no "out" for Macdonald but pay or accept the penalty of the jail.

YOUNG DANCER KILLED

San Francisco, Dec. 8. Arthur LaVigne, 19, professional dancer, was fatally shot by a bandit at Sacramento, Cal., last Friday. LaVigne was appearing in the Senator theatre when a hold-up occurred in a neighboring restaurant after the show. The dancer attempted to intervene the robber as he escaped. LaVigne has been traveling by giving dancing exhibitions as a means of livelihood and passage. His home is in Atlantic City.

Petty Trick by Ind. Managers To Hold Acts in Town Overnight

Acts playing independent small timers in the outlying districts are complaining to bookers against the customary pay off by check, often keeping them in town over night. The latter course was necessary because of local hostilities refusing to accept the tender unless certified.

With the ridiculously low salaries paid for talent in these houses most of the acts perforce play close to the cushion on finances. Given their pay check many have to dig into it for transportation back. The hotel refuses to advance the cash mainly through an eye to business, knowing if the performers cannot cash it they must remain over.

Close contact with the theatre men and the hotel operators is a practical certainty that the latter know the checks are good, the refusal to advance the cash is done merely to add to their coffers.

Managers claim payment by check cannot be avoided in this era of the two robberies, ridiculous on the face of it since it's a tough week-end when the Sunday receipts with its three grinds does not pull in enough cash to pay off the entire salaries of the show.

KEITH'S EXPLOITING DEPT. FOR PICTURES

The Keith Circuit has begun the organization of a picture exploitation department the functions of which will be the exploitation of pictures after the fashion used by picture houses.

Another angle is said to be the taking by Keith's of first runs after the Colony has given an independent picture a Broadway showing.

Houdini at 44th St.

For 2 Weeks—Fill In

Houdini is unexpectedly to play a New York engagement, opening Dec. 21 at the 44th Street, for two weeks, at \$250 top. Week of Dec. 28 the escaper will be at Teller's Broadway, also a Shubert booking. Next week at Werba's Brooklyn, in another section of the city, Blackstone, the magician, will appear, giving the entire performance, under Electric booking.

Houdini was at first routed for Brooklyn next week, but through Carroll's "Florida Girl" folding up Saturday instead of moving to the 44th Street from the Lyric, Houdini was switched in by the Shubert booking office.

This week Houdini is at the Worcester theatre, Worcester, Mass.

Wash. Mgrs. Capitulate; Stage Hands Increase

Washington, Dec. 8. With but five minutes remaining before the calling of a general strike the local managers' association capitulated and gave the stage hands all they asked for. It amounts to increases of approximately 8 percent for the vaudeville and burlesque houses, 5 percent for picture theatres and 3 1/2-3 percent for the legitimate.

The controversy has caused considerable bitterness, it is stated, not only between the two factions but within the managerial group itself. Approximately 150 men, the membership of the local union, benefitted by the increases.

MENCE'S COAST TRIP

Los Angeles, Dec. 8. George Mence, of the William Jacobs Agency, Chicago, arrived here this week after a five week trip across the country in an automobile. His wife accompanied him. Mence has come to the coast for a two month sojourn.

Houses Opening

The Sunday concert bills at the Majestic, Jersey City, are now being booked by Filly Markus. Jack Linder has been booking the shows on a percentage arrangement until last week. It plays eight acts and a feature picture. During the week Mutual shows are spotted at the house.

The City, Irvington, N. J., taken over by Ben Harrison and Robert Sterling, will reopen Christmas with a pop vaudeville, playing five acts with three weekly changes. Jack Linder will book.

Legislative News, Page 2

Commencing with this issue, and during the 69th Congress, all legislative news or reports appearing in any part of the show business will be found on page 2 of each issue of Variety.

State-Wide "Charleston" Contest in Texas

Dallas, Dec. 8.

Don Bestor and his Victor band, slated for eight weeks at the New Baker hotel here has had his contract extended to 24 weeks.

Bestor is pulling some live stunts in cooperation with Fenton Baker and Hayden Hudson, manager and assistant manager at the Baker, in a series of Charleston contests. With Henry Santrey, Bestor and the management also staged a state-wide "Charleston" contest Dec. 4. The winner received a Majestic circuit contract.

Stage Union Demands School Engage 4 Men

Joliet, Ill., Dec. 8.

Superintendent Smith of the local high school has decided not to play any further road attractions in the high school auditorium because of trouble with the stage hands local. Recently when Sousa's Band appeared here the local insisted four men must "work" the show. The superintendent objected on the grounds no men were needed; he would not pay \$18 for four men to listen to a band concert. Sousa had to pay the salaries it is said.

UNIT AT PROVIDENCE

Providence, Dec. 8.

Showmen of this section are watching with interest the fate of the first K-A "unit" show, booked into the Albee here this week. The Albee was one of the Keith big-time houses outside the metropolitan area affected by the recent shift to the three-day unit. This unit, with Joseph K. Watson, Splashing heavily in space in the dailies to plug the innovation, Jim Powers, K-A press agent, ballyhoosed "six acts of vaudeville, with 26 big entertainers and a large beauty chorus."

BOSTICK ON PAN'S N. Y. STAFF

E. C. Bostick, middle western house manager, is now attached to the New York Pantages office as assistant to Ed Milne.

Bostick left the Pantages Circuit to join the Marcus Loew staff on the west coast, but came east with Alexander Pantages to join the New York staff of Pan.

Rodney Pantages will also remain in New York, attached to the local Pan office.

MARRIAGES

Frank Mahery, manager of the opposition brigade with the Sella-Piolo circus, in Chicago, Nov. 30, to Mrs. Susan Stubbs Glover, press agent with the same show.

Scott Pembroke, 23, picture director, to Gertrude Short, 23, picture actress, by Rev. Neal Dodd at Los Angeles, Dec. 5.

Fred Becker, screen actor, to Lella Christian, non-professional, in Los Angeles, Oct. 31.

Irving Rose, vaudeville actor, to June Cortesoy, at Los Angeles, Cal., Dec. 4.

May Phelan, reception clerk of O'Brien, Malachuk & Driscoll, theatrical lawyers, to Thomas J. Harmon, Jr., professional golfer of the Hudson River Country Club, Graystone, N. Y., Dec. 8. A reception at the Hotel Majestic, New York, followed the ceremony.

COMERFORD— F. P. BUILDING

More Houses in Pa.—Opposish for W. & V.?

A deal has been consummated between Famous Players and M. S. Comerford, Pennsylvania theatre owner, whereby Comerford will build several houses of large capacity in cities in Pennsylvania, where no Comerford houses are located at present.

The report comes after the refusal of Famous Players to purchase the Wilmer & Vincent Circuit. This deal was said to have been dropped when Wilmer and Vincent placed too high a figure on their circuit of small capacity houses. The small capacity and age of many of the theatres were the most important impediments.

PAN IN TEXAS

That the Pantages Circuit is invading the Interstate Texas territory and has commenced a drive for houses is emphasized by the report that in addition to the two houses announced at Dallas and Fort Worth, Pan has also lined up houses at San Antonio and Houston.

The shows will jump to Texas from Pantages, Memphis, for the present.

Turek With Gerber

Sol Turek has affiliated with Alex Gerber to book acts.

Gerber is a vaudeville author and producer and will handle his Loew bookings through Turek.

BIRTHS

Mr. and Mrs. Eddie Medley (Medley and Duprey), in Chicago, Nov. 24, daughter.

Mr. and Mrs. Sol Manheim, at their home in Watertown, N. Y., daughter (second girl). Mr. Manheim represents the Robbins (picture) interests at Watertown with headquarters at the Olympic theatre.

Mr. and Mrs. Sam Coslow, Nov. 26, son, New York. The father is a song writer.

Mr. and Mrs. Thomas Graham, daughter, at Montclair, N. J., Nov. 22. The father is Tom Carter (stage name) with the Farrell-Taylor Trio.

"Charleston" Barred

At Mori's cabaret in Greenwich Village, the "Charleston" dance is barred.

Overlooking the dance floor on a balcony is a member of the house staff, who politely asks anyone attempting to Charleston to omit it.

ALL-WOMEN REVIVAL

In quest of novelty vaudeville may attempt a revival of the "all women bill" experimented with some seasons ago.

The new bills proposed call for feminine acrobats, jazz bands, comedy skits, singies and doubles.

Independent houses are also planning to attempt the all-feminine shows but are calculated to be up against even a greater handicap through lack of material.

PANTAGES—WARNERS

Los Angeles, Dec. 8.

Warner Brothers have signed a contract with Pantages to show their films in his local houses here as first run products during 1926.

In the past most of the Warner pictures have had their first runs at the Forum, a de luxe presentation house, located about five miles from the center of town.

This house is financed by Principal Distributing Corporation, distributor and producer.

ITALIAN VAUDE, NOT SO GOOD

The recently installed policy of Italian vaudeville at the Metropolitan, New York, is not faring so well at the uptown stand. It may shortly be displaced by either English vaudeville or stock.

FORUM

Providence, R. I., Dec. 4.

Editor Variety:

In Variety I notice my name connected with that of Monnie Smeling.

I met Mr. Smeling last winter in Hartford when I was traveling with the "Passing Show."

It is true I was out with a group of friends in New Haven, and he joined the party, but as far as Mr. Smeling being seen with me alone, that is all wrong. He was a mere acquaintance and I even did not recall his name. Seems unfortunate that the finding of my picture should connect my name with this unpleasant affair. Alice Elms.

JUDGMENTS

Ray Miller; J. M. Ordens; \$1,446.78.

Jolly Friars, Inc.; Kay & Ellinger, Inc.; \$39.88.

Arthur B. Reeve and ano.; E. S. Birn; \$843.20.

Paul M. Trebitsch; Actors' Equity Ass'n.; \$2,630.75.

Tyson Co., Inc.; Nat. Surety Co.; \$90.50.

Rauleigh Operating Corp. and Embassy Club, Inc.; M. S. Blumberg et al.; \$1,740.70.

John Carl; M. Gluck; \$546.33.

Same; Same; Same.

Same; Same; Same.

Anderson T. Herd; Frank Presberg Co., Inc.; \$1,658.42.

Service Film Corp.; Film Development Corp.; \$340.35.

Satisfied Judgments.

Enright Amus. Corp.; H. A. Samwick; \$278.40; Nov. 21, 1920.

SIAMESE TWINS, ORPHEUM ACT

\$3,000 Weekly, Net— Loew Played Act

The Hilton Sisters (Siamese Twins), have been booked for a tour of the Orpheum Circuit beginning early in January.

The salary is \$3,000 weekly for the girls, and in addition the Orpheum circuit furnishes an accompanist, press agent, advance ballyhoos, man for the front of the theatre, maids for the girls and any other expenses incurred in making them comfortable. With these extras borne by the Orpheum, the actual salary is near \$4,000.

The Twins have been playing consistently over the Loew circuit for over a year at a salary of \$2,500 for everything. Loew repeated them twice. It was his wife, the Twins were playing the Loew time the Orpheum arrangements were made, about five months ago. The William Morris office figures as personal representatives for the twins.

The Orpheum booking of the act as a headliner at a high salary recalls that the Keith office turned the same turn down cold when first offered in the East, before Loews signed the act.

INCORPORATIONS

NEW YORK

Ludlow Operating Corp., Manhattan; 140 West 45th street, common, no par. Directors, David Blum, I. H. Greenfield, Beatrice Zelenka, Attorney, L. Friedman, 1450 Broadway.

Publix Theatres Corp., Manhattan; pictures; 1,000 shares common, no par. Directors, Harold H. Franklin, Sam J. Greenberg, M. Eugene Z. Zukor, Sidney Kent, Austin Keough, Attorney, Ralph I. Kohn, 410 West 41st street.

C. F. & Realty Corp., Manhattan; bathing pavilion and theatre; 50 shares common, no par. Directors, Arthur L. J. Flato, Attorney, M. J. Cahn.

Merit Play Productions, Manhattan; capital, \$30,000. Directors, Charles L. Greenstein, Attorney, H. A. Feldstein, 303 5th avenue.

Prime Producing Co., Manhattan; theatrical and 100 shares common, no par. Directors, Jacob Kalich, Joseph M. Rumshalsky, Nathan Parnes, Attorneys, Rutenberger & Rutenberger, 400 West 41st street.

Rohde, Rathjen and Wallace, Cold Spring; Pictures; capital, \$7,500. Directors, Irving Rosenberg, Attorney, E. A. Spencer, 100 West 41st street, Manhattan.

NON-STOCK CORPORATIONS
The following non-stock corporations were chartered in the office of the Secretary of State last week:

Relief Fund, Inc., Manhattan, proposes to raise funds by benefits to be given, to be used for the support of, or for the payment to actors or other employees of the Greenwich Village Playhouse and the Experimental Theatre, while such persons are ill or incapacitated. Directors, M. Eleanor Fitzgerald, Helen Freeman, Kenneth MacGowan, James Light, Charles Ellis, all of 133 Macdougall street, and Ralph F. Colin, 74 Broadway, Horneys, Rosenberg & Dail, 74 Broadway.

American Theatre Association, Inc., Manhattan, purpose fostering for public production of clean and wholesome plays. Directors are Edna Colladay Florence, 23 Waverly place; Maud White, 65 West 44th street; Frank Lea Short, 141 West 4th street; Anna Shingler, 149 East 40th street; Arthur Raymond, Keith, 222 Seaman avenue; Grace Cole-Redding, 27 Waverly place; V. Clement Jenkins, Leonia, N. J.; Attorney, Richard Townsend, 35 West 44th street.

DISOLUTIONS

Certificates of voluntary dissolution were filed in the office of the Secretary of State last week by the following corporations:
Eclipse Film Laboratories, Manhattan.
Hanover Theatre Co., Brooklyn.

ILL AND INURED

Helen (Hart and Helene) is to undergo a major operation at the Emerson Hospital, Jamaica Plains, Boston, tomorrow (Thursday). She will be confined for about three weeks.
Ruth Hoyt (Hoyt and Bartlett), is ill at her home, 172 Bradford street, Provincetown, Mass.
Write to the ill and injured.



BERT AND BETTY WHEELER

Back in New York

This Week (Dec. 7):

KEITH-ALBEE PALACE, New York

25 WEEKS BY NEXT SEASON FOR FOX'S VAUDEVILLE CIRCUIT

Four Baltimore Houses Added, with Others to Follow—"Names" and "Acts" Will Be Contracted—Makes Fox Important Vaudeville Factor

With William Fox's purchase of the Whitehurst string of Baltimore theatres, including the Century, Parkway, Garden and New, the rapidly increasing Fox holdings will make Fox a new potent element in vaudeville as well as in picture circles.

Negotiations are on for the addition of several houses where vaudeville pictures and presentations will be played. The New York Fox (vaudeville) booking office has been instructed to go after "names" and "acts" for the new line up.

The Whitehurst houses, Century and Parkway, were first reported sold to Marcus Loew. The Whitehurst opposition to this deal was said to have been a desire to have better opposition for the Garden and New, two good money makers. The sale went through after preferred stockholders in the Whitehurst properties had been appeased.

"BEAUTS" DEMAND \$50 AS CHORUS SALARY

Flash Act Producers Would Like to Pay Less—Cabarets Are as Attractive to Girls

Flash act producers for the big time are finding it next to impossible to interest desired choristers at less than \$50 a week. The girls approached are holding out for this figure, showing a decided preference to remain idle rather than accept less.

Producers admit that they can interest a certain class of chorister for a shade less, but the beauts are holding out for the top price.

Several dancing schools had previously supplied the ladies of the flash for these producers. While less expensive, the girls were too amateurish.

Most accomplished choristers figure they can at least earn \$50 as the flash in night clubs and can't see the idea of taking less to gamble with vaude attractions.

Joint Unit Show

The first unit show to be booked jointly by the Keith-Albee and Orpheum Circuits, opened a tryout engagement at the Coliseum, New York, this week.

The bill included Ted and Betty Healy, Mascagni Ballet, Ben Meroff and Band, Hassan Troupe, Edw. George, etc. Healy works all through the show.

The unit will play the Orpheum houses and continue eastward into the K-A houses.

Bert Levey's Road Shows

Chicago, Dec. 8.

In addition to the regular coast road shows sent out of Chicago by the Bert Levey Circuit, he is sending regular road shows out of Los Angeles each bearing a number.

Levey now has 44 days starting in Albuquerque, N. M., and ending with a week stand in Houston. The 44 days are played in about 52.

Mijares Going to Berlin

Mijares, Mexican wire walker playing vaudeville since the circus season, sails this week to fulfill an engagement at the Winter Garden, Berlin.

Managers-Agents Kidding Each Other

The supposed demand for "name" acts for independent small time was a false alarm.

The few houses willing to stand the expense are "opposition" stands to the organized circuits.

Bookers knew they could not interest "names" for these occasional engagements, but the idea sounded big. For awhile it made the booker and manager a big shot.

Opposition houses have frequently been at wits' end to locate legitimate business pull-ers. In most instances their operators have gone into territory either over-theatered or over-seated and could not alienate the business from established houses, no matter what they booked in.

The bookers are as well aware of this situation as the managers, but each enjoy kidding the other. "The bookers are satisfied with his commission and the supposed prestige additional houses give his office, while the manager is equally satisfied to get the shows cheap, holding as the lure the ever dangling prospect that if "things break right" they will eventually plunge.

Phonofilms in Boston

Boston, Dec. 8.

The Phonofilm road show has been barnstorming for the past two weeks to try out the small towns in New York State and western Massachusetts.

Last night at the Tremont Temple here the show was handicapped by the manager of the college of the Temple (owned by the Baptist church) not to allow several of the film bits to be used, including two girls doing a "Charleston."

This shortened the show. As apparently there is no reserve material carried, more of the "Rigoletto" second act was added to bring the program up to two hours and 15 minutes.

Dr. Lee De Forest delivered the introductory address for the local showing. It was also announced that the Massachusetts Institute of Technology has asked to have a performance given at the college for the benefit of the entire faculty.

The Phonofilm performance as an entertainment seems a drawing card for even the larger cities, although it was stated last night the Phonofilm show will never be shown in New York, where it is admitted that it would flop after a few days.

Producer Sues Act

Because Charles Harris refused to fulfill a contract for his services with the Billy Dale and Co. act, Lew Cantor deems himself damaged \$1,000 worth.

Harris was signed at \$75 a week for 25 weeks, with a \$50 renewal option, to perform with the act. His failure so to do necessitated his replacement with another for whom Cantor paid more salary.

Hence the \$1,000 claim for breach of contract through Kendler & Goldstein on behalf of the Loew agent.



AMERIQUE and NEVILLE

American phenomenal dancers, now appearing at Ciro's Club, London, where they have scored sensation-ally, and their engagement pro-longed.

LONDON Representatives: WILLIE EDELSTEN and JENIE JACOBS. Keith-Albee Vaudeville. JAMES PLUNKETT.

2-WEEK STAND ON ORPHEUM ABANDONED

K. C. Experiment Not Satisfactory—Some Features Retained

The Orpheum Circuit will abandon its policy of two-week stands in the Orpheum, Kansas City. This is the last week of the experimental booking tried out by K. C. If successful it was to have been adopted next season in various other Orpheums in the large middle Western cities.

The failure of the policy to stand up in Kansas City will probably spell the defeat of the experiment in other Orpheum towns, but some of the features of the original idea may be retained by the circuit in its effort to rehabilitate the senior Orpheums against the inroads of their own Junior Orpheum houses, of lesser admission scales and larger capacities.

One of the proposals concerning the two-week stand bookings was to be a proviso that the acts playing the senior houses would not appear in the Junior houses for one year. This in part and as far as is possible will be adhered to.

Senior Orpheum road shows will also be increased, the circuit handling the productions from their own producing department, now being expanded.

The situation of the Junior Orpheums drawing from the Seniors is paralleled in the East by the small time Keith house with a combination vaudeville and picture policy at pop prices drawing from the big time houses. This is due in some measure to the same acts playing all houses.

2D ALL-ENGLISH

The second all-English vaudeville bill scheduled for the Palace, New York, Feb. 1, and other eastern K-A houses, will include Josie Collins, Ada Reeve, Owen McGivern, Duclon, Boganny Troupe, Clavely Gira, Herbert Clifton, Poodles Han-naford and "The Wager."

Hannaford and Clifton are tentative bookings. "The Wager" is an afterpiece which McGivern and Bert and Betty Wheeler staged on bills where they were booked jointly.

The bill, unlike the original All-English, will continue as a unit for several weeks. More comedy than was included in the original bill is aimed at.

Templetons "Walk"

Chicago, Dec. 8.

Refusing to close the bill at the Palace (vaudeville) this week, the Templeton Brothers walked out of the show Sunday.

The Charles McGoods Co. substituted.

"Opposition" as Bug-Bear, Disappearing?

Opposition, as far as acts are concerned, has practically disappeared, for the big time turns in demand can play any place with a certainty almost the scarcity of desirable turns will break down all barriers when they elect to return to vaudeville.

This has been illustrated lately time after time with the bookers one week announcing they would not play certain acts appearing in opposition vaudeville and picture houses and executing an about-face the following week when "stuck" for an act of standard qualifications.

The leniency of big time in overlooking such offenses, playing opposition houses, treacherous contracts due to doubling into night clubs, and walking out on account of position on the bills, etc., is also traced to the chaotic conditions existing in vaudeville due to the inroads from the picture houses and the congested conditions of the vaudeville books, especially in the east.

The lack of comedy acts on the bills is usually conspicuous with the preponderance of revues and dancing flashes equally obvious. Comedy acts are in demand for every type of amusements and have shied at the long term contracts used lavishly last season in an effort to avoid the annual vaudeville shortage. As a result the bills are overladen with dancing turns but spots for comedy acts are available as always. This type of turn is always welcomed regardless of where they have been playing.

Harry Shea's Synday

Harry A. Shea has assumed charge of the special vaudeville Sunday concerts to be given, starting Dec. 13, at the new John Cort theatre, Forham and Kingsbridge roads (205th street), Bronx.

On Sundays the bill will contain 14 acts, playing twice daily at \$1.10 top at night.

GRAND, AKRON, REOPENING

Akron, O., Dec. 8.

The old Grand on North Main street will reopen Dec. 12, according to William Brill. The capacity has been reduced to 1,200 by eliminating the third balcony.

Pop vaudeville will be the policy.

Orpheum's Store System

Los Angeles, Dec. 8.

The Orpheum is launching 20 branch ticket agencies in suburban communities and nearby towns to expedite the sale of their tickets. These branch offices are generally located in drug stores, which have direct telephone communications with the theatre. Seats are allotted to the store when it calls, with the store giving the customer a duplicate order on the box office for their coupons.

This plan is being inaugurated by Harry Singer, Western representative of the circuit, with Ray Perry, treasurer of the house, handling the details.

Duplicated Circulation

Advertisers almost anywhere flee from duplicated circulation. They look upon it as money thrown away.

In the show business, where advertising is for indirect benefit through advancement, special engagement, or increased income, duplicated circulation also is frequently considered.

This usually leads to the selection of "Variety" as the theatrical-medium of the largest and widest circulation, getting almost equally to the influential showmen of Europe and America, besides taking in the rest of the world.

Which makes an advertisement in Variety an economical investment. Variety fully serves the purpose, reaching the most in the most places, with it following that other papers if claiming to be theatrical must carry to the same but lesser numbers, making their circulation a duplicated one.

That is why the

20TH ANNIVERSARY NUMBER

of Variety is advocated for those who make their announcements infrequently. It carries far and is retained for the information contained, giving the casual advertiser in Variety the knowledge that his advertisement, small or large, will be read by those he would wish the most to read it.

As a matter of convenience for the forthcoming Anniversary Number this month, an Advertising Index will be included, giving the name of each advertiser, with the page number the announcement appears upon.

Advertising copy may be forwarded to any Variety office. The earlier the better.

Rates remain the same for the special issue.

THEATRES UNDER CONSTRUCTION

Elmira, N. Y.—\$500,000. Owner, Southern Tier Theatre Co., Elmira. Leased to Frank A. Keeney, N. Y. Pictures and vaudeville.

Waverly, N. Y.—\$200,000. Broad and Clark streets. Owner, M. Com-mey, Interests, Scranton, Pa. Policy not given.

Hack, N. Y.—\$150,000. Owner, Albert Robbins, Syracuse. Site unde-termined. Pictures and road show.

AD PEST

Budapest, Nov. 21. "During the last fortnight all Budapest theatres have staged new productions. The only exception, the Alcazar, which has so far brought nothing new except a revival of Johann Strauss' "Capriccio" ("The Gypsy Baron"), on occasion of the Strauss centenary. The text of the famous "Zigeunerbaron" being by Hungarian's great novelist, Jokai, it was particularly suitable for the local celebration of the Viennese "waltz king," and the Budapest Opera gave a worthy setting to it by producing it on three consecutive gala nights, with different casts.

Though nothing new as yet has been shown to prove the ability of the new management, chorus and orchestra show a decided improvement on their productions of the previous years. A new system of season tickets has been inaugurated which promises to do well from the business point of view.

The other state-protected theatre, the Nemzeti National, has a failure, the three-act peasant comedy "Bágya Vargelyi" ("Gypsy Vargelyi"), by Nicholas Vitez. Vitez has made some reputation as a writer of two or three plays, and has obtained raises in the same rural style, but his first effort at three acts could not even be saved by the excellent expositions of the two popular artists of the Nemzeti, Rozsahgyi and Perencs Kies. The comedy, which was the best of the acts, of how shrewd old Nagy let his son-in-law manage his land for him, when the young man goes to change into a city gentleman, go in for politics and wear city clothes. The man did not know how to handle him ridiculous and brings him to his senses, fatigued the audience. That the man did not know how to handle him all the old characters of the Hungarian peasant, smelled of printer's ink.

The new little theatre, which works hand-in-hand with the Nemzeti, the Kamaraszínház, has been lucky with a delightful comedy play by Alexander Hevel, manager of the National theatre, entitled "Elzevir." "Elzevir," the famous First Edition covered by all book lovers, is considered almost priceless in the world of antiquarians, which is the reason why the three-act play, John Anderson, the 50-year-old bachelor who is the first of his kind and remarkably full of romance, treasures one of these Elzevir volumes in his antiquity shop and refuses to give it up even to his oldest and dearest son again, a chic widow with a grown-up son, aged 20 years.

Magda, who has been remarkably susceptible to the atmosphere of youth and charm, blown into his dusty old top on the form of a young girl, Magda, who needs a more impudent sister follower. He is so taken with her that he sells her the precious Elzevir volume, and engages her as an assistant, with other ultimate ends, but when enough is realized, he goes when finding that youth is drawn to youth. Magda prefers his young friend and comrade Nedder to the old and dignified and refined pleasant little comedy suited the Kamaras's style and the play has been a success without being a sensation.

"Love Me" Hit of the Mayor of Budapest was very successful with Somerset Naughton's "Rain," acted by a good cast, including Ilona Tiktos and Julius Csorba. Although still keeping "Rain" in the repertoire, the theatre has already followed it up with new promises to produce "The Sinner Sereas" ("Love Me"), three-act comedy by Michael Földi, full of new plots, though barely on the stage, and a clever comedy, already published a full half-score of volumes, novels, stories and essays, all in a serious vein.

In his new play is no pretension to seriousness and is anything but a problem. The Belvarosi (City) theatre has just brought out an important novel, the world premiere of Romain Rolland's "Les Jeunes Filles de la Mort." The setting of this play of Love and Death is Paris in 1794, with revolutionary fervor at their height, and the title giving sufficient inkling of the story.

The drama is a worthy sequel to Romain Rolland's "Danton," a novel of fine study of the period and of the temporary character. Gallert was especially good, and Maria Bismoly, beautiful.

Operettas. In the Renaissance, the other theatre under the management of Director Bardos, "Les Jeunes Filles de la Mort," by Armand and Gerbodon, a great hit in Paris. The play was very successful. The press notices were lukewarm, they called the play operetta book, but the audience. Everybody agreed the redeeming point was the acting of Arthur Somlay.

There is as yet nothing new on the operetta stage, with Kiraly-

Szinhaz still playing "Anna-bab" ("Midsommer Dance"), to the Robert Volkman music. He is preparing "Alexandra," music by Albert Szirmai, text by Ferenc Maros. Meanwhile, they have revived as a matinee production the charming children's play, "Janoska" ("Johnny"), with delightful tuneful music by the late Victor Jacoby. This little operetta, extremely popular 15 years ago, could not be produced since, due to lack of suitable child actors. Now a capital little couple, Cia Jacsko and Mancsi Horvath, ten-year-olds, act, sing and dance charmingly to the great joy of a second generation of children.

Johnny, the spoiled and petted only child of dotting parents, of aunts, grandmothers, uncles, godfathers and teacher, can't enjoy his Christmas presents in peace because he is not allowed to be naughty and give his winter coat to his little friend Rosie, the daughter of the sweep, living in the basement. And no Christmas tree, no presents and no winter coat. In his dreams Johnny is waited by the Christmas tree, and the angels' choir, of which he is the kind with Rosie queen. They rule in a castle of toy bricks, and the village army, mounted on rocking horses carry out their wishes.

The audience of children which swarms at this pretty staged play every Saturday is worth writing and acting for.

Foreign "Miami." The Fovaras Operetta Szinhaz is having a run of Granichatzen's "The Orlov," previously mentioned, and Jud Labas in the star part, and is preparing a new musical play, "Miami," text by Istvan Brody Rovsz, which has made a success at Fulda. The play is a new comedy, based on the work that Victor Jacoby, who died in America four years ago, wrote during his stay in the United States. Svaydasz, a rich, very popular film star, whose first appearance on the stage will be in "Miami," will play opposite Jud Labas in the star part.

In the program of the Terezkort Szinpad, the foremost Budapest cabaret, a little one-act musical comedy, is featured, entitled "A Szabados Operette" ("The Standard Musical Theatre and the current operetta books and music. The text is by Endre Nagy, manager of the little theatre and is in the rank of cabaret consciousness, creator of a style and manner carefully and irresistibly his own, with the music by Victor Lany, Words and tunes are such absolutely good fun and sharply observed that the sides never stop laughing.

A number of first-rate cabaret entertainments are in the city. The best of the best actors play small cabaret parts after their theatre performance is over.

Several new and important plays are to be produced during the next fortnight. Altogether the season just starting promises to be a busy one.

AUSTRALIA

(Continued from page 2)
Crystal Palace for Union Theatre Ltd.

Melbourne. The most notable opening was Harry Green in "Give and Take" at the Athenaeum, assisted by Roy Rone, one of the most popular Jewish comedians in Australia. The show received a good reception from the critics and seems a way for a run.

"Wildflower" is still playing to capacity at His Majesty's. "No, No, Nanette" is being taken after a good run, the way for "A Nightingale" this show also being under Fuller Ward management.

Williamson-Tait is playing "The Street Singer" at the Royal; Gladys Moncrieff and Claude Fleming are featured.

Nellie Bramley is playing a revival of "The Girl of the Year" at the King's under her own management.

Wirth's Circus is doing good business.

Notes. Dame Clara Butt has made a big success here in her concert, appearing under management of J. & N. Tait.

A second edition of "The Music Book" has been put on before the public by Hush Ward at the Grand Opera House. The present show is a big hit.

Charles B. Westmacott, general manager Williamson-Tait, has been in the organization for many years and is regarded as the dean of theatrical managers of this city. Westmacott is now in the management of the late J. C. Wil-



JOE TERMINI

"Sagmoleant Melodist"
A Banjoist! A Violinist!
A Guitarist! A Comedian!
Next week (Dec. 14),
B. F. Keith's 51st St. New York.
Direction: PETER MACK, Pat Casey Office.

Hamson, founder of the firm, for many years. He is also a great friend of the newspaper men of this city and an ardent reader of "Variety."

Ray Teller and his San Francisco Orchestra has made such huge success at the Palais de Dance, Melbourne, that they have had their contract renewed twice, a record for an overseas band.

Gayle Wyer and his "Handbox Revue" have made a success at Fulda. The show is a new comedy, based on the work that Victor Jacoby, who died in America four years ago, wrote during his stay in the United States. Svaydasz, a rich, very popular film star, whose first appearance on the stage will be in "Miami," will play opposite Jud Labas in the star part.

Leon Gordon and a New York cast play "White Cargo" here in the near future.

The wife of one of the Casino Brothers, who has appeared on the American variety stage as master of ceremonies, and to Monsieur Duclos' ability in organization and staging (previously mentioned) of credit for the remarkably fine entertainments.

Maggie Moore, the veteran actress, was tendered a benefit show in Melbourne by the theatrical profession. The sum of \$7,000 was handed over to Miss Moore who leaves for America soon.

PARIS VAUDEVILLE

Paris, Nov. 30. Champs Elysees Music Hall—Anna Pavlova and Alex Volynine, Laurent Novikoff and troupe; Pierre Pradier; Otto Bill (cyclist); 3 Pogues; Terry Twins; Willie Schenk Co.; Mrs. Walker's Girls. Empire—Wrestling matches; Captain Nansen's Seals; Renee and Godfrey; Paul Gordon; Marches Troupe; Les Pions; Zanetti Duo. Olympia—Zizi Fordard; Maria Valente; Maurice and Boris; Helene Baudry; Oudard; Dauton-Shaw; Les Pions; Delson Trio; Minetti Troupe; Les Lacornas; Six Windsores; Anders; Demokritos.

"NANETTE" IN FRENCH

Paris, Nov. 30. An option on "No, No, Nanette" has been taken by Emile and Vincent Leol.

It is not stated where the Isola Brothers will produce this version of the musical.

BRUNET WITH PATHE

Paris, Nov. 30. M. Brunet, former manager of the Pathe Exchange in New York, has been appointed general manager of Pathe Cinema (film manufacturing) in France, replacing M. Madieu.

M-G. IN BERLIN

(Continued from page 2)
ing of London's famous music hall. The original understanding included Sir Alfred Butt and Solly Joel as partners in the building enterprise. Recently, according to the story, Marcus Loew in New York evinced his agreeableness to assuming the entire cost, and the deal may go through under that understanding.

A reason may be that the Loew people in New York preferred to

(Continued from page 4)

(presumably) gained by gaming than by earning. The baccarat table claims practically all who come to Deauville. They would not come to Deauville if it were not to play.

"Kitty" Pays All
The Casino puts on the greatest show in every respect imaginable, and all this comes from the "Kitty." Five per cent of the pot, that is, won by the bank goes to the house, and in spite of the fact that a luxury tax of 88 per cent is put on the Casino's gambling earnings, nevertheless, a large profit remains. Contrary to the opinion of most people, when you play baccarat you do not play against the house. The Casino management does not exist in any other light than that it furnishes the place, the material and the personnel. There is no such thing as a "house player" and the people who gamble play against each other.

Monsieur Cornu has made a fortune out of the gambling on one theory, and that eventually a very good one, his maxim being "bring them into the Casino on any ground and then gamble and so everything in the world, everything humanly possible, is done to get the people to the Casino."

Monsieur Cornu runs an opera with such local and visiting stars as Murel Van-Marx, Maurice Chénal and such concert attraction as Jacques Thibaud, Alfred Cortot, and even the mighty Kreisler was announced. His opera and concert, although they never pay their expenses, always play to capacity audiences, most of whom linger a while before dropping into the gambling.

Here M. Cornu recoups his losses with interest. His restaurant, the Restaurant des Ambassadeurs, at this moment probably the most famous in Europe, is the only place where one can see the best talent available in Europe.

The first thing Cornu did was to engage Monsieur Kéroux's "Deauville," which has appeared on the American variety stage as master of ceremonies, and to Monsieur Duclos' ability in organization and staging (previously mentioned) of credit for the remarkably fine entertainments.

Classified Tables

Once the gala dinners and suppers are over, the rush commences for the green tables. Here they all mix and classify themselves as to pocket. There are tables for those to play small stakes, for those to play medium stakes, for those to play large stakes, for those to play very large stakes, for those to play the most venturesome, a very high table, a successively higher table and the table of unlimited stakes, where the Greek gambling syndicate (previously mentioned in the Monte Carlo article) sets the pace.

To mention the members of nobility nightly at the tables, is to tempt to quackery's "Deauville," and as for the rest, everybody sees is somebody else or wants to be. At the tables to get a seat is one of the most difficult things imaginable. The average person sees two or three days in advance and you must "see" someone to be sure of being allowed to bet your money. Around each table is a dense ring not unlike the crowd of standees at a theatre.

At the big table where one can solely supervise the construction of the building.

There is no exact information upon the plans of M-G for Germany.

Inquiry at the Loew office in New York brought out that Leo Friedman, chief of Loew's legal department, left New York Saturday on the "Majestic" for London.

Marcus Loew is showing Les Shubert's Pacific Coast. In his absence no one could be found who would admit knowledge of any of Loew's foreign ventures.

Over here the policy of Metro-Goldwyn has been that when it has its future film service is in danger of being "shut out" of a city or it cannot get into a city, to buy or build.

Joel is the mortgagee of the property. It is said the Americans asked for an agreement for Joel to allow the mortgage to remain, also investing a portion of the construction cost, either \$250,000 or \$500,000.

The negotiations halted here as the Londoners did not hasten with any money, with the report saying that the Loew people in New York concluded to take entire charge of the financial end.

bet from 1,000 francs upward, in a room where women may not enter the game is played with a grimace and lightness of a death struggle. In all four of the greatest houses of laughter, badinage, a joke now and then, but in the big game one hears nothing but "Cartes?" "Non?"

"Asses." At the cards of the banker are turned up, a death-like silence overcomes the entire room. When he loses and the entire table collects, there is a sigh of relief that goes up and makes one feel that civilization is still safe, but when the banker wins and the entire table loses, there is a strained, tense silence of great profundity. One feels an air of repressed pathos.

Gambling High

Despite the Greeks are the most consistent gamblers the Casino has ever had, they are far from being the most colorful. The man who won at roulette the greatest sum of money was Andre Citroen, the French Henry Ford. Last year, winner to about 12,000,000 francs, I heard him remark to a friend at Citroen bar that he was through for the season.

However, later in the evening, I noticed him in. For a good 15 minutes he did nothing, just contented himself merely watching. Finally he took 4,000 francs out of his pocket and betting what was to him merely "chicken-feed," he won continually until he had about 70,000 francs. He then slipped away from the large room with the money tables and stepped into the small room, where the one large table was being played. When he entered, some of his entire pile of money was to him, which he took. Within 20 minutes he had run his string to 700,000 francs. He then made the largest bet of the evening, staking his entire pile of money, and won a 9 over the banker's 8. He made another bet of the same amount and won with a second "natural" 9, and on the succeeding hand he staked the same amount and won with a 2 over the banker's zero.

Having won 2,800,000 francs (in the days when the franc meant considerably more than it does now) he rose from the table and finished for the evening.

But the day of Andre Citroen as a colorful gambler has gone. His banks have notified him that if he continued gambling goes on, to be written about in the newspapers, they will be obliged to do without his bank account. But when he has finished his gambling, one can be mighty certain that it will get into the papers. He makes such excellent copy.

"Dress" Attraction

There are other reasons why they all flock to Deauville, apart from gambling, and the most important of these is the matter of dress. Deauville since its first inception has been the show place for couturiers. The pre-fall showings of the coming season's fashions are always held there. Women, actresses and the demi-mondaines who want to see what is being worn go to Deauville to find out. When they want to show a new acquisition in the way of jewelry, go to Deauville. A look at what is being worn in the way of jewelry at Deauville would put any Paris de la Rue de la Paix jeweler's window to blush. Whatever there remains unsold does not mean a thing compared with what is worn at Deauville.

Although a syncretized band furnishes the music at the "Beach of Flowers," as M. Cornu prefers to call his resort, life is lived in the usual way, with the popping of champagne corks and the oft-times frantic or "Banco!"

At the end of each year one hears that "Deauville is finished!" But tell us that and you will be L. Touquet, Paris-Flage, Air-Les-Bains, Evian-les-Bains, Biarritz Vichy or some other smart place. But such succeding, however, Deauville more solidly entrenched than ever, with the probability that as long as M. Cornu remains alive, it will continue to do so.

TIMELY XMAS PRESENT

Send "VARIETY" to
Friends for One Year
Single subscription, \$7
Canada and Foreign, \$8

INSIDE STUFF

ON VAUDEVILLE

Bennie Fields and Blossom Seeley the past months have been building up an advance publicity stunt for Paul Whiteman. Both are slated to appear in Whiteman's initial presentation at Carnegie Hall, Dec. 31, of *Whiteman's new Negro opera*, "135th Street" or "It Happened on Blue Monday." Miss Seeley and Fields have been making announcements of their forthcoming performance with Whiteman, in New York, in that they were plugging the Whiteman name all along the Orpheum circuit.

The proposed all circus bills discussed for independent houses with a few experienced with have flopped in the making. Despite assurance of big business the managers refuse to stand the cost and bookers are passing up the idea rather than enter into further entanglements with clients.

The circus bills are a trifle more expensive than the routine bills most of the houses play. These units comprise six to eight regulation circus acts including animal turns which mount up transportation expenses. Several rotating earlier in the season on independent time have been getting by at \$2,000 weekly, the lowest figure the bookers have been able to secure.

Even the above figure staggered the house managers who practically wanted estimated profits dumped in their lap before they would entertain booking the circus. Some producers of circus units have offered to play the independent dates on percentage but couldn't.

In spots where several of the units appeared they chalked up phenomenal business. Even then the managers were not satisfied claiming the picture was as big a draw. Rose & Mandel's circus bill (Loew's), billing in a couple of open weeks mid-west, got \$3,000, full weekly salary.

Vaudeville acts which switch from an agent to booking direct with the Keith-Albee Special Contract Department do not save 5 per cent commission as generally understood but must pay the former agent. In other words acts having agents who afterwards booked direct, must pay 10 per cent commission, split five to the booking office, 2½ to the collection agency and the other 2½ to the former agent.

This holds unless the agent voluntarily releases the act upon request, but the rule is that while an act can switch agents at any time it cannot switch from an agent to booking direct and duck paying the commission. Under this system the Collection Agency is assured of its usual 1½ per cent cut from the agent's share of the commission.

Emmett O'Mara, tenor soloist with the Levithan band, isn't as Irish as his name might indicate. Syracuse recognized him, in spite of the monicker, as Arthur Myers, native of Hartford Mills, N. Y.

Oakes and De Lour were cancelled at the Stanley, Philadelphia, week of Nov. 23, by the Keith-Albee office (Stanley Company). When it was discovered that the act had played Fox's Philadelphia, some time ago under an assumed name. The act was booked for the Cross Keys, Camden, N. J., the following week through the Keith office and played the date. The Stanley booking was through the Maesthau office, according to report.

The act at the Stanley included the Marimba orchestra, which, according to the act, constituted a different turn from that shown at the Fox house previously.

A vaudeville agent is said to have walked into an entirely unnecessary "mess" through attempting to put on a "front," when it was not called for. Meeting the non-professional daughter of well-to-do folks in a town outside of New York, the agent, to impress the young woman and her family, spoke inflatedly of himself, position in the theatrical world and his possessions.

Attempting to live up to his pose before marriage brought about many embarrassments, besides situations he had to cover up, but after marriage the accumulations about overwhelmed him. It is said jewelry brought on the installment plan had to be returned, bad checks had to be squared, with neither the young man nor his relatives having sufficient money to take up all of his foolish obligations. His own relatives are reported having been as liberal with him as their means permitted, but they never could catch up, with the finish not yet recorded.

Dec. 15 is the date now set for the argument before the U. S. Circuit Court of Appeals in the Max Hart case against Keith agency and others. It is said the Keith people will pay Charles E. Hughes \$40,000 for arguing their defense to the appeal. Mr. Hughes, former Governor of New York and ex-Secretary of State, is said to be the highest priced attorney in New York City for special cases, next to Max Steuer.

Judge Epstein, of Epstein & Axman, who have had charge of the action for Hart since it was filed, will argue the appeal, with the Judge reported last week close to the completion of his exhaustive brief. It is rumored the Hart argument will be along the lines of vaudeville being interstate commerce, not proceeding on the monopoly phase, but attacking the baseball decision, through which the Hart action was originally dismissed.

Hart, formerly an agent in the Keith office, is suing under the Sherman Act for triple damages amounting in all to \$50,000.00. It is most likely the case will be carried to the U. S. Supreme Court by either side.

Buying acts in the small booking offices of Chicago is an auctioning-off process. The following conversation occurred between a booker and the manager of a honky-tonk theatre who wanted a woman singer for Wednesday night.

"I'll give you the act for \$12."

"Do you want the theatre?"

"Well then make it eight."

"Make it seven-fifty and I'll pay you the commission myself."

"All right."

Eddie Cantor got his Xmas cards out early. Eddie explains by saying on the card:

"So that the Post Office employees won't be overworked around the holidays, I am sending my Greetings now."

William Petway and Henry Rector are colored vaudevillians who have been boasted of their prowess with rifles. Their travels have been enhanced with tales of their many hunting experiences. Recently the team played Hornell, N. Y., and both men went on a hunting trip. The story goes they trailed a deer and each shot at it, both scoring hits. One claimed a head shot and the other another vital spot. To settle the argument they tossed a coin. Rector lost.

An eastern producer who has found things "soft" on the fifth floor of the State-Lake building, Chicago, was asked why he did not have an agent to represent him in the west. He replied that with a box of good cigars, he could accomplish more than any agent in Chicago.

Since the Ringlins, John and Charles, are really the promoters and owners of the new Madison Square Garden, New York, the show business, especially the variety branch, should be interested in knowing a few

insides of the immense sporting arena, that accommodates 18,000 seats and can hold 24,000 people if the arena in addition is filled for fights. Tex Rickard of course is also interested in the project and is the managing director.

The Ringlins each put up \$500,000 to purchase the 8th avenue block front, between 46th and 50th streets, running back to 9th avenue, at a cost of \$2,700,000. Of this the 8th avenue front, 100 feet deep, was sold for \$1,000,000, with the Garden reserving for itself, a 30-ft. 8th avenue front for an entrance, also another similar sized piece-entrance on the 19th street side. Besides, they are left on the 9th avenue rear, beyond the Garden's rear wall, an empty plot perhaps worth \$200,000.

The Garden itself, commencing 100 feet back of 8th avenue, cost \$3,000,000, \$750,000, it is said, over the first estimate. The building end was financed by a downtown banking firm as previously reported in Variety. Upon finding the building fully financed, the Garden management decided upon a more elaborate finish to the structure. Marble was used and the plastering of the gallery was another improvement later decided upon.

Representing an investment of around \$4,000,000, the Garden, with taxes, upkeep, etc., and estimate for rentals, will reach an overhead of at least \$500,000 yearly, that taking in the amortization bond payments.

That the Garden plan is a sound one for income was evidenced in its first (last) week with the 6-day-bike-race, when the gross was over \$400,000 and would have been more excepting the rush did not commence until the third day. Before the Garden opened there is said to have been an overtime (workmen) bill of \$150,000 that the bike race completely wiped out.

It is calculated to make the new Garden worth 100 per cent. The former Garden often was inactive. Even the basement of the new Garden, though useless for active sporting events, will hold exhibition shows, with a poultry show in the basement this week. Last Sunday night basketball (professional) was played at the Garden, and as reported elsewhere in this issue, amateur hockey is to be a regular weekly event on Sunday nights commencing Dec. 27. Pro hockey and other games, besides prize fights, are to take up open time, with the first fight for the Milk Fund to be scaled at \$22 top.

"The Daily Express" in London, Hannan Swaffer, dramatic critic, repeated excerpts from Variety's review on the All-English bill recently at the Palace, New York. Commenting, Mr. Swaffer said the review was more kindly than private advices he had received about the same program.

Much speculation over possible profits has been aroused since it became known that Proctor's, Mt. Vernon, N. Y., with a top vaudeville policy at \$50c, netted \$42,000 a couple of weeks ago. Previously the Mt. Vernon house, before encountering the opposition of Loew's new theatre, charged \$110 top and played to as large crowds.

During the \$42,000-profit week, Proctor's had a Metro-Goldwyn feature picture in addition to vaudeville. The picture is credited as a large part of the business draw. Loew's operator, Metro-Goldwyn, but through a prior contract made by Proctor's, Loew's own house cannot yet use his own pictures. It is unlikely that Proctor's will secure a renewal of the M.-G. picture franchise for Mt. Vernon, with Loew's taking that over. As Loew's also has the Famous Players and First National franchises for Mt. Vernon, it will leave Proctor's in the market for independent pictures when its M.-G. contract runs out.

Just now it is said Loew's, Mt. Vernon, is obliged to play picture contracts made by the original builder of the present Loew's, one Schwartz, who contracted for many independents before seeing them or before his house was completed.

Church in Worcester, Mass., with leanings toward spiritism proffered the pupit to Houdini for a Sunday evening, before Houdini was to play Worcester. Houdini accepted, with the understanding the collection, whatever the amount might be, would be donated to a charity. Houdini sent one of his own "mediums" to the church on a Sunday evening. Afterward the collection was taken up from the capacity congregation. It amounted to \$625.

Deno and Rochelle are now headlining on the Orpheum Circuit. They are dancers, featuring about the fastest "Apache" ever set forth and also a "Circus Apache." It is their return date after a season on the Orpheum time they having been seized by Sam Kahl last season while at the Palace, Chicago, while a couple of New York producers were sending representatives to that city to secure the act. Their advertisement in Variety recalled the circumstance and also recalled to a New York vaudeville man the headwork Deno had used before reaching headline honors.

The team reached Indianapolis in those days, to find itself headlined at Keith's. Deno got one flash at the building, then called upon the manager. "Not for us," he said. "We don't want headline stuff here, we want the 'big' stuff, if we want it, we want it accepted. It doesn't want to have to stand for your business this week, not for us," and the billing was changed.

It should be remarked how a thing of this kind impresses, since the vaudeville man who mentioned it remembered it after three or four attractions.

Keith's Rivera, Brooklyn, caters to an East New York patronage, attracting that element through a system of umbrellas to and from the theatre connecting with the heart of East New York. Signs in Yiddish adorn the sides of the busses advertising the Rivera's Keith-Albee attractions.

When Will Fyffe, Scotch comedian, recently sailed from Australia for London, booked to open Dec. 6 at Edinburgh, it was claimed he was clinching the "long jump record," the total being 14,000 miles. Fyffe boarded the "Sisters" at Sydney, sailed to San Francisco and came to New York to board a liner for London. The comic was accompanied by his wife who appears to be as good a traveler as her husband.

LOEW-SHUBERT TOUR

(Continued from page 1)

stock control of the Orpheum Circuit, but the information regarding it is indefinite.

That Shubert and Loew came West with some express objective is positive. There is nothing in California at present to attract either in a theatrical way, while Loew is said to have previously timed his departure from New York to arrive here for the Sid Grauman banquet, permitting meanwhile his associates to dispose of the then pending Metro-Goldwyn "Contract" suit. Loew abandoned before Loew reached Los Angeles.

Orpheum Control

The reports connecting the Orpheum Circuit are linked with others mentioning the quiet effort to secure stock control, without information at hand whether that is possible. Some say the coterie headed

by Marcus Helman, president of the Orpheum Circuit, has the control fully in their hands, although along with this is mentioned that the bankers behind the Orpheum may carry influence.

There are two sets of bankers, one in Chicago and another in Boston, interested in the Orpheum Circuit.

Neither Loew and Shubert or either Eastern house are understood with the bankers is another unknown matter.

Both Shubert and Loew deny that there is a deal on whereby an all-Orpheum circuit is being organized for the purpose of strengthening the theatre chain of the Loew enterprises. Shubert states he is a stockholder in the Loew Circuit and naturally is willing to aid it in any way possible.

Report has it that while Loew is here he may relinquish a one-half interest he holds in the Criterion picture house, with West Coast



GEORGE WOOD

Fully Booked

Love to all American friends! Christmas production, "HAPPY DUMPY." Theatre Royal, Birmingham, Eng. Home address: 41, Inglis Road, Ealing Common, London, Eng.

BOBBY McLEAN REINSTATED

Bobby McLean, the skater, who hasn't played a Keith date since appearing in a department store in Cleveland, after playing the Palace, Cleveland, two years ago, has been reinstated. He will reopen Keith's at Louisville week Jan. 17.

McLean, in addition to his vaudeville bookings, has been signed by Tex Rickard for speed skating exhibitions at New Madison Square Garden during the winter.

Ralph Farnum arranged the bookings.

NEW COLORED SHOW

A new musical comedy, "Moochins' Along," music, lyrics and book by Cecil Mack, James P. Johnson and Jesse Shipp, with an all-colored cast, directed by Mr. Shipp, had its premiere Monday at the Lafayette, New York.

The show will play T. O. B. A. houses unless displaying unexpected boxoffice strength.

Olle Burgoyne, colored Oriental dancer, is with the show.

RICH HAYES "EXPLORING"

Berlin, Nov. 30.

Rich Hayes is sailing Dec. 3 on the "Cleveland" with his new act, "Exploring," first played on this side. He is closing his European tour today.

Upon arrival in the States, Mr. Hayes, the American comedy juggler, will start an Orpheum Circuit tour.

HOBLITZELLE LEAVING

Karl Hoblitzelle, head of the Texan Interstate Circuit, will leave New York, Thursday tomorrow, for Dallas.

Mr. Hoblitzelle has been in New York for a month, negotiating with Famous Players for the merger of his circuit. It is not reported whether the consummation of the deal will occur before or after he leaves.

CONEY ISLAND'S THIRD

Coney Island's third theatre, the new H. S. Moss' Coneytop opposite Steeplechase, is nearing completion for a February opening with vaudeville and pictures.

The new Loew house with daily pictures is doing capacity business.

The New Brighton (vaudeville) is the third house.

FORD AS HOUSE MANAGER

Los Angeles, Dec. 8.

George Ford, formerly of the vaudeville team Ford and Cunningham, has been appointed manager of the Manchester, a new house owned by Ralph Gruener, in conjunction with the West Coast, Inc. It opens Jan. 1.

Theatres, Inc., to that company. This house has been a losing proposition for several years. Loew acquired his interest in it when he pooled his interests in the California and Millers, last year, with the West Coast theatres. Loew Shubert may remain in Los Angeles until around New Year's, waiting for "The Student Prince" to open. Jos. L. Rhinock is also with the party.

BURLESQUE REVIEWS

BIG FUN SHOW

(COLUMBIA)

Featured comic..... Billy Watson
Second comic..... Bernie Green
Principal..... Anna May
Prima donna..... Alfredda Symonds
Principal..... Frank Mallahan
Principal..... David London
Principal..... Guy Legros
Specialty..... Whirlwind Four

"Sliding" Billy Watson has a speedy opera in the current edition of his "Big Fun Show" that cannot miss with those preferring a dancing and laugh show. Watson has plunged both on support and effects. If the burlesque clientele doesn't buy it there's something wrong with the racket.

Watson was at the Columbia with his troupe last week, with practically an entirely new show, new scenery and costumes, also several principals new to the stage. The combination hits for top value and should get the money all along the line.

Outlining the show Watson has displayed excellent showmanship in augmenting his ranks of principals to the extent of performers, giving them just enough to do. None is permitted to overdo. Even Billy makes no attempt to hog proceedings, which may give an idea with his embarking to the comedian-producers of the Columbia circuit. Rather in contrast Watson projects his support, every bit as much himself, with the gratifying result the auditor gets a great show of its kind.

Angles doing his familiar "Dutch" angles and lands comedy through legitimate avenues. There is not a single double entendre scene employed by either he or any of the principals. The show is as harmless as those rotating over the former Stair and Haylin circuit and is an excellent example of refined burlesque.

The comedy section is stronger than many preceders at this house. Two holdovers, "The Sanitarium" and "Auto's" are the outstanding wows. Both are veterans, but get over for big results, mainly through Watson's inimitable manipulation. It seems they laugh louder each successive scene, which probably prompts Watson to keep them in.

The other comedy scenes, while new for this outfit, but handled differently, better than to pack a laugh wallop nevertheless. Especially the "card game" bit, neatly handled by Watson and Green and Malahan. In this skit the comics take over the bad man for his roll in a manner that has them literally lifting up and down the floor. It clicked that way at this performance.

Aside from the holdover sets Watson has gone in heavy for curtains and drapes, all of which seem new and attractive. He has patterned his show after the standard revue formula, with his comedy scenes spotted in full stage and specialties in "one," with an attractive duet at the back of the stage.

Watson works hard, but gives them just enough. He gives everybody an equal chance to do what he or she does best with gratifying results.

Little Anna Propp, featured sophomore, is held down to one number and several dances, which she handles with pep and snap. Her exposure costumes and bare limbs are the only exposure of the show. Anna handles her assignment admirably well, packing all the vivacity she possesses.

Bernie Green, an excellent comic of the Don Barclay school, working mostly with Watson and making a fine combination. Green gets spots a violin bit as a comic specialty. Dave London is a new appearing straight, who handles lines well and also can hold his part at vociferous times. He has several numbers with Miss Symonds. The combination oozes class and looks like the makings of a good vaudeville melody duet, they tire of burlesque. Aside from the doubles with London, Miss Symonds does several on her own, sometimes flanked by the chorists, all of which landed.

Frank Mallahan handled several characters by his admirably and was also there in a supporting part. Mallahan was drafted from the cabarets, but is undoubtedly set with burlesque for as long as he wants to stay. Sylvia Norr, another looker of the feminine principals, led numbers, but was really at her best in individual specialties. Her leads are this baby's forte, demonstrated in the second stanza of this opera, when she mopped up with a brace of sob songs.

The Whirlwind Four, colored, holding three men and a girl, enhanced the speed pace of the show with several dance specialties distrib-

uted through the performance. One of them is an especially clever dancer and his hooping registered for a bull's-eye.

The 18 choristers are better looked than the average Columbia chorus. They were very attractive figures in the 12 attractive costume changes and livened up things with snappy dancing and stage pleasures.

In final summation it can be said without reservation that "Sliding" Billy Watson has the best show he has projected in some time. It is clean, thoroughly entertaining and optimizes all that is wholesome in burlesque. *Edie*

SPEED GIRLS

(MUTUAL)

Ingenue.....The Bell
Soubrette.....Helen Manning
Principal.....Ruth Garner
Principal.....Charles Cole
Principal.....Duke Curtis
Principal.....Harry Seaton
Specialty.....Whirlwind Four

Ray Reed, featured comedian of "Speed Girls," at the Olympic last week, is one of the few surviving Irish comes left in burlesque. Read is a veteran who knows what works with quiet effectiveness, getting his points across just as broadly as those employing bitting.

"Speed Girls" is an average Mutual, with most of the comedy scenes old-fashioned or reminiscent. They are all proper value. Double entendres and blue material are not absent, but the offensive portions are few and far between and the bits funny. The show is well cast, measuring by Mutual limitations. Bee Bell, the ingenue, is a good one to look at, and the same billing applies to Nellie Nice and Ruth Garner. Among the men, Harry Seaton is a comedian of the limited variety for Read, and Charles Cole an efficient straight. One or two of the comedians, especially recently, but are working smoothly.

The costuming and scenery are up to the circuit average. At the Olympic the producers are restricted in the matter of scenery to hanging and flat stuff which will fit the cramped quarters and limited backstage area. The girls make more than a dozen changes of costume, and when passing close-up, inspection of the costumes is limited to the matter of scenery to hanging and flat stuff which will fit the cramped quarters and limited backstage area. The girls make more than a dozen changes of costume, and when passing close-up, inspection of the costumes is limited to the matter of scenery to hanging and flat stuff which will fit the cramped quarters and limited backstage area.

The dancing of female principals and chorus leans heavily to the staid and grinding, which are staples of the circuit. They worked hard and diligently, pulling a couple of miles each of the fire with their ensemble efforts.

Barring two spots the comedy scenes get over nicely without repetition. Read is always the dominant personality, but he doesn't hog the center, allowing Seaton to secure a fair amount of the wheel.

Summing up, "Speed Girls" is an average Mutual and one that will satisfy anyone who has a wheel. A few touches would help, but if allowed to remain as it is won't make any enemies for itself or the houses it holds.

HOLDING OUT ON "FATHER"

Taking Profits on Cartoon Shows Until Controversy Is Settled

The Columbia houses, acting upon advice of counsel, are holding up the receipts of "Bringing Up Father" pending the controversy between Guy Hill and Hurlig & Seamon over their partnership division.

Hurlig & Seamon allege they hold a 25 per cent. interest, which is one of the best money-getters on the circuit and hooked up cheap.

When the show last week, Hurlig & Seamon's New York, H. & S. handled the receipts, deducting their alleged share. Prior to that booking Hill's manager had handled the money for forward to H. & S.

The Columbia has been holding up all money except salaries, transportation and transfer since, over a period of several weeks.

EDE MAY MAY MARRY

Ede May, prima donna, left Billy Arlington's "Golden Crook" (Columbia) show last week. Her retirement is said to be due to an unrequited marriage to a well-known Yonkers business man.

Root and La Mont Leaving Show. Root and La Mont, the popular soubrette and straight man, with the Harry Hastings "Silk Stocking Revue," will leave the show in two weeks at the Gayety, Brooklyn.

Herk's Insured Car Stolen. I. H. Herk lost his Packard car, stolen last week.

The car had been parked outside of the burlesque man's residence. It was covered by insurance.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Week of Dec. 14

Bathing Beauties—Fyceum, Columbus.
Best Show in Town—Empire, Providence.
Bringing Up Father—Empire, Toledo.

Buckles Carnival—Casino, Boston.
Chuckles—Empire, Toronto.

Fashion Parade—L. O.
Flappers of 1925—Hyperion, New Haven.

Follies of Day—Gayety, Buffalo.
Golden Crook—Palace, Baltimore.

Happy Hooligan—Hurlig & Seamon, New York.
Happy Moments—14, New London.

15, Stamford; 17, Meriden; 17-19, Lyric, Bridgeport.
L. O. Revue Parian—Gayety, St. Louis.

Let's Go—Columbia, New York.
Look Us Over—Empire, Newark.

Lucky Sambo—Gayety, Boston.
Miles Tabasco—14-16, Van Curie, Schenectady; 17-19, Capitol, Albany.

Models and Thrills—11-15, Wheeling, W. Va.; 16, Zanesville, O.; 17-19, Canton, O.

Monkey Shines—Gayety, Detroit.
Mutt and Jeff—Casino, Philadelphia.

Peek-a-Boo—Columbia, Cleveland.
Powder Puff Revue—Gayety, Washington.

Puss-Puss—Miner's Bronx, New York.
Rarin' to Go—14, Geneva; 15, Auburn; 16, Binghamton; 17-19, Colton, N. Y.

Reynolds, Abe, Rounders—Orpheum, Cincinnati.
Seven-Eleven—L. O.

Stocking Revue—Empire, Brooklyn.
Step On It—14-16, Lyric, Dayton.

Stimpe, Harry—Star and Garter, Chicago.
Talk of Town—Gayety, Kansas City.

Watson, Sliding Billy—Orpheum, Paterson.
White and Black Revue—Gayety, Pittsburgh.

Williams, Mollie—Casino, Brooklyn.
Wilton, Joe, Club—Gayety, Rochester.

Yone, Woman and Song—Gayety, Montreal.

MUTUAL CIRCUIT

Band Box Revue—Gayety, Baltimore.
Broadway Belles—Lyric, Newark.

Chick-Chick—Gayety, Louisville.
Cunningham, E., and Girls—L. O.

French Models—Hudson, Union City.
Giggles—14, Allentown; 15, Columbia; 16, Williamsport; 17, Sunbury; 18-19, Reading, Pa.

Girls—Empire, Cincinnati.
Happy Hours—Broadway, Indianapolis.

Hey Ho—Academy, Pittsburgh.
Hollywood Scandals—Empire, Cleveland.

Hoty-Totsy—14, York, Pa.; 15, Lancaster, Pa.; 16, Altoona, Pa.; 17, Cumberland, Md.; 18, Uniontown, Pa.; 19, Washington, Pa.

Murphy Up—Gayety, Milwaukee.
Nights—14-16, Grand O. H., Hamilton; 17-19, Grand O. H., London.

Jackson, E., and Friends—Corinthian, Kidding Kuties—Empress, St. Paul.

Laffin' Thru—Savoy, Atlantic City.
LaMont, Jack—Gayety, Brooklyn.

The It Peppy—Gayety, Wilkes-Barre.
Moonlight Maids—Mutual, Washington.

Naughty Nifties—Cadillac, Detroit.
Night Hawks—Gayety, Minneapolis.

Pleasure—Strand, Toronto.
Red Hot—Star, Brooklyn.

Round the Town—Olympic, New York.
Smiles and Kisses—Garden, Buffalo.

Speed Girls—Majestic, Jersey City.
Speedy Steppers—Garlick, St. Louis.

Step Along—14-16, Lyceum, Beaver Falls; 17-19, Park, Erie.
St. Lively Girls—Garlick, Des Moines.

Stolen Sweets—14, Plainfield, Plainfield; 15-16, Crescent, Perth Amboy; 17-19, The Palace, Trenton.

Sugar Babies—L. O.
Tempters—Mutual, Kansas City.

Trail of Girls—Miles-Royal, Akron.
Whiz Bang Revue—Troacador, Philadelphia.

"INNOCENT MAIDS" REOPEN

"Innocent Maids," the Fox and Kraus Mutual, which laid off last week to recast and revamp, reopened this week at the Cadillac, Detroit.

Of the original cast Jessie Rice, featured woman, and one other among others by his wife.

Barney Gerard's Realty

Barney Gerard, Columbia burlesque producer ("Follies of the Day") is operating extensively in Westchester County (N. Y.) real estate. Gerard, a resident of White Plains for 14 years, began operating on a large scale several months ago. His latest purchase was tract of 55 acres, next to the Bloomingdale Estate at Scarsdale.

SIX "FREAKS" AMONG COLUMBIA'S 10 LEADERS

Cartoon Musicals and Mixed Shows Hold Pace—Outclass 25 Regulars in Returns

The list of the first 10 shows leading the Columbia Circuit in grosses shows the freak colored and black and white attractions are outstripping the regular burlesque shows with but four exceptions.

Six of the first 10 are in the above classification. The shows in order are "Seven-Eleven," "Rarin' to Go," "Lucky Sambo," Jack Reid's "Black and White Revue," Barney Gerard's "Follies of the Day," "Bringing Up Father," "Puss-Puss," "Mutt and Jeff," Stone and Pillard and "Golden Crook."

A survey of the list shows that only "Follies of the Day," Stone and Pillard and "Golden Crook" of the \$5 regular burlesque attractions have managed to get among the first 10.

Arthur Pearson's "Powder Puff Revue," with nude models, a distinct departure for burlesque, is also listed and credited with drawing considerable business on the under-draped angle.

Strength of the cartoon shows is credited to draw of the titles. Many are rated high in entertainment value. One was ordered off to be fixed, and reports on the others signify they are average shows, in many cases not rated as high as the average Mutual attractions much lower in the list.

"Bringing Up Father" is credited with a gross of \$14,498 week of Nov. 23 at the Gayety, Pittsburgh. "Seven-Eleven" and "Black and White" when the gross reached \$12,860. The following week Ruba-Ernstein's "Bathing Beauties" grossed \$6,000 nearer the average business of the house than the "Father" high mark.

PARIS PLAYS

(Continued from page 3)

Lencoud and Maupre are others among the players.

"Trois Jeunes Filles Nues" ("Three Young Girls Naked") and other musical, premiered nicely at the Bouffes. The script, trivial over here but maybe not so trivial for New York, narrates of a guardian of four nieces who prevents three of them from a nudgy act during a music hall revue, thereby finding a trio of husbands. The fourth, a Cinderella, eventually marries a lord.

The second act is a backstage scene during the performance of the revue with the final stanza aboard a yacht. Moretti wrote the music, while the cast includes Jeanne Saint Bonnet, Renee Varville, Ailems, E. Roze, George Bury, Adrien Lamy, Dranem and Mlle. de Creus.

Film Serial on Stage

The stage version of the film serial, "Le Roi de la Pedale," produced by Gaumont, was agreeably received at the Eldorado. This dramatic melo is by Paul Caroux and Henry Decauville and stars Blacot as he appeared in the screen production. In support are Vervet and Dellys, also in the same roles they held in the picture.

The story is quite romantic and some of the champions of the Tour de France, cycle race, were on the stage.

"A Coward" Doubtful

The doubtful entrant is "Un Lache" ("A Coward") at the Theatre des Arts. This is a new work in 12 scenes by H. R. Lenormand being presented by G. Pienard. It concerns a man who laid off his title and sojourns in Switzerland to avoid military service during the war. He assists German spies, is eventually kidnapped by the French and shot. H'offe heads the cast, supported among others by his wife.

"DENVILLE HALL"

(Continued from page 3)

such leading lights of the profession as Lady Windham, Sir Gerald Murray, Maurice Courtenay, Percy Broadhead and Alfred Denville as trustees.

Contributions Acceptable

It is now for those equally generous members of the profession and others who take a lively interest in the theater and those who live by it, to work heartily to obtain the necessary funds to maintain the Hall and to provide it with an endowment which shall preserve it to the use and enjoyment of the old and needy for the future.

At the present time only a few urgent cases have been admitted, pending a formal opening ceremony should the annual subscription, supported by the leaders of the profession in England. Contributions from American brethren and from English professionals now in America will be greatly appreciated.

The honorary secretary will thankfully receive and acknowledge any sums sent to him, whether by donation, annual subscription, or ordinary subscriptions, and if required, a form of bequest will be sent on application to him at the office of "Denville Hall," Garrick House, 27 Southampton street, Strand, London.

The above announcement was forwarded direct to Variety, New York, and returned to Variety's London office for approval before publication.

It was returned, approved, and with the following description of Mr. Denville:

Alfred Denville comes of an old theatrical family and has been through the mill more than most. Practically born under the canvas of a "portable," he was an actor almost as soon as he could talk. When quite a youth he was leading man, author, producer, scenic artist, master carpenter and property man. Since then he has been through his own and later went in for bricks and mortar—his Opera house, Morrilton, Wales, being as near the old-time "stock show" as could be reached. He gave up permanent buildings and went in for another portable. This was shortly burned to the ground and Denville had to face the world again without a penny. He succeeded, however, in acquiring more and more "stock" houses until today the Denville chain stretches across England.

His companies play anything and everything. The man or woman who gets a "shop" with him is all right for life.

As a touring manager, Denville ran "The Miracle" in the theater, and a spectacular play, "The Little Liar," a self-made man, he is always in the forefront of any plan likely to benefit his poorest brethren.

One-Arm Lunch Places No Place for Good Coats

As a warning to frequenters of one-arm lunchrooms along Broadway during the night hours who have been responsible for many coats of patrons being stolen, Frank Smith, 21, counter man, was sentenced to three months in the Penitentiary by Justices in Special Sessions Monday.

The charge was petty larceny. "This method of theft seems to have become prevalent along Broadway, especially in the lunchroom places," said Justice Salmon.

"The conditions are getting so bad that a person cannot take off his coat in order to enjoy his meal for fear that some crook might make away with it. As a warning to regular business, we are going to send the defendant away for the rest of the winter."

Restaging "Barney Goodie" Numbers

Billy Good was called to restage the numbers of "Barney Goodie" Columbia show formerly titled "Chuckles" during the troupe's laid off week. The cast has been held intact.

The show reopened this week.

Stock in Star, Cleveland

Chicago, Dec. 8. Irons & Clamance have secured the stock burlesque rights of the Star, Cleveland, and will install Jimmy Stanton will direct.

MISS EVANS HAS WINE BUYER ARRESTED

Alleges John Mace, Chauffeur, Assaulted Her—John Heisler Involved

John Mace, 25, chauffeur and amateur performer, 255 West 84th street, was held in \$1,000 bail for further examination for the charge preferred by Miss Evans, 26, 215 West 86th street, actress. Judge Levine will render a decision Dec. 13 in the District Attorney's office.

According to the story told by Miss Evans, she came here a short time ago from San Francisco and entered vaudeville for three weeks. She was rehearsing at the Colony, Broadway and 53rd street, for another production. Nov. 28 at 5 a. m., after rehearsal, she was invited by the director, John Heisler, to go to a breakfast for drinks.

She accepted the invitation. While in this place Mace, who knew Heisler, came over to the table and ordered champagne. They left the gin palace shortly before 9 o'clock and she said, Mace invited them to go to his apartment and have some more wine.

Heisler, drowsy, went to bed. A few minutes later Miss Evans said, Mace came to the room and dragged her to his room. Heisler woke up and protested but was told, he said, to interfere he would be shot. While in Mace's room Miss Evans said she was attacked.

Criminally Assailed
Following the assault Miss Evans and Heisler hurried from the apartment. Miss Evans notified one of her girl friends and they went to the office of Dr. Carl Hunt, at 175 West 58th street, where the actress was examined and was said to have been criminally assailed. She then went to Chief Assistant District Attorney Ferdinand Pecora and told him what happened. Detective Gannon, West 68th street station, was notified and arrested Mace.

Mace made a complete denial of the charge. He said he was drunk and left Heisler and Miss Evans drinking in the living room and went to his room, preparing to retire. He said, being sick, he went to the bathroom and fell asleep there. He said he was aroused by his roommate, George Ryerson.

Mr. Ryerson said Miss Evans and Heisler were drunk and when he went to the bedroom he found the director and actress in a compromising position and ordered them out of the apartment. He corroborated Mace's statement that he was locked in the bathroom and at no time assaulted the young woman.

Heisler admitted he had fallen asleep and also that Miss Evans was in the room with him and had sat on the bed. He also admitted he had leaned over him and placed her face against his but he denied emphatically that he had been found in a compromising position. He said he tried to prevent the assault but was threatened with bodily harm by Mace and Ryerson if he interfered.

He said he saw Mace drag Miss Evans into his room and then heard her moaning and pleading not to be assaulted. He said he was helpless to aid her. After hearing all the evidence Magistrate Levine reserved decision.

HYSTERICAL WOMAN

(Continued from page 1)

eral women out front have become hysterical and otherwise boisterous within a few minutes of the last curtain. The first few instances were accepted as genuine until the incident became almost habitual.

The "Benny" show is musical satire containing nothing that would ordinarily prompt hysterics.

The chaotic angle of disrupting a legitimate performance is new around New York, although several vaudeville performers have charged that "penny throwers" had been spotted in audiences to disrupt their performances.

If You Don't Advertise in "VARIETY" Don't Advertise

JUDICIAL BOOKING AGENT

Judge Levine Places Gene Mosley for 30 Days

Magistrate Levine of the West Side Court turned booking agent for Gene Mosley, colored actor, of 339 West 59th street, and signed him up for 30 days as an entertainer on Westside Island.

Mosley said he is a good actor and was until recently attached to one of the colored shows on Broadway. The show "went to" since then he has had little to do except trying to find another job. He heard there might be an opportunity for change at a party in East 155th street. Full of ambition, he disguised himself as a woman and had a taxi.

The chauffeur didn't think he was a woman and there was a dispute. Policeman Meyers came along with the result Mosley landed in the West 4th street station for the night on a charge of masquerading and disorderly conduct.

Mosley tried to explain to Magistrate Levine the next morning and impressed the court that he was an entertainer and the first was a mistake.

Said the Magistrate: "If you're as good an entertainer as you say you are your talents should not go to waste now that the Merry Yuletide is about to materialize. I'll book you for 30 days on the island as long as the professional agents have fallen down on the job, and don't fail to entertain those over there who need entertaining."

FEELER UNDER BAIL

Seized Woman in Next Seat at Picture Theatre

Accused of seizing Mrs. Irene Trebar, 22, 230 West 15th street, while she was at the Colony theatre, Edward Harvey, 25, oil salesman, Cadillac Hotel, was arrested on a disorderly conduct charge and held in \$500 bail for further examination.

Mrs. Trebar said Harvey had annoyed her several times and she tried to keep away from him. Finally, when she, when he grasped hold of her she struck him three times with her fist and then beat him with her umbrella.

While this was happening the crowd in the theatre jumped from their seats. Ushers ran to where Mrs. Trebar was and escorted Harvey to the lobby. Policeman Berger, Traffic B, was called and arrested Harvey. His name is believed to be a feeler.

He denied annoying Mrs. Trebar and said the first he knew anything was wrong was when she slapped him.

SPEC "STEERER" FINED \$5

James Berger, 24, 409 East 168th street, paid a \$5 fine in West Side Court after being found guilty of a charge of "steering" bicycle fans to a ticket office. Detective Major Special Service Squad, said he saw Berger approach a number of men and then he arrested him.

Benjamin Jones, 33, 149 West 44th street, also was arrested as a ticket speculator. Detectives Hunt and Maher, West 47th street station, did not have enough evidence to discharge him.

Macdonald Bets He's Going to Be Jailed

On top of the reports that Ballard MacDonald may visit Ludlow street jail as a defaulting alimoner, with his wife pressing payment of something like \$2,800 for back support as ordered by the court, Jack Royal of the Palace, Cleveland, have into town.

The two men met. Royal inquired why MacDonald's stare looked vacant. "Oh, it's all that trouble my wife is causing me," answered Ballard.

"Don't worry, you're not going to jail," said Jack.

"You think so, eh?" replied the lyricist. "That's because you're from Cleveland where the wives are different, I suppose."

"But bet you two to one you don't go to jail," said Royal.

"Just bet you two to one you swered Ballard," and if I do go and you bet enough, maybe I can pay off."

RETIRE NEW YORK FIRE CAPTAIN AS PREVENTATIVE CHIEF AT FOX'S COAST STUDIOS

Los Angeles, Dec. 8.
A New York fireman as chief of the Fox Fire Department at the Hollywood studios. He is Captain Henry Siegel who retired from the New York Department after 24 years of service. Siegel is said to be an expert on fire prevention work and it is understood is called upon for expert advice by the local fire department in emergency cases.

Lora Sonderson Involved, Lopez Exonerated

Vincent Lopez was exonerated of the charge of taking a \$6,000 pearl ring from Lora Sonderson, actress, when the case was brought before Magistrate Max Levine in West Side Court. Before Miss Sonderson could leave the court she was arrested on a grand larceny charge.

Taken to Yorkville Court and arraigned before Magistrate McKinry she pleaded not guilty and was held in \$1,000 bail for further hearing. Unable to obtain a bondsman immediately she was taken to the prison in the basement.

The whole affair happened so swiftly the actress was completely bewildered and lost her customary vivaciousness. She asked for an opportunity to "straighten out this little affair" but the privilege was denied her. She suffered the humiliation of being taken through a crowded court corridor, brought to West 47th street station house and "booked," finger-printed and then arraigned as a felon.

Miss Sonderson said she visited the Casa Lopez in company of Wallace Sullivan, newspaper reporter, about two weeks ago and saw the actress. She went to the table, admiring the ring and asked to see it. She said she handed it to him and from that time on he refused to return it to her. She then obtained a summons.

Lopez maintained the actress dropped the pearl out of the ring several times; he picked it up and returned it to her. While they were at the Club Chateau opening, she again dropped the pearl and Lopez got it and kept it for her. Sullivan, in an affidavit, said he met Miss Sonderson several nights later and she said she had not received the pearl; that he accompanied her to the Casa Lopez, obtaining it from the musician and in the presence of a doorman and page boy, handed her the pearl. George Maguire, attorney for the actress, asked for an additional adjournment as a witness named "Morton" had mysteriously disappeared.

'ROUND THE SQUARE

Sarcastic Remark Uncovered Blackjack
A male movie star got hit twice with a blackjack in one of the Broadway night clubs last week. He was not embroiled in a fight but had on his hands a drunken companion. Taking the companion to the smoking room, two heavily ginned gent's were encountered. The star, who was stone sober, made a remark to his friend:

"See, that's what you look like when you're drunk."

At that one of the square jaws cracked the star over the head twice with the blackjack, and the movie man was cut severely. The affair never reached the newspapers, the star refusing to prosecute because of the disagreeable publicity it would involve.

Real Artists and Color on Walls
Several enterprising artists smarter than their poorer colleagues who would not bemoir their talent at honest toil have turned commercial to advantage by adopting the cloak of interior decorators. The Greenwich Village trademark as the reputed centre of the arts has not been battered down in all quarters. Those involved have found numerous premises far more lucrative than discolored canvases that one wants.

The artists have an eye for color blends and can tastefully outline an acceptable color scheme for apartments. The fad of having the place done over by real artists is spreading with the boys cleaning up, financially and otherwise.

Battle of Lunchrooms
The battle of the better class lunchrooms in the times square district is interesting. For a long time Schrafft's did a terrific business in their big place, but last week they were threatened by a new rival in the second floor was a rendezvous and was not unusual to see a line of people standing. About two months ago an establishment patterned after Schrafft's and running to the same menu and prices, opened on Broadway and 40th street, the place being called Rutley's. Instantly it sprang into heavy business and the general impression is that it has cut into the Schrafft trade.

Schrafft's, however, is now building another structure on the site of Browne's Chop House, next to the Empire theatre. Iron work will begin soon and with Rutley's and the new Schrafft place so close, competition is expected to be keen.

When General Manager Winnie Sheehan decided to put a fire chief on the local lot he learned that Siegel, in the New York Fire Department at the time Sheehan was secretary to Police Commissioner Jameson, had been on duty on a boat and sent for him. Siegel has 18 men in his department.

Magistrate Levine denied the notion. Judge Levine said he had watched the actions of Miss Sonderson since she first appeared in court and was impressed with her. He said it was unfortunate that a representative of a 5th avenue jewelry firm was in court to make a complaint the actress had given them a check in payment of a \$1,850 diamond bracelet and the check had been returned from the National City Bank marked "insufficient funds." Judge Levine ruled that if the jeweler wanted to sign a complaint the actress would be detained.

Dreammaker's Complaint
Everybody went to the complaint room and some time later emerged without the jeweler signing a complaint. About to leave the court Detective Mitchell, East 1st street station, approached the actress and arrested her. Maguire protested but the detective said that complaint had been made by Lillian Sloan, modiste, 573 Madison avenue. The complaint in this case charged her with purchasing a gown and giving Betty Michaels, saleswoman, a check on the National City Bank for \$175.

This check, the detective declared, was also returned marked "insufficient funds." This is alleged to have happened Nov. 24. At the Yorkville Court arraignment a professional bondsman was appealed to bail the actress but he declined and as the Magistrate refused to accept personal property as security she was led to the prison.

Miss Sonderson lives at Brainerd Manor, Brainerd, N. Y., and came to court in a big limousine with a liveried chauffeur. The police said the jeweler and gown shop checks were only two of many. Miss Sonderson has appeared in "Oh Boy," "Monsieur Beaucaire," "Afgar," "Tangerine," "Our Nell," "The Girl in the Red Velvet Box" and "The Girl in the Red Velvet Box." In 1923 she was picked by a committee of prominent artists as one of the most beautiful women in America.

Miss Sonderson has appeared in "Oh Boy," "Monsieur Beaucaire," "Afgar," "Tangerine," "Our Nell," "The Girl in the Red Velvet Box" and "The Girl in the Red Velvet Box." In 1923 she was picked by a committee of prominent artists as one of the most beautiful women in America.

100 YEARS AWAY FOR 3 BANDITS

Pardon terms aggregating 100 years were meted out by Judge Charles H. Bonksley in General Sessions Wednesday to Joseph Kopp, 30, laborer of 539 West 50th street; Joseph Sweeney, alias Joseph McArdee, 20, clerk, of 633 Greenwich street; and Frank Leon Hrien, 21, laborer, of 2240 Marion avenue, Bronx. All were convicted a week ago of robbery in the first degree as second offenders. Kopp was sentenced to 20 years, while the others received 30 years each.

The three men were convicted of holding up the waiters and a dozen men and women patrons of Li Tung's restaurant at 35 West 43d street in the early morning of August 22 last. All were armed with revolvers and forced the diners and employes into the kitchen of the place. They collected cash totaling \$247 and several pieces of jewelry.

After threatening the occupants according following them, the robbers got away in a stolen automobile. A novel alibi was introduced by Edward J. Brodzicki, counsel for the men, in their defense. He contended that at the time his clients were reported to have held up the Chinese restaurant they were actually committing another robbery in Long Island City.

Judge Rosakly complimented Brodzicki for his energetic and untiring efforts to save the bandits. But declined in sentencing them that prison for the greater part of their lives would be safer for society.

DANCING TEACHERS

(Continued from page 1)

the organist had ceased her playing. After his announcement Momen quitted the theatre. When questioned by newspapermen, he told his story, the old triangle assault of which most movies are made but with a decidedly different twist of scenery.

Momen returned recently from Africa, arrived at the theatre with his sister. Across the aisle he saw Caskey with Mrs. Momen. Bidding his time, Momen was ordered out the door, but he followed up the aisle. In the center of the house he grabbed Caskey by the shoulder, wheeled him about and asked: "What are you doing here with my wife?"

Before Caskey could answer he had received the first of the four cracks, with his knees buckling from it.

That Momen recently was denied a divorce was revealed when his wife announced she had filed a suit in answer to him and was asking that the marital bonds be clipped on grounds of cruel and inhuman treatment. The complaint alleges that the two were married 30 years ago, but for 25 years Momen has been trotting about the world as an engineer, leaving his wife at home. Caskey, a friend of the family, the wife said, happened into the house as she started for the theatre and accompanied her. The fight followed.

Momen, in his suit which was lost, stated he had found his wife in the company of a "dancing teacher" who was ordered out of the house. Caskey at one time was a roomer at the Momen home while the husband was on one of his trips. No action was taken by Caskey, his statement reading that the matter was closed as far as he was concerned.

STOREKEEPER WITH GUN

Pleading guilty to violation of the Sullivan law, a man in a rowing boat in his possession, John Flunka, 49, cigar store owner of 523 West 51st street, was fined \$50 in the Court of Special Sessions last Friday.

Cutters Striking

Cutters of the Bond Clothing Company are out on strike and picketing Times Square with their signs.

ICE HOCKEY'S RETURN TO NEW YORK

May Result in 'Gate' Battle—\$25,000 Pro Players Engaged

Now that football has breathed its last gasp of the season, ice hockey is about to come into New York's limelight as a new professional sport. It is to be recalled that the last hockey team which represented this city was "Hobey" Baker's septet the year before the war. This team held sway at the old St. Nicholas rink, since renovated for roller skating and dancing.

A new era of hockey is about to commence at the New Madison Square Garden on Dec. 15, but it is to be of a different type than when the late Princeton "flash," Baker, coming for the game at "Mac" Loughlin and Tillie did for tennis around this district. This winter's hockey is mainly to be of a professional character, a team comprised of American and Canadian stars who will draw salaries ranging down from \$25,000 a season.

This team has been practicing for several weeks up north and recently went into action at Pittsburgh. The New York sextette will be one of several formed into a league, the winner to probably play a post season match with an American western winner or, more likely, the supreme Canadian contingent.

Compares to Pro Football

The managerial move of having recruited outside professionals to make up the home team personnel may be questioned. The purpose is to give New York the best possible talent for which to root, and the policy is basically sound. But if the intent is to recruit followers from already dyed-in-the-wood hockey fans, most of whom are amateur followers, it must be remembered that professional hockey is a close relative to professional football as far as this the amateur ice contests are missing from the "money" combats and it's an uphill battle to reconcile such a return to the professionalizing of their ideal sport.

Hockey is fast and rough, a "natural" sporting draw, but as played by the college and amateur clubs carries the same esprit de corps to be seen both on the gridiron and in the stands of a traditional football event. At the outset, however, the professional hockey can build such a "class" following. But inasmuch as "the gate's the thing" in this instance the "tone" of the audience is not likely to cause sleepless nights if the spectators are clicking off satisfactory figures.

Amateur Representation

There is some talk current of giving New York representation in an amateur hockey league. If this is true all local demands for the once popular winter sport will have been met. The non-professional nature will have a trend in store for them for New York should be able to compile an outstanding aggregation with such men as O'Leary of Yale, Gerbig, Stout and Davis of Princeton, Hodier and Morgan of Harvard, "Red" Hall of Dartmouth and many other former collegiate stars in this area and as possible representatives.

Yale is rootless as regards an ice surface and will make the New Garden the scene of its home games. Insuring a certain number of collegiate combats; the pros will take the ice at least once a week and probably again as often, an amateur league would hold a contest here once every seven days while high schools and prep schools should fill up what open time there may be.

No question that New York will get all the hockey it can digest within the best arena it has ever known. It may amount to a battle between the amateur and pro teams as to which is the greatest draw.

If You Don't Advertise in
"VARIETY" Don't Advertise

Yankees' 1st Hockey Game

Pittsburgh, Dec. 8. The gaily-decorated New York Yankees, Gotham's entry in the National Professional Hockey League and owned by Tex Rickard, breezed into Pittsburgh Wednesday for its first game of the season with the Pittsburgh Pirates. Before one of the largest crowds that ever witnessed a hockey game here took over the locals to the tune of 2 to 1. A delegation of New Yorkers accompanied the team.

The Yankees, no doubt, will make plenty of trouble for the other outfits in the league. They are a husky, fast-as-lightning sextet, clever as could be with the stick, and well versed in the little tricks that terrify professional hockey playing.

Although the Pirates had annexed two victories on the road prior to the first home game of the season, they seemed woefully lacking against the speedsters from New York.

The old two-men defense employed by the Champion Yellow Jackets of amateur fame (the majority of whom are members now of the Pirates) was still very much in evidence, the New Yorkers succeeding time and again in bringing the puck to the front of Pirates' net.

It is surprising to the writer that the Gotham crew didn't roll up a much larger score than they did but this can be partly explained by the fact that it was the Yankees' first game of the season. The locals' stick-handling was weak, the skating that made them famous the past two seasons none too fast, and the passing and general team work wretched.

Yankees' Crack Trio

In Burch, center; Green, left wing; Randall, left defense, the Yankees have a trio that will certainly be heard from during the campaign. Burch is the type of player that appears all over the rink at the same time. Fast as a streak, an expert with the stick and a good shot, the team seems to have been built around him. In Forbes, the New York entry is a goaltender that ranks with the best in the league. There won't be much scoring—past him. Worthless, perhaps, Pittsburgh's diminutive guard in

Basketball Opens in New Garden to 10,000

Basketball bids fair to build a strong following this winter. The inaugural game at the new Madison Square Garden, Sunday night, for the Elks' benefit, with the Original Celtics matched against the fast Palace Club quintet of Washington, D. C., saw a 10,000 turnout at \$2 and \$2.50, a rather high scale for pro basketball. It was a rough game, the Palace Club's defeat being ascribed to penalties.

In the preliminary game, two Catholic championship teams, St. Benedict's Prep of Newark and St. John's of Brooklyn had the former playing circles around the Brooklynites to the tune of 53 to 14.

The pros played A. A. U. ruler the first half with ball recovery on the net, and straight pro rules the second stanza. The roughness, much of which was purposely overlooked, is evidently included to give the customers a run for their money.

Expelled for Bootlegging

Albany, Dec. 8. Clarence M. "Skylark" Bouls, giant tackle on the Rensselaer Polytechnic Institute eleven, who pleaded guilty in district court at Williamstown, Mass., to the charge of bootlegging, was expelled from college last week.

Bouls was in his senior year.

front of the net, is in a class by himself. He certainly is a wizard, with Forbes just a step behind.

Hockey Wave

Tex Rickard has a team of fighters, and it wouldn't surprise the writer in the least if this outfit captured the titular honors for the season.

Pittsburgh at present is in the midst of one of the greatest waves of hockey popularity it has enjoyed in many a year. Nearly 10,000 persons crowded every nook and corner of the Duquesne Garden rink, and probably just as many more were unable to gain admission.

What the Yankee uniforms are all about is difficult to tell. They have stars and stripes and dashes of color galore. Simons.

Football Picking Percentage

Picking the past season's football winners for a percentage of .641 is nothing for this department to become hilarious about. But inasmuch as Variety prints a box score on the New York dramatic critics it may hold up its grudging opinion for analysis.

A list of the games and whether Silverman was right or wrong is printed below, the final percentage being based only upon games which terminated in a winning score, deadlocked results, or tie games, counted neither in favor nor against the "dopester."

The key to the compilation is R (right); W (wrong), and TIE. Short end choices marked in full face type.

GAMES.	CHOICE.	R.	W.	TIE.
Pennsylvania-Brown	Brown	1	1	
Georgia Tech-Penn State	Georgia Tech	1	1	
Cornell-Williams	Cornell	1	1	
Navy-Marquette	Navy	1	1	
Yale-Pennsylvania	Yale	1	1	
Army-Notre Dame	Army	1	1	
Columbia-Ohio State	Ohio State	1	1	
Navy-Princeton	Princeton	1	1	
Syracuse-Indiana	Syracuse	1	1	
Harvard-Holy Cross	Harvard	1	1	
Colgate-Lafayette	Colgate	1	1	
Yale-Brown	Yale	1	1	
Dartmouth-Harvard	Dartmouth	1	1	
Pennsylvania-Chicago	Chicago	1	1	
Princeton-Colgate	Colgate	1	1	
Pittsburgh-Carnegie	Pittsburgh	1	1	
Lafayette-W. & J.	Lafayette	1	1	
Yale-Army	Army	1	1	
Pennsylvania-Illinois	Illinois	1	1	
Navy-Michigan	Michigan	1	1	
Columbia-Cornell	Cornell	1	1	
Penn State-Syracuse	Syracuse	1	1	
Notre Dame-Georgia Tech	Georgia Tech	1	1	
Dartmouth-Brown	Dartmouth	1	1	
Princeton-Harvard	Princeton	1	1	
Cornell-Dartmouth	Dartmouth	1	1	
Penn State-Notre Dame	Notre Dame	1	1	
Pittsburgh-W. & J.	Pittsburgh	1	1	
Yale-Princeton	Yale	1	1	
Chicago-Dartmouth	Dartmouth	1	1	
Columbia-Army	Army	1	1	
Syracuse-Colgate	Colgate	1	1	
Brown-Harvard	Brown	1	1	
Pennsylvania-Pittsburgh	Pennsylvania	1	1	
Notre Dame-Carnegie	Notre Dame	1	1	
Harvard-Yale	Yale	1	1	
Lafayette-Lehigh	Lafayette	1	1	
Notre Dame-Northwestern	Northwestern	1	1	
Columbia-Syracuse	Syracuse	1	1	
Brown-Colgate	Colgate	1	1	
Pennsylvania-Cornell	Cornell	1	1	
Pittsburgh-Penn State	Pittsburgh	1	1	
Notre Dame-Northeast	Notre Dame	1	1	
Army-Navy	Army	1	1	

(Percentage .641.)

26 14 5

INSIDE STUFF

ON SPORTS

"Home Talent" Coaching

The east in general, and the Big Three in particular, has long been champing at the bit regarding local alumni coaching their respective university football squads. Harvard, Yale and Princeton have been so directed for years and are almost rabid in their defense against overtures of any other alley, but nothing much has been said about the west in this respect.

An outstanding example of "home talent" coaching is this past season's Michigan team tutored by Kipke, Capron, Blot and oversaw by the well known Yost. Benny Friedman, captain-elect of Michigan and major choice for All-American quarterback, is authority for the statement that 90 per cent of the Wolverine's efficiency this past season was due to the knowledge imparted by this quartet of Michigan graduates.

Fox's Football "Shots"

A resume of the football season as presented on the screen by the news reels figures as allotting Fox News the palm. The Fox pictures as they revealed the games in general, the scoring plays and even into the "breaks" of a contest, gave evidence that the men who were "grinding" must have known something about football.

It can't be any cinch to "shoot" a gridiron combat for in order to get the principal events of the day it must be necessary to crank nearly all afternoon so as not to miss anything. However, a camera man with a smattering of football technique would undoubtedly save a great amount of footage by knowing where and when the chances favor some fireworks being touched off.

The Fox view seemed to be based on this knowledge and the slow motion depiction of Illinois' triple pass for a touchdown against Pennsylvania goes down as a classic of its kind, probably the outstanding "shot" of this type for the season.

Class at Bike Grid

Time was in the old Garden when the six-day race was on, that the audience was mainly composed of riff-raff. Three card monte, dice and other gambling games abounded on the side. What women there were drifted in from the streets. Pickpockets infested the infield and framed schemes to nick the suckers. One night the light flared released a bunch of toy balloons, then calmly collected watches. There were fights galore and the incident did a hand-off business.

Times are now changed, the better element being in the majority now. Patrons in evening clothes were present nightly at last week's event. Lifting the admission scale helped weed out the undesirables. The arena seats were \$3.30 nightly and \$5.50 Saturday night, when the specs readily disposed of allotments at \$2 or \$3 premiums.

Dwyer-Winne Feud

With the "Prohibition raid" scoreboards last week and William V. Dwyer placed under ball of \$40,000 as a ringleader in a bootlegging scheme, it was brought out that Dwyer owns all of the Coney Island, Cincinnati, racetrack, and 45 per cent of the Mt. Royal track, Montreal.

Dwyer is said to have netted \$250,000 at Coney Island last season, on its meet; also picking up a grouch against Matt Winne of the Latonia track in Kentucky. Dwyer, according to reports, believed that Winne thought Coney Island was opposition to Latonia. From this Dwyer allowed the opinion to become ingrained.

New Madison Square Garden's "Get"

The James G. Stewart Co., in rushing the new Madison Square Garden to completion spent about \$150,000 in overtime wages to workmen. Tex Rickard stated the new arena's first event, the six-day race, would take care of the overtime expenditure. The long grind was sensational and the Garden went to capacity for the first time and night the last three days. Takings for the first three days averaged \$20,000 per day while the last three days easily grossed another \$100,000, not counting concessions. The total take, actually figured at \$150,000, was greatly exaggerated, one newspaper seemed to place the figure as high as a half million. A new high scale was set Saturday night when \$5.50 was the top. There were 4,700 seats at that price.

California Decisions

Fight promoters, who operate clubs around Los Angeles and continue to allow referees to make decisions, are apt to find it pretty tough going.

There are four clubs operating in that section of the state, with an average of three bouts a week. One club, the Hollywood Stadium, operated by the American Legion, opened by Jack Root, holds about 15,000; the Olympic Auditorium, operated by Jack Root, holds about 10,000; the Jockey Club, at Vernon, can handle about 10,000, while Dick Donald's Club, which holds bouts once a month at Ascot Speedway, has a seating capacity of 50,000.

With the clubs operating so often, gambling or "wise" money has been laid on a number of the main events with the decisions in most instances seeming to go where the wise money has been placed. The result has been much squawking.

Largest Mat Ever Made

One of the rubber companies is reported figuring on a rubber mat large enough to cover a football field. That will make it about 140 x 170, the largest ever made. It will be spread over the field until the game, in case of bad weather, to keep the field dry as possible. The same principle might work out on a baseball diamond. When Tex Austin held his Rodeo at the Yankee Stadium he had a special mat made to cover the infield.

The football mat, if made, will have to be rolled up and unrolled by a couple of trucks.

Havana Track Opening Saturday

John E. McDowman, the hotel man, reported to have secured the Havana track will reopen it Saturday (Dec. 12) for the winter season racing. On what terms the New Yorker has the track no one appears to know. There is said to be a close corporation as the operator, with very little stock being sold and that to only a few insiders.

Jess MacMahon's Rep Uptown

The promoters of boxing and basket ball among the Negroes in New York are the MacMahon brothers, Jess and Ed. It is reported the success of Jess in handling the old Manhattan Casino, now the home of the Commonwealth Athletic Club, has resulted in Tex Rickard appointing him as official matchmaker of the new Madison Square Garden.

When Jess MacMahon started matchmaking at the uptown club, which caters to thousands of Negroes as well as white, there was a belief

(Continued on page 13)

The Mizners, Addison and Wilson, sponsor the Boca Raton team and G. Frank Croissant, Chicago, who owns a string of race horses, is behind Croissant headed by Fordham Frankie.

AMONG THE WOMEN

By THE SKIRT

The Best Dressed Woman of the Week

MARIA JERITZA

Metropolitan Opera

Where Do Flies go in Winter?

"Where do flies go in the winter time?" That song originated some years ago in England. Gwenn Farrar (Blancy and Farrar) had to come all the way to America to find it out. Now she knows they go to the Palace theatre stage.

During one of Miss Farrar's best numbers Monday afternoon a fly persistently flew around her nose. The singer tried her best to dodge it and finally succeeded. But it ruined the number. Otherwise the act did very well. If Miss Farrar would assume a pleasant manner on the stage she would work herself into as big a favorite over here as Beatrice Lillie.

Miss Blancy wore a black and grey dress made oddly. The yoke and skirt were black, while the waist and grey. Miss Farrar effects an eccentric make-up. Her black dress was made with a harem skirt and a white collar.

Betty Wheeler (Her Bert), appears first in a pale blue coat trimmed with a white fur. Her hat was pink cloche. A white dress was lovely in its girlishness. A belt of silver was at the proper waist line while the full skirt was in three narrow ruffles of meline banded with a silver braid. Bert is now dressing as an Eton youngster.

Justine Johnstone is an eye of beauty. Her acting improved as the act progressed. Many smart lines were handled by her. As a shop girl, Miss Johnstone was in a little black frock. A gorgeous pink dress followed. The dress heavily embroidered with crystal beads, was made long and straight. The skirt had one scalloped in front, outlined with a ruche of pink chiffon which also ran around the hem in back. The low cut of the bodice in the back was relieved by long ends of a silver trimming. Slippers and white stockings made no impression.

In the Galla-Rina act were two nice looking girls who have evidently been lively adored as to dressing.

The Manning and Glass act had the girl first in a white shawl, then in a hooped dress of mauve. In tights and a rhinestone tunic she next appeared. For a bow she covered this costume with a purple chiffon dress trimmed with white fur.

Albertina Rasch's dancing act is elaborate. The stage is done in a cyclorama of black with the opening at the back hung in a magnificent black and diamond drop. Miss Rasch did her first dance in a silver dress, made with a full skirt, lined with red. High boots were of purple suede leather. From one elbow hung a bunch of narrow ribbons. A ballet dress was ankle length and made of layered over of different colored meline. The bodice was of silver, white blue, white and mauve predominated in the skirt. Miss Rasch has a passion for cerise as there is a touch somewhere in all her dressing. Her girls in one number were charming in white and yellow. The underskirts were of white meline with an over dress of white silk having a yellow figure. The bodices of black velvet had ruching at the waist line and neck of yellow. Ponce bonnets were also of yellow.

Doc Baker's Nerve and Confidence

"Wandering Fire," the feature picture at the Broadway this week, should be labeled comedy instead of the serious war picture it sets out to be. Constance Bennett, the leading woman, has a man playing the husband and he is a white bang actor. What a scream he must have been to the director, for no director with sense would stand for his acting on the level.

Miss Bennett dresses well. A few of her clothes are a shimmery satin made plain with one side embroidered in what looked like bunches of grapes. A flowered chiffon was worn with a large flop hat. A jumper dress consisting of a black skirt and white top had a border of embroidery. A lace dress had long flowing sleeves. Effie Shannon, who has become the queen of stage mothers, is nicely dressed in the picture in a flowered silk.

Schiffel's Marionettes (the first act), seem among the cleverest of their kind. A great act for kids and grown-ups too.

The woman of Fischer and Gilmore wasn't wise in choosing white for her costume. Her figure would be improved in a darker color. The dress was white chiffon, sprinkled with brilliants. Over was a shawl with a painted border.

Fanny Stebbins (with Al) appeared first in a gold dress with a front flounce of brown chiffon edged with brown fur. She changed to a chartreuse green chiffon made with a full skirt. A sailor hat with plumes was darker green in coloring. The stockings matched the under-dressing, which was a too deep shade of pink.

Doc Baker's ambition is worthy of comment. To come into vaudeville at this present time with a pretentious act as the Doc is showing, displays not only nerve but confidence. Beside Doc are two boys and seven girls. It is a costume production act with every song and dance a change. A soloist appeared first in a green and pink dress. Soon appear six girls dressed the same, only in contrasting colors. The way the dress was worn was from left to right, something was going to happen and it did. A released button or so, and lo! behold, the girls in short bathing dresses! A Hindu number had two girls in full gunge skirts and bare from waist up. Western song had the girls in white chaps, enormous hats and red ties.

Then a Jap song in yellow. Then a Jap cake hats had tassels of brilliants. The soloist was prettily dressed at the finale in a silver frock made short. The trimming was ribbon in a turquoise shade. The rest of the girls wore corresponding dresses in different combinations of colors.

Why Valentino Blew Out

Now we know why Rudolph Valentino went to Europe. He wanted to miss "Cobra."

But the fault isn't with Mr. Valentino. It lies with Anthony Coldway, the adapter, and Joseph Henabery, the director. "Cobra" had every possibility as a moving picture. It was a burning melodrama as played by Judith Anderson, but as film it wouldn't even scorch the celluloid. But perhaps after all, blame the censors or the fear of the censors.

Getting away from romantic characters Valentino proves in this picture he can play real man roles. There isn't a better dressed man on our screen and surely no better love maker. Nita Naldi was a sad disappointment. And due again to poor direction, although Nita has had enough film experience, Nita Naldi drowned the part very modestly. As a demure miss she was in a velvet evening gown made with no trimming. The skirt had full shirred sides hanging in uneven lines. The head was decorated at the back with a wreath of silver leaves. Looking more a young widow than a miss, Nita was in all black with a 'lynx' scarf and hat with a turned down brim. In the vamp scene she wore a plain black velvet dress with a dragon embroidered in silver sequins at one side.

Gertrude Olmstead was not the type to attract the attentions of so fastidious a lover as Rudolph. It is unbelievable Mr. Zukor and Mr. Lasky (who present) could have allowed a play like "Cobra" to be so mercilessly butchered. Maybe they weren't looking.

The Rivoli, where this picture is to be closed for a few (Continued on Page 15)

LADIES OF THE ENSEMBLE

Not a bad aunt that a couple of the girls did in Davenport, Ia. They were out with "Flashes of the Great White Way," the show that last season did its business through having vivid "paper" on the billboards and in the windows. It's not exactly a Turk, but a relative. The girls were Paula Nicoli and Billie Mayo, two of the brightest "flashes" of the line.

At Davenport the manager, M. L. Phillips, gave them air and nothing else. He told them to go east. They wanted to know on what? He shrugged his shoulders. They mistook the shrug to mean the lies.

When Mr. Phillips got through thinking that was that and just "a couple of girls," he reached the theatre, to find his show was right in the lap of a sheriff. He complained that way for the matinee and night performance, when the manager concluded it was better to give the girls \$100 and transportation east than to have a cold storage in Davenport. And the girls didn't think so much of Davenport, either.

Not a bad idea, girls, to remember that where there's a town there's a law.

The only sad fact though is that the same show blew up in the same Davenport, anyway.

Probably no other Broadway troupe sustains the idea of the corps that prevails in the Charlott company at the Selwyn. Principals and the chorus adore the "Gov," as Andre Charlot is known to them, while the girls of the English troupe are equally divided in their allegiance to either "Bee" or "Gert," as they term Beatrice Lillie and Gertrude Lawrence. Jack Buchanan is never termed either "Bee" or "Gert."

Another unusual sidelight in this company is that all the girls are "up" in the "sides" for either Bee or Gert, so that in case of the indisposition of either lead, any one of a number could step in as understudy.

It is a woman's privilege to change her mind as Rubye Stevens, "Gay Paree," has done. Rubye has given up her intention of appearing at the "Kit-Kat Club," and is soon to announce her engagement to Teddy Hayes, secretary to Mickey Walker.

Suzanne Bennett, from Australia, is now in London settling an estate inherited from a relative. She received a leave of absence from "Vivies," to which show she will return.

Irene Swor, of "Vanities," had her nose operated upon by a plastic surgeon and will go into pictures. She is the sister of Maybelle Swor, now appearing in "Lulu, the 14th," and winner of the \$1,000 cover contest for Smart Set, magazine.

Rose Wentzel's family has moved here from St. Louis. Rose is in "Vanities."

Lucille Arden gave a tea party at her home in Astoria, L. I. Among her guests were Clair Daniels, Gene Simmon and May Clark.

Marcelle Miller is often at the Shelton Pool. Marcelle has won several cups for swimming.

Dorothy Arden, "Vanities," makes all her own clothes. A new dress has 650 hand-made flowers. What patience!

Ambition, and a goal attained. Flo McPadden, "Sunny," saw a dream come true when she was presented with a two-year film contract by Sam Goldwyn.

"Where has Paulette Winston gone?" asks her friend, Evelyn Dun. Paulette was in "Some Day," which has closed.

Two chorus girls equal one principal. So eager little chorists think these days. Irene Iaham and Elsie Lombard, "Captain Jinks," are doing well. Clara, who Betty Vane, Isabel Mason and Francis Stone, also of "Jinks," are at the Melody Club.

Marion Swords in Marilyn Miller's understudy in "Sunny."

A luncheon was given aboard the S. S. Leviathan in honor of Marty Linn, Dorothy Sheppard, Lucille Arden and Rubye Stevens.

THE DRESSY SIDE

By SALLIE

Trixie Friganza as Picture Comedy Queen

In the face of "The Road to Yesterday" with its numerous sequences, red hot train wreck and the burning at the stake of the gypsy being much too drawn out, the picture is directed finely. Elaborate settings and the medieval period costumes elaborate.

Greta Gould is exquisite in her robe of brocade very long on train with a large lace Medici collar and her hair and head of silver with rose petals. It is in good contrast to her small sweet face and blond hair.

Trixie Friganza is the picture's comedy queen in a grotesque medieval make-up. Vera Reynolds also does good work. Her velvet with puffed sleeves and tight waist at the wedding makes her an attractive screen picture.

Changing "Cobra"

The picture makers, contrary to the stage, "Cobra," have made Valentino the main theme, unlike the play that made Judith Anderson, Valentino shares with Nita Naldi as this happy go lucky nobleman becomes infatuated with a variety of fascinating girls.

Nothing stereotyped about Miss Naldi's work. She does Cobra credit all ways. The tight white closely draped gown which helped to make Miss Anderson's Cobra famous was absent on the screen. Miss Naldi wears chiefly beautiful velvets and costly furs. A black coat of velvet is dressed with deep bands at bottom. Cuffs and collar are of real chinchilla and at the present price must have cost plenty.

Another creation is a velvet gown with silk bottom and a snake effect done in rhinestones and used as trimming to left side.

Miss Naldi is much bejeweled and no one wears them better. She is the Russian, type decidedly. Gertrude Olmstead as Mary Drake gives a convincing performance looking very well in her clothes. The cast is splendid and "Cobra" entertains.

Rose Ponselle Disappointed

"Il Travatore" went bankrupt Saturday night on female voices as Rose Ponselle, billed for the special performance, was indisposed. Miss Perata sang Leonora in her stead, her voice being in spots big but her high notes seemed to lack melody or color. She is a picturesque Leonora and handsome in a long blue velvet with flowing chiffon sleeves with a coronet of pearls and brilliants for head-dress. Perata is blonde and in her wedding gown of brocade satin with masses of tulle enveloping her, was lovely, singing the ever beautiful duet with Rothler.

This beautiful opera with its sad love note was lacking in brilliancy except for the anvil chorus of males.

The costuming of the entire opera company has been replenished. Its armor had a very dazzling effect on the Saturday night over flowing audience.

Grace Anthony is dramatic but smother her tones entirely too much. She is a great gypsy. Her outfit of gold bandeau, red skirt, stockings, shoes and careless sash made the gypsy acting with its wagons and tents a scene of much beauty. The prison scene and Garden of the Palace evidenced great care in execution.

Jewels on Bobs

Max Rosen, violinist, looks, lives and gives rhythmic poetry with a breadth of tone and execution that his moods demand. He played to a full house at Carnegie.

The women in the boxes dolled up in their best, all wearing metal or velvet decollete sleeveless evening gowns, hidden beneath charming wraps of bright oranges and hazy pinks and furs.

A coronet of jewels was linked to many a bob.

Hip Girls—Great Steppers

A wide range echoes the holiday spirit this week at the Hipp. Many of the acts are put on in artistic and extravagant style. The Van de Velde Company start with color, strength and a good looking trunk, who does stunts in the air dressed in a gypsy skirt of colored embroidery with a bodice of half rose satin and white lace considered in rose. A neat looking head bob is tied in red. A gold brocade is worn by another with red bandeau and coin earrings.

The Hippodrome Girls always lend a dash to any act. They are great steppers and look exceedingly well in their costumes of white tulle with small white and blue bows. They also wear knickerbockers, in the introduction to this splendid act, but for staging, the Robinson's elephant train is in a class by itself. "Tillie," at 109 years, talks it over with her trainer. Helen MacPadden prefers the footlights to social lights. She is an attractive graceful blonde and her dressing consisted of flesh tights with somewhat of a king blue skirt with touches of red and very little else. Corinne Sales gives a funny Dooley act a godly portion of ginger. Whatever her accent, her dressing is good.

Miss Namara coming direct from the operatic world with a selection of mostly operatic airs, brings one of the most fetching of clothes.

At the Riverside

Joelle Heather can boast of a smart outfit. She is at the Riverside this week. A dress of silver and green tissue is made with a flounce with long waist of green tulle, over which is a hip length semi-little box with long sleeves. A tam perched on her red bob with a rhinestone ornament gives an added dash to the rig, as well as green satin pumps. Miss Heather is singing songs in her usual style, but a few need an extra kick. Pauline Zenova and Majorie Linken (in the Joe Howard act), do a Spanish dance in white silk shawls with white satin pumps. Attached to their bunnet, well-dressed, not bobbed, hair is a huge red rose. They are graceful and pretty. The young girl who uses her feet so well is dressed in blue, but her hands need much thought. She uses them awkwardly.

Florence Merritt wears the season's most decorated popular one-piece green velvet tulle skirt ending in band of fur. Above it is a gold band and hand painted collar.

"DRIFT" ARTIFICIAL

Cherry Lane's Play of Gypsy; One Says "Awsk"

"Drift," at the Cherry Lane Playhouse, is artificial. The Cherry Lane Players are one of the most pretentious of the small party groups and they have put on some excellent things, but "Drift" lacks suspense and plausibility. The gypies are story-bookish in spite of the splendid acting of two or three.

Zita Johann, as the gypsy girl, is a beautiful creature, but she possesses none of the glorious abandon, the scheming lure of the feminine Nomad.

Her restraint, her clear enunciation, the invariable custom of say-

ing "awsk" fit Miss Johann for most any post office than one dust-covered and vagrant.

Camille Dabney, as Marya, the gypsy's grandmother, proved her race to be what Marya's husband called her: "An obligate of key." But she plays a vibrant string, and one that is remembered. Besides the gypies are three other women. San Diego's upper crust. Cecile Cummings creates amusement as she imitates a woman in her alcoholic violations of the law. Adele, who plays the daughter of the woman, is a mouse-chaser but gets her meows over neatly. Katherine Cavalli is also in the cast.

The best role is done by Rigo, the old gypsy chief, but even his lines are taken.

FOR WOMEN ONLY

Dumb Sweethearts

Helen Chadwick, Dale Fuller and Helen Dunbar have the feminine roles in "The Woman Hater." Although Miss Chadwick is starred, Miss Fuller, as the French secretary, makes a good impression. Miss Dunbar is the woman who becomes infatuated with the actress. That portion of the public that likes pictures of men who have chosen to misunderstand their own characters, and have ruled their lives because of that dumbness, will like this far-fetched yarn.

Plenty of Milk

"Speed Mad," film, is like the house that Jack built. Florence Lee is a nice old lady who owns a milk wagon; Edith Roberts is the girl who buys the milk from the nice old lady who owns the milk wagon. There is a hero, a young fellow, rich as Croesus, who drives a car that upsets the old lady's wagon. He delivers the milk and falls in love with the girl who buys the milk.

And there is a villain who fights the hero. And, finally, a policeman who arrests the villain who fights the hero. And there is a girl who buys the milk from the nice old lady who owns the milk wagon.

Marguerite Sylva

Marguerite Sylva and Katherine Hayden are the only women in the ultra-sophisticated comedy from the French, "Cousin Sonia," at the Central Park Three Arts theatre. As a member of the theatre's advisory board, Miss Sylva probably knew what she was doing when she chose this role. Her moods are like the chameleon's shades and she brings quite a few changes to her new part. Without her omnipresent sense of the ridiculous, her exuberant glow, her talkative eyes "Cousin Sonia" would not be the mature and Continental entertainment it is.

Miss Sylva's operatic experience

is drawn on for three songs in the second act, but during her singing she drops her cloak of naughtiness and reveals a finesse which her role denies. It is almost as though she were stepping out of the character. But she skillfully reverts. Once back into the play, she goes off into a glorious rage of anger. She is again impudent, hurt, exuberant, jealous, mortified and triumphant. Not once during the performance does she lose her perspective.

It is a pity that some of this fire, this magnetism that pardons (on the stage, at least) so much of human indiscretion could not have been transmitted to Miss Hayden. As the faithful wife of the play she seems to be utterly without fascination, moving listlessly through her role, detached, halting.

Kitty Morton Scaming

Kitty Morton may be an old-timer, but a talent of comedy and melodramatics. She begins as an artist's model in a gay, amusing bit. Again, she is entertaining as a show-girl in the second part of the sketch. But in the third part, she turns on the steam and paws the air. It is a thankless role of an excitable woman whose husband brutally announces that he "is through with her."

Here Miss Butler defeats her purpose, for she arouses laughter, not sympathy. Nor is that part intended for amusement. Fortunately, the act returns to comedy and again Miss Butler is in her element.

Ann Butler is featured in a sketch that is a satire of comedy and melodramatics. She begins as an artist's model in a gay, amusing bit. Again, she is entertaining as a show-girl in the second part of the sketch. But in the third part, she turns on the steam and paws the air. It is a thankless role of an excitable woman whose husband brutally announces that he "is through with her."

Here Miss Butler defeats her purpose, for she arouses laughter, not sympathy. Nor is that part intended for amusement. Fortunately, the act returns to comedy and again Miss Butler is in her element.

Nice Women, Nice Clothes At Knickerbocker Sunday

At the special "School for Scandal"

performance at the Knickerbocker Sunday night, Alla Nazimova was in a box with Helen Gahagan, Glenn Hunter, Lynn Fontanne and Alfred Lund. Nazimova was very youthful looking in a black crepe dress, sleeveless and tight bodice. Her coat was of black broadtail trimmed with fox. Miss Fontanne had forsaken the coiffure of Raina and is again wearing her hair in a sleek, off-the-face manner. Her coat, which she did not remove, was ermine dyed a light brown and trimmed with brown fox. Miss Gahagan wore a smart straight line coat of metal cloth with ermine collar. Underneath one could glimpse a flesh colored chiffon frock. Alice Brady had on an exquisite yellow velvet Babani coat. Removing the coat, it revealed another coat of warm gold brocade in turn worn over a gold tissue slip.

Ethel Barrymore was radiant and very slim in a clinging soft bluish green velvet gown cut in a deep V in back and front.

English Girl's Becoming Gown Lillian Brathwaite (of "The Vortex") wore under her green velvet gown, a crystal a crystal beaded frock of rose crepe, most becoming.

Fania Marinoff, who wore a magnificent silver metal wrap with a large collar, was displaying about as chic a bob as has been noted this season. It's a cross between the "Oliver Twist" bob of the "Lordsburg" and a bob most Parisian and most becoming to the exotic Fania. Ann Andrews, with Miss Marinoff, wore a beautiful ermine cape, with a huge shawl collar.

Fannie Hurst in the Aisle

Fannie Hurst created a stir when she came down the aisle in an extremely tight fitting gown of black satin, made with a high scarf collar and tight sleeves, trimmed at the wrists with long white monkey fur. Parisian! When Margaret Lawrence removed her cloth of gold coat wrap, she displaced an adorable frock of old rose crepe, trimmed with gold bands. The sleeves flared widely at wrists and hung in points, edged in the gold bands. Her two-strand necklace of pearls was unusually handsome looking. Narcissa Vanderbilt was exquisitely dressed in a straight line gown of green chiffon velvet, very low neck in the prevailing V shape neck. Her wrap of ermine had a huge cape-like collar.

Billie Burke Hugs Wrap

Billie Burke hugged her sable wrap closely to her during the entire performance. Norma Lee (Mrs. Elliott Nugent) in a lovely deep blue and silver gown, with a smart, sparkling coat of blue and silver metal cloth with ermine collar, were reluctant to let the audience see the frock underneath. Margaret Dale (who grew more youthful yearly) looked beautiful in her black velvet and chiffon Vionnet gown, heavily studded in rhinestones, with a huge rhinestone buckle at the waist. Miss Dale's wrap was of deep green silk velvet trimmed with mink collar and cuffs.

ILL AND INJURED

Pete Dale was out of the Moulin Rouge cabaret show last week through loss of voice through sore throat.

Doc Costello, stage manager of the Wright Play, at the Strand, Louisville, Ky., is critically ill at St. Anthony's Hospital in that city. St. Harts, the concert manager, was hurt in a taxi accident and is at his home.

May Kemp, formerly of Bobby and May Kemp, one of the first colored actresses in the Orpheum tour, is critically ill at her home, 172 West 136th street, New York City. Mrs. Kemp was quite ill some months ago and a benefit was arranged for her. Mrs. Kemp is under the care of Dr. J. J. Underhill (Willing & Jordan) who underwent an operation two weeks ago, is now convalescing at the home of her sister-in-law, 3359 McArthur Place, Detroit, Mich.

RIGHT OFF THE DESK

By NELLIE REVELL

If the newspaper columns of the women of the craft heretofore were a little short on Monday, the blame can be placed on the hectic social season just starting in the newspaper set. Friday evening I was one of the fortunate members of the New York Newspaper Women's Club to attend the dinner given to the male of the species in our own club rooms. If anyone insists on being technical, I'll admit it wasn't exactly in our club rooms, but in the Hotel Iroquois, which we can reach from our place without going outside on the street.

There were city editors, managing editors, assistant managing editors and just plain reporters. I guess the girls believe that adage about "Feed the brute," or perhaps that "the way to reach a man's column is through his stomach."

Almost everyone talked except Dwight Perrin, city editor of the "Tribune," and president of the men's club, who was content just to be the handsomest man in the room. But we did learn from him what the duties of a vice-president are. There are half a dozen and all of them are to make sure that it is a style started by Marjorie and popularized by Daves. Some evasive confere intimated that Mr. Perrin had rented his dress suit. If he did, he ought to buy it now.

It is a far cry from the days when Theodora Bean and I started. Then we never saw an editor with his collar on. Now we can sit at the banquet table with them and see every one of them wearing "John Daves."

Wires arrived with alarming and suspicious frequency. One came from Frank Sullivan to W. P. Beazell of "The World," just as the latter stood up to begin his speech. The wire read: "Sit down. Your 10 miles are up." Another one came to Dwight Perrin from the man I'm sure I could trace the fine Italian hand of our own Teddy Bean. And the atmosphere throughout was wholly one of good-natured spoofing. Mr. Beazell went to some lengths to praise the present-day newspaper women and there were several other discourses on what the modern girl reporter stands for. To say nothing of several concerning what they fall for.

There are other signs besides Coast Guard scandals or a few leaks in the prohibition dam. A newspaper man was found looting against a mailbox by a friend.

"What's the matter with you, Sam?" queried the solicitous acquaintance.

"Nushing's the matter with me," the news gatherer asserted. "I'm just 'nuttin' here puttin' pennies in the slot an' watchin' my blood pressure go up."

Any bill at the Palace that includes my old pal, Trilix Friganza, is an all-star bill to me. She was there last week. Talk about the suburban ladies who are always hanging over the back fence talking to each other! They had nothing on Trilix and myself. If she wasn't popping in on me at the Saturday, I was popping in on her at her dressing room. We discussed and settled everything there was to talk about and if I happen to think of anything else I have promised to send her a wire—collect.

One of the things that is going to make my Christmas happy is the thought that Dorothea Antal, for all her handicaps, is going to blossom out this holiday season as a regular business lady with a retail store and all that goes with it. Through the kind interest of some friends, the management of the Coliseum theatre, Broadway and 41st street, has donated space in its building for two weeks for a store which will carry Dorothea's many wares suitable for Christmas giving. Many of us give stockings, lingerie, handkerchiefs and little novelties to our friends at this season and Dorothea can supply us with as fine and beautiful articles as we can obtain anywhere.

In case the address of the store doesn't stick in the memory, it can be obtained again from Dorothea, whose phone number is in the book.

Many of the envious who either can't get the money or the nerve to go to Florida are spreading dismal reports about "let the buyer beware." But sometimes it is the seller that has to watch out, as in this story that has made its way north recently. It was a story of a development that consisted of artificial land built out into the ocean. One young man purchased a lot for \$4,000 from the map in the real estate office, taking special care to pay in cash and get a deed. Then he requested that he be shown the property. The agent was reluctant to guide him to it for some reason, but the buyer was persistent and finally they went out together.

Arriving at the edge of the bay, the agent pointed to a spot on the water about 400 feet from shore and explained rather hesitantly that the land was there.

"Just what I wanted," the young man exclaimed. "And now that it belongs to me, I want you to see that nothing is put on it. I want it to be just what it is."

"But," protested the salesman, "we're going to fill in all that part. In three months we'll have your lot high and dry just like the rest."

"Not mine. If you put a cubic foot of dirt on it, I'll sue your company."

And late that afternoon the company brought the lot back from the Junior J. Rufus Wallingford for \$20,000.

Monday's Mail brought a clipping of a story written about me for the Brooklyn "Eagle" by Leon Blumenthal. And also a letter from Leon, himself, who explains that two years ago he was a copy boy on Variety.

Leon still likes a bit of variety for he interposes his main job as copy boy on "The Times" with writing feature articles for other papers. If he keeps on writing articles as well put together as this, he won't be a copy boy much longer.

It was fine, Leon, all except that part where you accuse me of once having been a circus performer, with the implication that it was as a precocious equestrienne. I'm sorry to disappoint your public, but I have to declare here—not for the first time—that I have never had much to do with the top of a horse. Like the Prince of Wales I sat under one often enough as a youngster but I have never sat on one.

Last Sunday was the sixth anniversary of the longest journey I ever took. On that day six years before I went in an ambulance and upon a stretcher to St. Vincent's hospital and it took me four years to get back. I celebrated this return of the date by attending the Newspaper Women's Club tea, going to dinner at the Lounge restaurant on West 51st street and seeing with Pauline Saxon the special performance of "The School for Scandal" at the Knickerbocker theatre, and then I walked home!

I wanted to go places and do things just as be as different as possible from the broken human being I had been six years before. And I concluded the day by offering up a real prayer of thanks, living that I was able to make the contrast come true.

AMONG THE WOMEN

(Continued from page 14)

days before Christmas. Even a few days will be too long, for this is one of the few houses it is a joy to visit. That sterling and sterling dance team, Fowler and Tamara, are at the Rivoli this week and were thunderously received Sunday. There are four girls in different colored shawls behind the dancers. Miss Tamara wore an orange colored velvet dress.

Wasting Good People

When Leon Errol runs out of his bag of tricks he is going to be up against it if he decides to stay in pictures. In "Clothes Make the Pirate," Mr. Errol's newest picture, he is the same as in "Sally" and on the speaking stage. Every move is familiar and anticipated. The story of this film had all the hall marks of a dream but it turns out otherwise. The weakness of the picture is emphasized by the stars featured with Mr. Errol. Had the story been strong, no other name would have been necessary. Dorothy Gish, Nita Naldi and James Rennie are wasted. Miss Gish looks more the daughter than wife. The 18th century costumes are very nice, as worn by her.

Nita Naldi is surprisingly uninteresting in a white wig. The hooded skirts of the period the 18th century were elaborate. There is an Edna Murphy in this picture, who has considerable beauty.

Seeing and Hearing Jeriza

Jeriza was in rare form Friday afternoon at the Metropolitan, and the special ever popular "Honey" show like so much gold. Martineff and Scotti shared the honors. The trio were compelled to take bow after bow.

Jeriza was a delightful picture in her first act costume. The blue of her gown and the huge bouquet of red roses were entrancing. Around her brown head was a bandeau of blue with a paradise, dyed the same shade.

In the second act her long straight line gown had an over-train of yellow velvet embroidered in gold. The gown was a robe, heavily crystallized. A diadem of rhinestones adorned the head, while a cloak of ermine with white fox trimming was worn for a brief second.

The last act had Madame in all gray with a darker grey cloak. Unusually tall the long, tight-fitting suit the wearer and the she handles these trains in an achievement in itself.

Among the professionals in the audience were Katherine Cornell, Marie Saxon, George Jessel, Eddie Darling, Clifton Webb, Jack Donohue and Henry Kendall.

Many Craigs—of Either Sex

If Rosalie Stewart had searched over two continents she could not have found a better Mrs. Craig for "Craig's Wife" than Chrystal Hume. Miss Hume's voice alone typifies all that is disagreeable. And now that the play has settled into a night long run let some women author rise up in protest and write a play about any woman's husband. You know the type, the husband who says: "While I'm paying for the running of this house it shall be run my way."

Mrs. Craig is a common enough type in real life. And there are many Mrs. Craigs. The kind whose home is made for show and where you hardly dare breath lest you stir up some dust; to drop a crumb is a crime.

Miss Hume wears but two changes, one a traveling outfit consisting of a tan ensemble suit and brown velvet hat. A morning dress was of a wine shade in one-piece. It was of those satin back materials. The last part was used for the dress of the shiny side the trimming. Anne Rutland is an aristocratic looking aunt in a blue goresette, long of waist and a side panel effect in the skirt. A going-away costume was in all grey with a fox trimming. The very good looking hat had a high trimming of ribbon.

Eleanor Miah was girlish in a blue middle dress. Josephine Hull was a pretty little widow in black.

HUGO RIESENFELD and His Greater Orchestra (35)

30 Mins.; Full (Special)
Hippodrome

Hugo Riesenfeld is in his second week at the Hip with 35 men and a so-so vaudeville vehicle. The eminent Dr. Riesenfeld commands respect on his musical prowess, which is not to be detracted from, but his present frame-up for vaudeville is shy.

It runs mostly to the scenic effect stuff and sums up as a hodgepodge of hokum. It elicited at the Hip Monday night, which was the answer to everything, but at the same time it evidences an underestimation of the vaudeville audiences' intelligence.

They appreciate good music. Synthesized jazz, if properly used, is satisfactory for twice-daily consumption. The Doctor, however, has gone to the other extreme of hokum to it make sure nothing voluped over the booby's cranial.

He opens with the S. S. "Hugo" naval effect, done before a one of the best Rivoli pianists, the trap drummer-manipulator. A violin trio of Dridia's "Souvenir with Dr. Riesenfeld at the celesta accompanying, split it with a "Jazz Limited" choo-choo train effect following. This, too, was done at the Rivoli and introduces some effective stroboscopic scenic stuff.

"Lily and Grey Hens in the West" was more in keeping with the Riesenfeld art. The Lohr number was scored as Strauss, Wagner, "Abie Kabibble" and Sousa would be, the development making for artistic clarity.

"1914" Riesenfeld's own "Fantasy of the World War," also dragged in some flashy scenic battlefields, followed by the American flag literally introduced twice and with a vengeance. Possibly the theme was plausible excuse for the patriotic business, but it was hokum nevertheless.

The Dr. went big opening the first half and should go bigger if properly assimilated to vaudeville ideas.

For picture houses, Dr. Riesenfeld's name alone is enough. With his present frame-up, he's a sure fire clinch, stage and box office, in any of them. **Abel.**

WALSH and CLARKE

Comedy Talk; Songs; Dancing
12 Mins.; One American Roof

Man and woman, the latter a statuesque good looking blond girl. The turn consists of crossfire monolog, with the comic exhibiting unannounced flashes of Ted Healey, Bert Wheeler and other standard comics. He uses Healey's style of delivery mostly, aiming at nut effect.

The girl does intelligent straightening and adds a touch of class with two changes. Her song is used for an "interruption" bit by the comic. He also contributes two dances, both unorthodox and probably his own conception of how to dance when you can't do a break. His imitations of different walks and puns and song pieces. He lies in the foot light trough a la Bert Wheeler and after pulling a gag and snapping a toy pistol at his temple, remarks, "Tell me I did not do it." The remark was construed literally.

Flyweight turn for the small time houses. **Con.**

AERIAL CLARKS (2)

Acrobatics,
7 Mins.; Full

Young man and woman in a routine of speedy and hazardous-looking trapeze acrobatics. They make an excellent appearance, the woman particularly, in face and figure.

Most of the tricks have been seen before, but not too often, and only when done by accomplished and well-known aerialists. The best seems to be the one in which the woman is swung foot-to-foot with her partner for an extremely dangerous appearing effect. The closing stunt is the usual toe-skip, but especially well performed.

What else wanted? It's stalling, nor do they go off on any comic tangents.—The result is an effective bill opener or closer for almost any house. **Herb.**

JUSTINE JOHNSTONE and Co. (3)

"Judy O'Grady"
18 Mins.; Full (Special)
Palace

Justine Johnstone's vaude appearance, being sponsored by Lewis & Gorlon. The vehicle is by Edwin Burke. It may serve its purpose as a propeller for the erstwhile screen favorite providing the star can make the draw. Otherwise it's talky and lacks the action and gusto generally required by vaude audiences. It was received with great warmth in No. 3 on this bill. Justine is responsible for that and if her popularity is as elastic as believed, it will do as well elsewhere.

In plot Burke has combined the Kipling quotation. He has spotted the star as a Cinderellaish fillet in a fashionable modish shop. A lady novelist ambles in and wants to borrow Judy O'Grady (Miss Johnstone) to make a closeup study of the average shop girl.

Judy is a temper rebel at the "high hat" pose of her inquisitor. She argues that clothes make the lady and induces a temporary change of position. A wager is made that the expected fiancé of the star, since the expected wife is sightless, having been blinded in the war.

Judy is not to be cheated out of her romance. She grabs her employee as a consolation prize. Miss Johnstone made a ravishing Judy and also handled most of the comedy through sardonic wisecracks. She was in fine fettle throughout and handled her assignment as well as could be expected considering material at hand. Her support included Bruce Elmore, Phyllis Blake and Maxwell Seiler. **Edbs.**

"SALLY, IRENE AND MARY" (6)

Musical Comedy
About 30 Mins.; One and Full Stage
5th Ave.

Back to the days of Shubert Vaudeville in "21-22" and Arthur

At least Shubert Vaudeville had "Sally, Irene and Mary." It made the Shuberts more money as a full grown musical comedy, and it was made by Eddie Dowling, even if it did make Eddie Dowling at the same time, as author, actor and star.

In those days of S. V., Mabel Withee was featured. Arthur Klein has produced the production act for big time, but it's going to experience trouble in getting there with the present cast. The skit is a good prop in the main role of Jimmie, now played by Jere Delaney, and Bernice Ackerman is a near-successor to Miss Withee. She is by no means a Mabel, but she will come catching for her has a lot. Not forgetting D. J. Sullivan, a prize in his vivid old timer roles of an organ grinder and back stage doortender, but the two leaders of the company must be greatly primed to make this Little musical comedy the smash it should and can be.

This is an act that calls for personality and plenty of it. It is very principal—then it will play itself. **Simc.**

MEHLINGER and WILLIAMS

Songs
One
5th Ave.

Artie again, and this time with Sam Sam Williams, formerly of Billmore and Williams. Artie has had several stage partners, all men. Usual routine, piano player and singer. Sam plays and Artie sings. Sam also sings, a ballad, accompanying himself.

Artie and Sam also tell gags. Crossfire. Some are riddle. Not a Rhinelander in 'em. Tough on Artie!

Rather a good two-man combination. Always sure fire, with or without the gags.

For Artie can sing and Sam can play—and Sam can sing and Artie can sing.

What else wanted? It's in skit form, something about a school teacher! Out! and Sam's nance hat! Out, too! **Simc.**

MARGUERITE NAMARA (1)

Songs
11 Mins.; One
Hippodrome

Vaudeville debut of an operatic luminary, formerly prima donna of the Chicago Opera and the Opera Comique, Paris. Miss Namara brings to vaudeville a beautiful voice, a lovely personality and a wholesome and distinctive air of what is commonly but aptly defined as "class."

To orchestral accompaniment, she opens with the "Jewel Song" from "Fanny." A comely female pianist enters for the second number, "Lindy Lou," the trench boys working with her throughout the program. "Lindy Lou" is in lighter vein and a platform standard. Gounod's "Kismet and Juliet" aria followed.

The Hip is a hard house for a voice, but the songbird elicited and will be even more effective in lesser capacities. For the class picture houses, this is also a class turn of the ultra grade that can be built into a box-office card. **Abel.**

ZERMAIN, FARRELL and WALTER

Dances and Songs
Dances and Songs
5th Ave.

Two good character dancers, man and woman, in this turn. It is not framed properly, through the waits, led in by a young man who sings the songs well enough, even though not understanding makeup, but a singer here, repeating, doesn't just fit.

The dancers do an Apache, comely eccentric in costume and another attractive dance to conclude, but the waits ruin it.

Were the two girls solo dancers joining in the doubles, but also dancing alone to fill in, the act might be vastly improved and a bid for the big time. **Simc.**

HOWARD and BENNETT

Songs
13 Mins.; One
State

Two women routineing conventionally in a popular song cycle. They harmonize well together and also relinquish the stage to each other for solos. Spotted No. 2 the demand was sufficient to rate the encore.

Each looks well from the front and the voice blend. Hence, the selection of songs would seem the main problem. Currently are being used well worn ditties liable to be heard at least twice on any bill. The pair would do well to assimilate the popular field for material, selecting those numbers deemed to be more or less exclusive. Their vocalizing will stand the added responsibility of unfamiliar lyrics and melodies. **Skig.**

New Acts Next Week

(Dec. 14)

New acts playing in and around New York City next week. Also acts that have not played Greater New York in a long time and revivals.

Calm and Gals, Greenpoint.

Brooklyn, 1st half.

Clarion, Trumpeters, Prospect.

Brooklyn, 1st half.

and Ginn, Proctor's.

Mt. Vernon, 1st half.

Spigette Sisters, 68th St.,

1st half.

Lew and George Pearl, 58th

St., 1st half.

Creighton, Honor and Smiles,

58th St., 1st half.

Beatrice Maxwell Sextette,

58th St., 2nd half.

The Weststers, 125th St.,

1st half.

Guatemala Revue, 125th St.,

1st half.

Dancing, Some, 125th St.,

2nd half.

Layton and Bayne, 125th St.,

1st half.

Crenin and Garoia, Plainfield,

1st half.

Martin and Martin, Jefferson,

1st half.

"Let's Dance," Franklin, 1st

half.

The Lanktons, American, 1st

half.

Sparling and Rose, American,

1st half.

"Hollywood Revue," Ameri-

can, 2nd half.

De Haven, Lloyd and Coste-

llo, Delancey, 2nd half.

BROOKE JOHNS and Oklahoma Orchestra (7)

18 Mins.; Full (Special)
Palace

This is Brooke Johns' first appearance since his return from London. The new-combination projects an especially clever dancer in Goodie Montgomery, whose dances are spotted between Johns' continual vocalizing grind.

Johns, of course, dominates the turn with his vocals, personality and banjo machine motions. Also with his efforts to pep up things with the orchestra via ad lib clowning, some of which counts and some that don't. The new combination fills the bill to a nicely and makes for a speedy turn.

Johns' reception Monday night was tremendous. The combination went over for a bang, spotted after intermission. **Edbs.**

VAN DE VELDE and Co. (4)

Novelty
12 Mins.; Full Stage
Hippodrome

The hilarious gauging of the running time at the Hip because of the introduction of the Hip girls. The act also suggests having played more often in shallower stage and usually adaptable to either.

Obviously a foreign act of the two couples, the younger duo bears the brunt of the work. Viola stut is the introducer. The body of the turn is upstair down and head and head equilibristic feats, the women alternating as understanders and topmovers.

A musical chimes effect, coupled with the bell balancing, makes a snappy closer. With a good opener, the gypsy camp scene capable of playing in "two" as well as full-stage. **Abel.**

WELDER SISTERS REVUE (4)

Songs; Dancing; Music
20 Mins.; One and Full (Special)
American Roof

Assembled four dancing boys, Murray Lubit, Billy Creedon, Bob Lewis and Arthur Pumas, the Welder Sisters have a poor revue which could be boiled down into a good three-act.

One of the dancing boys is an excellent wing and tap dancer. The other three are negligible. The girls contribute several doubles, two of which register solidly. They are a violin and whistling duet, which will click anywhere, and a banjo and violin duet.

A collegiate double with the girls in near Harvard Lloyd getup, went for the end book. The four boys in exaggerated collegiate attire join them for an ensemble dancing number which goes less than nothing.

A pair of the boys in eccentric clothes and make up contribute an opening song and dance which doesn't get anywhere. The only thing to remember is the solo dance of the kid mentioned boys.

The act is prettily costumed and produced but the sisters have over-shot the mark in an effort at versatility. **Con.**

WEISS TRIO

Acrobatic and Musical
11 Mins.; Three

All men, two of whom adhere to the acrobatics with one the understander and the other working upon a pole and ladder. The third member is the comic who trots out an accordion to register as being more competent with that instrument than he is as a comic.

Opening at this house the act took an encore in "one" the understander doubling upon a violin and for which the remaining member turned a couple of fast flips during the last few bars for a "kick" finish. **Skig.**

HELEN CARLSEN and Co. (1)

Acrobatics
8 Mins.; Full Stage

For this Miss CarlSEN has her act with an acrobatic Oriental dance in which the acrobatics are more accentuated than the dancing, although she is by no means lacking in temperate grace. She goes into a routine of gymnastics on the rope hanging vertically from the roof and held at the bottom by the young woman who makes up the supporting "company."

For this Miss CarlSEN strips to a one-piece, untrimmed, white athletic outfit that reveals her shapely but powerfully knitted figure to perfection. The stunts on the rope are the conventional ones but they are aptly done and the routine has speed and precision in addition.

An acceptable either-ender for the pop houses, particularly for those where a woman's pretty feminine form is still appreciated.

SAYRE AND MACK

Song and Dance
8 Mins.; One
Hippodrome

The act is programmed as (Jeff) Sayre and (Tom Jay) Mack, although the first name is announced on the cards as Sayre. They're a natty two-man combination, going in for the Lark. Sayre, the knee buck stuff and other offerings evidencing serious application. The hard labor was not for naught and the total score was effective for the deuce spot. **Abel.**

ADELA VERNE

Pianist
One
5th Ave.

It's not how you play a piano in vaudeville; it's what you play. That's vaudeville, big or little.

Should Adela Verne, technically perfect, one might say, or with perfect technique, not believe this let her list to Eric Zardo as accompanist for Emma Trentini. Will deny that Zardo is a concert pianist?

Speaking of list, a fine name for any composer, Miss Verne played the same repertoire, whether first or second not mentioned.

Miss Verne is reported from England. Her piano is her only support for a vaudeville turn, but she may be forced over as a turn for the big time, if it is decided that that should be.

Regardless of her reception anywhere in vaudeville, her appeal is not wholly sound, that perhaps explaining why Miss Verne devotes so much of her attention when entering or exiting by looking up to the gallery.

A fine pianist, but one of 100,000, and most of the others not even securing this small title of an opportunity.

Class piano players might as well teach and get through with it. The engagement condition for any is most discouraging, whether on the concert or vaudeville stage.

But there is hope. Hardly a jazz pianist idle. **Simc.**

PENBERTON DANCERS

Classical and Interpretive Dancing
26 Mins.; Full Stage
Earle, Washington, D. C.

Washington, Dec. 8.
This offering was caught but recently in one of the local picture houses, where with inadequate stage room plus much faking and cramped entrances and exits, it looked like a million dollars, but for vaudeville audiences, it runs rather to cents.

It is lacking in the essential life or zip, or whatever the illusive something necessary for vaudeville. The act has been seen before before even a three-day audience.

The dancing is well done, staging artistic, and lighting sufficient. Fred E. Hand, formerly of the Keith circuit, is managing the Earle, and that, to end, but in the dancing routine the artistic side is over-played, with everything, excepting possibly the final number, suggesting a slow motion picture.

The featured player, Dorothy Dyer, again scored. This little artist is building a niche for herself here that may force recognition from the professional producers. The dance turn is purely local. **Mcakin.**

QUEEN CITY TROUBADOURS (10)

Classical Revue
35 Mins.; Full (special)
Winsdor, Chicago

This turn won't last long for the simple reason no theatre exercising the slightest discretion would allow them to play out an engagement assuming there are bookers who would issue them a contract. The act will expire very shortly if it has not already. It is nothing more than throwing together a lot of song and dances. It runs for an eternity without once revealing anything remotely resembling talent.

Four girls clumsily made up with too much red and too much powder are presented in a gingham, boys, footless, and voice-lousy, make the back row of the "ensemble." There is a middle-aged juvenile who sang "Asleep in the Deep," and "Every Little Movement Has a Meaning of Its Own."

None of the participants can speak audibly and the name of the act is its only laugh. **Hal.**

Mrs. Maria C. Downs, owner of the Lincoln, catering to colored audiences in Harlem, has gone to Europe for an extended tour. During her absence the Lincoln is looked after by Raymond Snijder.

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PALACE

A bill which played much better than it read on paper and packing everything one could desire in the way of diversitment. Result, an early sellout Monday night, and a minimum of four deep on the main floor.

It came in next to shut of the first act, in a broad, open, and first on for a premature appearance to announce as the surprise Cladie Loftus and Bert Cahill. After the Nora Blaney and Gwenn Farrar panic, most of the outfronters thought the announcement a gag and a waste of time. Waiting until the curtains parted, revealing Miss Loftus as a Miss Cahill following on later, both repeating the turn contributed five weeks ago upon the same stage. The characterizations of the two were repeating the most amusing and the "Old Dutch" duet was a panic.

Miss Cahill, in a speech, explained it was Miss Loftus' farewell appearance for some time. It was also the eve of her return abroad to spend Christmas at home. Preliminary to fulfilling European engagements. Eddie Darling was responsible. Miss Cahill's first act in the year started a hand for Eddie that increased through the house, but Eddie, in a stage "go," wouldn't even look at her. There was no question about the Loftus-Cahill surprise appearance stealing the show.

Most of the crowd was minded for, as Miss Cahill explained, Cladie is America's own despite British origin. The gang back of the curtain

consequently were not envious of the fitting temporary farewell bestowed upon her. And those out front who were away from the till she did three or four impressions. The surprise was neatly spotted and did not interfere with the rest of the routine. It fitted in neatly even if it did run the show close to midnight. The customers were not envious. They acted as if set for the night.

As for the regular bill, it spun out a series of hits and a variety name turns, including the debut of Justine Johnstone in an Edwin Burke skit, "Judy O'Grady," and a gag and a waste of time. A likeable role, which she manipulated to good returns in the troy (New Act). Cantor Josef Rosenblatt, Bert and Betty Wheeler, and Albertina Rasch were the others. Manning and Glass, mixed team, provided a speedy opening but offering difficult dance routines on a slack wire. The man's Charleston was a success but the heavy and registered good returns for the turn. Gail-Rini and Sisters, on next, also clicked with a variety of the crowd. The girls helped, too, both in accordion opener and later accompaniment. Miss Johnstone followed.

Nora Blaney and Gwenn Farrar, Imported by Flo Ziegfeld for the Leon Errol show, were also sure hits. The two women, who did service for them in the Ziegfeld show and which can't miss getting over in their present vaudeville, also did well. The girls helped, too, both in accordion opener and later accompaniment. Miss Johnstone followed.

Albertina Rasch and ballet, the latter including Jacques Cartier and eight girls, closed the first half with a variety of the crowd. The girls helped, too, both in accordion opener and later accompaniment. Miss Johnstone followed.

Brooke Johns, Goodie Montgomery and his orchestra opened the second half and managed to keep things going on at a lively pace for the first half. The girls helped, too, both in accordion opener and later accompaniment. Miss Johnstone followed.

Cantor Josef Rosenblatt followed the first half with a variety of the crowd. The girls helped, too, both in accordion opener and later accompaniment. Miss Johnstone followed.

Bert and Betty Wheeler registered heavy in next to shut with Bert's nonchalant foolery and dancing. The act is practically the same as the first half. The girls helped, too, both in accordion opener and later accompaniment. Miss Johnstone followed.

"The Act Beautiful," a posing act contributed by a mixed team, a white steed and dog close to the end of the show.

HIPPOTRONE

Take Puck and White out of the Hipp bill this week and you can hang on the proceeding.

The act is probably an Occidental, although the other males appear genuine Orientals. The women, too, look like Caucasians. Their instruments are all to the strains of the mandolin-guitar type, producing tinkling music which tries after a while, however, "Foet and Peasant" overture is sandwiched in between pop stuff. The girls do hula and dance numbers of medley order, not adding much to the act or detracting much from the sum total. Their stepping is counted on for a big finish, but fails to impress.

The idea of a Chinese jazz band is OK, and given a good effect. The act, however, needs priming and building up. As is, it would do for the picture houses. For vaudeville it needs something additional which may come with playing around.

It is suggested also that Lopez stay out of the spot light as that gives him away the most. Ask.

Willie Mae, an adagio tone, featured, closed. Atone goes in for too heavy a skin-brown pipe powder. The act is a waste of time. The girls helped, too, both in accordion opener and later accompaniment. Miss Johnstone followed.

OLYMPIA, PARIS

A varied program, particularly of smaller time acts, is invariably on tap at the Olympia, adroitly directed by Paul Franck. A long engagement of Maria Valente, versatile performer, has sent her rapidly to the fore.

Frank is now introducing another newswoman, Miss Tausa Ko, Japanese vocalists, and a girl who is a blend. Tausa is quite talented, and her theatrical ditty is a success. The act is a success. The girls helped, too, both in accordion opener and later accompaniment. Miss Johnstone followed.

Demokritos is a designer on smoked discs played through a lantern on a white screen. His sketches of local personages, a la Bert Levy, meet with general applause.

Athen, contortionist, makes good in a neat set, of a maiden doing gymnastic stunts. The act is a success. The girls helped, too, both in accordion opener and later accompaniment. Miss Johnstone followed.

The showman and partner do a number of high acrobatic turns from a spring-board which interest.

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STATE

Not half bad at this house for the present week. After the show once got started it was genuine entertainment, but on a six-act bill one can't expect too much. It took all the momentum the final trio of acts could muster to keep the show from falling flat.

The guilty act, a twosome, was a success. The girls helped, too, both in accordion opener and later accompaniment. Miss Johnstone followed.

However, inasmuch as Ann Butler was following, the expedient of stalling was dictated. The entertainment of this male pair might have been a success. The girls helped, too, both in accordion opener and later accompaniment. Miss Johnstone followed.

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101 RANCH

Baltimore, Dec. 4. Units from the 101 Ranch Show made into an indoor attraction broke in at the Hippodrome, the Keith-Albee combination house, last night, and proved to be the best attraction of its type here in some time.

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5TH AVE.

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ville. They have wisely abandoned the brown skin make up formerly used. Spotted second here they were on far too early.

Phil Davis opened the second half after intermission and scored by calling four pairs of applauding housewives last night. The girls helped, too, both in accordion opener and later accompaniment. Miss Johnstone followed.

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KEITH'S BOSTON

Boston, Dec. 8. Several years ago when a local amusement syndicate opened a "Wonderland" at the Revere, the

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BILL NEXT WEEK (DEC. 14)

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 offices supplied from.
The manner in which these bills are printed does not denote the relative importance
of the acts in their program positions.

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

GERMANY

(Bills listed in Germany are for the full
month of December)

BERLIN

WINTERGARTEN

Berni & Partner
Hedda & Margot
Lyle & Woodford
Jesse
Oklie
Kathleen & Juntis
3 Jovers
Bonhays
Russian Troupe

MUNICH

DEUTSCHEN

Horace Goldin
Stroganoff
Richard Bell
Lyle Greger & S
Andrews
(Others to fill)

HAMBURG

HANSA

(running order)
Fred Co
Trubers Mates
Andrews
Flying Sisters
"Jackie"
Intermission

KEITH-ALBEE CIRCUIT

NEW YORK CITY

Hippodrome

Rockets
Mitchell Bros
Ernest Family
Edna Brown
Olga Petrova
Durant & Durban
Rich Hines
O'Diva
Lester & Webber
Foster Girls

Keith's Palace

Yorke & King
Joe Cook
Alvin Hughes
Castleton & Mack
Australian Waites
Coram
(Others to fill)

Keith's Riverside

Blaney & Farrar
Beacon Brothers

Samuel & Leonhard

in "THE WOMAN-HATER'S CLUB"

A Beach & Ballet
Al Herman
Frances Arma
For & King
Murdoch & Mayo
(One to fill)

Keith's 81st St.

Easton Troupe
Joe Termini
Bolt & Clasper & Co
L. L. Lani Sammons
(Two to fill)

Moss' Broadway

Burt & Rosewald
Miles First Co
(Others to fill)

Moss' Franklin

Gilroy & Lange
F. J. Gilroy
Let's Dance
Kokin & Galletti
(Two to fill)

Moss' Regent

Welder Sir Reva
Willie Solar
(Others to fill)

Moss' 101st St.

Gilroy & Lange
Lee & Cranston
Tom Smith
Taylor & Lake
(Two to fill)

Moss' Fordham

B & L Gillette
Ritz Serenaders
(One to fill)

STAN VERA

HUGHES AND BURKE

Independent-Riley Bros.
Keith-Albee-Lloyd H. Harrison

O'Neill & Plunkett

Joe Laurie Jr.
(Two to fill)
Lillian Morison
Gloria Girls
(Others to fill)

Moss' Jefferson

Premier & Kline
Tom Baker Rev
Martin & Martin
(Two to fill)

Ritz Serenaders

Four Flax Bros
(Others to fill)

Keith's Royal

Cantor Rosenblatt
Glenn & Jenkins
(Others to fill)

John Le Clair

Charles & Gie
(Others to fill)

Frederic's 125th St.

32 half (10-13)
32 half (10-13)
Mowatt & Malien

Henry & Moore
The Week Heretofore
(Others to fill)

24 half (17-20)
Low Hawkins
(Others to fill)

Moss' Flatbush
Billy Gieson
Robert
(Others to fill)

Moss' Rivera
32 half
Murray & Laver

24 half
Joe Allen

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Joe Allen

"BROADCASTING JOY"
Direction LEE STEWART

CLIFFORD and MARION

24 half
Healy & Garella
(Three to fill)

24 half
Healy & Garella
(Three to fill)

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(Three to fill)

24 half
Frank Rickless & R
L & B Brill
Carmel Alexander
Jasmanova Rev

24 half
Lookhart & Claire
Pablo DeBarro
Colonial
Hazel Goff & B
Love Bialli
666 Bynamore
Curly & Fawn
Mickham Tramps
24 half
Frank Hiehl
Minaret Memories
24 half
Lawrence, MASS.
Empire
Francis & Ruth
Carroll & Gorman
Anger Ray
Foley & LaTour
(Two to fill)

24 half
Monte & Carmo
Joe D'Al
Lillian Land
(Three to fill)

24 half
Murray & LaTour
(Three to fill)

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Murray & LaTour
(Three to fill)

24 half
Murray & LaTour
(Three to fill)

Gilbert & Mas
Robert Fulgore
The Volunteers
Dance Dancers Co.
2d half
Sawyer & Edie
Honey & Fine
Artists' Model
Richard & Francis
Mason Rev.
STRACUNE, N. Y.
B. F. Keith's
Laura Ormonde
Mabel & Levee
Healy & Cross
Shelley Adams Rev.
2d half
Damer & Lester
Honey & Fine
Healy & Cross
Senator Murphy
TAMPA, FLA.
Victory
(St. Petersburg
applied)
1st half
Austin Cole
Woods & Francis

Tom Patricola

Third Year with
"GEORGE WHITE'S SCANDALS"

Force & Williams
Dorothy Co.
Les Gullis Rev.
TOLEDO, O.
B. F. Keith's
Chapelle & Carlton
Bros. Foran
Orin & Corder
Ward Bros.
J. Battentine Co.
2d half
The Ambassadors
Elkins Fay & B.
Norton & Melnotte
Ward Bros.
Vivians
TORONTO, CAN.
Shen's
Berg & Lewis
Ernest R. Hall
Four Camerons
Brandy Williams
Eibei Parker Co.
TRENTON, N. J.
Capitol
Brent Hayes
Kenny & Hollis
Madame Bradna
2d half
Annette Dore
Clifford & Marion
(One to fill)
UNION HILL, N.J.
Capitol
2d half (10-13)
Claudia DeCaro Co.
Burt Jones & M.
V. Barrett Co.

Material by Ben Ross

EDDIE HILL

Direction—RILEY HROS.

(Others to fill)
1st half (14-15)
Low Hawkins
(Others to fill)
UTICA, N. Y.
Gaiety
2d B. F. Keith's
Marilyn & S.
Trel & Co.
2d half
Patsy Doyle
Orville Statton
Murray & Charlotte
Francis Reish
(One to fill)
WASHINGTON, D. C.
B. F. Keith's
Bob Hall

POLI CIRCUIT

BRIDGEPORT, CT.
Foli
The Texans
Jinks & Fulton
Hilton & Chesleigh
2d half
Ward Bros.
Kennedy & Kramer
Ward Bros.
(One to fill)
Palace
Allen Stanley Co.
Frank McEara Co.
Orville Statton
(One to fill)
Lottie Altherton

"RADIOLOGY"

"The Filter Waves with a Marshall"
(Formerly "The Radio Room")
Direction, HARRY WEBER

Brown & LaVelle
Frank Sinclair Co.
(One to fill)
KANSAS CITY, MO.
Capitol
Brown & LaVelle
M. Dupree Rev.
(Two to fill)
Jinks & Ann
Allen Stanley Co.
M. Dupree Rev.
(One to fill)
Palace
Patricia
Tollip
Rilton & Chesleigh
(One to fill)
NEW HAVEN, CT.
Palace
Warden Bros.
Jinks & Ann

2d half
Brewster Pomy R.
Christy & Nelson
ORPHEUM
C'D'S MAJESTY, IA.
MaJesty
Orange Grove S.
P. D'Amico Co.
Summers & Hunt
(Two to fill)
Rice & Cady
Chris Willard
Hita of Gema
Mama Mares & Pals
2d half
CHICAGO, ILL.
Palace
(Sunday opening)
Dance Show No. 3
Victory
Hickey Rev.
Ward Bros.
WATERBURY, N. Y.
Victory
Patsy Doyle
Norton & Charlotte

ORPHEUM

(Sunday opening)
Karl Norman
Harrison & Dakin
Rockwell
The Mercedite
Honey & Fine
Bob Cannetax
Berlin & Lint
Eber & Greer
Diversey
(Sunday opening)
Borlian & Saranoff
Judson & Leland
Pasquell Bros.
2d half
Joe Brantley
Servany Twins
Bernard & Keeler
(Sunday opening)
The Ambassadors
Spanish Dreams
Nash & O'Donnell
JOE KELSO BROS.
Handling Orpheum Circuit
Direction—PETER MACK
Pat Casey Office

Willie Maum
Haynes L'hman & K
CALGARY, CAN.
(14-15)
Hackett & Delmar
Judy & Granda
Mora & Wilson
Moore & Fred
Duponts
DAVENPORT, IA.
Columbia
Monte & Lyons
Herbert Williams
(Three to fill)
Ben Blue & B.
Duffy Doyle
V. Three & Stanton
Sully & Thomas
Keller B. L.
Florida Le Vera
ST. LOUIS, MO.
Orpheum
(Sunday opening)
Morris & Miller
Gralie & Paillo
McGrath & Deeds
Larry Steinberg
Aerial Smith
Chase & Latour
Freida & Paillo
2d half (15-20)
DES MOINES, IA.
Transfield S.
Luddy Doyle
Servany Twins & P.
Babcock & Dolly
Foster Clifford
2d half
K. & R. Green
Monte & Lyons

BILLY GLASON

"Hope mother and daughter are doing
well on their tour. New year card
be booked seven nights a week on the
Two-Demonium Tour."

—NEAL R. O'HARA.

Walsh & Ellis
Herb Williams Co.
(One to fill)
KANSAS CITY, MO.
Mainstreet
Tobey Wilson Co.
S. U. ANGERS, CAL.
Hill Street
Klein Bros.
Jack La Vior
Theaters
Pat Moore B.
The Zieglers
Brantley
Chief Capoullan
McKee & Ardine
Juggling Nelson
P. Reed
Rory Mayo Rev.
Willie W. Seidles
Shone
MILWAUKEE
Palace-Orpheum
(Sunday opening)
Wesley Ray
Frank Richter
Four Kewenings
Harry Dell
Frank Devos
2d half
KANSAS CITY, MO.
Gus Edwards Rev.
Gerald Green
Francis & Mack
The Roynes
6. Saratos
Hughe Clark Band
LOEW
State
Tanraki Japs
Margaret Ford
Francis & Mack
St. James
Gordon & Pierce
Lolo & S.
American
Schell's Mar. N'tes Langtons

ORPHEUM

Hackett & Delmar
Neil McKay
Jerry & Granda
Murray & Allen
Klein & Brantley
Duponts
WINSTON, CAN.
Orpheum
Gus Edwards Rev.
Gerald Green
Francis & Mack
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Gordon & Pierce
Lolo & S.
American
Schell's Mar. N'tes Langtons

LOEW

State
Tanraki Japs
Margaret Ford
Francis & Mack
St. James
Gordon & Pierce
Lolo & S.
American
Schell's Mar. N'tes Langtons

Little Betty
Corola & Vendi
Three to fill
Victoria
Herbert
Cook & Varson
Lillian Shaw
Bath Bells Co.
(One to fill)
Arthur
Smith & Barker
Dennis Rios
Lillian Jay Biers
(One to fill)
Lincoln Square
Erkford's Oddities
Holly & Malva
Frank Dixon Co.
Holly & Malva
Batty Hala Co.
2d half
Step by Step
Casper & Morrissey
Toysland Rev.
Kire to fill
(Two to fill)
ROCKHAM, N. Y.
Ruthman Film Shot,
Telle Rida "Bandy" Claus
Frank & Carl
"REMEMBER" Rev. Bows
MARK J. LEDDY
Greenwich Bank Bldg.
226 West 47th St., New York City

MEMORY TEST

Roethman Film Shot,
Telle Rida "Bandy" Claus
Frank & Carl
"REMEMBER" Rev. Bows
MARK J. LEDDY
Greenwich Bank Bldg.
226 West 47th St., New York City

BOSTON

Grosley Square
Cecil & Van
Welford & Newton
Bros. Step by Step
(Two to fill)
Langtons
Pense & Nelson
Cannon & Williams
Erkford's Oddities
Kire to fill
Delmar
Aerial Clark
Rudy & Tenney
Ward Bros.
Margot & Beth Co.
(One to fill)
Cecil & Van
Vincent & Jircey
Frank & Maroon
Hammam Rev.
(One to fill)
National
Fleming S.
Frank & Barron
Hammam Rev.
(Two to fill)
Dillon & M. Quarte
Jack Ryan Co.
Ann Butler
Kire to fill
HOBOKEN, N. J.
Loew's
Milligan & Becker
Edna Decon

CHICAGO, ILL.

Billy
Nada Norrine
West Gales & K.
Marshall & Shannon
Gus King
Yates & Carson
Ward Bros.
CLEVELAND, O.
State
Chas Lederger
A. Schallert & Co.
Primrose Sea's Co.
Anthony & Rogers
Rev. & Griffith Co.
HOBOKEN, N. J.
Loew's
Milligan & Becker
Edna Decon

Manning and Class

Week Nov. 30, Bushwick, B'klyn.
B. F. Keith's Palace, New York
Direction Harry Weber

Goets & Duffy
Willard & Leclair
George & Harris Co.
Vincent Lopez
2d half
Arlene
Welford & Newton
Libby & Sparrow
"Hollywood"
Debes & Weidon
Ford
McIntosh & Nace
Roy, Conway & T.
2d half
Herbert
Holand & Hopkins
Kire to fill
Walsh & Clark
G. P. Magley
Avenue B
Aerial Paillo
Walsh, Day & W.
Walsh & Clark
Schmidt & Comp.
(One to fill)
2d half
Harris & Vaughn
Jimmy Lucas Co.
Powers' Ringhans
(One to fill)
ST. LOUIS, MO.
Metropolitan
Ward Bros.
Rainbow & M'hawk
John I. Fischer
Dorson & Mack
Four Mortons
SEE THE
HOTEL COOLIDGE
FIRST
131 West 47th St., New York
FRANK JOYCE, Manager.

NEWARK, N. J.

Will & Home
Banks & Banks
G & E Parks
Lewie & Body
Dorson & Mack
Seven Bedouins
Alexander Bros & F.
Danno N. B.
Hart Warner & T.
Hob Nelson
Kire to fill
OSHKOSH, WIS.
Grand (15-18)
Capt McIntyre Co.
Jennings & Mack
Edna Bennett Co.
Orren & Drew
(Two to fill)
Goets & Duffy
Nell & LaChie
George Morton
Vincent Lopez
Lockett & Page
Fulton
Toysland Folio
Killy & Sherry
Kire to fill
Scandals
(One to fill)
Diss Monkeys
U. S. Thompson
Burt & H. C.
Lamar & McAl's
Hammam Rev.
Gales
Dillon & Marguerite
Clark Ryan Co.
Smith & Hackett
G. P. Magley
2d half
Goets & Duffy
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Al Abbott
Fulton & Parker
Marcus & Booth
Choking Horses
RICH'D H. L. I.
Willard
Howard W'f & B.
Boland & Hopkins
Don Butler Co.
Winifred & Brown
Hammam S. & S.
Grand
M. B. G. Line 1
D. & B. Coll
Francis Renault
Holly & Malva
Charlotte & A. G.
BIEMINGHAM, ALA.
Bijon
Turner Bros
Dora Maughn Co.
Chas Keating Co.
Low Cooper
B. Lindsey's Rev
PANTAGES
NEWARK, N. J.
Pantages
Leonard S.
Hendrix & Wayne
Lyndell & Macy
Wedding Tapes
(One to fill)
TORONTO, CAN.
Pantages
(Saturday opening)
Medina
Smith & Sawyer
Ward Bros.
Sid Lewis
(One to fill)
HAMILTON, CAN.
(Saturday opening)
Edna
Ray S. Ray
Conn & Albert
Hendrix & Wayne
Dan Downing
Hendrix & Wayne
4 Girton Girls
N.G.R.A. PLS, N.Y.
Pantages
C. W. J. Winters
Dana & Nelson
Romero & Doty
MARIE SABOTT
"IT'S ALL A FAKE"
This week (Dec. 7)
Grand-Rivera, Detroit

TORONTO, CAN.

Wheeler & Francis
4 Bradans
(One to fill)
SAN FRANCISCO
Pantages
Salina & Ciro
John Landick
Mann & Strong
Campan Bros.
S'CHMINTO, CAL.
Capitol
Willie Morris
Clifford & Holmes
Spirt of Vaude
Mardo & Wynn
International 4
L. ANGELES, CAL.
Chas Althoff
Lewis & Lavare
Pantages
Ribel Marino
Lambert
Chas Althoff
S. Avalons
MINNEAPOLIS
Melvino 2
J. H. Page
Ward Bros.
Norton & Brower
Noreida
WINNEPEG, CAN.
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NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago and the Pacific Coast. Variety takes no credit for these news items; each has been rewritten from a daily paper.

Louise Brooks, former "Polities" girl now in films, is trying to restrain John de Mirjian, theatrical photographer, from circulating near-bare pictures of her. A tabloid has hoped on the story and is running it in aerial form with a semi-nude photo of Miss Brooks on the front page, daily.

Linetto Dolly, dancer, was awarded the \$9,000 divorce prize for leaving the most beautiful form in France.

Federal Judge Hand granted an order allowing the Lido Venice, one of the night clubs recently padlocked, to remain open until permissibly according to the affidavit. According to the affidavit, the food, if left in the place, would be a menace to the public health.

Police were on the lookout for Frederick Woodruff, actor, known professionally as "Hank the Mule," who is accused by his former wife of kidnapping his daughter, Sunshin.

The Woodwards were divorced in Chicago last May.

Ivy St. Claire, former show girl, has dropped her \$100,000 breach of promise suit against Gordon Duval, wealthy president of the Park Avenue Amusement Association.

The release was signed Oct. 26, for which Duval is said to have paid \$1.

His alimony payments being \$50 in arrears, an order for Walter Corwin Miller, film actor, for his citation, in contempt of court was signed by Supreme Court Justice Pitney.

Miller and Lillian L. Miller, said to be in vaudeville, were divorced in Chicago last week. Mrs. Miller was awarded \$75 weekly alimony.

Alice McCormick, former "Follies" girl, is named as co-respondent in the suit for divorce against Mrs. Miller from her 33-year-old husband, General Charles Miller, of Oil City, Pa.

Giulia Swanson filed a general denial to the allegations in the suit for \$25,000 of S. Alexander Cohen, process server.

Cohen charges Miss Swanson with assault in attempting to evade his subpoena. This brought her testimony in the habeas corpus proceeding, sworn out by Janet Beecher Miller, her recent suit against her husband, Richard Hoffman, for the custody of a son.

Mrs. Dorothy Benjamin Caruso Ingram, widow of Enrico Caruso and recently divorced wife of Capt. Ernest A. Ingram, will wed a cousin of the Alphonso of Spain, it is announced.

Supreme Court Justice O'Malley denied the application for counsel for Olga Petrova to sue for \$7,500 verdict against her in suit brought by William Henry Roberts for plagiarism of his play, "La Rubia." Miss Petrova will appeal from the verdict.

With the ending of the current Shakespearean season at the Empire London, that house will be demolished and a large theatre, backed by American capital (Metro-Goldwyn) will be erected.

Rudyard Kipling is seriously ill of bronchial pneumonia at his home in Burwash, Sussex, England.

In its current issue the "American Hebrew" lists the most prominent Jews in the various fields in the United States during the year. Gustav Blum, Edward Goodman, George S. Kaufman and Charles Hecht are named as the foremost in the drama; Clara Beranger, Sonya Levien and Jules E. Mastbaum in pictures; Ernest Bloch, Rudolph Friml, George Gershwin and Sigmund Romberg in music; and Milt Gross, Harry Herschfeld, Edwin Goldfarb and Otto Roth as cartoonists. S. Jay Kaufman is among the journalists.

"To enable many more plays to be produced, with the object of having more successful dramas to be turned into motion pictures," the Fox Film Corporation is to finance five legitimate producers. Maurice Fox, Revue, Fox producer, has refused to divulge the names of the five producers. The dailies said Revue said in a statement, "agreement" existed with A. H. Weisberg, who Fox recently purchased five Belasco and several plays were by John Golden and he was the office of Robert Milton it was admitted that he is included. Sam H. Harris is rumored to be the fifth. While Fox would finance the pro-

ducers, Revue said, he would not dictate to them, while they in turn would have nothing to do with the rights to Fox. According to Revue, Fox, during the last four months, has expended \$1,500,000 in play rights, and with the exception of "Antonia," the film rights on current plays have been purchased by Fox on opening nights. Revue stated that of the 10 percent of plays each year that are bought by film concerns, 85 percent of the 10 percent are in Fox's possession.

The project became known when Jimmy Shubert, Richard Taber, authors of "Is Zat So?" complained to the Authors' League that they had been compelled by the Shuberts to refund \$1,000 for the film rights from Fox while larger offers had been made by other companies. The Authors' League is expected to act on this case this week.

The Tinneys, though divorced, are living in the same house. The house is a 50-50 ownership at Baldwin, Long Island. Frank sleeps on the 50 percent, the ground floor, while his wife, according to a daily, while the Mrs. bunka upstairs.

Margery Maxwell, opera singer, has obtained a divorce from Calvin Felder.

Frank A. Schlammansky, 52, postal clerk, of St. Louis, is said to have died from a high bridge in a city when discouraged in seeking a grand opera career. Schlammansky recently refused a New York City theatre offer. He wanted opera.

Gilda Gray posed for a daily in a snappy set of pink silk chiffon pajamas.

John Mace, actor, was arrested on a charge of assault preferred by Irene Evans, 25, showgirl.

Mrs. Ethel M. Glass, 40, former actress and wife of George C. Glass, a former actor and playwright, is in Nassau Hospital in New York due to a self-inflicted bullet wound.

Separated from her husband, Mrs. Glass had for some months lived with Clifford Smith, former policeman, also separated from his wife. Smith prevented her from leaving and she said that she would commit suicide because she still loved him and Smith refused her return to a theatre. Smith, although exonerated of the shooting, was held in \$500 bail.

Chairman Green of the House Ways and Means Committee, Washington, D. C., has announced that the admission taxes will save the purchasers of tickets \$400,000 next year.

A nation-wide drive, termed the largest in the history of prohibition enforcement, has been launched by Gen. Lincoln C. Andrews. The first raid caught William Dwyer, thought to be "king of the rackets," a well known on Broadway and in sporting circles, is owner of the Coney Island racetrack in Cincinnati and part owner of the Mount Royal racket, Montreal.

Mrs. Mabel Kohn, professionally Dorothy Devore, last with "No, No, Nanette," was awarded an interlocutory decree of divorce from Henry Kohn, wealthy race horse owner, by Justice McCormick in the Bronx Supreme Court.

Mrs. Kohn suit was due to a raid she and several friends made on an apartment at 66 W. Ninth street on Sept. 12, last. In the apartment, she was killed, were Kohn and an unnamed woman, both in pajamas. Mrs. Kohn did not ask for alimony or counsel fees and settled for \$50,000. Kohn did not consent.

Sena Morena, picture director and associate of Arthur B. Reeve, offices at 116 W. 29th street, fell or jumped to death from his rooms on the third floor of 116 W. 29th street. Though his friends insisted it was an accident, the police recorded the death as suicide.

Because of recentment shown by Italians at his action in seeking to become an American citizen, a prominent Italian actor in Hollywood future Rudolph Valentino will.

The New York Drama League's first dinner of the season was given at the Hotel Roosevelt on Sunday night. About 250 guests were present.

manager, and Ada Maurice, assistant cashier, were held up by an armed bandit and forced to hand over \$15,000 in cash. About \$1,000 in the office safe remained untouched. The audience was unaware of the holdup.

At the request of the Theatre Managers' Protective Association, the Merchants' Association has devised a means of stopping theatre ticket scalping.

The plan advises theatres to discontinue selling blocks of tickets to outside parties, without consulting the agencies, and to consign them under an agreement to take back unsold tickets. The law then would prohibit the purchaser against exorbitant charges.

In a film popularity contest conducted by the London "Daily Chronicle," American films carried off the first four places and had six among the first 100.

With 73,000 votes "The Ten Commandments" took first place, "The Hunchback of Notre Dame," 714,000; second; "Abraham Lincoln," third with 658,000 votes, and "The Thief of Bagdad" fourth with 655,000.

"The Enemy's" ads in Monday's dailies cost Variety's boxoffice report on the show.

The Mineola, L. I. village trustees have consented to appoint special investigators to serve as a board of censorship for tent shows occupying the Mineola Fair Grounds. In show permit application, a future clause will provide that if the board is not satisfied with the show's cleanliness, the permit will be revoked.

That the old Metropolitan Opera House is to be demolished and a new one erected in Columbus Circle is announced.

The proposed plan, backed by Otto H. Kahn, calls for the building of a new opera house, full block, West 56th and 57th streets, between Eighth and Ninth avenues.

Hildegard Uesselmann, organist, of Fargo, N. D., received from Stockholm, Sweden, a postal card telling her to hang her by radio in that country.

The concert was broadcast through Fargo's 500-watt station.

Laura D. Welch, play broker, and Lieut. M. L. Elliott of Mitchell Field, famous aeroplane ace, will wed, it is announced.

Dorothea Antel, confined to bed for the past six years through a spinal lesion, suffered in fall down the stairs of a theatre in Hartford, Conn., is given permission by the management of the Coliseum theatre to return to a theatre. To use the shop next to the theatre for the sale of her Christmas novelties.

Sailing on the Majestic Saturday, Mae Murray dispelled the rumor of marriage to Rudolph Valentino.

David Lamar, 57, "The Wolf of Wall Street," and Edna Eck, or Edna French, 21, show girl, are married, it is announced.

Although she and Charles Bryant, her leading man, lived together for 14 years as man and wife, they never married, according to Alla Nazimova.

Bryant and Marjorie Gilheoley, of Elizabeth, N. J., were married in New Milford, Conn., last month. An investigation was begun in that city when Bryant's relations with Nazimova were being investigated. It was reported that an attempt was made to arrest Bryant for perjury with the thought that he and Nazimova were having an affair. Bryant's consent to his marriage was made with no objection from either.

The Appellate Division has upheld Judge McCarsh in fining Gloria Swanson \$250 for failing to appear in court on Dec. 1 in the divorce suit between Janet Beecher Hoffman and Dr. Richard H. Hoffman after being subpoenaed. Miss Swanson will be committed to the Ludlow street jail.

S. Alexander Cohen, the process server, has filed suit against Gloria Swanson for \$25,000 in damages, alleging that when serving the paper on Miss Swanson she slapped him in the face.

Constance Talmadge has regained her American citizenship. Born in America, Miss Talmadge sacrificed her citizenship in 1914 when she married J. T. Pinoglio, wealthy Greek tobacco merchant. They were later divorced and Constance was without a country.

Robert Milton will produce "The Usenet," by Lee Wilson Dodd, a musical comedy, at the new New York Roof show, will open out of town Dec. 21. "The Ruthless" will be the subject of the title role in the London production of "Princess Flavia." The New York run of "Vanities" will end Dec. 26, the show going to

Philadelphia two days later. . . . Janansen's new Hofbrau in Miami will open Jan. 1. . . . The Washington Squares Players are to revive "Candida" Dec. 18-19. . . . On Dec. 13 Ruth Draper will give an other reading at the Times Square theatre. . . . That's That will open at the Cherry Lane on Dec. 14.

CHICAGO

Nearly everyone of the 375 theatres in Chicago violate the fire ordinance, according to the Fire Commissioner Joseph Connerly, who is launching a campaign to make the theatre men toe the mark.

Clarence Darrow won a decision over John Haynes Holmes, New York Unitarian minister, in a debate on prohibition. The audience voted "wet."

Christmas day has been chosen for the opening of the new Terminal theatre by Ascher Bros.

Vera Segal, sister of Vivienne Segal, prima donna, the Olympic in "Castles in the Air," is reported as making her debut as a concert pianist next week at the Teatro Pirandello in Rome.

Dalins Welford has left "The Student Prince" to go to London, where he will perform in "The Blue Kitten." Edward Garvie has replaced him.

The Prince of Wales' entry in the International Live Stock and Horse Show at the Meadows American Exhibition won first prize in its division among short-horn bulls.

At the request of Ben Ehrlich, attorney, the authorities are investigating the circumstances in connection with the death in the congested hotel room of William Beck, with the Chicago Opera. The coroner's chemist is testing fluids found in the room. The funeral of Beck, which had been postponed until Dec. 23.

Mrs. Nellie Fisher dropped dead in the College Inn of heart disease while attending a little party of which Lew Keyes of Abe Lyman's band was host. The woman's husband, a traveling salesman, was out of town.

"The Fascinating Devil" departed suddenly Saturday, staying two weeks at the Selwyn and drawing the worst notices of the season. The Selwyn is dark again.

Paddy Harmon, dance hall owner and promoter, announces he will do a Tex Rickard in Chicago and give the burg a place as big as the big Madison Square Garden, maybe bigger.

The Illinois will get Zieffeld's "Follies" Dec. 30—George Arliss will come to the Adelphi early in January—"The Dove" has done so well it will stay at the Blackstone until Jan. 2.

Marjorie Maxwell Felder, opera singer, won a divorce decree from Calvin Felder, whom she accused of perpetual drunkenness.

The Studio Group (amateur) of the Goodman Memorial Theatre will start on Dec. 12 a series of plays for children to be given during the holiday season at special matinees.

Otis Skinner is reported rehearsing a new piece called "Captain Fury," pointed for a Chicago opening. He will continue to work at the Playhouse until Jan. 2, when replaced by a song and dance version of "Charley's Aunt" called "So Your Old Man"—Felix O'Hara with "Jack O'Hearts" is soon to succeed "The Seventh Guest" at the Central.

The Elite Cafe and the Oriental Cafe, both in the same joints, were padlocked by court order last week for Volstead violations.

Sixty percent of the first 15 rows are to be sold to the public direct from the box office, according to a plan offered to curb scalping here.

ENGAGEMENTS

Red Leslie, "Leave It to Me." Harry Norcross to succeed Walter Percival in "Is Zat So?" (road).

Augustin Duncan and Helen Westley, "Merchandise of Glory."

Martha Bryan Allen, "The Monk's Tale."

Ruth Hammond, to succeed Florence Shirley in "The Poor Nut."

Stanley Hildes, "The Matinee Girl."

Miss Hector, "Arms and the Man."

Herbert Watrous, "The Student Prince" (New York).

IN AND OUT

A mix-up in baggage shipment caused Harry and Mary Scranton to cancel at Loew's Metropolitan, Brooklyn, next week. Mack and Mann were substituted.

LOS ANGELES

Geraldine Gerard, screen actress, known in private life as Mrs. R. E. Lowry, was granted a divorce from R. C. Lowry, casting director, on grounds of cruelty. She testified her husband wanted her to share him with another woman.

Caroline Louise McElherne was granted a divorce from James Thomas McElherne, film actor, on grounds of desertion. She testified she was ill, unable to work, and that her husband had contributed only \$100 to her support in two years.

The order was entered by the boy and giving her custody of the child and \$25 per month for his support.

When Mrs. Charlotte Shelby, mother of Mary Miles Minter, screen actress, refused to talk to her daughter over the long distance telephone from New York and inform her as to the condition of the actress's grandmother, the police department was called upon to find out the sick woman's condition.

A police officer called at the Shelby home, induced a physician to call on Mrs. Minter and tell her of the condition of her grandmother, critically ill for some time.

Adelaide Cody, 21, dancer and picture actress, is in the Marine Sanitarium, Santa Monica, in a serious condition. After an unsuccessful attempt to commit suicide by swallowing poison, at Santa Monica, she was taken to the police who had been engaged to take her to a picture studio and was despondent over a break in the affair.

Jack Kearns, fight promoter, was fined \$250 in a San Diego police court on a charge of disturbing the peace of an international border. One hundred and fifty dollars of the fine was suspended on condition that Kearns violate no laws for six months. Kearns was verbally abusive to them.

The West Coast Uptown theatre, seating 2,000, is scheduled to open Dec. 25. The house will play presentations and feature pictures.

United States District Court Judge McCormick dealt leniently with Harry G. Sweetingham, scenic painter employed at a Hollywood picture studio, convicted of a charge of transporting one-half gallon of alcohol in his automobile. As the government has confiscated the car the court ruled that \$100 fine was sufficient.

After denying his application for probation Lorenzo Carleton, picture studio employee, was sentenced to two months in the county jail by Judge Archibald on a charge of having contributed to the delinquency of a 16-year-old picture girl, Carleton picture girl. It was alleged he had her pose in the nude for photographs on the pretense he would get her work in pictures.

Charles Ray attributes his financial disaster to his desire to give something to his profession that would leave a lasting impression rather than to his desire for so many dollars and cents coupled with utter mismanagement of his business. He claimed he was produced independent picture studio states that he attended to the acting in the pictures and not to the producing and distributing. He claims that his business representatives agreed over petty things with ill feeling following the controversies.

Abraham Carlos, who produces the Richard Talmadge pictures, has obtained a writ from the United States District Court against "Popular Mechanics," which publication alleged Richard Talmadge faked his stunts. It was admitted the stunts were done but explained that the stunts were done by Charles Talmadge and that as a result of the chances he took in the stunts he broke his neck in leaping from one automobile to another racing in opposite directions last year.

Marie Mosquini, screen actress, known in private life as Mrs. Roy Harlan, has received a divorce complaint to her husband's divorce action. She alleges that her husband was an alcoholic and that he came home in a drunken condition, and it is also charged that he went to bed with all his clothes on. Harlan's allegation was that his wife was too much mother-in-law was responsible for the breaking up of his home.

Plans are being made for rebuilding the Hollywood hotel, and the new hotel of new levels, and the construction of as many permanent seats as possible by the Allied States. They plan to provide permanent seating accommodations for over 21,000.

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50 YEARS AGO

(From "The Clipper")

New York had just witnessed a great sensation, for the "Tweed Ring" had been broken and Tweed himself had escaped. All the papers were carrying editorials and "Clippers" termed it as "The Last Sensation."

Gen. U. S. Grant was president and a rumor was going the rounds that he had removed an office holder because of his religion. General comment was that the country was surprised to find that any of the administration possessed any religion.

Charles S. Abell, son of the founder of the Baltimore "Sun," had died. . . . Christopher O'Connor, owner of the largest billiard room in New York and known throughout sporting circles as a generous promoter of billiard matches, had also died, aged 40. . . . Ward's Combined Opera House and Art Gallery, seating over 3,000, had just opened and was generally described as being par excellence playhouses of the time. Its first season was filled with fine bookings.

An idea of the snappy subjects of the day might be had from an advertisement inserted by a man of Lincoln, Me. He would sell, at the ad states, 10 courting scenes for 25 cents and some courting episodes, which he described as being particularly scarce, were three for a quarter.

Bernard Macfadden didn't discover physical culture, despite the claims. A. J. R. Judd, of 75 West 35th street advertised in "Clippers" that his physical culture method (called by that name) included much exercise and some dieting.

The baseball season was over and financial accounts were on. The Chicago team played 91 games and grossed slightly over \$30,000. Their expense was less during 1875. After playing both at home and in the eastern cities, where the split was 66 2-3 and 33 1-3, their profit was \$3,000.

15 YEARS AGO

(From "Clippers" and Variety)

An act called Hilarión and Rosalie Ceballos was playing the Orpheum theatre under Ned Wayburn direction. (The Larry Ceballos now staging dance numbers in big revues is the same Hilarión.)

Lulu McConnell and Grant Simpson, who still play together (married) were in the third year of a sketch by Lester Lonergan called "The Stormy Hour."

Ray Dooley was heading an act called "Ray Dooley and her Metropolitan Minstrels," termed at the time as the clearest juvenile aggregation in vaudeville. They were playing on the Sullivan-Consideine time.

L. Lawrence Weber was a burlesque producer, owning two companies, "The Farlanian Dances" and "The Dainty Dancers." . . . A. H. Woods numbered as his current attractions Julius Eltinge in "The Fascinating Widow," Carter De Haven in "The Girl in the Taxi" and "Madame Sherry," produced by Woods in conjunction with Harry Frazer and George Lederer. . . . Billy B. Van was working with the Beaumont Sisters in an act called "Propa." . . . Ned Wills and La Titcomb were also working together. . . . Gallagher and Shean were playing in burlesque with "The Big Banner Show."

Henry W. Savage, who flopped with many other managers from the Syndicate to the Shuberts and the "Open Door" houses, was knocking on A. L. Erlanger's door, making overtures to come back into the fold. Julius Cain also returned.

'RED' GRANGE AS A DRAWING CARD

It should not be accepted that "Red" Grange is the greatest drawing card of all time because he drew the greatest crowd that ever paid to see one live person, when 70,000 people assembled Sunday afternoon at the Polo Grounds to watch the gridiron marvel in action. "Red" must repeat more and more often before he can expect to be permanently classed as a permanent draw.

That is doubtful. New York wanted to see the boy wonder from Illinois. And "Red" got the breaks. He commenced to get them when deciding to get a little money besides glory. Even the weather smiled on him Sunday. Would those who rallied at the youth for forsaking his pure amateur standing, wanting him to go back to peddle his pure ice, rate him now as anything but a sensible kid, for getting while the getting is handy?

Professional football will have to go far and some to find another or play a game that can draw anywhere near 70,000, even with "Red" on a return. But "Red" is set and he had better get it all in advance for pictures. The baseball season will be on when his moving picture is completed; then comes the summer and another fall season with college football. When they speak of sharing in the percentage of the gross on a picture for the Grange kid, it will be just as well to ask that it be paid down in a lump and they can keep the percentage for themselves.

After all though this kid has shown to the athletic world the power of the grid. For years athletes have dreamed drawing crowds who never knew their value. If Hans Wagner of the Pittsburgh baseball nine was one of the biggest. Wagner drew every day, every season of baseball. Ty Cobb is another. He probably thinks \$20,000 a season an awful lot of money for a ball player. Babe Ruth believed he was cheating somebody at \$50,000.

This week in 50 Years Ago (from "The Clipper"), it mentions that a big league team of 1875 played to \$30,000 gross on the entire season, netting a profit of \$2,000. It had no drawing card.

Stage stars draw week in and out, all of the time, 40 weeks to a season. The same with pictures and without the 40 weeks. Pictures have shown the way for all boxoffice magnets.

Anyone who can fill a theatre or a stadium or a racetrack is worth all he can secure—and the longer such a card holds out, the more he will be paid.

THIS PAPER CLASSIER—"LITERATI" DID IT

Some commotion in this office after the paper came out last week. A new department was discovered, headed "Literati." Everyone wondered what it meant and how pronounced. Each in turn side-stepped the pronunciation by alluding to it as "That new department" or "What is the idea of this?" while one copy reader who is working on the salary of a managing editor, near took a stroke when he read "Must" on it.

Not one of them looked it up in the dictionary. Although the truth should be mentioned, our dictionary looks so much like the wall through the dust that no one could locate it. One of the fellows made a rush for the encyclopedia, forgetting the installment man had taken the books away. Another fellow who said he knew a little Greek started laughing when he saw the head, without waiting to read the text. "That in Variety!" he said. "What's the gag?"

Literati merely means that Variety is classier now, if only through the heading. And it isn't Greek. It may be from the Latin word "Literatus." One of the boys picked up some knowledge of Latin when living in the country through reading headstones in a cemetery. He also grew familiar with some of the best known names. He says it sounds more like Latin than Greek.

For the information of this dumbbell staff, Literati means just the same as Literate, if spelled without the final t. That second t really is the class of the word. The proof reader at the shop discovered it. Our overburdened head writer stuck Literati on it and patted himself for being able to think that far—but the proof reader was the bear. Must have an action dictionary at the shop.

Just to think! After all these years, when Variety has been called everything, from illiterate to terrible (and deserved it), that this paper should have a department named Literati! It's just a miracle, that's all, and goes to prove that if you live long enough, anything can happen.

INSIDE STUFF

ON PICTURES

Advertisements signed by Shields and Company of New York, members of the Stock Exchange, offer \$3,000,000, in 8 per cent preferred stock of the Universal Chain Theatres Corporation at \$100 per share and dividends. Dated Dec. 4, the advertisement states that subscriptions have been received in excess of the amount of the issue. It is also stated that Carl Laemmle, who will direct the Universal's subsidiary enterprise, will take \$1,000,000 at par of the 8 per cent convertible second preferred stock issue of the same concern, amounting to \$2,000,000.

Common stock, no par, up to 198,000 shares is listed, also 1,000 shares "Management Stock," no par. It is said that 30,000 shares additionally of common have been authorized for the conversion of the 2d preferred.

The U Chain Corp. will acquire, according to the announcement, the 31 theatres at present held by Universal, including the Shine, Sparks and Hostettler circuits, with the proceeds from the sale of the preferred and 2d preferred used to procure more picture theatres or interests in them. One sentence in the ad says:

"The remarkable financial success of existing chain theatre companies make it apparent that the business of providing the public with a high grade type of amusement at a low price is economically sound and that motion picture chains have decided advantage over individually operated theatres."

It is estimated in the ad that 55,000,000 people see picture shows weekly in the U. S., and that 700,000,000 annually is spent in admissions.

Gilda Gray's picture, "Aloma of the South Seas," is about finished but can not be generally released before next September. That was a provision made by the show's management. Through the play having finished the date of present held by Universal, "Aloma," the film, will be seen as a single exhibition on Broadway during February. The pictures is said to have cost around \$225,000.

Between pictures, or after her Famous Players quota for the year shall have been made, the matter will come up of personal appearances by Miss (Continued on page 44)

INSIDE STUFF

ON LEGIT

Broadway legitimate attractions seem to have pulled a "bone" in ignoring the souvenir programs for the recent big collegiate football games. The assembling of from 50,000 to 80,000 people at these games, all belonging to the clientele from which the \$32.50 and \$42.50 programs and their downstarts patronage, was passed up to the extent that but two shows were represented in the three programs of the Harvard-Princeton, Yale-Princeton and Army-Navy games—a trio of events which represented a combined audience of 200,000 people.

"Captain Hiram" was smart enough to take the inside cover of the Harvard-Princeton program, while "No. No, Nanette," with a half page, was the only theatrical attraction in the Army-Navy booklet. This latter publication ran 80 pages and cover, including representation from six banks, six hotels, four brands of cigars, three brokerage firms, Aeolian and Steinway, two automobile references, Florida, a department store, fur houses, a mineral water and one famed soft drink—all display stuff.

"Arms and the Man" reached its 100th performance at the Garrick Monday night and thereby accomplished a world's record for consecutive performances of this Shaw play. This beats the Mansfield run in repertory; Arnold Daly's run and the original London production, which ran for 70 performances. The closest to the Guild record is the London record of 1919, when the play reached 80 performances at the Duke of York's Theatre.

In all the other Shaw productions of the Guild, with the exception of "Caesar and Cleopatra," some records have also been broken. "The Devil's Disciple" broke all records for that play while "Back to Methuselah" and "Heartbreak House" also outdistanced subsequent English productions of the same work, while "Saint Joan" achieved the longest run of any Shaw play ever produced in this country and is exceeded in the world's record only by "Man and Superman" and "Fanny's First Play."

When J. A. E. Malone, the London manager, was in New York recently, he was entertained by his old friend and business associate, Charles C. Malone with two bottles of what he boasted was Dewar's pre-war Scotch, which could not be duplicated anywhere else in the states. Malone took one drink and informed Dillingham it wasn't whisky at all. A sample of the contents was sent to a chemist for analysis, who reported it was a spurious concoction. Sir Peter Dewar, on hearing the story, sent a representative of the distillery to America, who reported that the bottles, labels, corks and seals of the Dewar Company were being duplicated in the states, but that no proceedings could be taken against the pirates for the reason that the Dewar Company had no standing in the American courts.

The system of guaranteeing theatres is not confined to the smaller managers. Even leading producers must comply at times. "Easy Come, Easy Go" will move to the new Biltmore next week. The show's looking at the Cohan was limited to Christmas when "Ben Hur" (film), enters the house and it was considered a smart move to book into the new house. However, before Joe Leblang, who controls the Cohan, consented to remove ahead of schedule, the producers of "Easy" (Sam H. Harris and Lewis and Gordon) had to guarantee the Cohan's share of business during the two weeks would not be less than \$4,000 weekly.

"Gypsy Fire" will fill in the gap and whether the new show lands or not the house is fully protected. Harris also produced "Faid" which opened at the Booth last week, the house being guaranteed \$4,000 weekly.

John MacMahon, who went to Chicago for the debut of "Castles in the Air" at the Olympic, put over a nifty advertising stunt in the "Tribune." The attraction was opposed by three other premieres and only Ashton Stevens of the morning papers, wrote "Castles in the Air" review was a rave. MacMahon made a pile of notice, including the thumbnail picture of Stevens and took it to the "Trib" as an adv. MacMahon conferred with various executives at the "Trib's" offices and they went into conference alone. It was not until 10 minutes before press time they decided to permit the Stevens notice to run. "Castles" looks set for a run.

The daily critics of New York received a letter by special messenger shortly before the opening of "Faid" at the Booth. The letter was sent out of the Sam Harris offices and told the critics that the play was based on the life of Thomas Edison with incidents in the life of Samuel F. B. Morse also used, and that Sam Forrest, author of the play, wanted the fact impressed before the show's opening.

The play's story tells of an inventor who found a purse containing \$5,000 and kept it.

With the sudden closing of road shows, both those supposed to have been certain to draw through their New York success and those that banked on getting a break, there are more managers and agents on Broadway "at liberty" than in any previous midseason.

These agents and managers, as a whole, believe that the road, especially in the east, is shot to pieces as far as big money is concerned. A piece with a cast that doesn't eat up the returns has a chance, otherwise the shows dig their own graves by going out.

May Collins, 22, is playing Lady Teazle in the Tyler-Dean production of "The School for Scandal," on tour. It is the first time a young actress has been given the role on this side. Miss Collins studied the role during the summer and proved satisfactory.

The producers contend the old custom of having a matronly or elderly actress play the part has tended to make a star part out of Lady Teazle and thus throw the play out of gear. There is no actual lead in the all-star "Scandal" company.

When Jane Cowi made her appearance at the Empire Monday night in "Easy Virtue," it marked her first starring engagement in that theatre. Few in the audience knew that during the regime of the late Charles Frohman, her father, James Bailey, was ticket-taker at the front entrance. In those days, for Bailey was with the house almost from the time it was built, he took the tickets for the evening clothes and a top hat, as the ticket men do now at the Metropolitan.

"That Nimbo," a baseball comedy which James J. Gleason was authoring, is reported off, following the actor-author having seen "Solid Ivory" which has the national pastime for a background.

Gleason and Richard Taber wrote "I Eat So" which has a boxing champion as one of the leads. The prize-ring comedy scored sensationally last season, but Gleason figured there is little chance for baseball stuff.

John Cort is reported asking \$10,000, taxes and insurance as annual rental for his new Windsor, seating 1,500, on Fordham road in the Bronx. Cort expected to make it a subway stop but encountered opposition through the Bronx opera house that is now jointly booked by Erlanger-Shubert.

Gilbert Miller is sailing Dec. 12 for Naples, Italy, to spend some time abroad. Mrs. Miller, now on the other side, will meet him upon arrival and the Millers will tour upon the Continent in their new Hispano-Suiza car.

AUTHORS VS. MANAGERS

(Continued from page 1)

Impair the playwright's earnings from pictures, there has been plenty of conferences and meetings within the past week.

The managers' plan in gist is a form of five-sided alliance between producers, actors (Equity), authors, theatre managers and the A.S.A.C.P. (American society controlling the music rights for radio, picture theatres, cafes, etc.). It is proposed to select an individual to have the last word in matters of policy, the Judge Landis for baseball and Will Hays for pictures. The old managers' association tried the idea, with Augustus Thomas in the chair, but explain that only concerned the managers and not the whole field.

The authors are up in arms to protect themselves from producers disposing of plays for pictures to certain film men and the giving of the rights in the open market, which is the only system recognized whereby the highest bidder becomes the purchaser. The playwrights are particularly interested because they receive 50 percent of the picture rights, the same applying to stock royalties.

Authors Jump Up

The Authors Society suddenly came into life when it was announced that William Fox had made a deal with Sam H. Harris, Arch Selwyn, John Golden and Robert Miller, whereby he agrees to put up at least 50 percent of the cost of production. In return, Fox is to receive one-third of the profits and is to have the option of buying the picture rights. It is also claimed Fox will not necessarily secure the rights to the play back, but must pay as high as any other picture producer will offer.

The alleged matter of the sale by the Shuberts of "Is Zat So?" for \$100,000 when it was reported at a higher sum might have been secured, further roused the authors.

Double Crossing Alleged

One manager jumped to his feet and declared a manager handed him a check for \$2,000 saying the film rights had netted \$4,000 but the author later found the manager had secured \$20,000. Another author told the rights were secured for \$12,000 of which he was paid \$6,000. When the author discovered \$40,000 had been paid by a picture firm, he demanded the difference and the producer in reported having a dummy picture company. As soon as he puts on a show he sells the rights to the "company" holding them until he can get the picture with the author not participating.

The authors held a stormy session Sunday. When conservatives interposed views they were reported mobbed. It was decided to confer with Equity. The conference was held Monday at Equity's offices, the authors seeking an affiliation or even expressing willingness to join Equity in a body.

Whether Equity could take in the authors is doubtful, since the Equity constitution specifies the membership is confined only to actors. Only recently when income tax was made to Equity on the matter, it was stated that was not within the province of the actors' organization. In formal discussion between authors and managers, the latter pointed out that Equity has a 10 years' agreement with the managers. An incensed author replied: "That is a matter for lawyers to decide."

The authors' meeting was attended by many well known playwrights who made their appearance for the first time in years. Proposals to join the American Federation of Labor were talked over with the Equity conference finally decided on.

Manager's Views

One manager, among those named in the Fox deal, stated he was at a loss to understand what the authors were excited about. He said on the contrary they ought to be pleased because more plays would be produced. He added it cost so much money to produce these days

that even a successful manager cannot stand the pressure of several flops in a row. With backing such as Fox proposes, more shows will naturally reach the boards.

"There is no compulsion to sell the picture rights to Fox even though he backs the productions. He is merely given an option and if another picture producer offers more, Fox must pay the price or the other picture gets the rights. It appears the deal with Fox has not been consummated and it was intimated the agitation might postpone the idea indefinitely.

In answer the authors say evidence is that the picture-play deal is not what it seems and that with such an arrangement in force they would be subject to sharp practices by managers. The clouded "Is Zat So?" deal is the basis for that belief. The authors are confident that without some protection they are up against the picture octopus.

Zukor's Remark

It is pointed out that Famous Players has had a play producing arm for years and that there has been no objection from the authors. The P. J. branch is the Charles Frohman office. Adolph Zukor in a radio speech last week attracted the attention of the then aroused authors. Zukor is credited with saying that it may happen that most of the legitimate houses will offer magnificent pictures instead of spoken plays.

Brady & Managers

The meetings in an ultimate effort to form a coalition continue. Monday W. A. Brady called the managers to a session at the Playhouse and arranged to appoint a committee with a plan to get the various organizations together. Brady proposes a council of control for all five bodies. All factions are organized except the managers. All that is needed is such a council in charge of which would be the mythical "amusement Landis." It is said that Brady was approached to take the post which would require that he retire as a manager.

When the round robin faction of managers attempted to settle the managerial differences with Equity over the so-called closed shop in the spring of last year, George Tyler proposed the same sort of coalition between actors, authors and managers. When the Tyler idea came up to John Emerson, the answer was that it was "too Utopian" and yet the same idea is now proposed.

Speech for Sundays

Brady in a speech to Equity's Council last week urged for change in view regarding Sunday night performances in legitimate theatres. It is understood he made a strong argument, pointing out the loss of the salary which would be earned by the players. Heretofore Equity has taken a determined stand against Sunday playing.

Brady, in pointing out the other kinds of amusements which are closed Sunday is understood to have made a strong argument though it is not known if Equity has changed its viewpoint on the matter.

In the Dramatists' Guild, a branch of the Authors' League, there are two factions. One desires a union affiliation and the other is against unions and unionism.

"Teeth!"

What the authors actually want is an organization with teeth. They want some sort of an affiliation which will protect them from pirates of plays. Recently one of their members had a play produced in the theatre. The royalty would have been \$25 or some amount like that. To collect that by law is a long and troublesome process and to stop these petty violations of an author's rights, the authors would like to have an affiliation with Equity whereby that organization would crack down on any manager who is found guilty of playing fast and loose with manuscripts to which he has no right.

Frohman, F. P.

The only precedent to which any one can point is the Charles Frohman, Inc.-Famous Players situation. Famous owns this firm outright, pays Gilbert Miller, its director, a salary and a large percentage of the profits. Miller, on the other hand, is given absolute carte blanche in the selection of his plays.

It is a matter of record that the

Bloom and the Tax

The proposed Federal Revenue Act of 1926, which revises the old income tax law, also includes elimination of admission taxes for legitimate theatres. Article three, page 191, of the committee's report defines "legitimate spoken drama" as meaning "a spoken play, whether or not set to music."

In the same clause, however, it is stated the tax admission exemption is not to include "a revue, burlesque or extravaganza." From that it would mean an opera or strictly musical comedy would come within the tax exemption, whereas a revue would not.

It is suggested that those interested write or telegraph to Congressman Sol Bloom, House of Representatives, for suggestions or explanations. In that way the clause may be clarified.

Under the provisions as set forth, part of the legitimate theatre appears to be discriminated against.

FAGAN'S COMPLAINT

Chicago, Dec. 8.

Besides drawing the heaviest panning any attraction in a first class Chicago theatre has received in years, "The Fascinating Devil" rang up numerous other incidents during its fortnight's stay at the Selwyn, which ended Saturday.

For the last performance the chorus was held out of the new appearance of one of the actors. It was reported this actor was located during the night at a loop hotel, not appearing at the theatre until pay hour, after the final curtain. The company disbanded and returned to New York. The performance was given and some \$500 worth of patronage stuck it out. Members of the company were instructed to report at the New York office of Equity Tuesday to listen to charges, it is said, the author, Myron C. Fagan, intended to bring in when the curtain was "it's quite probable the 'Devil' is in the Selwyn either on a guarantee or at a first money proposition. When only about \$15 appeared for the horizon for the Thursday matinee it was called off. The Fagan sponsored the piece, losing from \$8,000 to \$10,000 on this Chicago flyer.

The Selwyn remains dark until the arrival of "Dancing Mothers" Christmas. This piece will be followed by "They Knew What They Wanted."

At Equity offices in New York, it was stated that a complaint against members of the Fagan company for insubordination and other charges have not yet been given into.

MOLNAR, STAY-AT-HOME

Molnar, who has been coming to America each year for several years but didn't, isn't now either.

His two plays this season have been failures and Molnar will wait.

Frohman company, under its new regime, has produced flops of foreign stuff of little screen value and the production of the top money play, the Famous Players when they finally did hit the films. If a better price could be obtained elsewhere, Famous, as owner of the enterprise, would certainly rather make the picture itself and produce it simply because it held the rights.

"Zander the Great" was a Frohman show and Cosmopolitan film production. It was released through Metro-Goldwyn. "The Awful Truth" an earlier Frohman production, is included in the current Producers' Distributing Company lineup and released a few months ago. It was written by Arthur Richman. Of last year's Frohman productions, "Little Miss Bluebird," "Grounds for Divorce," and "The Best People" were made into pictures while "Isabel" and "Carnival" have not yet been announced. Of this year's Frohman crop, "The Grand Duchess and the Waiter" is the only one to date so far into pictures, while "Tale of the Wolf," "The Dark," "Antonia," and "Naughty Cinderella" have reached the stage without having been announced for pictures.

STOCK FOLKS AND PUBLICITY

Manager Implored Paper to Suppress Photo

Des Moines, Dec. 8.

Francesca Rotoli, second woman with the Morges Wallace Stock, sought to escape publicity here this week when it became known that a picture of her, taken eight years ago with Count Carlo P. De Dominicis, had been offered in evidence by the count's late wife in a divorce suit against him in Cleveland, O. courts.

Wallace implored local newspapers to refrain from publishing the photo. (Continued on page 2)

Manager Strands Musical Stock Co. at Waterbury

Waterbury, Conn., Dec. 8.

Ben Waxenberg's "Hits and Misses of 1925," musical stock, playing a winter engagement at Jacques theatre here, failed to open Thursday night. According to members of the cast the chorus refused to go on until back salary was forthcoming. A messenger was sent for the manager but he could not be found. The players stating he had left town with all receipts. The show had been in operation about a month.

The cast contained nine principals headed by Sam Barlow. A chorus of eight girls was carried. Other members of the cast included Bob and Betty Carlton, Jimmie Pearl, Pauline Travis, Marjorie Joyce, Peggy Clark and the house manager, Howard Royce.

The local house has been known for some time as a jinx. Yearly attempts to run attractions have failed.

Members of the company were in a financial straits, some finding it hard to dig up the \$136 necessary to reach New York. Several members of the chorus are still here, broke.

Hugh J. Ward Due

San Francisco, Dec. 8.

Hugh J. Ward, Australian legitimate theatre manager, is due here today on the "Sonoma" from Melbourne, and will immediately cross the continent and proceed to London. He is making a rush journey for plays and players, especially for the new St. James theatre, Sydney, which opens Easter week.

"No, No, Nanette" is in its 18th week at Melbourne and still going strong. That place will be the opening act at the St. James.

"Music Box Revue" shipped intact from Boston to Sydney, is a big success there.

GUILD DIVVIES UP

(Continued from page 1)

was repaid, and gave the Junior Guild members the Garrick on a straight rental basis of \$1,000 weekly, instead of playing on sharing terms. The average gross of the Junior revue during its 26-week run was about \$6,500.

Each of the cast received 5 per cent of the \$14,000, or \$700, while the chorus people received 1 per cent, or \$140. The chorus was paid \$30 weekly during the run of the play and the principals received \$40, and in addition, all royalties and operating expenses as well as the minimum salaries were guaranteed by the Guild, so that they could have no responsibility for the production and could have been the losers had the piece flopped.

The profits were considerably heightened by the fact that the Guild gave the group the Garrick at no cost. Had the group been playing the house on sharing terms, the house would have made a profit, but the show itself would have gotten nothing more than an even break.

JINK FORCES OUT "FAMILY"

Chicago, Dec. 8.

The Jinx of the Shubert-Pinks is driving out "One of the Family" at the end of this week. The show was highly regarded, got excellent notices and in any ordinary house should have attained a sizeable run. John "Gerk" will take the piece to New York after a few road dates.

Georgie Jessel "Burns"

"The Jazz Singer," Curt (12th week). Surprise success has been drawing nothing but Jewish clientele, but there appears no limit to them; last week's gross the best, nearly \$18,000.

"That burns me," said Georgie Jessel, speaking of the above report in Variety last week on the Jessel show at the Cort. "And maybe you don't think it hurts."

"I just met a fellow outside of the show business and he says: 'What kind of a show are you doing?' I was going to take my girl, but I see in Variety only Jews go to it."

"This is no squawk," said Mr. Jessel, "because you got the gross right anyway, but if you are going to keep on making me 'The Jazz Singer' I think I should get a break. Why not say 'American Born' is drawing nothing but cops, or 'The Burns are flocking to see 'The Vagabond King' or that 20 Armenians watched 'Able's Irish Rose' last night?"

"Just why Variety had to wait until this week to find out 'The Jazz Singer' is of course your business, and I don't want to tell you your business, but to keep on reporting only the Jews come to our show sounds like making the same as though you would say: 'Only old maid are going to 'A Lady's Virtue' or all the crazy people in town will see 'The Poor Man's Daughter' or 'It'." "It" all because a Variety reporter came back stage the other night just as I was washing up from the black face. He sent word in and I sent word out to wait about five minutes. Then he said to the stage manager: 'So that guy's temperamental, too, now, eh?' and then you slip me this 'surprise hit' story."

Whereupon Mr. Jessel digressed to explain the stylish overcoat he had on was not his own; that it had been made for Al Lewis, one of his managers, but that Mr. Lewis did not have the nerve to wear it.

He then returned to the subject of the "Jazz Singer."

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TINNEY'S RETURN

(Continued from page 1)

went to England, remaining there until two weeks ago. Meanwhile Mrs. Tinney procured a divorce decree.

Despite the separation, upon Tinney's return he called on the Tinneys' home in Baldwin, L. I. Tinney is in the name of both husband and wife. On the 50-50 basis Tinney has alleged the lower portion belongs to him and sleeps there at night, along with his valet, while Mrs. Tinney bunks on the upper floor.

Reports of a reconciliation between the couple continue to be heard.

Much Bitterness in Levy-Hammerstein Suit

Behind the suit brought this week by Abe Levy, now general manager for Sam H. Harris, against the Arthur Hammerstein's Productions, Inc., Hammerstein individually and Hugh A. Grady, is considerable venom. Levy is suing for himself, and on behalf of other stockholders alleging that defendants misappropriated the proceeds from the sale of the foreign rights of "Katinka," produced by Hammerstein's Productions, Inc., in America.

Levy sets forth that the corporation was formed in 1915 with a stock issue of 15,000 shares, \$100 value each, of which he owns 25 shares.

O'Brien, Malevinsky and Driscoll represent Levy. Otto Harbach and Rudolf Friml, although not actually suing, are understood also interested in the claim as authors of "Katinka." Hammerstein is understood to have charged off against the sale of the foreign rights of "Katinka" the cost of his personal trip across to effect the deal.

Legislative News, Page 2

Commencing with this issue, and during the 69th Congress, notices and in any ordinary house should have attained a sizeable run. John "Gerk" will take the piece to New York after a few road dates.

KATHRYN

Arlington, Inc.

233 West 52nd St.

New York City

Phone Columbus 4542-4546

COSTUMES

\$10,000 AND \$5,000 DROPS AS HOLIDAYS AFFECT B'WAY SHOWS

Ten Attractions Chased Out by Declines—Some Houses May Be Dark Until Xmas—Only Musicals Hold Up in Post-Thanksgiving Slump

Broadway went into its annual pre-Christmas slump with a vengeance last week. The post-Thanksgiving period saw grosses drop as much as \$10,000 for musicals and \$5,000 for non-musicals.

So decisive was the business decline 10 attractions were chased to cover. Three houses which lose a fraction this week will probably go dark. No succeeding shows were announced up to last (Tuesday) evening. Two of the three theatres may not relight until Christmas. Three recent dramatic arrivals seem to have a chance to land and one came in this week with even brighter prospects. It is "Easy Virtue" at the Empire. "Young Blood" is better than \$10,000 its second week, while "A Lady's Virtue" got \$5,500, both grosses being rated o.k. at this time. "Morals" started mildly at the Comedy at \$5,000, but was expected to climb. "Twelve Miles Out" was the only drama to really climb last week; it got \$3,300. "The Green Hat" eased off last week but still topped the dramas with over \$2,000. Announcements of the show's gross for its first 18 performances at \$319,000, or an average of \$26,000 weekly. "Cradle Snatchers", the runner-up and one of the biggest second shows in the agency, got \$20,000, or very little under capacity. "The Last of Mrs. Cheyne" rates next at \$19,000; "Androcles and the Lion" claimed over \$12,000. These charming Peopoles dropped somewhat, quoted at \$12,000. "The Vortex" slipped to \$11,500; "Easy Come, Easy Go" dropped under \$9,000; "Naughty Cinderella" held up rather this week, beating \$13,000; "Young Woodley" too, his only fell the depression. "Craig's Wife" nearly \$12,000; "The Enemy" got \$10,500, and so did "Butter and Eggs Man"; "The Deacon" failed to get started, and his early trade was hardly over \$4,000, though the management is confident it will climb; "Beware of Widows" another new show disappointment, was rated around \$5,000; "A Man's Man" who moved into the 9th Street from the 52nd Street, was credited with less than \$2,000.

Musicals Hit, Too
"Sunny" was the only musical that held its own, the gross hitting around \$48,000. The show, too, claimed virtually no let-up in capacity pace; "Artists and Models" about \$23,000, with "Princess Flavia" not as much; "Charlie's Revue" got \$23,000, which is great money for the English revue; "The Vagabond King" got smart money at approximately \$26,000; "Rose-Marie" declined to \$20,000; "Cap and Sails" was about \$18,000, that mark; "Gay Paree" about \$13,000; "Dearest Enemy" nearly \$14,000; "Mayflowers" at \$11,000 is a lightweight; "Merry Merry" just about \$10,000.

The heavy departure list was started with the sudden closing of "Florida Girl" at the Lyric, and "Just Beyond" at the National. This Saturday we see the withdrawal of "Applesauce" from the Ambassador; "Fald" at the Booth; "The Glass Slipper" Guild; "Hamlet" Hampden; "Outside Looking In" at the Strand; "Solid Ground" Central; "Last That Off" Wallack's; "Kosher Kitty Kelly" leaves Wallack's and goes to the Windsor, a new neighborhood theatre.

Moscow Art Opening
"The Student Prince" will move to the Ambassador next Monday, followed at Johnson's by the Moscow Art Musical Studio, which will first "Lysistrata"; Merchants of Glory" opens at the Guild; "Chivalry," Wallack's; "Open House," Daly's; "The Markopulos Secret," Charles Hopkins (formerly Punch and Judy); Harry Houdini will play the 44th Street and 10th Street. "So That's That" will try out the Cherry Lane and "Wineasers" will debut in the new little theatre called "8 Fifth Avenue."

"The Toca," a new musical comedy, topped the subway circuit, getting \$12,000 at the Shubert, Newark, where the attraction was (Continued on page 29)

Case of Bad Notices

Notices on shows are not supposed to mean much, but some artists take 'em more seriously than others. A case in point happened when a musical show opened on Broadway and one of the leads failed to appear for the second night's performance. She was afflicted with "a case of bad notices" and it does happen on occasions.

The girl just could not get into her clothes. When the manager called at her home she was in bed, and scattered around were the newspapers. Another girl in the show was given more favorable mention.

SHUBERTS SELL PLOTS WITH RESTRICTIONS

Broadway Has Enough Theatres, They Think—Six New Ones Now in Sight

The Shuberts have disposed of several parcels of property adjacent to Broadway with the reported stipulation that theatres cannot be built on the sites.

That is a direct reversal of the purpose for which the properties were originally purchased by the Shuberts, who then anticipated a theatre building program covering a period of years.

When the Astor estate disposed of the strings of brown stone fronts on West 45th and 46th streets, the Shuberts directly or indirectly were successful builders.

It is understood the Shuberts, always rated shrewd real estate people, have decided they have secured about all the theatres they can handle in New York. The houses have not built theatres, although they absorbed several via the rental route. Channin's 46th Street is one. When the Channin brothers sought to rent their two new theatres on 47th street, however, the rentals asked were rejected and the builders are operating the houses themselves.

The restriction placed on the ground sold by the Shuberts is interpreted to mean that they regard Broadway being theatred up to the limit and additional houses will tend to eventually depreciate the value of those now existent.

Broadway's theatre list, however, will be increased by at least six new houses by the opening of next year. That does not include the big picture houses (Paramount and RKO).

"A Night in Paris"
For Century Roof
"A Night in Paris" is the title given to the Shuberts' new musical production for the Century Roof. It will open Dec. 15 at New Haven. Among the principals are Jack Osterman, Katherine Ray, Jack Pearl, Barrett Parker, Vanessa, and Kliva. Hatter, besides others, and 15 Hoffman Girls. The cast holds two members of former tenors, Pearl (Bard and Pearl) and O'Neil (Steppe and O'Neil). Kliva is reported an importation. Mr. Osterman co-authored the book and lyrics with Harold Atteridge, music by J. Fred Coots and Maury Kubens.

EQUITY'S PRECEDENT ON INSUBORDINATION CLAIM

Decision Favors Flora Le Breton in "Balcony Walkers" Case Instituted by Savage

That an actor or actress cannot be adjudged guilty of insubordination by a manager unless that manager gives written warning to the alleged malefactor was the precedent set this week by the Council of the Actor's Equity in absolving Flora Le Breton of contract breach charges instituted by Henry W. Savage, producer.

The case was considered one of the most important that has been brought to the attention of the actors' organization. It was heard last week.

The charges against Miss Le Breton followed the closing of "The Balcony Walkers" at Worcester, Mass., two weeks ago. Savage maintained in his complaint that Miss Le Breton had breached her contract by refusing to deliver certain lines of the play during her performance despite not having raised any objection to these same "speeches" during rehearsals. In so doing the complaint alleged that the star had been guilty of insubordination.

The Council rendered a verdict in favor of Miss Le Breton and justified their findings by claiming that since neither Mr. Savage, the producer, nor any authoritative employee had not warned the actress about the alleged delinquency, she consequently not guilty of insubordination, inasmuch as she could not possibly refuse to do something which she had never been ordered to do. It was only upon the above status that Equity could make a ruling, according to council.

"The Balcony Walkers" is being revised and may go out again. Whether Miss Le Breton will return to the cast is problematical. Miss Le Breton, English stage and screen actress, was imported last season by Henry W. Savage and starred briefly in "Lana O' Laugh" when that folded up she remained under contract with Mr. Savage.

SOTHERN ON ROAD IN SHUBERT HOUSES IN BELASCO PLAY

H. H. Sothern in "Accused," produced by David Belasco, leaves the Belasco, New York, to take up a route over Shubert time. The first stop will be the Plymouth, Boston.

This booking arrangement was made between Mr. Belasco and Lee Shubert when Belasco wanted Sothern for the leading role in the play. Sothern was under contract to Lee Shubert, and Mrs. Sothern (Julia Marlowe) was under contract to Lee Marlowe. This season Miss Marlowe, now over strong, did not care to co-star as usual, so Sothern sought a vehicle for himself. The Shuberts had nothing, while Belasco had Brulux's "L'Avocat," renamed "Accused." When Shubert released Sothern to Belasco, the booking tieup was effected.

"Accused" is a melodrama, succeeds at the Belasco Christmas week.

"White Magic," Criterion
"White Magic," with Donald Gallagher, will open Christmas Eve at the Criterion, New York, playing on percentage.

It is a Famous Players theatre, now housing the F. P. film, "Vanishing American."

Through the attempt to restore the Criterion to the legit ranks, it is reported that the "Glorious" group, producers also of "Castles in the Air," has secured the Criterion on very favorable sharing terms.

In placing the scale at \$3.50 top, the Criterion can do around \$15,000.

Eltine Play Selected

Julian Eltine will go into rehearsals for his new legit vehicle under the A. H. Woods management within six weeks.

The show is being written by Wilson Collison, who previously has authored several farces. In the meantime, Eltine will play several vaudeville dates in the east.

Ulic's Pictures Back

As an indication that the managerial breach between Lenore Ulic and David Belasco has been healed, her picture has once more been placed in the lobby of the Empire and will shortly go into the Belasco and Lyceum and Empire are both used by Belasco for his production under an agreement of long standing between the Frohman and Belasco offices.

At the time Miss Ulic left "The Harem," a painting by Neyma McMein hung in the lobby of the Belasco and it was immediately removed and replaced with a large photograph of E. H. Sothern.

To hang the picture of Miss Ulic in the Empire it was necessary to remove the Judith Anderson picture which had hung there since Miss Anderson made her debut under the Belasco management in "The Dove." This is taken to mean that at the expiration of her contract in "The Dove" her Belasco association will be terminated.

ANN HARDING REFUSED "LIGHTS"

Ann Harding, who plays the lead in "Stolen Fruit," is to go to the coast after the run of the play.

Miss Harding refused to allow Henry W. Savage to put her name up in lights giving as her reason that she was not ready for it. Metro-Goldwyn will send her out to play three or four small parts and if she gets over, will sign her to a long term contract.

Joey Benton's Gams Not Christmas Presents; Bill Wants 'Em Back

William Goswisch played Santa Claus to Joey Benton, danseuse with "captivating" legs last Dec. 14, on the very eve of Christmas according to the date, but Goswisch has brought suit to recover two diamond and platinum bracelets valued at \$1,750 each, claiming the valuables were "taken" by her.

Goswisch's replevin suit demands the return of the bracelets or \$2,550 which they are worth, Miss Benton replying that she was presented with them by Goswisch.

Renews Appeals for Revival of 'Appearances'

Garland Anderson, Negro bell-boy-playwright, whose play "Appearances" moved out of the Apollo, New York, some weeks ago when Lester Sager, producer, refused to go any deeper financially, has renewed his appeals to Christian Science to finance the production of the theme dovetails with the teachings of Christian Science. Anderson has also canvassed several producers to assist in the re-financing. David Belasco and Jolson have contributed \$1,000 each to Anderson's salvage fund which has been deposited at the East River National Bank as a nucleus to defray proposed revival expenses.

Tyler Paid \$2,000 For Free Performance

It cost George Tyler \$2,000 to give the special performance of "The School for Scandal" at the Knickerbocker, New York, night. The affair was entirely by invitation, no salaries being paid and no rent charged for the theatre. One item of expense was hauling the practice to the theatre and thence to Newark, the cost being \$100.

The special showing was somewhat disappointing because of the late arrival of guests, which disturbed the performance. Tyler had asked in the invitations that guests kindly be on time.

That recalls the all-star showing of "Out There" during the war, when the attraction played Washington the only persons in the house at 8:15 were the late ex-President Wilson and his wife. The other distinguished patrons arrived up to and after nine.

"SOLID IVORY" PAID BY BOND

Salaries Settled Monday—Equity Covers This Week

"Solid Ivory" at the Central, New York, failed to pay salaries Saturday. Obligations were met Monday when Equity relinquished part of the bond money posted. Equity holds enough remainder to pay current week's salaries of the company if necessary, but will insist upon the posting of another bond if the attraction intends continuing after this week.

"Solid Ivory" was originally promoted by Michael Mindlin. Mindlin is said to have taken in Paul Coleman, now to show business, and current producers, for \$2,000 for a third interest in the play. Mindlin is said to have agreed to dispose of the show two-thirds for \$10,000. The other two-thirds into rehearsal. When no further advances were coming from Mindlin's direction Coleman took over the piece. He is said to have sunk \$25,000 in it to date in an effort to recoup his original investment.

The show is reported at the Central on a \$10,000 stop limit and will pass out Saturday.

GERMAN MANAGERS' (Continued from page 1)

girls, stage hands and musicians were promptly paid. Some of the high salaries principals in the show reached an agreement for the payment of the balance due on their pay.

Klein states he owns the Apollo and other theatres, valued at \$5,000,000 Marks (\$1,200,000, American), with small mortgages on them. Klein opened the Apollo this season with vaudeville that failed, then tried with melodramas at a low admission scale without success.

Associations representing directors and actors took up the matter, obliging the management to issue a statement.

Popular Manager in Trouble
Adolph Vogel, a popular manager with artists, has run into financial embarrassment, but it is thought he will recover. In the Vogel vaudeville houses in New York and Berlin the acts did not receive salary and held over a week without pay before finishing.

Vogel held a couple of theatres and earned, following the war. He said then, becoming interested as general manager in a vaudeville circuit comprising the Tivoli, Hannover, Schumann, Frankfurt, Göttingen, Dresden, Leipzig, Leipzig, and Wallhalles, Berlin. The circuit failed and Vogel took over for himself the Wallhalles here, and the Tivoli, Hannover, and Berlin. The Wallhalles, Elberfeld, did not pay, while the Tivoli remained closed, with the Tivoli, Hannover, a loss.

The Wallhalles, Berlin, suffered under a constant change in policy. It opened with fair business the first month, but then the revenue, did fail the second month with vaudeville but in November (third) month with vaudeville as the first part and wrestling matches to fill in, it has been a failure.

The revenue is at present at the Wallhalles, Berlin, playing on percentage, and another firm is playing pictures in the Hannover house.

Overloaded With Acts
Another manager, Gruss, of the Deutsches theatre, Munich, had been reported in trouble with his vaudeville contracts, through overloading with foreign acts, mostly English, at outlandish salaries. Gruss is said to have avoided a crisis through the postponement of some of the expensive turns, permitting him to balance his bills more advantageously.

Klein would have had a chance with his "A to Z" revue had it not been for the new review, "Velle 605," opposing him at the Admiral Palast.

James Klein is the German producer reported last spring as making stupendous offers (for Germany) for revue artists and operatic singers.

10 SHOWS OUT

Ten attractions are marked to go out Saturday, including three which left Broadway suddenly last Saturday. Another show has posted notice, but claims it will continue, if the shows closing or closed, not be was rated a success except the revival of "Hamlet" (Hampton and Barrymore), which drew fairly, but even exceptionally. The modern dress "Hamlet" is still in the going, having moved back from the Village to the National.

"Applesauce," produced by Richard Herndon, goes on tour from the ambassador after playing 11 weeks. His comedy had an excellent run in Chicago last week and is said to have affected the stay of "The how-off" there. In New York takings reached \$11,000, but averaged \$900 to \$10,000. That may have been probable for the show, but not for the house.

APPLESAUCE

Opened Sept. 28. Few first string men reviewing thought it good; others referred to it as "conventionally built." Variety (Ibbs) said: "A moderate engagement is indicated."

"Florida Girl" produced by Earl Carroll was suddenly taken off at the Lyric Saturday after playing five weeks. The piece was announced to go south but plans fell through and for that reason a switch to the 4th Street this week as cancelled. Takings averaged \$3,500 with last week over \$10,000.

FLORIDA GIRL

Opened Nov. 2. The one first string man reviewing "Dale (American)," said good, while the others, with one exception, were indifferent or gave it no chance. Variety (Abel) said that "on its merits as entertainment should find up soon."

"Paid" produced by Sam H. Harris at the Booth will be taken off Saturday which ends its third week. It is a melodrama first shown out under the title of "The Winner or Loser." No boxoffice strength indicated. Business last week not over \$5,000.

PAID

Opened Nov. 25. All first string critics reviewing with opinions mixed. Bada in majority. Woolcott ("World") called it "slapstick." Osborn ("Eve. World") thought it "melodrama of magnitude and merit" and pronounced it in for a run.

Variety (Ibbs) said "doubtful whether it can draw real money."

"Just Beyond" produced at the National Tuesday of last week by K. Gordon was taken off Saturday. A couple of hundred nightly as the best it could do. Play reported sold for pictures gives producer about an even break.

JUST BEYOND

Opened Dec. 1. Not liked, although Rashburn ("Sun") credited it with "moderate run." Others gave it no chance.

"The Glass Slipper" first new production by Theatre Guild this season will close at the Guild Saturday, completing eight weeks. This is two weeks over the usual subscription period but play not strong enough for removal to another house; quoted \$14,000 to \$15,000 the first weeks, then tapered off to \$9,000.

THE GLASS SLIPPER

Opened Oct. 15. Exceptionally long reviews with more bade than goods. June Walker's performance rated highly. Woolcott ("World") called it "Hammond" ("Herald") commented: "An essay in character rather than a good show." Variety (Herb) believed it "fits the Theatre Guild as a subscription bill only."

"Hamlet" produced at Hampton's (formerly Colonial), starring Walter Hampton and Ethel Barrymore will close a 10 weeks' engagement Saturday. The length of the engagement is regarded satisfactory.

TIMELY XMAS PRESENT

Send "VARIETY" to Friends for One Year
Single subscription, \$7
Canada and Foreign, \$8

Shows in Rehearsal

(And Where)

"So That's That" (Joe Byron Totten, Cherry Lane)
"The Fountain" (O'Neill, McGowan, Jones, in association with Jones and Green (Greenwich Village)

"Money Business" (Lew Fields) 39th St.

"The Monkey Who Talks" (Arch Selwyn) Selwyn.

"Salvage" (David Belasco) Broadway.

"Rainbow Rose" (Geo. McFarlane) Knickerbocker.

"The Matinee Girl" (Ed. Rosenbaum, Jr.) Cohan.

"Open House" (E. Goulding) Cort-Windsor.

"Secret of Markopolous" (Ganvort & Hopkins) Hopkins.

"Move On" (Edward Miller) Bijou.

Splitting Up "Fla. Girl"

"The Florida Girl" suddenly closed at the Lyric Saturday although announced to move into the 4th Street as a stop-gap prior to the show going to Florida for six weeks. The Southern deal is reported off which explains the withdrawal.

Portions of "Florida Girl" will be added to the winter edition of "Vanities," also an Earl Carroll production, the new material going in when Frank Tinney joins "Vanities" in two weeks. Part of "Florida Girl" will also be used in the road edition of "Vanities" due in Philadelphia for Christmas.

WEDS WEALTHY HEIR

Kansas City, Dec. 8.
"Topsy and Eva" lost a chorus girl, but obtained a lot of publicity last week when Lorraine A. Welch, professionally Lorraine Ray, was married to Wilbur J. Eddy, son of a wealthy Canon City Col. hotel owner.

The Duncan sisters were the bridesmaids.

though exceptional money was not drawn. \$12,000 average is reported, but considerable less last week.

HAMLET (HAMPTON-BARRYMORE)

Opened Oct. 10. Hailed by all critics as an artistic triumph by virtue of the performance of its two stars. Should have had long run, according to the notices.

Variety (Blink) gave it "six or seven weeks."

"Outside Looking In," produced by the Provincetown Playhouse, closes at the 89th Street. It has had a total engagement of 14 weeks of that time in the Village. Down there takings of \$6,000 were good, but uptown the show could not better \$7,500, and last week eased away off.

OUTSIDE LOOKING IN

Opened Sept. 8. Good verdict all around for this one. Mantle ("News") called it "the first dramatic punch of the season."

Variety termed it a "Village hit that may possibly migrate uptown for a spell."

"Solid Ivory," produced by independent managers, will stop at the Central in its fourth week. The piece failed to start, averaging \$5,000 weekly.

SOLID IVORY

Opened Nov. 16. Labeled good entertainment, but given no chance. Kidded plenty. Rine Lardner referred to in most reviews for no reason.

Variety (Abel) thought it showed "not much promise for lasting qualities."

"Laff That Off," produced independently, also, closes at Wallace's in its sixth week. The piece could only get cut rate trade and is credited with an average of \$5,000 or less.

LAUGH THAT OFF

Opened Nov. 2. Thought good comedy by all and credited with a run. Mantle ("News") referred to it as a likely rival of "Abie" and thought it would "keep going indefinitely."

Variety (Ibbs) called it "a moderate attraction" and "no. 6 for cut rates."

In addition, "Drift" closed at the Cherry Lane (Village) Saturday,

"Rose Marie" Going Out After 72nd Week

"Rose-Marie" will end its New York run at the Imperial, New York, Jan. 16, at which time it will have accomplished a run of 72 weeks.

It is stated the operetta sensation of last season is voluntarily shortening its Broadway run, the original plans for which set the engagement until Washington's Birthday. "Rose-Marie" will pick up the route of the No. 2 company which is to play repeat dates in the middle west.

The succeeding attraction nominated for the Imperial is "Sweetheart Time" (Rufus Le Maire) musical version of "Never Say Die," which was first called "Leave It To Me."

"MOVE ON" SETTLEMENT

The claims of George Neville and Kenneth Thompson concerning salaries alleged due from "Move On," the Edward Miller show which closed in rehearsal two weeks ago, were adjusted through a compromise settlement last week. Neville and Thompson did not hold contracts, the matter being brought to Equity for arbitration.

The arbitrators suggested compromise when it was brought out that neither player had been set at a definite salary. An amount equivalent to one-half the sum the actors claimed as their salary was paid by Miller.

Other members of the cast who held contracts were paid a week's salary when the production was sidetracked.

Economy in Speed

Madison, Wis. Dec. 8.
The Parkway burned Oct. 17. It will reopen Christmas Day. An insurance company that lost \$3,000 every week the theatre was closed is responsible for the furious pace of the workmen.

The Parkway plays pictures and road shows.

Health Board Censors

Mexico City, Dec. 8.

An attempt upon the part of local theatres to undrape chorography in current attractions met a serious setback through censorship from the local Board of Health.

The Health Board ruled that the exposure imperilled the health of the choristers and was sustained by the authorities.

This is probably the only spot in the world where a health department reigns as censor.

Commonwealth vs. Salary Decided in Author's Favor

The controversy between the original cast of "Barefoot" and Richard Barry, author-producer, arbitrated at Equity, resulted in a verdict in favor of the latter.

The rumpus among the actors was prompted when Barry dismissed the original players whom he had under contract with salary replacing them with others on a commonwealth plan. The let outs brought their grievances to Equity, also a demand that they should receive an extra week's salary for the additional week the piece appeared with the other players at the Princess, New York.

Barry defended his action. He said he had posted the customary closing notice. He also told the company his money had been used up and that they had the alternative of stringing along with him on a gambling basis or stepping out. When this course the latter chose, he lined up a commonwealth class and reopened for three additional performances.

The arbitrators ruled that Barry was within his rights and was in no way obligated to the actors who had left his cast when the commonwealth angle went into effect.

FUTURE OPENINGS

"The Monkey Talks"

Arch Selwyn's newest, will bow in at Baltimore, Dec. 21, and arrive in New York a week later, according to present schedule.

The cast includes John Miller, Jackson Lerner, Wilton Lackaye, Theodore Turwell, Newscaster Edilia, George Wright, Harry Metcalf, Tom Colton, Flora Sheffield, Ethel Wilson, Harriet Lorraine, Rose Keane and William Postance.

"The Matinee Girl"

Book and score by MacElbert Moore and Blide Dudley with music by Frank Grey. Expects to spend Christmas and New Year's out of town prior to New York. The cast includes Miriam Hopkins, Juliette Day, Madeline Grey, Rosea Hart, Helene Herman, Stanley Ridges, Jack Squire, John Kane, John Keane, Rudolph Bardillon and Kerbert Mantion.

"Song of Flame"

Arthur Hammerstein's new operetta, due to open at Wilmington, Del., Dec. 11, goes to Washington and Baltimore before reaching Broadway. Company of around 200 leaves New York early this week to rehearse at Wilmington. Cast includes Tessa Kosta, Edna Stewart, Tom Burke, Dorothy Lackaye, Leonard St. Leo.

"Money Business"

Lew Fields' new show opening at Stamford Conn., Dec. 21 with Oscar M. Carter producing. Cast includes besides Fields, Marion Bender, Pola Carter, Robert Williams, Austin Fairman, Arthur Wood, Harry Lyons.

"Roseie"

Alex Gerber's new musical aimed for spring production and a Chicago run. Alex Gerber Productions, Inc., has been organized to sponsor, outside capital having been interested. Gerber's libretto has a Jean Schwartz score.

"Just Like That"

Arthur Kober, whose "Me" is spotted at the Princess, New York, is reading this farce by Clifford Grey. It will be produced after the holidays.

"A Night in Paris"

Revue aimed for the remodeled Century Roof, produced by the Shults. Opens at New Haven Dec. 21, and due in New York the following week.

"The Rainbow Maid"

Musical version of "A Lucky Break," which was produced earlier in the fall by H. W. Savage. George McFarlane principally concerned with new production. Opens at Stamford Dec. 21.

"Women Disputed Among Men" A new play by Dennison Chitt accepted for early production by A. H. Woods.

"Rainbow Rose"

Musical comedy version of "A Lucky Break" will get under way at Stamford Conn., Dec. 25. George McFarlane, who starred in the original version, will figure as producer-star.

"Love 'Em and Leave 'Em" John Weaver-George Abbott comedy being readied for early production by Ted Harris.

Weak Sisters

Jed Harris is planning to revive this show, which had a brief run at the Booth, New York, for another try in Chicago. The production is slated to hit the Loop late in January.

"Tangles"

Announced as Michael Maudslai's next production. To be launched shortly after the holidays.

"Goosey, Goosey Gander" Comedy listed for production by Charles K. Gordon. Goes into rehearsal in two weeks. The cast is now being assembled.

"The Dark" Revamping

"The ark," produced by Frohm for Elsie Ferguson, closes after this week in Buffalo and will be shelved until the piece can be revamped and recast.

It was originally planned to bring the play to town Christmas Eve and put it in the Christmas Eve Famous-Players has turned over to the Frohm office to book, now that F.-P. has no picture available for the two-a-day showing.



GEORGE C. WARREN

Born in Louisville, Ky.

Began newspaper work in Kansas City, on "Journal," as drama editor. Worked in general capacities on Chicago "Record," assistant city editor, later succeeding George Ade as dramatic editor.

Went to McVick's theatre, Chicago, as press agent and house manager, remaining there 14 years under the Litt and Dingwall regime. At that time McVick's was the most successful, financially, of any theatre in America.

When McVick's became a vaudeville and picture house, Warren took the management of the Olympic for Klaw & Erlanger for four years. Returned to newspaper work after that and was assistant city editor of the Chicago "Herald," 1917-18, until the paper was sold.

Following this, Mr. Warren was on the staff of the Omaha "Daily News" for a year, doing general work and handling dramatic desk. Left to do work for the last Liberty Loan campaign, and in June, 1919, went to San Francisco under a contract with the "Daily News" to do general work, later taking the dramatic desk and holding it for two years.

Mr. Warren has been dramatic editor of the San Francisco "Chronicle" since February, 1922.

(This is the 57th of the series of brief sketches and photographs of the dramatic editors of the country.)

"Still Dancing" for Broadway: International Tieup by Arch Selwyn and Chas. B. Cochran

London's latest revue sensation, "Still Dancing," will be brought to Broadway with the cast intact early next summer, probably at the Selwyn. That is assured by a tie-up between Charles B. Cochran, the English producer, and Arch Selwyn.

The new international managerial combination is of considerable interest theatrically. Cochran is one of England's most popular producers and also well known on Broadway. He met with financial reverses a season ago and at that time started a spectacular dispute with certain London critics, now with prosperity again in his lap "Charlie" is being given the glad hand all around.

Editorially Supported
In scoring successes this season, Cochran was editorially applauded in the London "Times" and "Daily Express." One paper said he did not fear the British government. The editorial comment mentioned Cochran's financial matter, saying that was the result of over-zealousness on his part; that he might have been free in spending money on productions, but pointing out he did not care so long as he got the best results.

In addition to their business relationship Cochran and Selwyn are fast friends. They have interchanged certain attractions in the past without a formal contract between them and there is none now. What they verbally agree to is carried out without controversy on either side. It's a case of "my word is my bond."

"Still Dancing" (at the Pavillon) is said to be the fastest dancing show ever presented abroad and is rated even faster than American revues. It is really the second edition of the English revue first called "Dancing Around." There are four stars in the cast: Maudie, the ballet master, who at-

tracted attention here some time ago when appearing with Louisa Kova; Alice Delysia, over here in "Afgar"; Hermoine Baggeley, described as a dual "Bee" Lillie, and Gertie Lawrence and Ernest Thesinger.

Excellent Notices

A majority of London's critics raved over "Still Dancing." Cabled excerpts of the reviews clearly state the show is better than the first edition. The "Standard" said: "Entertainment 50 per cent more amusing." "Daily Mail": "Almost every number is fresh, the mounting and dressing are more magnificent than anything even Mr. Cochran has given us. It is all tuneful, joyous, funny and almost intoxicating in its color effects."

"Daily Sketch": "The glow of the whole thing is Delysia. Every moment of her is sheer unalloyed joy, she simply cannot go wrong." "Daily Express": "Another triumph for Delysia. Mr. Cochran is fastened to the flag of his interrupted success again with a vengeance. 'Still Dancing' is a superlative sequel to 'On With the Dance.'"

"Daily Graphic": "Even better than its predecessor. As polished and sparkling a show as London has seen. The present revue is better than 'On With the Dance' for the sketches, songs and acting are all of the highest quality."

"Evening News": "Cochran has surpassed his previous effort. It contains every ingredient which goes to make a successful revue. There are brilliant spectacles, humorous, intriguing music and wonderful dancing."

"Westminster Gazette": "A revue which for artistry in production, presentation and for abundant variety is Cochranesque." Jolo, Variety's London critic, said: "Take this revue to New York. It is the fastest moving thing I ever saw on a stage. It's a clinch it will score and sensationally."

CHI MANAGERS STILL TALKING

Speaking of Agencies, Premiums and Laws

Chicago, Dec. 8.
At one of the meetings of the Chicago Theatre Managers' Association with its attorney, F. W. Kirkland, and other interested parties in attendance, it was suggested that if the theatre managers want to establish central distributing agency of their own for tickets, they would find the organization of F. Couthol & Co. ideal for their purpose.

The stand at the Congress Hotel or next door to the Woods theatre was considered as a logical main agency, with the other 30 Couthol stands of the chain as branches.

The suggestion was that tickets be sold at box office prices plus 39 cents for service, the agency collecting 20 cents per duet from the purchaser and 10 cents from the theatre.

Another idea brought forward amidst the eternal arguing was that only 40 per cent of the ticket rack of any theatre could go to the agencies, the other 60 per cent being sold direct to the public at the box office; that the public doing business for convenience with the agencies would pay a uniform fee of 50 cents a ticket, the agencies posting bond not to cheat.

Small Brokers Grabbing
This was shelved when some of the city councilors conceded that the State Brokers' law was probably unconstitutional and would not stand a test in the Supreme Court. Injunctions to bring about such a test case are expected to follow in order that the law may be rendered clear and specific.

Meantime and pending the next meeting Dec. 14, the small brokers are grabbing all they can for tickets while the grabbing's good.

Drunken P. A.'s

At a meeting of the Theatrical Press Representative's last week, it was proposed that any press agent who had ever lost his job because of drunkenness was ineligible to membership in the organization.

Wells Hawks, up from Florida on a short vacation, made the proposal.

P. W. LEAGUE'S BAZAAR

The Professional Women's League is holding its annual bazaar today, tomorrow and Friday (Dec. 10-12) at the Hotel McAlpin, New York.

Mrs. Ben Hendicks is president of the League, and Mrs. Nan Crawford-Lusk is chairman of the Bazaar Committee.

The Book Shop at the Bazaar will be in charge of Nellie Revell, chairman of that sub-committee, and Mrs. Gibbs Spooner is chairman for the Little Theatre.

Miss Revell will have Irvin Cobb and other famed authors present to autograph their books, while Mrs. Spooner's bevy of famous assistants will list Francesca Redling, Nannie Lewald Bunn, Trine Frimman, Fay Templeton, Belle Gold, Frances Florida, and others.

Merrivale for "Monkey Talks"

Philip Merrivale, a contract player for the Frohman company, has been loaned by Gilbert Miller to Arch Selwyn for "The Monkey Talks" production.

Merrivale was leading man for Marjorie Rambeau in "Antonia."

'HAMLET' BACK UPTOWN—CO-OPERATIVE BASK

The "Hamlet" in Modern Dress production is now on a co-operative basis with Horace Liveright, its producer, guaranteeing all bills amounting the cost the use of the production. All over the actual operating expenses is divided pro-rata among the cast.

The show opened at the Booth New York, to fine notices but no business. The same thing occurred in the beginning of the second week but toward the latter part, there was a noticeable pickup.

Through the closing of "Lae Night of Don Juan" in the Green wich Village, Liveright secured the house.

Business at the Greenwich Village has been good and last week was capacity toward the close. Because of this the show is being moved up to the National for another uptown try. On the co-operative basis, the players are hopeful it's getting across.

Bonwit Can Transfer

Paul J. Bonwit of Bonwit, Teller & Co., Fifth avenue department store, being sued as "angel" of twoflop John Cort shows, has been successful in transferring the action to John McElroy from Westchester New York county for trial, on the ground witnesses are more easily accessible in New York.

McElroy, as assignee of Cort claims some \$4,000 due, representing Bonwit's share of the losses of "The New Galiantry" and "Suzanne."

BUFFALO STIRS UP ON 'SUNDAY' AGITATION

Lord's Day Alliance Inter-ested Through Equity—Shuberts' Teck Target

Buffalo, Dec. 9.

Manager Frank Cruickshank, of the Teck, stepped into something when he advised local theatre managers the Teck was to open on Sunday nights and advertised accordingly in the Buffalo newspapers.

Associated Press reports from New York stated the Lord's Day Buffalo situation through Equity and that any attempt Sunday opening here would be fought.

The local newspapers immediately started to investigate the situation. Most of those interviewed ran to cover, denied that there had been any plan to violate the Sunday law and branded as false the report made by Equity to the Lord's Day Alliance. Their published statements failed to coincide with the facts.

Mayor Schwab stated he knew nothing about it, having given no permission to violate the law, while Deputy Chief of Police Morrison said permission had been granted the Teck to produce "Plays" on Sunday.

The exact situation was that following election positive instructions were received at police headquarters from the Mayor's office to keep ban off from any Sunday night performances and any attempt to be given by the Teck.

Manager's Statement

The most vigorous denial and that most wholly out of accord with the facts came from Cruickshank, who several times during the past few weeks and again last week advertised Sunday concerts, which failed to materialize. Cruickshank, in his

"4 in Hand" Judgment

Paul M. Trebitsch has confessed judgment for \$2,639.75 in favor of the Actors' Equity Association, admitting the indebtedness, dating back to Trebitsch's flop production, "Four in Hand," in July, 1923.

The judgment covers salary claims due the following people of whom Galina Kopernak had previously brought suit against Trebitsch, alleging the producer had come into possession of funds through successfully using a musical comedy composed for an interest in the latter's royalties.

Of the "Four in Hand" company, Miss Kopernak has a \$500 claim; Mary and Albert Hecht, \$200 each; Alphaeus Lincoln and Victor Morley, \$400 each; Robert G. Rendel, \$500; Margaret Lee, Joseph Yowin and Madelein Davidson, \$100 each; William Bissellett, \$120.

statement, gave the lie to the stories, apparently pointing particularly to Variety. He denied the Mayor had given permission to produce legitimate plays and stated that Sunday concerts which were not in violation of the law were the only things which had been contemplated.

Cruickshank's statement disregarded some of his former assertions in which he said that Sunday performances had been cancelled by reason of failure of wardrobe to arrive. Another reason given out at the box office of the Teck for the failure of "Mayflowers" to open was that the company would not arrive on time. It is also known that the advance sales in the box office played a prominent part in the decision not to open. Further than this New York dispatches stated that Equity had forbidden its members to appear in a scheduled performance in Buffalo of "Naughty Riquette."

Though the Sunday shows were advertised as concerts, what was to be offered is not known, but it is certain that the police were not to interfere. It begins to look as though Variety's prediction of some weeks ago that the church people would be the deciding factor in the Sunday situation here has come true.

If You Don't Advertise in "VARIETY" Don't Advertise

AHEAD AND BACK

Helen Hoerle, to do special work on "Princess Flavia," Shubert opera at the Century.

Richard Moon is now treasurer of the Bijou, Josie O'Brien moving up to the Ritz replacing Mayme Whalen who has gone to Saranac Lake. Jerome Flynn is assistant to Charles Grey at the Comedy.

Fred Calvin, ahead, Charles R. Sturges, company manager, for "The Judge's Husband," LaSalle, Chicago.

William L. Wilken, ahead, Tunis Dean, company manager, for "The Dove," Blackstone, Chicago.

Bill Gorman, ahead, E. Morgan, company manager for "Music Box Revue," Illinois, Chicago.

George Kingsbury, ahead and company manager, for "Pigs," Cort, Chicago.

Fred Roche, publicity on "12 Miles Out" (Playhouse).

Frederic MacKay, publicity and back with "Last of Mrs. Cheyne" (Fulton).

Bertrand Babcock, publicity on "Student Prince" and "Made in America" (Shubert office).

Carl Anderson, company manager, Fred Ros, press agent, "12 Miles Out," Playhouse, N. Y.

Richard Sylvester, publicity, "Good Night Nurse."

Lee Springley, publicity, "Charlot" (Fulton).

K. Guck, publicity, "The Night Duel."

Frank Perley, advance, "Stronger Than Love" (Nance O'Neil).

Jake Isaacs, back with "The Kias In A Tux."

Campbell Casad ahead, Sam Le-Maire back, "Leave It To Me."

Dayton Stoddard, "The Love Spell" (Grillidine Farrar).

William Dolloff, publicity for "Gypsy Fire" (Cohan).

Al Abrams, back with "12 Miles Out" (Playhouse).

Harry Ellier replaces Frank Gibbons, back, coast show, "What Price Glory?"

DODGE'S SUBSCRIPTION PLAN

Wendell Phillips Dodge, who did "Sweeney Todd," is at work on a plan to do several plays.

He is star subscriptions, and may produce plays with Gorky, Lord Dunsany and Chekov.

Duplicated Circulation

Advertisers almost anywhere flee from duplicated circulation. They look upon it as money thrown away.

In the show business, where advertising is for indirect benefit through advancement, special engagement, or increased income, duplicated circulation also is frequently considered.

This usually leads to the selection of "Variety" as the theatrical medium of the largest and widest circulation, getting almost equally to the influential showmen of Europe and America, besides taking in the rest of the world.

Which makes an advertisement in Variety an economical investment. Variety fully serves the purpose, reaching the most in the most places, with it following that other papers if claiming to be theatrical must carry to the same but lesser numbers, making their circulation a duplicated one.

20TH ANNIVERSARY NUMBER

of Variety is advocated for those who make their announcements infrequently. It carries far and is retained for the information contained, giving the casual advertiser in Variety the knowledge that his advertisement, small or large, will be read by those he would wish the most to read it.

As a matter of convenience for the forthcoming Anniversary Number this month, an Advertising Index will be included, giving the name of each advertiser, with the page number the announcement appears upon.

Advertising copy may be forwarded to any Variety office. The earlier the better.

Rates remain the same for the special issue.

Texan Manager Cuts Guarantee for "Rivals"

Dallas, Dec. 8. —George Tyler's all-star revival of "The Rivals" played matinee and night at the Auditorium Saturday, the engagement terminating in friction between the show management and W. H. Branch of San Antonio, who guaranteed the attraction's share to be \$3,500.

The show grossed about that much. When the house deducted its rent the attraction was given about \$2,100. Branch had notified the show he would be unable to pay the guarantee, but the performances were played because the actors would have drawn salary anyway.

"The Rivals" grossed \$16,000 on the week, playing Texas one-nighters, with top business gotten in San Antonio, where two performances were played for a gross of \$4,600. Branch had originally agreed to buy the show for the week, guaranteeing \$15,000 for its share. When Chauncey Olcott was taken ill he asked for a cancellation, but held to the original guarantee for Dallas. The show played the other stands on percentage and turned a profit.

Lester Bryant's Shows

Chicago, Dec. 8. —A musical comedy version of "Charlie's Aunt" is to be produced by Lester Bryant. He has made arrangements for Ruby Cowan to write the score. Three to be featured are Harry K. Morton, who is to play the "Aunt" role, Blanche Ring and Zella Russell. Bryant also has a comedy by Mark Swan as yet unnamed which goes into rehearsal the latter part of this week, with Jack Hayden directing. In the cast will be Elizabeth Risdon, James Spotswood, Valerie Valdre, John Daily Murphy and John Lytell. The piece will open in Grand Rapids prior to being presented in Chicago.

ED ROSENBAUM'S O. K.

Cleveland, Dec. 8. —Ed Rosenbaum, Sr., veteran manager of the "Follies" was taken ill with acute indigestion here last Friday. It was first reported he was in serious condition. He recovered and departed with the company for Detroit. Clarence Willets was sent on to the show and will remain with it as associate company manager.

STOCK FOLK

(Continued from page 22)

photograph, which was property itself, or from making any mention of Miss Rotoli's connection with the case.

The photograph came to local papers through the Pacific & Atlantic picture service. Beatrice De Dominici, the count's wife, charged that the picture was taken on the beach at Long Island, showing the count and one of his "lady friends" in bathing costume.

"Why, of all things," exclaimed Miss Rotoli, "that picture was taken eight years ago at our home in New York State and is an enlargement from a snapshot of a group gathered at our home for a party."

"De Dominici was an old friend of the Rotoli family. His wife has found this old snapshot among his effects and enlarged only a part of the photo in order to make her divorce plea."

The photograph showed Miss Rotoli, a towel draping and hiding her limbs, seated by the count on the beach. De Dominici wore a bathrobe over his bathing suit. Behind them sat a woman in a beach chair, her face hidden behind a fan. She was not dressed in bathing attire. This woman was her mother, Miss Rotoli explained.

Taking Advantage

"I'm sure the countess wouldn't have dared do such a thing," she said, "if I were not an actress. She went on the assumption that if one is an actress, one's morals stand already condemned."

"As a matter of truth, though, the morals of the stage people I know are much higher than those of the general public."

In spite of the fact that it landed a splendid photograph of her on the front page of the largest daily in the city where she is playing this season and repeated with the photo of her and the count inside the next day, Miss Rotoli and Wallace, her manager, actually tried to stop publication of all pictures and stories. The countess De Dominici obtained separate maintenance in the Cleveland courts on the ground of non-support. The judge rejected the photograph as an exhibit.

MONTAUX COMING DOWN

The Montaux theatre, for years one of Brooklyn's best known playhouses, is soon to become a memory of the work of demolishing the house at Livingston street and Hanover place has started. A business building is to replace the theatre.

Farrar Show May Play on Coast

Louis O. Macdon, the coast producer, is reported to have purchased the entire production, "The Roman Love Spell," the ill fated Geraldine Farrar venture which hit a snag in Hartford after one performance. Macdon who arrived in town late last week immediately went after the property and secured it practically at his own figure.

He is said to intend to make a coast production of it almost immediately and has offered the Farrar role to Dorothy Francis. The hitch seems to be the question of salary. In "Sunny" Dillingham paid her \$800 while the Shuberts gave her \$1,000 in "The Love Song." For the coast engagement Miss Francis is said to be asking \$1,000 and a percentage of the gross.

Joseph Royer, baritone, with Farrar on tour last season and who appeared in this last production with her, is the only one of that cast re-engaged for the coast.

Explaining Judgment

A judgment for \$1,422.15 was entered by J. B. Friedman & Son against the Playgoers, Inc., and MacGregor-Kilborn Corp. on Nov. 13 and vacated Nov. 23, both of which items were recorded under Judgments in Variety. Leo Kugel and Oron Kilborn, treasurer of the corporation, have written relative to same, because of its reflection on the company. As often happens, a default judgment is hastily taken and later vacated with costs to the other party, the case with the principals in this proceeding.

The Friedman Co. sued Mrs. R. Levinson Hanton, manager of Playgoers, Inc., and the MacGregor-Kilborn Corp., defendants, the latter two claiming not to have been served. Mr. Kilborn states his company is now bringing suit against Friedman for damages.

"Drift" Reproduced

"Drift," a new drama by Maurice V. Samuels, which tried out at the Cherry Lane for two weeks, will reopen on Broadway shortly.

The piece was withdrawn Saturday after a producer offered a production on a larger scale than permitted on the stage of the tiny Village house.

The new production carries with it new settings and costumes. There, too, will be several cast changes.

STOCKS

Provisional closing notice has been posted at the Gary theatre, Gary, Ind., by Clyde Gordonier. This is one of the few stocks in the middle west that has not had a successful season thus far. All reports indicate that business is consistently good elsewhere. George C. Robertson, who had one company at Hamilton, O., is organizing a second stock to open in Richmond, Ind.

F. James Carroll has moved his stock from St. John, N. B., to the Empire, Salem, Mass. The leads are Helen Lewis and Edward Culen. The Empire is a F. P. picture house, its rentals reported between \$500 and \$600 weekly.

The Northampton (Mass.) Repertory Co. is at the municipally-owned theatre, Academy of Music. When "The Dover Road" was played last week, Paul Hansell, directing manager, enacted the lead.

Buckler's English stock at the Princess, Toronto, was closed with Hugh Buckler trying to a road show of the members.

Edward Darney has resigned as leading man of the Harder-Hall players Lyceum theatre, Paterson, N. J.

The Jewett Repertory theatre of Boston got out a very glossy engraved invitation for the opening of its new theatre. "Sheridan's Rivals" was played and following that was a costume ball in the hall of the theatre building.

On Nov. 16 the Potboller Art Theatre of Los Angeles presented Maurice Maeterlinck's "Monna Vanna" for a two-week run. Ian Keith had the leading male role with Arthur Lubin as Prinzavalle.

A number of big cities are without permanent stock. Several reasons are advanced. One is that increased competition (picture houses) is offering better bills.

The William Courneen Players at the Garrick, Wilmington, Del., include Jean Arden, George V. Brooks, Ruth Floyd, William Courneen, Francis Curtis, L. Paul Scott, Hamilton Christy, Frank Joyner and Virginia Zollman.

The Wright Players are at the Strand, Louisville. No one is featured.

Charles W. Elrod, scenic director, with the Stuart Walker Co., Indianapolis, has resigned to join an eastern stock.

The Graves Co. has gone into Columbia, S. C., for an extended engagement.

J. Carson opens a new stock in Chicago, Pa., with Virginia Richmond as leading woman.

Corse Payton's proposed stock for Camden, N. J., is off through Payton's remaining in vaudeville.

Ed. C. Nutt has gone to Pensacola, Fla., where he will operate a permanent stock organization, under canvas, for the winter season.

The date of the opening of the Ascher Brothers first stock company at the Chateau theatre, Chicago, is set as Dec. 7.

Jack Lowry, Mr. and Mrs. Homer Dixon and other members of Walter Wilson's stock company have returned to Chicago after closing an engagement at Kitchener, Ont.

The Moroni Players opened at Logan, Utah, Nov. 16 with "Pygmalion." Janet Young is leading woman.

Edgar Mason has left the Times Square Players, Fall River, Mass., to join the Ritz Players, Ft. Worth, as leading man.

Mira McKinney, Adele Bradford and Perry Crandall have been placed by the Milo Bennett Agency with the Waterloo Stock at Waterloo, Ia.

Recruits to the Edna Park Players, Okmulgee, Okla., include Helen May, Raymond Appleby, Arline Alcott, and Andrew Streng.

Tilton and Guthrie who operate rep shows will open a permanent dramatic troupe in Burlington, Ia., Dec. 7.

Geneen Says He'll Make Good on Claims

Samuel Geneen, who sponsored the National Art Players, stranding at the Brandells, Omaha, several of the few stocks in the middle west will assume responsibility of the claims despite a claim that he had turned the company over to the theatre management before leaving to attend to some business in Florida.

Geneen states that he had met his obligations while with the troupe. When his presence was urgently needed in Florida he notified the theatre management of his decision to close. The latter, after consulting with Geneen, agreed to assume financial responsibility and he had talked matters over with the company with ill effect to remain.

When the "blame" game, the theatre men passed responsibility back to Geneen. The latter will meet the obligation and will seek redress from the theatre management.

Defensive Closing Notices Acting as Boomerangs

Subterfuge closing notices, which stock managers are in the habit of posting after the opening week for protection, are looming up as boomerangs.

Several stocks operating in good stands have affected the status of their companies and lost a number of popular players when posting notices and not letting the cast in on the notice. Some notices went up they were accepted as legitimate, prompting the players to notify agents they would be at liberty. In most instances the leads or better-known players were placed elsewhere, which dropped the bottom out of these units when they decide to continue on a week-to-week basis.

Ether Troupe Disbands

The radio stock company formed on a commonwealth plan to broadcast plays from WRNY has disbanded. Most of the cast have secured regular jobs elsewhere, but claim the radio stunt had nothing to do with obtaining the employment.

The players were originally assembled to give their services gratis. The commonwealth idea was to be brought about through the possible discovery by an advertiser, who might take over the unit for advertising purposes, and, of course, pay salaries. The company broadcast two programs and when this was not followed by a stampede of offers the players lost enthusiasm.

Majestic, Detroit, Stock

Detroit, Dec. 8. —The Majestic stock house for three years under the management of M. W. McGee will inaugurate a policy of musical comedy stock Christmas night. The initial attraction will be "Little Jessie James." The house is owned by Famous Players and held under lease by McGee.

His company has been secured through the Matt Grau office as New York and comprises as principals Amy Atkinson, Mildred Kent, Leonora Navasolo, Mildred Elaine Clara Thorpe, Donald Carroll, Jack Perry, George Boyes, Jack Donaldson, Bertram Cole, George Lyding will be musical director. There will also be a chorus of 10.

MARIE NELSON'S RETURN

Chicago, Dec. 8. —Marie Nelson, a former popular leading lady with the Colgate-Wilson Ave., and People's stock companies here, has been engaged by Ralph Ketterling for the Ascher Stock Company, which opened yesterday at the Chateau.

Miss Nelson has been in retirement for years, living in seclusion on the north side with her husband, Rodney Ranson, once a local matinee idol himself, now in ill health.

MARRIES YOUNGEST MAJOR

Albany, N. Y., Dec. 8. —A romance that started in Governor "Al" Smith's office in the State Capitol culminated in the marriage of Major D. L. Lawyer, military secretary to Governor Smith, and Ethel Tole stock actress at Columbus, Ohio. Following the marriage, Miss Tole announced that she would retire from the stage. Major Lawyer and his bride will make their home here. Lawyer is one of the youngest majors in the country.

PLAYERS IN THE LEGITIMATE

BLANCHE BATES

Management, GUTHRIE MCCLINTIC
NEW YORK CITY

HELYN EBY-ROCK

as MISS SPERRY
"THE CITY CHAP"
Liberty, New York

GEORGIA NEESE

WOODWARD PLAYERS
ST. LOUIS, MO.

HARRY PUCK

Leading Man and Producer of Dances
"MERRY-MERRY"
Vanderbilt, New York

CHARLOTTE TREADWAY

Leads—Morocco Theatre
LOS ANGELES

INA WILLIAMS

Liberty, New York
"THE CITY CHAP"

ALFRED H. WHITE

Leading Comedian
"ABIE'S IRISH ROSE"
Republic, N. Y.
Management by J. W. NICHOLS

JOHN BYAM

"MY GIRL"
Chestnut St. O. H., Phila., Pa.
Management LYLE ANDREWS

EDNA CQVEY

With Leon Errol in
"LOUIE THE 14TH"
TREMONT, BOSTON

GAVIN GORDON

LEADS—MOROSCO THEATRE
LOS ANGELES
Met. CHAMBERLAIN BROWN

WILLIE HOWARD

"SKY HIGH"
Academy of Music, Baltimore, Md.
Personal Direction: EUGENE HOWARD

EDNA LEEDOM

Tremendous Hit Singing
"Tondelayo"
ZIEGFELD "FOLLIES"
Detroit O. H., Detroit

MARIANNE RISDON

WOODWARD PLAYERS
ST. LOUIS, MO.

BILLY TAYLOR

JUVENILE
Care EQUITV, New York

JAMES A. DEVINE

34 Year Old "Reverent Ferguson"
"WAT FRED GILBY"
Poli, Washington

MAX HOFFMAN, Jr.

Tripling in
"CAPTAIN JINKS,"
CIRO'S and 300 CLUB

EVE KOHL

LEADS
Calumet, South Chicago, Ill.

HARRY G. KEENAN

"MY GIRL"
Direction Lyle D. Andrews
Chestnut St. O. H., Phila., Pa.

MISS (Angie) NORTON

AT LIBERTY

PAUL NICHOLSON

"Johanna," First National
HOLLYWOOD ATHLETIC CLUB
HOLLYWOOD, CAL.

"MERRY MERRY"

WITH

MARIE SAXON

GEORGE SWEET
"MY GIRL"
Chestnut St. O. H., Phila., Pa.

NANCY WELFORD

"ALL FOR YOU"
Mason Opera House, Los Angeles
Met. THOR. WILKES

INSTITUTE OPERA TOUR HAS BEEN CUT SHORT

No Effect on Stony Point
Project of Institute—Tour
Not for Profit

The tour of the operatic and concert organization which started out in the interests of the American Institute for Operatic Art is being cut short, not being to the satisfaction of the board of directors.

The touring group was in action at the Met for one showing recently. It was elaborately geared to educate and draw attention to the Institute's aims. A chorus of 60 voices and four men were in advance. It was terminated abruptly might start again in the spring but in different form.

The Institute is establishing an elaborate and costly plant at Stony Point on the Hudson, and it will be a sort of operatic university where it represents millions and its directors include Otto H. Kahn and Dr. Nicholas Murray Butler. Two buildings were dedicated last spring and the corner stones placed for additional structures. Max Rabinoff is the managing director.

It was explained the tour had no direct connection with the Stony Point project and was not arranged for profit. The tour is indicated through tickets being tax free. At Stony Point, not only will voice culture be a specialty but production factors will be emphasized. One building is devoted to stage lighting, another to scenic studies. Musicians and chorists as well as others will come within the scope of the Institute.

German Operetta Now

German operetta will hold forth Thursday matinee, and Tuesday and Thursday evenings at the Irving Place theatre. It started when Franz Lehár's three act operetta, "Der Rotshinder," was presented.

Edmund Lowe, who created the leading comedy role in Berlin, Vienna, Dresden and Prague, which he played over 600 times, will be featured in the Irving Place presentation.

The cast includes Elsie Kenter, Viola Graham, Vilma Millard, Mary Allen, Hans Golle, Georg Gut, Theo. Christmann and Wilhelm Hagen.

Holds Down Attendance

From a number of towns have come complaints that the radio has kept down the attendance at concerts in several instances. The concert bureau arranging the dates have found a fairly good advance sale, but the door lamentably off the night of the concert. The main ailment is the radio.

Where some star from grand opera or an individual name comes along, the radio isn't given much consideration, apparently, as the hall is packed to the doors.

MARY GLESSNER BARRY

Cleveland, Dec. 8. Mary Glessner Barry, 38, popular concert singer, died at her home, 1377 Manor Park, Lakewood. Mrs. Barry was known to her remarkable voice and studied under Rita Elmdorf here.

Prior to her marriage, Mrs. Barry, then Mary Glessner, sang in concert and was heard in oratorios in New York. Later she traveled over the vaudeville circuits with Jack Barry, the team being known as Boland and Barry.

"MESSIAH" AT SALT LAKE

Salt Lake City, Dec. 8. The Salt Lake Oratorio Society will again produce "The Messiah," at the Salt Lake Tabernacle New Year's day.

Officials of the society have not selected a director of the oratorio this year, although Professor Squire Cramer is again prominently mentioned.

Prospect for Met

Edward Albano is being strongly touted as a prospect for the Metropolitan.

Mr. Albano was the tenor at the Strand, New York. He has taken three years to finish off his musical education.

Met—in Two Places

The Metropolitan Opera, which has practically decided upon the erection of a new auditorium farther uptown, provided its present property at 40th street and Broadway can be disposed of, is now debating whether one or two new opera houses shall be built.

If two are built, as many of its directors favor, they will be of about 3,000 seating capacity each, and not of the cavernous size which marks the present opera house.

What stands in the way of the new project is a question in the minds of the directors as to whether the New York society element, which now supports the organization, would stand being split in seat allotments between two houses. If two should be built, it is possible that one outfit would sing first in one of the houses and on the next night move to the other.

It is felt that the present huge structure lessens the artistic values of many of the operas, which would attain greater values if played in a smaller house. Therefore the present plan under the proposed all of which is dependent upon getting \$10,000,000 for the building and lot at Broadway and 40th.

Unknowns as "Duds"

Concert dates for artists regarded as "unknown" as far as the territory is concerned have proved "duds" of the most disconcerting kind to the auspices under which the concerts were booked. Where artists with "names" and reputation have played, the box office answer was entirely different.

New York concert bookers have kept close tab on the recent Will Rogers dates, and Rogers has come up to all expectations as a draw. This has given impetus to the proposed bookings of others of the Rogers type.

Several stands that put up guarantees for a number of attractions agreed to draw profit have lost their guarantee money and next season will arrange for a percentage proposition.

The reports that Will Rogers is to return to California for picture making is untrue, as the monologist is routed ahead for many weeks on his concert tour.

Instead of California he is booked for that state's position, Florida, and starts a long stretch of dates through the gold belt down there on Jan. 14.

Guest-Conductor Popular

The "guest conductor" vogue has obtained more popularity now than in any previous seasons and most of all the big symphonic organizations have arranged for the local appearance of some of the best known conductors in the world.

This past few months has seen any number of "guest conductors" dated up. Their appearances will not be confined to just a few weeks, but will include a trip to the east and back, with many stops en route.

Met's Opposish

Opposition to the Metropolitan is announced for several Saturday night performances at the Manhattan, O. H.

A. Salmagor, who promoted several performances during the summer, is the impresario, while Clara Jacobo, Bernardo DeMuro and Amos Sjunvik are announced in the leading roles.

Sjunvik has long been a member of the permanent company at the Strand, New York, a Broadway picture house.

WHITEMAN'S DEC 29

The Carnegie hall concert which will introduce George Gershwin's Negro opera, "135th Street," and Deems Taylor's suite, "Circus Days," by the Paul Whiteman orchestra, is set for Dec. 29.

Ansapcher's Coast Tour

Los Angeles, Dec. 8. Dr. Louis K. Ansapcher, the playwright, is now on the Coast giving lectures on tour.

KINDLER'S POOR DRAW

Concert Names Mean Nothing in St. Louis—Even Jeritza Missed.

St. Louis, Dec. 8. With only 356 tickets sold for the recent concert of Hans Kindler, former solo violinist of the Philadelphia Symphony orchestra, it marked the fifth recital of more or less orchestral music in the last few weeks here.

A sixth was called off to save Maria Jeritza, prima donna of the Metropolitan, singing before a house but one-third filled.

UNUSUAL ARRANGEMENT

Addison Fowler and Florenz Tamara, the dancers, have been signed by Oscar White for his "Scandale" at an unusual arrangement whereby White will permit them to double with supper clubs and hotels and will also assist in booking the time of various houses on the Coast. White to get no percentage thereof.

Fowler and Tamara's terms were conceded in view of M. S. Bentham's offer for a summer European tour in London, Paris and Deauville. White importuning the team to stay in America for "Scandale."

Anne Nichols' Trio

Anne Nichols will make another trip with "Puppy Love," which caused for revision some weeks ago. When it starts out it will have practically a new cast. Vivian Martin and Robert Keith being the only holdovers over the original. Mark Swan revamped the script, with the piece due for rehearsals next week. Clifford Brooks will direct.

Mrs. Nichols will have two new ones which will command her attention after "Puppy Love" is set. One is a farce by Mark Swan entitled "Howdy, King" and the other is "Dumb Bunny," by Charlton Andrews.

P. A.'s Shift

Two shifts in the ranks of the general press representatives have occurred.

Bert Thompson resigned as g.p.r. for Crosby. Gage and Murdoch Pemberton is now handling the three shifts.

Nat N. Dorfman, with Rosalie Stewart for several years has resigned and will succeed Miss K. Sprinlay as publicity representative of the Associated Press. His successor at the Stewart office has not been named.

NEW PRODUCING COMBINE

A new producing combination comprising Joe Byron Totten, C. W. Morgenstein and Leslie B. Totten have applied for a certificate of incorporation. Their first production will be a farce named "Ye Gods" by Joe Byron Totten.

The formation of the new company brings about the former producing partnership of Joe Totten and Earl Simmons which sponsored "Love's Call" at the 39th Street theatre this season.

REWRITING "FIRST FIDDLE"

The First Fiddle," tried out by Richard Herndon, being rewritten by Martha Hadman and her husband, H. A. House, the original authors. The latter is a writer of fiction.

The play, when smoothed out, will be presented on Broadway by Herndon. There was no disagreement between the manager and authors as reported, they agreeing to rewrite "Fiddle" as suggested.

2D CHANCE FOR "SUZANNE"

John Cort is assembling another cast for his musical "Suzanne," previously tried for a couple of weeks. The piece is a musical version of "A King in a Day."

The technical closing of the Cort show several weeks ago has practically disbanded the original cast. Present arrangements call for its reopening in Chicago this month.

"KIKI" STOCK RIGHTS

Los Angeles, Dec. 8. The battle here over stock rights to "Kiki" has resulted in the Morosco theatre interests winning over Tom Wilkes. It will be the next attraction at the Morosco.

MENKEN-BURTON NEW PLAY

David Burton will direct a new play in which Helen Menken will appear.

Yerkes' Jazz Symphony

The much heralded Harry Yerkes' Syncope—Symphonists' Frankly placed themselves open to comparison with Whiteman in introducing the forefront of their program as though Albert Chiffarelli's "Jazz America," a Symphony in G Major, was the piece de resistance of Sunday afternoon at Carnegie Hall.

The jazz symphony, done for the first time by Yerkes' organization at Carnegie Hall, was a real advent into the concert field with his symphonic jazzists of 65, in the work of an expert first class musician and other orchestras naturally qualifies him in that direction. As William J. Guard of the Metropolitan explained, to supplement the program notation, the composer has scored his themes from William C. Handy's "St. Louis Blues" and "Beale Street Blues" and "Phillip Abraham's" "Lullaby Blues" (which came over with last year's "Charlot's Revue"). Wherein lies the shortcoming of the Chiffarelli composition is not clear. He has beautifully developed his themes but their lack of originality (not the fault).

Chiffarelli has really denatured the barbaric Handy and Abraham in the arrangement and the resulting similar to Yerkes' earlier treatment of Gallagher and Sheen in the styles of Ira M. Mendelsohn and Sousa. Instead of it being a jazz symphony, it is symphonic jazz, a madhouse. Early noticeable in the Gershwin Concerto but not to such high degree with the Chiffarelli composition.

"Jazz America" is the first composition of the kind done in New York but not the first written as heralded, Eric Delamarter having last season performed syncopeated jazz in the same performance.

"Jazz America" rates as an interesting experiment, nothing more. The arrangement and the scherzo motif, was outstanding of the four movements. The composer composed a madhouse.

The first half of the program was primed to illustrate the development of jazz from popular music to the arrangement and very good, that sounded well but which was not altogether carried out.

The pop song group included "Let's Wander Away," "Bumby Shore," "Remember" (Willie Cragg), "A Madhouse" (first time), "Sleepy Time Gal" and Willis Katzman's excellent scoring of "Eyes of Egypt."

Ernie's "Anitra's Dance," Lullaby's "Egyptian Ballet" and Dvorak's "Slavonic Dances" comprised the group of classical jazz. Hazel Glen was soloist in a group of songs which included Charles Wakefield Martin's "A Madhouse" (first time). Jimmy Walker's "Will You Love Me in December" was prominent in the group, and very good, the group, it precipitated forced recalls for two other numbers.

An interesting group, "The Tractor" and "Paderowski's Minuet" in comic treatment. H. Yerkes' own arrangement of Gallagher and Sheen's "The Tractor" was very good, by the masters was a punch closing the first half. Although a familiar piece, Yerkes originated the treatment two years ago and even today his scoring thereof is distinctive.

Buffalo Giving \$35,000

Under a guarantee of \$35,000, the Chicago Opera will give two performances in Buffalo, Feb. 22-23. "Aida" and "Carmen" will be given. The guarantee is being furnished by a group of Buffalo bankers led by George F. Rand of the Buffalo Trust Company.

Eddy Brown Owes \$6,863

Eddy Brown, violinist, 35 West 87th street, New York, filed a voluntary petition in bankruptcy, admitting no assets and debts of \$6,863.

The liabilities are chiefly for advertising incurred in musical trade papers.

LEGINSKA'S COAST TRIP

Ethel Leginska, in the New York papers through her strange disappearance last year when about to give a local recital, is going to make a number of countrywide appearances.

After another New York concert she will appear in Fort Wayne, Ind., Feb. 3, prior to her trip to the coast.

ARNOLD DALY'S LECTURES

Scenes from plays he has appeared in will be the subject matter for a proposed lecture tour by Arnold Daly.

ISA KREMER'S 20 SONGS

Isa Kremer, who has been doing concerts, is a vaudeville possibility. She does 20 songs, some of vocal country.

Gershwin Concerto

Had George Gershwin entrusted his new Concerto in F for piano and orchestra to the scoring capabilities of a Ferde Grofe, Ralph Vaughan Williams, or even, had William himself been entrusted with the interpretation thereof, the result would have been generally more pleasing. Deems Taylor has wisely chosen to put it in the hands of a man himself capable of properly scoring and interpreting it. Deems Taylor's knowledge of jazz instrumentation and jazz requirements. As for the Walter Damrosch treatment by his New York Symphony Orchestra at Carnegie Hall, the absence of the essential jazz instrumentation naturally was an insurmountable handicap and the treatment was accordingly shy.

The Gershwin Concerto is none the less an interesting work. It is not an epoch in American music, but the composer bespeaks of a realization that will yet produce a jazz classic.

Like Taylor's "Jargon," which the New York Symphony recently presented, Damrosch commissioned Gershwin to compose this concerto for the New York Symphony.

The concerto, with its Charleston rhythms and indigo motif, is not wholly the incoherent, defiant composition of the "Rhapsody in Blue" was. As a matter of fact, the rhythms are somewhat reminiscent of the "Rhapsody," but the concerto is too respectable. It possesses not the azure abandon of the "Rhapsody," but the overplus of the symphonic element, but despite the reminiscent traces of the masters in the general composition Gershwin's original motif was the most preferred and most impressive.

To the composition it is nothing for Gershwin to be ashamed of. On the other hand, it misses its mark also. The concerto, although as a business-getter it served its purpose well the second night (Friday) after the Thursday afternoon premiere. Gershwin's new solo tour with the New York Symphony for a series of concerts.

To the many who know Gershwin when some nine years ago he was passing out professional copies in the hands of the standard because into the portals of the immortals is something to marvel at. For Gershwin was from the first a pianist and today a serious application and laborious study account for his present-day keyboard proficiency.

NEW AMERICAN OPERA

San Francisco, Dec. 8. John D. Redding, prominent local attorney and the first American composer of grand opera, will have his work given here at the Columbia in January under the direction of Rudolph P. Rogers. "Fah, You Fah," Mr. Redding's opera, has a libretto by Templeton Crocker.

Joseph Schwarz will sing the baritone role. Mme. Luoy Berthand, soprano, will sing the role of the first. Edmund Warnery of the original cast will also appear.

Carmella Ponselle Debuts

Carmella Ponselle, sister of Rosa Ponselle, sang at the Metropolitan Saturday afternoon, making her debut.

She did well, but the operatic sharp as she will not go as far as her sister.

Rosa was to have sung the same evening but pleaded indisposition.

Bob Armstrong Returns to Show

Bob Armstrong is back in the cast of "Is Zat So?" after out several recitals at the Strand.

He has not yet completely recovered.

Few Touring Groups

In surveying the concert booking angle at this time in New York it is usual to find but few concert touring troupes slated for consecutive touring. One of the reasons is that in the booking many of the towns play favorites and for a reason. Where a well strung trio is unusually popular it may not be so well known in another where a singer or pianist is a draw and vice versa.

Some years ago the traveling concert troupe proved to expedite booking matters and also cut down railroad jumps for the artists. The traveling troupe also was booked cheap—those days, whereas at the present time one or two artists receive as much as the whole traveling outfit then got.

It is written

WILLIAM
BOYD

'STEEL
PREFERRED'

VERA
REYNOLDS

HOBART
BOSWORTH

CHARLIE
MURRAY

ELENE
HILGREN

BEN
TURNER

WALTER
LONG

WILLIAM
V. MONG

AUTHOR
HERSCHEE
SHALL

Mr. X. I bitor:
the Milky Way
I see the myst
The veil is.
Men with ha
their cast-in
They laugh
What's the
some side-
myself.
and Devil
what m
Hells
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No!
provi
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PRODUCERS DISTRIBUTING CO

en in the stars

My astral eye is now roaming the film firmament — and I see transformed into a golden trail for you. At the end of that trail letters "S-p". What do these cabalistic letters mean? Ah! I see! It is a room — the projection room of p. D. C. And-boiled physiognomies are looking at a silver-screen. Suddenly mugs break into ripples like the breakers at Coney Island beach. They shriek! They pound each other on the back with unholy glee! I see! Charlie Murray and William V. Mong are pulling hitting comedy! **WOW!** Pardon me Mr. X. Ibitor while I laugh what's this? a fight! Shades of Dempsey and Firpo! It's William Boyd baggy trying to tear each other's tonsils out! **ZOWIE!** What a man — And now the onlookers' faces are blanched with horror. Ye gods! stroke loose! A train of molten metal is wrecked and the flood of hot liquid is pouring down on the girl! It's Vera Reynolds. The gals lost! Thank Heaven, no! Boyd has saved her! Pandemonium breaks loose in the projection room. The gang is yelling. "What a picture! What a knockout!" "The scene I see barrels of money — and you, Mr. X. Ibitor and others of your tribe allowing in gold. — You're sinking in the golden flood — but there's a smile on your face and I hear you shouting: **"WOW! WHAT A PICTURE!"** IT'S **A GOLD MINE!**" That's all Mr. X. Ibitor. Get busy and sign on the dotted line.

IT IS WRITTEN IN THE STARS!



U'S \$11,000,000 FOR THEATRES; B'WA HOUSE, 6,000 CAPACITY, 50c

Probably Placing Stock on Market—Carl Laemmle Says Will Go Into Towns Closed to U—Away for Two Months Abroad

Carl Laemmle, before sailing for Europe last Saturday, closed a deal to form an \$11,000,000 corporation which will have as its purpose the acquisition of theatres for Universal. The stock in this organization will undoubtedly be offered to the public. Laemmle arranged for the UFA financing through a number of private bankers in New York and the \$3,500,000 obtained for the Germans will not mean that there will be a stock issue in that connection.

The 100 theatres U is now operating will be placed in the new theatre corporation. Laemmle has stated he will not go into towns where his picture product receives representation with an adequate rental return, but in the spots where Universal pictures are either "frozen out" or offered rentals far below their value because of a "closed" situation, he will either build or go into partnership with local exhibitors.

The latter idea has been the plan under which Famous Players has been mainly operating. The intention to open up closed towns by U follows the Metro-Goldwyn policy; Famous has not been so particular about its invasiveness.

The backers of Laemmle, it is said, have secured a location on Broadway, New York, for a Universal house. There was some talk for a time of the possibility of the Colony being the Universal theatre, but this seems to have fallen through.

At present it is a question whether the site for the U Broadway house will be that on which the Gaety and Fulton theatres stand. It is known that A. L. Erlanger, who owns both, would not be averse to letting them, go providing he got his price; or if it is the location at 43rd street and Broadway where the Cadillac and Yates hotels now are. In the event that it is the latter the U house would be directly across the street from the new Paramount, now building.

Two-Hour Show, 50c.

In connection with this particular location there has been some investigation on the part of downtown bankers as to its desirability as a theatre site. However, this talk included the present Claridge Hotel as well as the Cadillac-Yates site. It would give the entire east side of Broadway over to a gigantic theatre and office building along the same lines as the new Paramount.

It was figured that with a seating capacity of from 5,500 to 6,000 it would be possible to put on a tremendous show in addition to the film and charge a minimum admission of about 50 cents all over the house, so as to directly buck the houses that have a sliding scale of from 50 cents up.

The show planned would possibly run over two hours in duration, the present accepted running time for the regular picture theatre programs and also to open popular as early as nine in the morning for a steady daily grind.

Laemmle is to be abroad for at least two months. Immediately on his return the advancement of his theatre operating plans will go forward.

UNITED ARTISTS BRANCHING OUT

**Meeting in Los Angeles—
26 Pictures in '26**

Los Angeles, Dec. 8. Upon the eve of the departure of Dennis O'Brien, attorney for Douglas Fairbanks and Mary Pickford, and Nathan Arkkan, attorney for Charles Chaplin, for the east, a meeting of the United Artists was held.

It was determined for the organization to branch out in the production line next year. Though it is the general belief that 15 pictures will be released by the group for the 1926-27 season, it is understood that they are endeavoring to make this 26.

At present there are four partners in U. A., Douglas Fairbanks, Mary Pickford, Charles Chaplin and Joseph M. Schenck. The fifth partner in the organization will be added when Gloria Swanson joins.

It is understood that the financing of the Swanson part of the organization will be made by the Doheny interests. Miss Swanson has two pictures yet to complete for Famous Players under her present contract, and it is expected she will be prepared to begin work for the United Artists about May 1.

It has been decided that these will be the only people interested in the United Artists' organization itself, however, other producers will be added to the ranks for distribution purposes.

These include Samuel Goldwyn, who already has a contract to turn over three or four pictures a year; Principal Pictures Corporation, of which Sol Lesser is president, who will produce "The Winning of Barbara Worth"; and possibly M. C. Levee, who might produce a series of Elton Glyn pictures.

W. S. Hart, also releasing his product through the organization, is scheduled for two and possibly three pictures during the 1926-27 period.

Other stars for U. A. are those under the Schenck direction, Talmadge girls and Buster Keaton.

West Coast Gets Arkush

San Francisco, Dec. 8. The Arkush string of theatres at Redwood, San Mateo and Burlingame have been acquired by the West Coast Theatres Company by whom the houses will be operated. Manager Arkush remains as partner under the new policy to be installed by the West Coast people, daily grind.

ROACH'S BARA FILM

Los Angeles, Dec. 8. Hal Roach will pay Theda Bara \$15,000 for her appearance in a feature picture under his direction. Roach has also placed May McAvoy and Lionel Barrymore under contract to appear in other films of the same series.

Brewster-Made Beauty Looking for Film Job

Los Angeles, Dec. 8. Corliss Palmer, chosen as the most beautiful girl in America by the Brewster publications and for whom Eugene V. Brewster built a \$150,000 home in Morristown, N. J., is attempting to break into the films.

It is understood Miss Palmer has decided to go along on her own. A representative of the Brewster magazines has been conducting her about the various studios and introducing her to casting directors.

Quite a number of screen tests have been taken of Miss Palmer, but as yet no bids have been made for her services.

Saxe Chain Loses

Buyer to Opposition

Milwaukee, Dec. 8. Switches in the management of the two leading local movie houses are Harry Long, manager for Universal for several years, arriving here from Denver, to take over the new Laemmle Alhambra. Long succeeds Howard Vaughn, imported from Atlanta about six weeks ago.

The Alhambra is importing its stage presentations from the Capitol, Chicago. Long promises to change this.

The other change was made in the Saxe system when Jimmie Keogh, "million dollar film buyer" of the Saxe chain, with the company for about four years, left to join Saxe's biggest competitor in the neighborhood field, the Silliman chain. Keogh becomes production manager and film buyer for Silliman, while R. E. Fitzpatrick of the local First National exchange succeeds him with Saxe.

Hiram Matthews in Jail

Los Angeles, Dec. 8. Hiram Matthews, a screen actor, is in the Hollywood jail suspected of assault with a deadly weapon upon his wife.

According to the police, Matthews drove around with his wife until they reached a lonely spot near Hollywood Land Hills, where, it is alleged, he drew a revolver and threatened to kill her. Her screams attracted the attention of a policeman and he wrested the gun from Matthews' hand and arrested him.

Raoul Walsh With Fox

Los Angeles, Dec. 8. As reported several issues ago, Raoul Walsh is leaving Famous Players for John Fox, as a super feature director.

Walsh has been with the Famous Players for two years and has made several of their biggest features including "The Golden Journey," now being completed.

The Walsh contract is for two years with a renewal option.

ALICE CALHOUN BUILDING

Los Angeles, Dec. 8. Alice Calhoun, actress, is getting to be a regular theatre owner. This week she broke ground for the new Marcel theatre on Hollywood boulevard between Bronson and Gower.

The theatre will be completed within 90 days and will seat 1,200. It will be a film policy with most of the pictures pre-reviews.

BERWYN DEMANDED \$40,000

Chicago, Dec. 8. The Ascher Brothers were refused possession of the Parthenon, Berwyn, because S. J. Gregory insisted on a cash deposit of \$40,000.

WILLIAM FOX MAKING DEALS; TRAVELING OVER COUNTRY

Investing with Ascher Brothers in Chicago—Clearing Up Whitehurst Situation in Baltimore—Dealing With Goldman of St. Louis for New Houses

F. P. REPORT ON MID-WEST

Chicago, Dec. 8. Reports here that Famous Players through their Balaban and Katz affiliation may negotiate for the Saxe houses in Wisconsin and the Kunsky theatres of Detroit, create not the slightest ripple.

The Saxes have about 60 houses in Wisconsin, including Milwaukee. As they are looked upon as First National people, that they could be taken in seems conceded.

While the same is not too certain about Kunsky, B. & K. are in with him in a new house building there. It is thought that Kunsky would succumb the more easily through that to a proposition backed up by the Famous Players.

Harry Davis of Pittsburgh was in New York for several days conferring with Famous Players representatives without a report emanating from the meetings. In the Davis holdover, the negotiator John P. Harris houses, Harris and Davis being in association.

Directors Changing

Los Angeles, Dec. 8. Important directorial changes are once more pending around the various studios, the most important of which concern Tod Browning and William de Mille.

Browning, a consistent box office winner for Metro-Goldwyn, will leave that organization shortly to join the Fox staff, while de Mille is now working on his final picture under his present contract with Famous Players at Hollywood. The general understanding is that he will join his brother, Cecil DeMille, as an associate producer, releasing through Producers' Distributing Corp.

Marshall Neilan will make another picture for Pat Powers of the Peggy Hopkins Joyce series and this will be released through Principal Distributing Corporation, and upon its completion, Neilan will join the Famous Players ranks as a producer.

K-A LETS M-G FILMS

Providence, Dec. 8. The Keith-Albee theatres being unable to provide dates for several of the M-G productions, for which they hold the local franchise, the films were bought by Alton C. Emery for showing in the Majestic, Rialto and Emery last week.

Among the pictures bought by the Emery interests through Harry W. Crull, general manager of the K-A chain in this state, are "The Sporting Vengs", "White Desert" and "Man and Maid."

2 PROMOTERS JAILED

Los Angeles, Dec. 8. David H. Ryan, alias A. G. Thurman, is in the county jail charged with swindling operations totaling \$74,000.

The police state that Ryan is heading several companies which are launching a motion picture corporation and that he swindled a local man out of \$65,000. Ryan is charged with forgery in having used the name of a cashier of a Santa Barbara bank to various checks.

The forgery charge is in addition to the swindling accusation.

F. P. HOUSE IN SEATTLE

Famous Players are closing for a site here on which they plan to build a theatre seating 2,800. At present the location is being kept a secret and the realty deal is still in the course of negotiation.

If You Don't Advertise in "VARIETY" Don't Advertise

Chicago, Dec. 8. William Fox is traveling over the map acquiring theatres and interests in theatres, starting with the Ascher Brothers chain in this city. While Fox is not reported to have purchased the Ascher Brothers houses, it is said he will buy into them, with the understanding he will invest \$500,000 with the brothers in January, as the climax.

The Aschers have an outlying string of theatres here of considerable size.

It is also reported Fox has reached an understanding with William Goldman of St. Louis, former partner of the Skouras Brothers in that city. The Skouras recently consummated a deal with Famous Players.

Goldman has one theatre in St. Louis and is building two. Fox it is said will be in with him on the trio and probably extend the Goldman holdings.

In Detroit, Fox, who is accompanied by A. C. Blumenthal of the coast, an expert renter, and John Zanft, of the Fox home staff, is said to have investigated a million-dollar theatre proposition there but with no decision.

In Baltimore, Fox has so nearly cleared off the Whitehurst situation it is assured he will secure the Whitehurst theatres in that city for his own operation.

Fox is conceded to be "sitting pretty" in the picture rush for theatres. Of the independents and the largest of these, with enormous cash surplus that he appears willing to loosen up, Fox can go into spots or get attention to an offer that other picture traders can not.

Film Lawyer's Character

Providence, Dec. 8. The Rhode Island Bar Association here has made a report if which it approves the improving of the "character" of the screen lawyer. Recently the American Bar Association, meeting in Detroit, passed a resolution vigorously assailing the practice of depicting lawyers as scoundrels, fixers and fortune grabbers.

The Rhode Island meeting was presided over by Judge Thomas Z. Lee. According to him, the improvement is due to the objection of the American Bar Association. Judge Lee has recently returned from Hollywood.

At the time the American Bar Association passed the resolution, it was kept from newspaper men reporting the convention.

AGENTS SUE BASIL RATHBONE

Basil Rathbone, English light actor, now with Elsie Ferguson in "The Dark," is being sued by John Lancaster and Jack Gardner, Hollywood film agents, for \$500.

The agents placed Rathbone with Metro-Goldwyn for "The Masked Bride" at \$750 a week, Rathbone working over six weeks and earning \$5,000 for his services. Lancaster & Gardner, suing him in New York through Herman Lapin, assigned, demand 10 per cent.

JOJLSON'S TRIAL UP

At Jojlon need not stand examination before trial in the \$250,000 damage suit by Anthony Paul Kelly for damages arising out of Jojlon's failure to film a D. W. Griffith picture, "The Immortal Boy," which contract Kelly negotiated used the name of a cashier of a Santa Barbara bank to various checks.

The forgery charge is in addition to the swindling accusation.

Joison, however, has been given a preference for a speedy trial on the ground he goes to Chicago—with "Big Boy" and would like in case disposed of quickly while he is in town.

Trial is slated for this week.

Legislative News, Page 2

Commencing with this issue, and during the 69th Congress, all legislative news or reports pertaining to any part of the show business will be found on page 2 of each issue of Variety.

FOR M
THEATRE BEAUTIFUL
LOS ANGELES

Reg. Sat., Dec. 12
19th Premiere!
Cecil B. DeMille
presents
**"3 FACES
EAST"**
A RUPERT JULIAN
Production with
Jetta Goudie, Olive
Brook, Robert Ames,
H. B. Walball
TED HENKELS
Popular Orchestra
Stewart, Shiers and
Shiers Chorus

THRIFTY EXPRESS AGENTS IN CAL.; ALSO "SMART" EXHIBITORS WHO ROLL THEIR OWN

Shipping films C.O.D. to small town exhibitors has been a thorn away without paying to lift the can of films. The exception is the film at his theatre, decides what it is worth to him and returns the picture to the exchange at what he thinks is the right price.

Another small town showman in California is also an express agent at a junction point where all films must be shipped. There is a three-hour wait between trains. Mr. Express Agent picks a good show out of the many being shipped through, runs it for his customers and gets it back in time to make the connecting train.

Maybe this will kill it.

85 NATIVE CHINESE FILM PRODUCERS GO SALARIES-ACTORS COMMONWEALTH

Chinese Limited Through Small Capital—Cost of Features from \$2,500 to \$5,000 (American)—Split for Actors Amount to from \$3.50 to \$15 Weekly—First Chinese-made Picture Realized \$12,500—Many Taxes Impede Progress

Variety Bureau, Washington, Dec. 8. At present in China are approximately 85 native picture producing companies, with Chinese actors, capital and under Chinese direction. The estimate does not include companies operated by and with foreign capital. This statement is included in the report made to the Department of Commerce by J. E. Jacobs, American Consul in Charge at Shanghai.

It also states that, turning to the U. S. for standards, China is developing the production, distribution and exhibition of pictures into a large industry of unlimited possibilities.

With a limited capital, in the most instances varying from \$2,500 to \$5,000 in American currency, the Chinese companies operate, says the report, "under an arrangement whereby the author of the story, the director, the photographer and the actors receive no salaries or wages while the picture is under production, and share in percentage division of the receipts after exhibited."

Due to the shortage of funds the companies function with equipment usually scant and crude. With but one or two exceptions the companies do all photographing by sunlight, with no elaborate interior sets aimed for. Lack of trained men in all departments is another handicap, it is stated.

American Story Idea
Though produced for Chinese patronage with Chinese casts, the stories, however, are modeled after the modern American story with adaptations to fit them for Chinese acting and local scenery. All carry a love theme and invariably have a happy ending. The producers realize, reports Mr. Jacobs, the value of their own nation's historical folklore but are content to utilize the modern story until such time as their own experience is developed equal to the modern and sufficient capital available to create a truly Chinese super-feature.

The first Chinese picture to be produced was acclaimed throughout the entire world, where there was a Chinese population. Since this picture, however, the revenue from the films has been realized practically entirely from the exhibition of the films within China. The

(Continued on page 41)

SENA MORENA FOUND DEAD IN YARD

Sena Morena, 29, movie director, was found dead in the yard of his apartment at 110 West 85th street, New York, early Sunday morning. Police of West 86th street station recorded the case as suicide.

Morena had lived at the 86th street address for the past five years. According to Mrs. Charles Singer, owner of the house, he had returned home only a short time before his body was found. When Dr. Dean of Knickerbocker Hospital arrived, he said Morena had been instantly killed.

Mr. Singer told the police she did not believe the director had killed himself but was of the opinion he must have fallen from the window as he emerged from the bath. She said Morena held a good position with Arthur Reeve, 116 West 39th street, who filmed the "Craig Kennedy" stories.

After the body had been viewed by a medical examiner, the body was taken to a neighboring undertaking parlor. No definite funeral arrangements have been made, although it is believed he will be buried today (Wednesday).

"SCARLET LETTER" FOR GISH

Lillian Gish has finished the screen version of "La Boheme." Her next picture may be the old book by Hawthorne, "The Scarlet Letter."

Pre-View in Cafe

"Lady Windemere's Fan" (Warner Brothers) was privately screened Nov. 30 in the Casa Lopez, New York, super club, specially thrown open for a dinner party, for Lillian Rich, the star of the picture. The screening in a cafe was a novelty but was accomplished without mishap. The Lopez cafe interior with its practical stage permitted drawing a screen across the rostrum, with the projection machine on the opposite end of the floor.

Herman Heller's orchestra from the Warner theatre on Broadway played for the musical accompaniment, Lopez's band otherwise officiating.

A capacity attendance and no speeches distinguished the unique film showing.

GILDA GRAY AND OFFERS

Guarantee of \$25,000 by U—Contract to F. P.

Before Carl Laemmle left Saturday for Europe, it is said he had offered Gilda Gray for Universal's picture house in Milwaukee a guarantee for two weeks of \$25,000 against sharing terms on the gross, for personal appearance.

Other proposals reached Gil Boag, who represents his wife, for personal appearance (repeated) in Loew theatres, and Fox is also said to have made tender.

A wire from Jesse L. Lasky to Boag is reported to have held up the negotiations until Lasky reaches New York this month.

While Miss Gray is under contract to Famous Players for picture making and has just finished her first, "Aloma of the South Seas," it is said she reserved the privilege of personally appearing anywhere during her open time.

It was through the sensational drawing powers Miss Gray exhibited in personal appearances last season in Famous Players theatres that F. P. gave her the picture starring contract.

Al Lichtman Making "Cherry Tree" Film

Al Lichtman intends to turn the vaudeville sketch, "Cherry Tree," by the late Aaron Hoffman into a film comedy, with George Jessel starring. Mr. Jessel is the star of the play, "The Jazz Singer," one of Broadway's newer hits.

It was through the sensational drawing powers Miss Gray exhibited in personal appearances last season in Famous Players theatres that F. P. gave her the picture starring contract.

Peggy Joyce's 2d

Los Angeles, Dec. 8.

Peggy Joyce is on hand to make another picture which Pat Powers is financing.

This picture it is said will be directed by Eric Von Stroheim, with the late Aaron Hoffman into a film comedy, with George Jessel starring. Mr. Jessel is the star of the play, "The Jazz Singer," one of Broadway's newer hits.

Powers is now on the Coast. He will remain here until the Joyce picture is completed.

OVER \$1,000,000 FOR U. S. ON COAST

Famous Players Reported After Levee-Schenck Lot

Los Angeles, Dec. 8. Negotiations are being conducted between Famous Players and M. C. Levee and Joseph M. Schenck, who own the United Studios, for the purpose of Famous Players purchasing the lot. These negotiations have been on for several weeks. Famous Players finds its quarters at the Vine and Argyle streets studios inadequate for contemplated productions.

It is said F. P. hopes to have all of its outside producers, such as Harold Lloyd and Douglas MacLean, do their work on a lot operated by it.

The United Studios, taken over by Levee and Schenck a number of years ago from Robert Brunton, is one of the best equipped studios on the West Coast. Practically everything necessary for the production of a picture is to be found there, whether manufactured, grown or a completed product. The acreage that this studio covers is one of the largest on the coast with the property exceptionally valuable.

The outdoor stages which the United Studios have are said to be the best on the coast.

The present Famous Players studio is handicapped as it has no outdoor stages or "Western streets" and must go about 15 miles to shoot outdoor stuff where they have a ranch, or rent space from other studios where they have these facilities.

It is understood that considerably over \$1,000,000 will be involved in the transaction, if consummated. The property room at the United Studios contains furniture and other properties including supplies valued at around \$500,000.

Pickford Let Available
In case the deal goes through Schenck who has now three companies on the United Studios lot will probably move to the Famous Players studio to do his work. At present Douglas Fairbanks and Mary Pickford are preparing to abandon the studio for at least a year, with Levee recently commissioned by them to rent studio space to producers.

Just how First National will be affected in the event of a sale is not known as at present they make their entire product at the United.

There are a number of studios at present operated by independents on the coast, reported doing little business. It is likely that independent producers who are making products for First National might avail themselves of the space on these lots.

Chicago Theatre Will Stand Off McVicker's With Waring's Pa.'s

Chicago, Dec. 8.

Through Paul Asch scoring so strongly at McVicker's, Chicago, and hurting the Chicago Theatre (B. & K.) trade, Balaban & Katz will introduce a new feature in the Chicago to bolster it up. Waring's Pennsylvanians are being negotiated for to do an Ash on their own in competition with Paul.

Mr. and Mrs. Ash are in New York this and next week for a vacation, visiting with Jack Partington, the Granada Theatre, San Francisco, manager.

Jesse Lasky Back Dec. 21

Los Angeles, Dec. 8.

Jesse L. Lasky will leave here in time to reach New York about Dec. 21.

Community Interest, Radio, Etc., Problems for Brooklyn Showmen

Brooklyn, N. Y., showmen, in the second largest borough of Greater New York, are faced with a problem on amusements because of the unusually strong community interest that obtains there. The number of competitor centres, Y. M. C. A.'s, are unconquerable competitors to the theatre. Each of these beautiful new establishments show pictures twice weekly, holds regular nightly dances and periodic entertainments, all containing spacious auditoriums, and making for competition to the theatre. The K. C. building's auditorium, just opened, seats 2,400.

Another competitor is religion via the radio, an unusual thing but traceable to Rev. Dr. S. Parkes Cadman of the Central Congregational Church who has a wide radio audience Sunday afternoons in his broadcast from the Central Branch of the Y. M. C. A. Dr. Cadman is a showman-theologist intermingling comedy with his questions and answers and other preachments.

ENGLISH MOVEMENT ATTEMPTS TO MONOPOLIZE TRADE SETBACK

Exhibitors Abroad Now Realizing Danger to Them—Big Film Men Furious at Any Expose of Their Scheme—One Protest Against "Quota"

F. P.'S DENVER SEATING 4,600

Paying \$90,000 Rental for House, Locally Built

Denver, Dec. 8. The excitement over the "re-establishment" of the British film industry is dying down. Many centres are beginning to look with suspicion upon a scheme which from the start displayed a desire to get a monopoly in the part of a few of the biggest firms. These would have been able to "manufacture" sufficient British films to cover their quota idea without interfering with their American and other features.

One firm is known to have had plans for making 12 pictures quickly, which would have cleared it.

Exhibitors are realizing they would have had to take their features, good, bad or indifferent, to get the ones they wanted; in other words, a new method of "block booking" would have been forced on them and they would have had no means of retaliation.

Renters, the small and independent ones, now see that had the beautiful schemes of their overlords come off as the big men hoped they would the little men would have been squeezed out of existence.

A movement, headed by Kings Armstrong of Renters, Ltd., is afoot to make the truth known while the big men are furiously angry with any journalist or newspaper who dares criticize the attempted "ramp."

Packed Meeting

It appears the meeting of the Kirematograph Renters' Association, which was supposed to have passed the "quota" scheme unanimously, was anything but representative of the trade. It was rushed at the last minute.

Renters in London only received notice the day before, while the call was too late to allow the provincial men to get to London. The meeting was packed by the big men responsible for the scheme and their friends, something like 20 men being present out of the society's membership.

An attempt was made to rush the whole proceedings and but for the action of one man there would have been no discussion. Kings Armstrong, protesting against the "quota," was told that "they all had to take their medicine," to which he replied that although the scheme might be excellent medicine for the big men, it was "prussic acid" for the little fellow.

It is rumored the government has had a scheme of its own to help the trade for some time and the present one is an attempt to frustrate government action which might not be entirely in the favor of about half-a-dozen people.

**Rialto Changing
Every Other Day?**

According to a report, when the new regime starts at Famous Players' Rialto, New York, the picture policy will be a change in film every other day or every day.

Loew's New York in Times Square changes its pictures daily. The Rialto is two blocks away.

On the list of F. P. theatres throughout the country, above and below the quota apportioned to them for earnings, the Rialto stands last.

1st Movie 30 Years Ago
Paris, Dec. 1.

Dec. 28 will be the 30th anniversary of the first public showing of moving pictures. Lumiere Brothers installed their novel show in a small hall situated in the basement of the Grand Cafe, which has now disappeared to become the booking offices of the International Sleeping Car Co.

A tablet is to be placed to mark the location of the earliest public cinema performance.

London, Dec. 1.

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BROOKS
1437 B'way, Tel. 5600 Pan.

"GRAUSTARK," \$31,200, TOPS L. A.; TWO OTHERS HIT \$20,000

"Ancient Highway" at Met Runs Several Hundred Ahead "Big Parade"—Ray's "Bright Lights" Dismal Flip at Criterion—Forum Picking Up

Los Angeles, Dec. 8. (Drawing Population, 1,250,000.) Norma Talmadge held the class "Ancient Highway" last week. "Graustark," at Loew's State, broke the Saturday and Sunday record of this 2,300-seat house by rolling in the best normal week record the house has had. The Fanchon and Marco presentation with the picture is a work of art, one of the most animated and colorful offerings this couple have turned out.

The rain Tuesday and a bit of a windstorm Wednesday night did none of the first run houses any good. "Ancient Highway" product was not a powerful drawing vehicle at the Metropolitan. This picture just edged a bit over \$20,000, not a healthy return here.

"The Pony Express" got off to a fairly good start at the Rialto on Tuesday night with a de luxe opening at \$150 Wednesday, with the heavy exploitation campaign conducted on fruit of the week, and the gross very heavy and close to \$2,000, exceptional for a 900-seat house. "Bright Lights" is that this opus can stay here for at least six weeks.

"The Big Parade" is holding its own at the Grauman Egyptian. Though the gross is not all that could be asked, the picture business is beginning to build with the evening trade near capacity. It is likely this picture will be able to hold up into February.

"The Road to Yesterday," third and final week at the Figueroa, continues a neighborhood business, overstay its limit as the business was very poor there in comparison to what was expected, with the return not hitting over \$500, and it is necessary to give the house anything near an even break.

"Bobbed Hair," a Warner Brothers product with Marie Prevost and Louise Fazenda, did fairly well at the Forum. This house is beginning to feature Ted Henkel and his orchestra almost every week. The picture, as this musical outfit seems to mean considerable at the gate.

Estimates for Last Week
Metropolitan—"The Ancient Highway" (F. P. 1; 1,500; 25-35). Not it been for Milton Feld's prolog and Forbstein orchestra, picture would have had rather disastrous week, \$20,000.

Million Dollar—"Little Annie Rooney" (U. A.) (2,200; 25-35). For a picture of run, "Pony Express" picture did very well, \$10,300.

Grauman's Egyptian—"The Big Parade" (M. G.) (1,800; 50-150). (F. P. 1; 1,500; 25-35). Business satisfactory, \$20,000.

Loew's State—"Graustark" (F. N.) (2,300; 25-35). Norma Talmadge still the "white-haired" girl of town as gross indicates, \$21,200.

Criterion—"Bright Lights" (M. G.) (1,800; 40-50). Charles Ray seemingly meant little here. House had big losing week, \$4,500.

Forum—"Bobbed Hair" (Warners) (1,800; 25-30). Did very nicely, thanks to mid house presentation and orchestra gave, \$1,600.

Rialto—"Pony Express" (F. P.) (900; 60-65). Got a flying start and broke good for at least six weeks. Opened Tuesday, \$150.

Figueroa—"Road to Yesterday" (F. D. C.) (1,500; 25-75). This De Mille picture a major loss done to it by being booked in this neighborhood house for three weeks, \$4,900.

Owner Directs Audience From Stage During Fire
Rochester, N. Y., Dec. 8. While a fire did \$40,000 damage Sunday afternoon to the Allen theatre at Modina, N. Y., Sydney Allen, owner of the house, from the stage directed the entire exit of the audience without casualty.

Harry Ball, operator, was slightly burned. The fire started through a lamp in the projection room. "Stage Struck" was on the screen and 11,000 feet of film were destroyed. It is claimed the house will reopen Saturday.

PHONofilm BILL IN BOSTON

"Merry Widow" in Bad Weather Beat Average

Boston, Dec. 8. Despite the bad weather break the final three days of last week, "The Merry Widow" at the State (Loew's) turned in a very strong gross, close to \$22,000. This is big business for this house at \$9-75. The house without a hit will register between \$18,000 and \$20,000.

The Griffith release, "That Royle Girl" at the Fenway also proved a strong release fighting the weather and doing about \$10,000. The De Forest Phonofilm has taken over Tremont Temple. Next week the De Forest idea of synchronized sound and action pictures will be demonstrated.

Colored Woman Names White Co-respondent

Los Angeles, Dec. 8. Naming a white girl, said to be a picture actress known as Cecelia, as co-respondent, Angelita Nelson, colored, has filed suit for divorce from Dr. Eugene C. Nelson, colored physician who was former owner of the Humming Bird, a black and tan cafe.

Detectives are said to have followed Nelson and the girl about town to different cafes. When they interrogated the girl and asked her whether she knew her companion was a Negro, she answered in the negative.

Mrs. Nelson states that the girl sent her husband many endearing letters as well as numerous photographs of herself in nude poses.

U STUDIOS AND WARNER

Los Angeles, Dec. 8. Once more the rumor that Warner Brothers are arranging to purchase the Universal studios and business is on the wing here.

This time, it is understood, bankers are negotiating to finance the purchase of the Universal studios for Warners. The deal is reported as "hot" in the east, and in case it goes through, the Warners will absorb all their productions at Universal City.

At an earlier date, it was reported that Warners had offered Carl Laemmle, president of Universal, \$8,000,000 for the business, but that Laemmle held out for a much larger sum.

Universal, in a recent statement, made in connection with a plan to acquire 1,000 theatres, estimated the value of the Universal business at \$20,000,000.

Jetta Goudal Out

Los Angeles, Dec. 8. Jetta Goudal had another fit of temperamental last week. She is now out of the cast of Cecil B. deMille's "The Volga Boatman."

Miss Goudal after starting suit against Famous Players for breach of contract six months or so ago, went to work for DeMille. She has appeared in two pictures and was to have been featured in "The Volga Boatman."

She went on location with the company in Northern California and while there it is said she had several temperamental spasms. DeMille, who was directing, did not like them and it is said finally decided he could make the picture without Miss Goudal.

Julia Faye replaced her. It is understood that Miss Goudal has a one-year contract with DeMille.

TRAINING USHERS, \$18—WITHOUT TIPS

Boston, Dec. 8. The Famous Players-Lasky usher system at the huge new Metropolitan is fast rounding into the same degree of perfection for which the New York Rivoli and Rialto are famous. A training period of five days is ordinarily given to each new usher, before being required to learn a spiel about the art objects in the grand lobby and the interesting features in the theatre.

The Fenway, the other F. P. Boston house, pays \$12, with tips.

The house is making a bid for only the highest type of clientele, expulsion and refunding being the prompt reward of any slight misconduct. Individualism is not allowed to every purchaser of a ticket as to the seats obtainable and the time when admission will be allowed; no one is allowed to enter so as to interrupt a presentation. The house, 20 minutes or more of the feature picture.

101 RANCH TIES IN BALTO AT \$12,500

"Iron Horse" Hits Same Amount at Rivoli, 1st Nat'l House—4 Days of Rain

Baltimore, Dec. 8. It was an off week in most of the first run houses. The Rivoli, with "The Iron Horse," did very well. The running time of the feature necessitated the dropping of one whole show. The picture, however, the Miller Brothers 101 Ranch show, breaking in here as an indoor attraction. It took over the entire vaudeville end of the bill and drew heavily with the Western fans, as well as the juvenile public.

Four consecutive days of rain checked business. "The Iron Horse" surprised by playing the Rivoli, a First National house, instead of one of the Whitehurst string that usually exhibit the Fox films locally.

Estimates for Last Week
Rivoli—"The Iron Horse" (1st week) (2,300; 25-75). Usual night capacity. Matinee beginning to feel Xmas shopping. Good week, with \$11,000.

Century—"Wild Horse Mesa" (3,000; 30-75). Hardly film for this time of year. Usual night capacity supposed it just western. Decidedly off week, \$9,500.

Hippodrome—"Coming of Amos" (1,800; 25-50). Very fair by reviewers, but not outstanding at b. o. Not over \$7,500.

Parkway—"The Goose Woman" (1,400; 25-50). Drew A1 notices. Business never outstanding. Not over \$2,000.

Metropolitan—"Ancient Highway" (1st week) (2,300; 25-75). First city first run screens last week. Did usual good business, although rain checked receipts somewhat. Hardly over \$5,500.

Garden—"The Freshman" (2d downtown showing) and vaudeville. (2,800; 25-50). Fair by reviewers, but failed to stage a box office comeback for second downtown showing. After Monday's poor show, manager management played up big vaudeville bill with special advertising. Failed to build. Down to \$8,500.

This Week
Century—"Cobra"; Rivoli, "The Iron Horse" (2d week); and the Golden Princesses; Metropolitan—"Satan in Sables"; Parkway, "Man and Maid"; Hippodrome, "Under the Rough"; Garden, "Timber Wolf."

Bay's Trial Still On

Los Angeles, Dec. 8. The trial of the Bay film cowboy, charged with the murder of Yakima Jim Anson last August, is now entering its second week before Superior Court Judge Keetch.

Bay's defense is that while he and Anson were engaged in a Freshman bout at the Hollywood Hotel last August, Anson shot himself through the lungs in a struggle.

\$9,100 for "Gold Rush" Breaks Liberty's N. O. Re

New Orleans, Dec. 8. "The Gold Rush" was important in local film week, breaking all records at the Liberty where it topped \$9,000 at a 50 cent top.

"The Coming of Amos" struck an average pace at the Strand. Prior to it "The Merry Widow" stood them up.

"The Unwritten Law" had hard sledding at the Tudor, giving that small house one of its light weeks.

Estimates for Last Week
Liberty—(1,800; 50). "The Gold Rush." Chaplin's local popularity remains undiminished although his latest did not enthrall the fans. Established new record for this theatre, \$9,100. Held over.

Strand—(2,200; 35) "Coming of Amos." Cecil De Mille, \$5,800.

Tudor—(900; 40) "The Unwritten Law." So many "Law" pictures lately. Did \$1,434.

PANTAGES, K. C., TAKING WARNER'S FILM SERVICE

Several "Names" Last Week but Business On and Off—Mainstreet Got \$13,000

Kansas City, Dec. 8. It was pick your own particular favorite star of the screen last week for all the downtown houses offered one. Richard Barthelme, Louise Dresser, Marion Davies and Arthur Honeymoon were the names.

Business was on and off, some performances capacity and others not so good. Just when the managers were figuring about what the week would show the weather man sent the worst storm of the season.

Probably the most important announcement of the week was that the Warner Brothers pictures had been secured by Pantages. This house has been using independents of late. The Warner pictures will start Dec. 12 with "The Man on the Box."

Estimates for Last Week
Newman—"Lights of Old Broadway" (M. G.) (1,800; 25-50). "Makers of Men." Pathe novelty and "White Wings Bride," comedy, with Lee Evans and his band and several "Charleston" dancers. Reviewers failed to give the picture much.

Royal—"The King on Main Street" (F. P.) (920; 35-50). Adolphe Menjou, comedy, with Lee Evans and his band and several "Charleston" dancers. Reviewers failed to give the picture much.

Liberty—"The Goose Woman" (U.) (1,000; 35-50). Strongest drama on the street liked. Louise Dresser gives a splendid performance. Business held up well, \$6,000.

Mainstreet—"The Beautiful Child" (F. P.) (3,200; 25-50). Five acts. \$13,000.

Pantages had "The Last Edition" and "The Fighting Heart."

Buchowetzki and Negri

Los Angeles, Dec. 8. Dimitri Buchowetzki has been placed under contract to make a series of pictures for Famous Players, the first of which will be an original story by Ernst Valda, for which Hope Loring and Louis Leighton are making the screen adaptation.

Buchowetzki previously directed Miss Negri for Famous Players in "Lips of a Lion." He is now handling the megaphone for her on a number of occasions in Europe. Upon the completion of the Negri picture, Buchowetzki will direct "Confessions of an American."

Originally it was planned to have Mal St. Clair direct this picture.

Dr. Riesenfeld May Tour

Dr. Riesenfeld with his orchestra is holding over this week (second) at the New York Hippodrome.

Following New Year's, when the reputation by the Dr. Riesenfeld Famous Players becomes effective, he may start a tour throughout the country, taking along 30 men, and may play in the picture house.

KEENEY'S ELMIRA AT 356

Elmira, N. Y., Dec. 8. Frank A. Keeney's new 21 street will open Dec. 21 with straight pictures, the initial film to be "The Ten Commandments" (Famous Players).

The Strand seats 2,500. It will charge on orchestra seats \$25 a night, running continuously. Malcolm Gibson, local, is the manager.

"LES," \$38,300, CH. LEADER; McVICKERS, 2d

"Grand Duchess," \$30,300 —"Annie Rooney" Drops Off to \$17,600

Chicago, Dec. 8. An assortment of weather that included hail, rain, sleet and snow hampered the box office of the various local cinemas. Business fell off considerably, but not enough to show any excessive damage.

The occasional "name" attraction that used to grace the canopy of the Chicago theatre has been eliminated for some time with the result that business has been functioning as strongly as the theatre has been accustomed to receiving. The Chicago seems to have a lean on "names," relying solely on some minor attractions that have no drawing value and house presentations. While the latter in some respect are pretentious and entertaining, they do not offer sufficient inducement to draw a large patronage at the box office. The difference in prices charged in the B and K districts is also a factor. The ones operated in the tendency districts also have had a tendency to keep the business in the respective districts.

"Annie Rooney" took a disastrous flop in its third week at the Roseville, forcing the theatre out. After making two touchdowns on its first two weeks, it failed to score on its third week, and the theatre had extra advertising was accorded the feature, but failed to maintain the estimates it standardized during its first two weeks, and the picture is establishing better than a \$20,000 weekly gross the receipts last week tumbled down to \$14,600. It is responsible for the picture being pulled. "Phantom of the Opera" follows with a similar picture.

"The Man on the Box" continues to grind out a substantial amount weekly. Business for the pre-holiday season should show some improvement here through the adequate location of the theatre, which affords the best view of the city.

The Warner, since acquiring this theatre, have hardly had a losing week, despite the exceptional big picture that is required in maintaining the theatre, considering the small capacity of the house. Business last week showed a slight decrease over the two preceding weeks, with the receipts reaching close to \$10,000.

"The King on Main Street" is still doing well, and the phenomenal business of the town, getting tremendous support through the week with the picture, "The Grand Duchess" and the Walter, supplied some good screen entertainment and coupled with exceptional receipts, the picture is expected for itself another \$30,000 week, despite the unfavorable weather conditions which prevailed throughout the week. Exhibitors are watching closely what the house will turn in this week with the picture of Ash, who has been grand for two weeks vacation.

Estimates for Last Week
Chicago—"Tower of Lies" (F. N.) (4,100; 50-75). "Pretty good business considering the numerous obstacles that this theatre has been confronted with. The weather was not so favorable, and with the program being just good the house did well to count up \$38,500.

McVickers—"Grand Duchess" (F. P.) (2,400; 40-75). The picture proved somewhat responsible for the business attained last week. While the picture is not so good as the recent successes presented here, latter did not receive the entire credit for the \$38,300.

Monroe—"The Fighting Heart" (Fox). (975; 50). A gripping drama comes with some creditable notices helped considerably in boosting the business to \$5,400.

Orpheum—"Man on the Box" (Warners) (1,700; 40-50). Holding up remarkably well for a comedy feature and drawing a vast crowd. Business has been good, reputation achieved by the former Syd Chaplin comedy. Business took just a slight drop, drawing \$5,750.

Roseville—"Annie Rooney" (F. P.) (1,800; 35-50). Turning in a better consistent gross than the house enjoyed in seasons. Business has picked up a mark for itself as the picture's attraction getting \$14,000.

Roosevelt—"Annie Rooney" (U. A.) (2d week). (1,400; 35-50). Showed real decrease in business, which decimated pulling the feature out on short notice. After establishing a mark for itself as a business-getter during the first two weeks, it took a sudden flop with a low gross, which estimated around \$14,600.

PRESENTATIONS MARKED LAST WEEK IN FRISCO

Almost 60 People in Show—"Phantom Opera" Did \$32,500 1st Week at Pop Prices—"Big Parade" \$20,000—"Stella Dallas," \$13,000

Broadway's novelty last week was a presentation with almost 60 people on the stage at the Colony in connection with the film, "The Phantom of the Opera" (R.) for the first time in the history of popular cinema. That the innovation was a timely one was shown in the fact that the receipts on the week went up better than \$32,500.

Another wallop was registered by "The Big Parade" at the Astor. It did within a few dollars of \$20,000, due to the demand for standing room, larger than its first week.

The top money went to the Capitol with Mae Murray in "The Masked Bride," with \$46,800, which is under the usual figure at that house for the last couple of months. The house with Leon Errol and his orchestra as well as Leon Errol in "Clothes Make the Pirate" and the comedian making a couple of personal appearances, got \$37,600. At the Rialto "The Road to Yesterday" got \$18,200, while at the Elks "The Best Bad Man" hit \$18,800, considered good.

"The Warners on the holcifer of 'The Alley'" got \$23,500 for two weeks with the final week \$11,650.

The little Cameo with Gloria Swanson in "Stare Struck" pulled \$5,000 on the week and the picture "The Vanishing American" is finishing at the Criterion where it had topped \$7,000 last week, while the Embassy "The Merry Widow" did \$8,250.

"Stella Dallas" at the Apollo did over \$13,000.

"Estimates for Last Week"
Astor—"Stella Dallas" (Goldwyn-U. A.) (1,180; \$2.20), 4th week. On its third week the picture dropped a little under the week previous with the box office. The picture was some paper out on Monday night. Got \$13,000.

Astor—"The Big Parade" (M.-G.) (1,150; \$1.10 and \$2.20), 4th week. Receipts for last week topped those of Thanksgiving week with holiday scale. The only way that this was brought about was through standing room that was sold. With holiday picture got \$19,875 last week with overflowing standing room; receipts were \$18,800. It is thought there isn't going to be a chance in the world to stop this one short of 18 months. Even critics are going to be in the picture for a long time, and that is the acid test.

Cameo—"Stage Struck" (F. P.) (449; 60-85). Gloria Swanson in her third week on Broadway pulled \$5,000. This little picture is doing better than an average of \$10 a seat for the week, and as a consequence the picture has been held over.

Capitol—"The Masked Bride" (M.-G.) (5,450; 60-\$1.65). Mae Murray did not fare so well at the box office with this one. The week's business showed \$46,793 for the beautiful blond star. While the figure is big, it is not up to the pace that the Capitol has been setting since Roxy left there and Major Bowes took charge of the house.

Colony—"Phantom of the Opera" (U. (1,580; 50-185). Second week at pop prices. Operation of the picture is an extravaganza of 60 people as an added attraction, and the show, though a long one, showed up remarkably at the box office. The elaborate presentations and diversions are to be the policy at the Colony from now on, the management figuring that while the picture is in for a run of four weeks or more they can afford to put on a show that will stand them in good stead of around \$25,000 spread the cost of production over the first few weeks of the run. Thus far it seems to have worked out perfectly, for last week the statement here showed \$32,518, with the "Phantom" already having been shown on Broadway in a house prior to its engagement here.

Criterion—"The Vanishing American" (R. P.) (608; \$1.65). Despite the rave that this one got from the daily paper critics who opened it is not doing what the management expected of it. They confidently expected that it would go at least 12 weeks to a house, but it even hit that goal for three, and it will be out at the end of the 10th week. Last week was just a little over \$7,000.

Embassy—"The Merry Widow" (M.-U.) (600; \$2.20). Hit \$8,250 last week, which is about what it is considered that the picture has been

at this little house for 15 weeks. Repeats are holding up the box office returns.

Rialto—"The Best Bad Man" (Fox) (1,960; 60-55-99). That guy Mix seemed to be a really new one on Broadway. All one has to do is look at the figures at the Rialto last week when his "Best Bad Man" pulled \$18,800, and it was a picture that would particularly improve Mix's standing with the fans, according to \$84g. At that, all things considered, he averaged better than the De Millie name at the Rialto.

Rivoli—"The Road to Yesterday" (DeMillie-P. D. C.) (2,200; 60-85-99). This picture was a disappointment as to receipts to the P. F. crowd. The Rivoli has been averaging considerably better the last few weeks than the \$18,200 which this picture drew. They figured with the establishing that the DeMillie name had had at their hands as far as this house is concerned, the returns should have been at least around the \$22,000 mark.

Strand—"Clothes Make the Pirate" (Kork-F. N.) (2,900; 35-50-85). Leon Errol better Vincent Lopez divided the honors at the Strand last week. The comedian came down the line from the Cosmopolitan and pulled a public house record during the week. Dorothy Gish also was on hand one night, but Lopez was there four times a day, and even with a little bad break in publicity, because a former Vanities girl had him arrested for filching a ring from her, a charge which was thrown out of court and the accused herself arrested for passing bad checks. The business went right along to a top clip at the end of the week.

Warners—"Hogan's Alley" (War. Bros.) (1,360; 50-85). This picture was a holdover from the previous week when it got \$14,784 despite bad notices in the dailies, which is only another instance that the critics on the dailies don't know what the picture game is all about. For their benefit we'll tell 'em that it is to get the dough at the box-office. Second week showed a decline, which brought the fortnight's engagement to \$26,434.

\$10 Only for Chancing Life or Limb on Freight

Los Angeles, Dec. 8.

Four picture stunt men who do not think Monty Banks, picture producer, appreciates what they have done for him.

The four appeared before Deputy Labor Commissioner F. F. Santee and said that Banks had refused to pay them the \$10 a week asked for some stunt performed for him.

They asked Banks \$50 each for the discomforts and danger of being whisked off the top of a runaway freight train going 20 miles an hour. They claimed that they were offered \$10 for the day's work. They had been originally hired to do stunt stunts for \$10, but alleged that when they refused additional stunts for the same pay they were discharged and not even given their railroad fare back to Los Angeles, from a point in Southern California.

The men are Richard Dye, S. J. Lundstrom, Chuck Callahan and Joseph Schaffer.

Banks must appear before the labor commissioner and explain.

Eddington, Independent

Los Angeles, Dec. 8.

H. E. Eddington, business manager of the Ben Hur Film Co. from the start to finish of the making of the picture, is entering the independent producing business.

It is said that he has garnered from New York and England capital which will guarantee him releasing feature and releasing production.

Eddington intends producing his pictures at either the Marshall Neilan or United studios. He is leaving for the east this week and expects to sail for London in a few days. He will begin his first production in January.

PRESENTATIONS MARKED LAST WEEK IN FRISCO

One Good, One Bad, With Effect on Business—"Rooney" Finished Light 4th Week

San Francisco, Dec. 8.

The two big temples, Granada and Warfield, showed decided increases last week over the past few weeks' business. The St. Francis with "The Phantom" for a second run, claimed the U feature beat the "Merry Widow" first week, with "personal" appearances of Universal stars and Kleig lights around the house, the house hauled in \$3,000 Sunday, with steady attendance through the week. "Annie Rooney" finished four weeks of disappointing business, with "That Royle Girl" to follow.

Estimates for Last Week
Warfield (2,640; 55). Corinne Griffith in "Classified" (1st Nat.) proved winner. Business noticeably increased in spite of poorest presentation, this house has offered. Almost \$21,000.

Granada (2,734; 59). Tom McElhann, "That Luck" (2nd Nat.) Well liked. Presentation "In Ireland" nice musical novelty. Though not big week for this house, increase noted: \$17,500.

Imperial (1,365; 69). Mary Pickford in "Annie Rooney." Never got much better. Reports \$15,000 business, finished at \$7,000.

St. Francis (1,440; 59). With same capacity, remarkably low business, many. "Phantom of the Opera" in town previously as road show. Opening week at picture house pulled a public house record.

California (2,440; 59). "The Coming of Amos" P.-D.-C., Rod La Rocca, "The Sport of the Gods" Dolin's music and presentation pleasing. Around \$15,000.

In Variety of Nov. 25 the Colleen Moore picture, "We Moderns," at the Warfield, was credited with \$16,500. It is asserted the figure was in error and the Moore picture did \$18,334. The latter figure is probably correct.

Where a theatre seeks to pad its gross as the Warfield did previously is a poor business proposition. There, its own figures are no longer looked upon as accurate, with the result of objection being, as in the "We Moderns" instance.

A theatre manager should not increase or decrease the gross. To increase it is to work to the interest of the distributor; to decrease it is to deceive other exhibitors.

Meighan's Previous Films Cost \$2,500 on "Irish"

Washington, Dec. 8.

(Estimated Population, 500,000; 120,500 Colored)

Continuing his fourth week "The Merry Widow" still talk of town.

Thomas Meighan's previous films, which have been styled as not so good, effected his "Irish Luck" at the Palace, and here a drop under the usual business attraction of this star of a good \$2,500 was recorded.

Estimates for Last Week
Colony—"The Merry Widow" (M.-G.) (1,232; 35-50). Got close to \$14,000 3d week. Held over.

Palace—"Thomas Meighan in 'The Man on the Box'" (Warners) (1,642; 35-50). Disappointment along side "Charley's Aunt," \$3,560.

Palace—Thomas Meighan in "Irish Luck" (F. P.) (2,432; 35-50). Not usual business for this star. Possibly \$15,500.

Rialto—"The White" (Fox), and presentation. (1,978; 35-50). Off somewhat, but still a good business slump of this house. About \$8,000.

This Week
"Merry Widow," Columbia (4th week); "New Columbia," (4th week); "Only Thing," (4th week); "Storm Breaker," Rialto.

DeFrietas Killed

Los Angeles, Dec. 8.

Cecil DeFrietas, trick cameraman and actor, was killed Sunday when the aeroplane which he was piloting failed to right itself in coming out of a nose dive and crashed 800 feet to the ground, near a suburb of Hollywood. His companion, Delbert Howe, employed with DeFrietas at the United Studios, is now in the Hawthorne Hospital suffering from fractures in both legs, a fractured arm and serious internal injuries. His recovery is doubtful.

DeFrietas was 35.

Mark-Robbins Set

Syracuse, Dec. 8.

A \$3,000,000 merger of the Mark-Strand and Robbins houses has been completed and announced today.

The merger was previously reported.

XMAS COMING

Topeka Exhibitors Fully Aware of It Upon Checkups

Topeka, Kans., Dec. 8.

(Drawing Population, 75,000)

Normal and subnormal business was the rule, and the managements were drawing in their horns until Christmas.

O'Leary (700; 40).—"The Making of a Man" with "A Dog's Life" only the best of the better than normal for week, Chaplin film getting credit for draw—about \$17,000.

Estimates for Last Week

Orpheum (900; 30).—Dropped below normal for week, credit for drop going mostly to failure of "Eve's Secret." "The Golden Princess" first three days pleased. \$11,000.

Cozy (400; 25).—Did not do so well on "Wild Justice" as on several other good pictures. \$1,200.

'IRON HORSE' HAS EDGE ON 'VANISHING AMER.'

Each Got \$7,500 Last Week—"Horse" Handicapped by 300 Less Seats

Providence, Dec. 8.

(Drawing Population, 300,000)

"The Vanishing American" (F. P.) "Vanishing American," at the Strand, and "Iron Horse," at the Victory, got a tough week in the picture house last week, with a storm beginning Thursday, continuing through Saturday night.

Considering the capacity of the two houses, "The Iron Horse" did a better job, grossing around \$7,500, the figure estimated for the Famous Players' production, which had a house with about 300 more seats.

"That Royle Girl," at the Rialto, did about \$3,200, a bad week, while the picture "The Sport of the Gods" Venus, had a good week with the gross around \$6,000.

Last Week's Estimates

"The Vanishing American" (F. P.) "Producing Unit" well liked as whole, with Dix popular here. Business not as good as expected. Weather blamed; \$7,500 estimated. Not bad.

Victory (1,950; 10-40). "The Iron Horse" (Fox). Itz would have been much better, with good weather break. Good, but not starting, at \$7,500.

Rialto (1,448; 10-40). "That Royle Girl" (F. P.). Liberty serial, and Griffith-F. P. production angle plugged in publicity \$3,200. Bad.

The Merry Widow (M.-G.) "Majestic," "Lord Jim" and "The Pleasure Buyers." Strand, "Irish Luck" and "Sea Land." "Bright Lights" and "Thunder Mountain." Rialto, "Counsel for the Defense" and "The Wrongdoers."

Airplane Crashed Into Auto; 4 Men Hurt

Los Angeles, Dec. 8.

Four persons were injured, one seriously, when an aeroplane crashed into an automobile in the taking of a scene for the picture "Potash and Perlmutter" production at the Long Beach Municipal Air port. All of the injured were in the automobile. The two men in the aeroplane escaped.

Joe Walters, cameraman, was the most seriously injured. He suffered a possible fracture of the skull. The others injured were "The Merry Widow" cameraman, and Ray Bushman, driver of the automobile. C. B. Tate was making some retakes in which stunt doubles were used for the principals. The injured cameraman was removed to the Community Hospital at Long Beach. The physicians say they will recover.

60 Club Permanent

Los Angeles, Dec. 8.

Charles Furthman, secretary and treasurer of the 60 Club, an exclusive dinner and dance organization, composed of screen celebrities, has sent out a letter to the members that the 60 Club is not to be disbanded by another organization.

He says that the report is unfounded.

In conclusion he states that the 60 Club was born in the Biltmore Hotel and that it will remain there.

The 60 Club holds two dinners monthly, on the second and fourth Saturday nights. They will hold a New Year's party for which the toll price has increased from \$10 to \$20 a head.

The party will be limited to 500 members and guests.

'IRISH LUCK' PHYSICIAN'S STAY OUT AT \$26,000

The Thanksgiving reaction and four days of rain, plus the fact a number of big specials were in their final weeks of long engagements, pulled grosses down last week.

The best bet was "Irish Luck" at the Stanley, which not only attracted the usual Melighan clientele, but added through Theodore Stepanoff and the Radio Frank of the bill. "The Freshman" took a big drop at the Stanton, proving the wisdom of the picture's decision not to hold it for six weeks. It did between \$65,000 and \$70,000 on its five weeks, a fine figure for the house.

Victor Artists Credited With Fox's \$19,000—"Phantom" and 'Freshman' Drop

Philadelphia, Dec. 8.

The Thanksgiving reaction and four days of rain, plus the fact a number of big specials were in their final weeks of long engagements, pulled grosses down last week.

The best bet was "Irish Luck" at the Stanley, which not only attracted the usual Melighan clientele, but added through Theodore Stepanoff and the Radio Frank of the bill. "The Freshman" took a big drop at the Stanton, proving the wisdom of the picture's decision not to hold it for six weeks. It did between \$65,000 and \$70,000 on its five weeks, a fine figure for the house.

"Phantom of the Opera," without the added stimulus of the holiday, no more added to the Aldine, while the picture "The Vanishing American," at the Arcadia, too, declined. The former house had "The Live Wire," with Johnny Hines, and latter "Go West." Buster Keaton's comedy, held over for a second week. The Palace did well with "Lord Jim," and the Victoria fairly with "The Last Edition."

The Fox had an excellent week, featuring eight Victor artists above the picture, which was "The Storm Breaker," with House Peters, xylophonist Monroe Silver, and a bunch corralled the honors in early week. They included Henry Burr, Mary, Billy, and Victor artists. James Stanley, baritone; Carl Mathieu, lyric tenor; Stanley Hagopian, basso; Sam Herman, xylophonist; Monroe Silver, lyric tenor; of "Cohen-on-the-Phone"; Frank Janita, pianist, and the Peers.

This week, with any kind of weather breaks, should see some of the picture's best grosses to the Stanton for probably five weeks. The Aldine has "The Merry Widow," which, unless big business warrants a continuance, will probably stay only four weeks. "The Big Parade" is being unofficially lined up to succeed no later than the first of the new year. Adolphe Menjou in "The King of Main Street" is coming to the Stanton for a long engagement to note that this player's first starring vehicle is booked in the city's biggest film house. Menjou appears in pictures in the Monday performances. The Stanley company has booked the glee club of the University of Pennsylvania (100 voices) as an extra feature. This organization is always sure to do here.

Karl Langer, who has been booked "Dark Angel," the Arcadia has "The Unguarded Hour," the Palace, "Stage Struck," and the Globe, "How Baxter Wins." In first showing, the Fox has a potentially winning bill with "The Fool" and the eight Victor Artists, held over for a second week.

Estimates for Last Week

Stanton (1,700; 35, 50, 75). "Irish Luck" (P.). Meighan saw here, and this one a little more popular than usual. Despite bad weather, did about \$26,000.

Stanton (1,700; 35, 50, 75). "The Freshman" (Pathe, 5th week). Lloyd's drop off heavily in last week, hardly touching \$10,000. "Don Q" opens indefinite stay this week.

Aldine (1,100; \$1.65). "The Phantom of the Opera" (U. 4th week). Final week marked by sharp decline; less than \$12,000 reported.

Merry Widow (M.-G.) (1,232; 35-50). Fox (3,000; 99). "The Storm Breaker." Didn't mean much but the picture's reputation was counted for great deal. Business good considering weather, nearly \$12,000.

Arcadia (800; 50). "Go West" (M. G., 2d week). Keaton comedy held over for second week. Hit by weather with \$2,500 quota.

Karlton (1,100; 50). "The Live Wire." Johnny Hines comedy fair draw; weather hurt; about \$2,000.

"COBRA" LOW AT \$10,000

"Freshman," \$14,500—Held Over at Stillman, Cleveland.

Cleveland, Dec. 8.

"The Freshman," Harold Lloyd's film, was held over for a second week above all other pictures here in box office returns. It drew something like \$14,500 into the Stillman and is held over.

"Cobra," at the Allen, somewhat disappointing, getting around \$10,000.

"The Circle" had a good week with "The Clash of the Wolves," a Rin Tin Tin picture. Approximately \$10,000; unusually good week for this East Side house.

LITERATI

With a new administration in the Authors' League, headed by lines Hayes Irwin, action is expected to materialize at last on the demands of many members of the organization that it establish a "payment on acceptance" rule for all magazines, thus doing away with the "payment on publication" policy of many periodicals. Miss Irwin is understood to be in sympathy with the authors on this stand.

"Payment on publication" magazines pay only after the story is used, in contrast to the other who pay on acceptance. Stories are often held for unusually long periods before published. In other words, the magazine exercises a sort of option on the author's work without paying for it, for it may return the manuscript.

Only the intermediate publications pay after using the first line magazines offering payment on acceptance.

The contributors to the intermediate magazines are as a rule lesser known authors, but as these make up the greater part of the membership of the League, the complaint against the fault has been unusually strong. As the League cannot compel any magazine to pay other than how it desires, it is believed the writers' organization may promulgate a sort of rule under which none of its members shall contribute to any magazine paying other than on acceptance. With their sources of material shut out of the magazines in disfavor may be won around.

Galworthy Disappointed

Reports from British literary circles have it that the failure of John Galworthy's newest moralistic play, "The Show," in London, has caused the distinguished author to fore-

swear the drama in favor of prose. "The Show" was taken off in quick order and Galworthy took the swift demise to heart.

In sharp contrast is the success of Galworthy's recently published book of short stories, "Caravan."

"American Dramatist" Up-to-Date

Montrose J. Moses, one of the leading historians of the American theatre, has revised his "The American Dramatist," to include the works of current native playwrights. The enlarged volume will shortly be issued by Little, Brown and Co. Moses is the author of innumerable books on the American theatre, with his present work the best known.

Hugo Ballin's Books

Following the success of his initial literary effort, "The Broken Toy," the versatile Hugo Ballin has given up his film production activities to devote his entire time to literature. His second novel is near completion and the outline of a third has been submitted to his publisher. Ballin, formerly an artist, began his picture career with Samuel Goldwyn as an art director, and later became a director of production on his own. These he turned to literature, and won respect from the other members of the writing craft with his first novel. Should he return to picture work, he may screen his own stories.

A new writers' magazine to be known as "The Monthly Manuscript Market," and purporting to furnish inside information on the needs and policies of lay and trade publications, will appear this month. Publication offices will be in Los Angeles. A number of film writers are reported behind the venture.

"Lord Jim's" Handicap

John Russell is said over the coldness with which Famous Players' film production of Joseph Conrad's "Lord Jim" has been received. Russell, of fame as a short story writer of adventure, was tendered the assignment of making the adaptation of the Conrad story, and joyfully accepted, as it was a subject after his own heart.

Repatriated to a far-off retreat, Russell took his time with the work and when delivering to the studio officials, jubilantly declared it was his screen masterpiece. The completed picture turned out differently, however, but it is said not to be Russell's fault, rather that of Conrad's.

"Lord Jim" is a morbid story with an unhappy ending and the theme was retained in the screen version. It is the belief a happy ending, if it could have been worked out, would have improved the picture.

Cecile Borel Whiting

Millie Cecile Borel has turned author. Selecting Adrienne Lecouvreur, the famous French actress of the 18th century as her subject, she has written a semi-autobiographical book, to be published shortly in her native French. There may be an English translation, if meritorious.

"American Mercury" Coming Along

At 50c the copy, "The American Mercury" has had a steady rise in circulation. Nothing sensational and yet looked upon as somewhat remarkable for a high scaled strictly legitimate class magazine, "The Mercury" is mainly upheld by the contributions of H. L. Mencken and George Jean Nathan, its publishers. "The Mercury" ran to over 50,000 during the summer, despite its youth, with the distributing trade looking upon that as something in the nature of the physic for hot weather and 50c. The monthly must be well beyond that figure by this time.

A 50c. class publication should not be estimated for net circulation. Rather for gross circulation of how many readers per copy. Each "Mercury" must travel through several hands.

Meanwhile, "The Bookman" is advertising a premium-subscription. It's John Farrar's magazine and has never previously offered anything beyond the paper for the price. Nothing in common between the two publications other than their similarity in dress.

L. Adams Beck, author of the book of travel, "The Splendors of Asia," is said to be E. Barrington, the brilliant novelist and short story writer. However, the publishers of the travel books are capitalizing on the author's real identity, if true.

Liveright's Fairness

Although an established theatrical producer, Horace Liveright, the publisher, is taking no options on the dramatic rights of the books published by him. Liveright's sense of fairness is said to be the reason. The publisher-producer has the reputation of being one of the fairest dealing in the book business and believes that an obligatory option on the books published by him would not be liked by the authors. They might want to connect for the most money, while Liveright would take the dramatic rights at publication before the value would really become known. Thus far, Liveright has seen nothing of stage value in the works published by him but is said to be looking through his for something for future production. Should he find anything, he will make the usual bid, allowing the author the opportunity of offering it to others as well.

"Mirror's" Circulation Claim

The New York "Mirror" last week sent to all the press agents of the town a plea for more theatrical advertising. Its circular stated the paper now has a 300,000 daily average net paid circulation.

"Craig's Wife" in Novel Form

George Kelly's play, "Craig's Wife," current at the Morosco, New York, will shortly be published in book form by Little, Brown & Co.

INDEPENDENT DISTRIBUTOR, MAKING SURVEY, FINDS SALES LOSSES RUN TO THOUSANDS

A rather remarkable survey of sales conditions in an independent releasing organization has just been compiled. The producer of a series of four pictures released through the organization over a period of two years placed his own man to go over the sales books. He is an old showman, knowing the country and towns.

Worked over the books for several weeks and making an estimate of lost sales in 15 exchanges checked up he discovered \$150,000 worth of contracts were lost in the shuffle in those centres of distribution. This was against the contracts obtained for the first picture that the organization had released for the particular star he represented.

A further check-up showed that in spots where the star's first picture had been sold no contracts had been obtained for his three subsequent pictures. This was proven not to have been the fault of the star or that his pictures did not attract, since the star has gone with another distributing organization and they have been getting contracts in the self-same towns the independent's sales force failed to produce in. The contracts obtained on the star's first production for the new distributors that is the basis of the check-up on the old company.

Lax Methods

Lax selling methods on the part of independent distributors may be the reason for the low grosses independently produced productions have been getting. In one good sized city in New York state where 40 contracts had been obtained for the first picture released there have been but seven turned in for his last production released by this same company in 14 weeks that the picture has been out.

The new releasing organization has been boosting the rental of the star's productions of from 75 to 100 per cent in the same towns the independents overlooked.

Re-Sale Orders

The star-producer has been so elated with result of the survey he has the showman at work salvaging sales that should have been made. Thus far he has inaugurated a regular follow-up on each salesman in each of the exchanges as to the reasons for not reselling original customers.

He states that what is needed most in picture selling as he sees it among the independents, providing his experience is to be taken as a criterion, is good old fashioned commercial methods, for no manufacturer of any sort of a commercial product would let his salesmen get away in any territory who did not get re-sale orders and that seems what the greater part of the independent sales forces are overlooking.

AMUSEMENT STOCK QUOTATIONS

Universal announced the sale of shares in their "Universal Theatre Chain" this week the first advertisement appearing on Saturday last. Shields & Company of the New York Stock Exchange are handling the issue. The capitalization is for \$4,000,000 8 percent preferred, \$2,000,000 convertible second preferred, \$199,000 common and 1,000 shares of management stock. Of the issue Carl Laemmle has agreed to purchase for cash \$1,000,000 of the second preferred.

During the week past the Motion Picture Capital Corporation announced that it would pay a regular quarterly dividend.

Practically all amusement shares remained firm during the last week, although there was an unusual amount of trading in Orpheum Circuit common 5,000 shares having changed hands. This is unusual in this stock and it might portend almost anything. A report on the inside is that there is a clash between the Boston and Chicago banking interests who are active in the circuit's affairs.

The year. There is a "hot tip" on Famous to the effect that the stock is going to finally reach 200. This on the other hand is being discounted.

The surprise of the week was the fact that Metro-Goldwyn went off half a point.

	Bates	High	Low	Close	Change
American Reat. Co.	210	220	205	205	+10%
Eastman Kodak	3,500	110 1/2	109 1/2	109 1/2	+ 1/2
Famous Players	32,200	110 1/2	109	109 1/2	+ 1/2
Lo. preferred	600	117	115	117	+ 1 1/2
*First National	700	82 1/2	82	82	+ 1 1/2
Fox Film A	20,000	82 1/2	79 1/2	82 1/2	+ 1 1/2
Loew, Inc.	14,700	40	37 1/2	39 1/2	+ 1 1/2
Metro-Goldwyn	100,000	23 1/2	23	23 1/2	+ 1 1/2
Orpheum Circuit	5,000	29 1/2	28 1/2	29 1/2	+ 1 1/2
Pathe Ex. A	100	102	100	102	+ 1 1/2
Pathe Ex. B	2,000	70 1/2	70 1/2	70 1/2	+ 1 1/2
Universal Pictures A	100	102	100	102	+ 1 1/2
Universal Pictures preferred	2,500	10 1/2	10 1/2	10 1/2	+ 1 1/2

CURB

	210	320	305	320	+10%
American Reat. Co.	210	320	305	320	+10%
*Eastman & Kodak certificates	3,500	110 1/2	109 1/2	109 1/2	+ 1/2
Film Inspection M.	100	110	108	110	+ 1 1/2
Fox Theatres A	16,500	27 1/2	26 1/2	27 1/2	+ 1 1/2
Motion Pictures Cap.	1,000	18 1/2	18 1/2	18 1/2	+ 1 1/2
Travel-Lux Screen	50,100	23	22 1/2	23	+ 1 1/2
Universal Pictures	2,000	46	45	45 1/2	+ 1 1/2
Warner Bros. Pictures	800	15 1/2	14 1/2	14 1/2	+ 1 1/2

* No sales or quotations.

A NEW FIELD

FOR THE

PICTURE ADVERTISER

Variety is the probable single theatrical paper that carries an advertisement into every branch of the native show business, besides giving it wide circulation throughout the world.

Variety cannot be classed as a trade weekly; it is neither exclusively of the stage or screen, but a combine of both, and more properly would be termed a show paper.

There is no theatrical or film trade paper, solely devoted to either the stage or screen, that could commence to touch the several show fields Variety goes into at home and abroad.

For this reason an advertisement in Variety by picture people is always worth while. Variety takes an announcement into a new field for them.

An announcement in Variety's 20th Anniversary Number, out later this month, may be almost reckoned as permanent publicity, since the Anniversary Number is retained by nearly all of its readers as a sort of a yearly book and review of the screen and stage.

Advertising rates remain unchanged for the Anniversary Number.

Announcements may be sent to any Variety office.

SYBIL SANDERSON FAGAN

AMERICA'S FOREMOST WHISTLER

THIRD RETURN ENGAGEMENT FOR BALABAN AND KATZ WONDER THEATRES.

WEEK NOV. 30, CHICAGO. WEEK DEC. 7, TIVOLI. WEEK DEC. 14, UPTOWN. WEEK DEC. 21, HARDING.

Management, WILLIAM MORRIS

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"PARISIAN GAITIES"

Miniature Musical Comedy
23 Minutes
Colony, New York

Innovation for the Colony. It is programmed as "A colorful musical extravaganza of Parisian student life" and it is all of that. There are, according to the program, 47 people in the cast. In reality there are 59 which certainly is going to great lengths for the Colony in the matter of expense.
Five real principals, eight minor

characters who just fill the picture, 12 dancing girls, 16 chorus mediums, and 18 boys. The lyrics for the numbers are by George Bennett while Jack Glosau composed the music.

As to the running time, the overture from "Faust" with a grand fantasy with special symphonic jazz arrangement by Arthur Lange, runs seven minutes, which means that the "Parisian Gaities" run 17 minutes. But despite this abbreviated running time it is just jammed full of action, color and tunefulness.

The whole is offered as a prelude to the presentation of "The Phantom of the Opera," but it has nothing whatever to do with the picture, which is just as well.

There is one set utilized, an exterior showing the court in front of a small Parisian cafe. The 16 girls are on from the beginning. There is an opening chorus "Happy Holiday" for the girls and the eight minor principals. This is followed by the arrival of the 16 boys, led in a number, "Pleasure, Joy and Laughter," by Paul Markman.

Then the 12 dancers appear for a fast routine of Tiller stuff that goes like a solo named by Ruth Unger entitled "Je Sais Que Vous Etes Gentil" got over on the strength of the personality of the girl.

A corking acrobatic and contortionist dance number by Mile. Narree precedes a duet by Ralph Spule and Viola Hales. The former has some exceedingly tricky stuff that is appallingly compelling and the nifty waltz tempo of the latter lingers in the mind of the audiences.

The finale is rather old fashioned in its staging, but it is effective enough for this type of theatre. Although a little faster jazzy stuff would have added a punch in this spot about the only one where it is needed in the whole proceedings.
Harry Shaw and Jere DeKoma are

credited with having conceived and staged "Parisian Gaities." As far as magnitude goes they have given some of the other houses along Broadway something to shoot at. It is snappy, fast entertainment that seems to hit the picture house audiences right between the eyes.
Fred.

CHANTAL SISTERS (2)

Pianists
8 Mins.; Two (Special)
Strand, N. Y.

These girls are dual pianists and their Strand engagement has them playing baby grands, with the pianos pointed upstage and the girls facing each other. The lighting was not for the opening and focused on the players, thus leaving the pianos silhouetted against a beautiful metallic backdrop, which was lighted at the bottom with alternate red and blue. For their second number, a waltz by Moszkowski, a scrim effect was used and a toe dancer in tarlains worked on a platform behind the curtain for good effect.

Their program here started with Gottschalk's "Celebre Tarentelle," then the waltz and finished with a fair rendition of Zen Confrey's "Kitten on the Keys." This number could stand brushing up and pep.

The turn is corking for picture houses, the rise and fall in reception depending upon the numbers used. For vaudeville the turn also seems suitable, as both the girls make an appearance, are well costumed and do their chores without stalling around.
Sisk.

"IN THE BARRACKS" (20)

Male Chorus and Dancer
10 Mins.; Two (Special)
Strand, N. Y.

A house flash, one of the most impressive around in some time, as much as a male chorus of 13 men is dressed in comic opera uniforms and framed before a handsome drop of a barrack interior. For further stage dressing, there is a large chandelier.

Hector Carlton, tenor, is featured with the chorus and leads in a solo. Otherwise, the men stick to suitable numbers which the union of so many voices makes attractive. An added production touch at the

Strand is the introduction of Anatole Bourman, excellent dancer, but who in this instance is handicapped in his dancing routine by a heavy uniform and cape, which doesn't blend with the gracefulness of his moves.

Report has it that these men were formerly in "Hokka-Pokka," the musical show which did a flop at the Lyric recently. That they were is practically confirmed by their use of a good marching song from that show as their finale. It went well and proved a fitting conclusion to a good turn. That their routine wasn't all it could be doesn't matter, but, even as things were, they went over sojolly. With a more carefully selected list of numbers, calculated particularly to bring out the strength of a male voice, their success would be greater.

As it stands, with the men drawing about the usual chorus salaries in a musical show, this turn is a good flash buy for any house large enough to stand the expense. And if the troupe don't own that backdrop they should buy it from the Strand and carry it along if they intend to keep on playing the picture houses. It is a perfect stage setting for a well-costumed act.

Not for vaudeville as it stands, but with a real routine, okeh.
Sisk.

EVAN BURROWS FONTAINE

Dancing
Missouri, St. Louis
Evan Burrows Fontaine! The late enamorate of Cornelius Vanderbilt Whitney! She who sued the "scion of one of New York's oldest families" for \$1,000,000 heart-balm! How some theatres would publicize her were she their headliner. But, no, not the Missouri. Presumably leaving everything to the supposition that all of the public know who she is, the Missouri has advertised only her name—with none of the catches.

While Oriental dancers are not unknown in picture houses, they are still enough of a novelty to appeal to audiences. Miss Fontaine's dancing is graceful and "different" and the sinuous movements of a beautiful, supple body covered in the scanty haremlike mode cinch it. She makes a change of costume for an Hawaiian dance, and at the

Missouri she is surrounded by 16 girls in the well-known native costumes, who, together with a darby beach scene, a smoking volcano in the distance, add the necessary atmosphere to put the act across forcefully.

Will go over in the better picture houses.
Ruebel.

Dick Ferris at 35

Los Angeles, Dec. 8.
Dick Ferris, known as Los Angeles' most popular man-about-town, had a birthday the other day and without blushing admitted that upon them the fact he had a birthday cake with 35 candles, planted on a table in the center of the room.
Dick got a lot of presents and says that the containers will be distributed by him when relieved of their contents.

LOEW'S

STATE and METROPOLITAN
Broadway & 46th St.
Brooklyn
MAE MURRAY
in "THE MASKED BRIDE"
At the State—FOUR MORTONS
At the Metropolitan—SIAMSE TWINS

STELLA DALLAS

GEO. WHITE'S 42d St., W. of Broadway
APOLLO Twice Daily, 2:30-8:30

MARK STRAND

BROADWAY AT 47TH ST.
NOW PLAYING
COLLEEN MOORE
in "WE MODERNS"

Strand Symphony Orchestra

WARNERS

Broadway near 15th Street
NOW PLAYING
"SEVEN SINNERS"
with MARIE PREVOST and CLIVE BROOK
Herman Heller and His Orchestra

LEON VAVARA

Famous Orpheum Single, Now Has a

NOVELTY ORCHESTRA

A Sensation!

Booked for ONE WEEK IN DENVER'S most beautiful theatre, the STATE, but held over for FOUR WEEKS after the first performance—

Every act a knockout vaudeville attraction by itself! Dancers! Charlestoners! Comedians! Singers! And What Musicians!—

CAN PRESENT AT LEAST FOUR WEEKS OF DIFFERENT NOVELTY PROGRAMS FOR PICTURE THEATRES.

Vavara alone was a hit on the Orpheum. VAVARA AS A LEADER-MONOLOGIST IS A RIOT!—

Address until December 18th, State, Denver, Colo., where he is still as big a sensation as when he opened!

Permanent Address, Friars Club, New York

(By C. A. DeBERNARDI, Jr.)

Vavara's Jazzsters Threaten to Rock Seismograph at Regis School Clean Off Its Bearings

That seismograph out at Regis college is due to record a lot of shaking and quaking this week, and its all because of an outfit of jazzmaniacs over at the State Theatre. The "outfit" is Leon Vavara and his "Ten Tootin' Tantalizing Syncopationics," the jazziest jazz band that ever journeyed into jangling jazzlands—and that's where the seismograph comes in.

The music of this band just naturally compels the State audiences to beat time with their feet and, as a result, the quaking of "Jazz Week" is being felt and heard all over Denver. So, if reports come in that earth tremors are felt in this vicinity, the whole thing can be blamed on Vavara.

There is a humdrum of a pianist in Vavara's band, or orchestra, or whatever you choose to call it. But every now and then Vavara himself sits down at the piano and shows his "Regular" pianist how to play that instrument. But, of course, the piano isn't the whole show—except when Vavara is performing. The outfit is well balanced with trumpets and trombones, moaning saxes, fiddles, drums and traps.

The Vavarans dole on the classics, you know; classics like "Oh, Boy, What a Girl," "Charleston," "Hot Tomale Molly" and a long list of other modern classics. And when they start playing, the projectionists upstairs know they can get a good nap before the crowd is ready for the films."

From the Denver Post,
(One of America's Leading and Most Fearless Newspapers)

HOUSE REVIEWS

METROPOLITAN

A little showmanship appeared this week, and "The Vanishing American" was built into a real entertainment. As a result, business built evenly in the opposition of stormy weather, and the week ended strong. This house is said to net \$10,000 to be satisfactory. While nobody looked happy over the week's gross at the front of the house, business was none too good anywhere in the downtown district.

The idea of departing from the straight presentation feature this week and using a prolog was a real flash of intelligence, as it was the first time the film and the spectacle were keyed in. The picture itself was handled admirably as regards musical interpretation, and the audience not only appreciated it, but talked about it.

Joseph Klein is now handling both the orchestra and the orchestration. Nat Finston having started his plans for departure to New York, where he will be general production man on music. The local organization is still sadly weak in the brass section, and the policy of the past in trying to carry along the weak men picked up in a tight market when the house opened is being abandoned. Several new musicians have been picked up

already, and Klein apparently has sensed what Boston wants in scores. This week the "Opus" overture was played over strong and was given a good hand, being the first time since the gorgeous 5,000 capacity show house was opened that the audience woke from its torpor and reddened the palus of its buds.

The local special was Beethoven's "Moonlight Sonata," done in picture illusion. The massive gold frame was used with the famous picture, giving a dissolving into a duplicate setting with violin, piano and some of the best singing yet heard in the new show. The illusion was perfect from a technical viewpoint, the floor of the stage being tilted to give the perspective depth necessary to true realism.

The prolog spectacle represented the theme and the climax of the picture. An Indian camp is shown, with a prisoner tied to a stake. Eight dancers are used in ballet, and their number with bows and arrows a perfect gem of thorough training and synchronization of body motion. The picture is a study in the solo and the Indian princess falls in love with him. The specialty dancing was done by the staff and the featured Dorothy Berke.

Petroff is doing fine work here in Boston, and is said to be slated for the Met. The illusion was perfect from a technical viewpoint, the floor of the stage being tilted to give the perspective depth necessary to true realism.

There are rumors of a production studio to be built in New York by F. P. and ready for use next fall. Ballet girls are being picked up at the present time in Boston and are being given preliminary training on the theory that these girls are unsupported by overeducation.

There is a general atmosphere locally in these John Murray Anderson productions originating in Boston and being stored, ready for the road units that they should not have any outstanding punch, but should be planned for high and even standard of quality. This is what has been done, but the experiment of getting a Boston audience to give a little enthusiasm might well be tried for one week to see what will happen to business the following week.

ALDINE, PITTSBURGH

Pittsburgh, Dec. 4.
The kind of a program fans talk about at Loew's Aldine this week. It was a seven-unit show, including two stellar stage attractions, feature picture and a dance number given by the winners of a recent "Charleston" contest for locals. The week grossed \$18,000.

Francis Renault, with his gorgeous wardrobe, is a dandy picture house attraction. The women, naturally, liked him, and so did the sterner sex. Due to the short time allotted Renault for his turn he was unable to exhibit all of his magnificent gowns. To not disappoint the women patrons and give them a real treat, Louis K. Sidney, directing manager, arranged a special show for this morning for women. The dress exhibition began an hour before the regular opening time and there was no hurry. A packed feminine house marveled, thrilled and sighed at the display of wearing apparel.

Playing a program of popular selections, the Joe Thomas Sax-O-Tet, "Five merry musical clowns," got the house in high spirits. It is another movie house winner. The winners in the Charleston contest held at the Aldine several weeks ago and for which they were awarded a week's contract in the Sidney, did their stuff to the accompaniment of the saxophone outfit.

The audience couldn't get enough of this.
The stage setting for this number is one of the most unique ever conceived by Mr. Sidney. The stage was arched with two large saxophones on each side. From them poured all sorts of notes, written on the arch. Under the arch appeared the picture of the dancers.

The feature picture, "Exchange of Wives," was another one of those things that's very soon forgotten. It has an exceptional cast, however. The program opened with an overture by the symphony orchestra, "Slavische Rhapsodie." Followed by a new reel and then "Topics." The Sax-O-Tet was next along with the dancers and then came a comedy, "Treasure Bound," with Lige Conley. Mr. Renault sported his gowns after the comedy and was followed by the feature picture.

SENATE, CHICAGO

Chicago, Dec. 4.

Art Kahn and his orchestra have received a permanent home in the stage attraction here. The combination had appeared on the stage only a few weeks. Business has shown a considerable increase since the return of Kahn and his band, necessitating a weekly stage change collected by the customary entertainment.

The current bill supplies the no-longer feature, "The Gold Diggers," an island setting, with the presentation labeled "The Prospectors." An acrobatic dance, a combination of a popular number and a new one. It could have stood chopping. The succeeding number suffered through too much music in the first rendition. A vocal chorus broke up the monotony of the continuous music.

An acrobatic dance, a combination of a popular number and a new one. It could have stood chopping. The succeeding number suffered through too much music in the first rendition. A vocal chorus broke up the monotony of the continuous music.

With fast stepping, a solo by Kahn clicked from the stage. A standstill only. The new number played over and over again for about eight minutes, ending with Nubs Allen delivering a chorus. The music was then played over, missed through too many verses and choruses repeated. It practically killed the entire value of the ballad. Buster La Mont in a white eskimo outfit ripped off a medley of southern numbers on the harmonica to applause. An ice skating dance by a male dancer captured the individual applause honors of the audience. An ice skating dance by a male dancer captured the individual applause honors of the audience.

Kahn has improved since last seen. He feels more at home with his talk, and is responsible for putting across the little material he had to work with.
Due to the length of the feature the short subjects were eliminated. The latter was followed by Preston Sellers, who slipped over a good "plug" on the organ. The introduction is composed of excerpts from the "Midnight Waltz" and "Three o'clock in the Morning," which blended perfectly with the number. The slides employed were colorful and revealed a story. The presentation followed. The entire layout rounded out a strict comedy program, with the feature carrying the burden of the entertainment. The show ran a trifle over two hours and 20 minutes. Business for the last performance, Thursday, was almost capacity downstairs, with the upper section also holding a good share of the trade.

NEWMAN, K. C.

Kansas City, Dec. 3.

"Charleston" vs. "Charleston." The happy title selected for the current week's presentation. Sure enough snappy performance. Of music there was a good kind and plenty.

The Newman Symphonic Orchestra, under Mr. Newman's leadership, were held out until this feature

was over. The customers are about evenly divided on this hold-out thing.

Following the overture, heartily applauded, came the new reel and then an organ solo "Pomp and Circumstance," by Earl Thurston, the new organist.

"Makers of Men," Pathe feature, showing West Point, followed, and was pleasing.

"The Charleston" thing was due, and Lee Evans and his jazzists hit the line even before the drape was parted. When the curtains were drawn the gang was seated in a double-decked minstrel circle, gaily garbed in black and white minstrel suits and all in blackface. "Old Kentucky Home" was first, and then "By the Silvery Stream," quickly into "A moment of darkness, and when the lights went on the bunch was disclosed all in white face, a neat change and quite mystifying to the customers. Lee Evans sang "Some Time," and then introduced the Kelly Dancers for some fast and furious stepping, with lights out and a neat radium effect showing up the musicians and dancers' costumes.

Wait Woods, who gets considerable music of the jazz variety out of a banjo, followed with a number. "They liked it and called for more, but there was no encore." The number was a success. And how that young couple can do the crazy dance! Young, good to look at and a good dancer, and that's some compliment, for there are a bunch of local dancers who strut their stuff.

The big surprise in Tommy Wonder, a 10-year-old, who starts to "Charleston" where the others stop. This youngster dances with a doll for a partner. The doll's feet are strapped to those of the dancer. While similar ideas have been seen here, none touched the motions. Charleston steps and antics this time of nerves, and is about the last word in this dancing craze.

"The Screen feature, 'Lights of Old Broadway' was on for the next hour, and proved good entertainment. The 'White Wing Bride' was also, so all should have been a big show for \$6c.

STATE, ST. LOUIS

St. Louis, Dec. 6.

Don Albert's music at the State has always been of highest caliber, but it has never been finer than it is this week. It is one of the finest musical programs ever presented in the State or any other local picture house. And what a welcome relief this concert orchestra is after the other theatre organizations—all specializing in jazz—appropriate or no.

Proof that there are still movie patrons who are appreciative of good music was the fact that on several occasions applause acknowledged the end of an especially fine number, such as were cued for by Pathe Review, "Chanson" (Baldy) and "The Bee" (Schubert). The overture, "Fugue in G Minor" by Sergei Rachmaninoff, was marvelously synchronized with the playing of a reproducing piano and drew a great hand of approbation. Too, Albert's culling of the news weekly was perfect—to the second. The augmentation of the orchestra to the pieces of the former 20 and the customary mastery direction by Albert have brought the State orchestra up to top notch as the only exclusive concert ensemble in St. Louis.

With five shows on Sunday, quite naturally the act was cut much shorter than usual. And we were cheated of hearing "Ukulele Ike" Edwards more than seven minutes. Edwards sang but three numbers, under Mr. Newman's leadership, were held out until this feature

core. From the applause he would have been welcome to as much more time as he wanted, and the supper-show crowd was disappointed when he exited after his trio of selections. Edwards was the last stage presentation on the bill, as another act billed did not appear. "Bright Lights" (Charles Ray) was the feature.

STRAND

New York, Dec. 6.

Lots of program on the stage at Joe Plankert's place this week—lots of it and all good. Maybe somebody tipped off J. P. that the main feature, "We Moderns," wasn't anywhere over which the patrons would write home, so he took time by the forelock and at least gave a good program for his end of the job. That's one thing about these Broadway houses—they have to play the films, but when they put on a presentation bill it's their own fault.

Opening the show was the orchestra with Dvorak's "Carnegie." They followed a house presentation, "The Furmatters," in which the ballet was enlisted in a general and against a fence they worked. There were 12 girls, and led by Miss Klemova, the ballet mistress, they began belting Anatole Bouman, a scarecrow. Immediately Bouman went into a limber legged scarecrow dance that won him applause long before he was through. Then a short number by the girls and Bouman came on for a finale.

Followed a Pathe short reel, done by Alvin Knechtel's new process camera, and showing Annette Kellerman doing her exercises. This camera duplicates a person in the same picture, and therefore is good for novelty stuff. Then came the Chantal Sisters with their piano act (Presentation), which also clicked mightily and left the audience ready for the feature, "We Moderns," which ran about 75 minutes, but didn't entertain all that time.

As a picture chaser another Pathe short subject was used, the first part showing Japanese temple scenes of interest and finishing off with some freak cartoons by Ily Mayer.

And as an exit march the organist played Schubert's "Marche Militaire."

Even with the feature being off key, the Strand show is worth the price this week, which shows that these people who ridicule acts in picture houses take a drop in their argument when a bum picture comes along. For with the acts this week's Strand show would not have stood up.

DUVALLE'S "BOOKER T."

New Orleans, Dec. 8.

The latest entrant in the local theatrical field is Capt. Harry Duvalle, who retired from the police force to erect and manage one of the largest colored theatres in the South. Captain Duvalle held a contest to decide the name of his new house. A majority of the Colorado Maduro patrons favored "Booker T." and "Booker T." it is!

The house will seat 2,000.

Fay Lanphier Missed "Reception"

San Francisco, Dec. 8.

Fay Lanphier's much-heralded return to this city from her eastern conquests fell flat as a celebration. A parade had been planned but heavy rains killed that.

In an interview Miss Lanphier declared her return to the stage was due to the heavy judges that voted her "Miss America," as charged by an eastern paper.

Warming!

We will prosecute anyone infringing on our title.

EXHIBITORS

do not be confused with another picture with some what similar name as our record breaker,

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"DAFFYDILL," ARTHUR HAMMERSTEIN

"MERRY WIDOW," Henry W. Savage

"VANITIES OF 1923," Earl Carroll

"ARTISTS AND MODELS," J. J. Shubert

NOW A SENSATION AT THE CAPTOL, N. Y.

311 Roseland Bldg.
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SID GRAUMAN'S BIG BANQUET

Coast Calls Him "Great-
est Theatre Showman"

Los Angeles, Dec. 8. The Wampas' outfit Sid Grauman at his own racket when they charged \$10 per for a dinner in honor of him at the Biltmore Hotel, and seated that hotel to its utmost capacity with a most distinguished gathering of around 500.

Among those who came to pay homage to the peer of theatre showman in the picture business were Marcus Leew and Lee Shubert, who arrived the day prior to the dinner. The affair was an all-Grauman event with the Wampas bragging and justly that they had a more auspicious event in honor of Sid than Sid could put on for any World premier picture. They collected double the amount at the gate than Sid does for his offerings to prove it.

The majority of the speakers naturally were there to put on the pan. He seemed to be a target for those facetiously inclined, all of whom dwelled upon Sid wearing his hair different.

Rupert Hughes acted as toast and roast master. Besides grilling the guest of honor to a frazzle he took pot shots at the numerous distinguished people at the tables. He did not even spare Lee Shubert.

Of course there were the more serious minded speakers who told of the wonderful achievements and struggles which Grauman had during his business career. Every one attributed much of Sid's success to his mother who during the evening made an appearance on the balcony and took a bow amid thunderous cheers. As an appreciation of giving Grauman to this world the Wampas presented Mrs. Grauman with a 1d card.

Jesse Lasky was among those who spoke there and told of how he met Sid when the latter was 15 and aiding his father in the operation of a theatre in San Francisco. Lasky said that he and his sister were appearing in a vaudeville act and had already done eight shows a day to earn their weekly stipend. When on Sunday, just as they were coming off from the eighth show the little Sid came forward and requested Lasky to do another show as father had found quite a few transients along the street who wanted to see the show. For the 57 shows Lasky and his sister took \$50 from the Graumans.

Roscoe Arbuckle, heartily cheered, told what he knew of Sid during his early days.

Kidding Sid

Charles Crockett, actor, whose identity was not revealed, got up and pulled the greatest puns of all on Sid. Crockett announced himself as Edward Blumberg and said he wanted to tell what he thought of Grauman. In a facetious and humorous style he insisted that Grauman was not the greatest showman in the world and that the other person no other than Roxy. He concluded by saying that being Roxy's press agent he might be a little prejudiced. Crockett finished his speech when the toastmaster announced that the person was not Blumberg but Crockett, an actor.

There were various kidding tableaux and stunts, including a scene in the Egyptian theatre office at 3 o'clock in the morning with the executive staff awaiting the arrival of their boss. Another stunt was an announcement that the six biggest pictures which had played at Grauman's theatre would be shown to the diners. This brought forth an undertakers' parade and then the sight of three sheets showing the six biggest flops of the year.

Among other speakers were Joseph M. Schenck, Samuel Goldwyn, Cecil B. DeMille, Charles Chaplin, Marcus Loew, Wm. Beaudine, Wedgewood Noell, Fred Beetsen and Donna Gordon Stewart.

Fred Niblo officiated as the agent for Grauman. After making a humorous speech on Sid he introduced the guest of honor. Grauman made a speech of appreciation, saying he never had realized he had so many friends in the world.

Hay Leek, Mark Larkin, Joe Jackson, Geo. Hall and George Landy acquitted themselves in the same manner in which the press crowd of Washington do when they stage their annual gridiron feast.

CHINA AND FILMS

(Continued from page 35)

highest amount yet realized on any production has not exceeded \$12,500.

That there is a large field for the Chinese production is evidenced from the response to the films by the natives themselves because "they enjoy seeing scenes within which they are familiar, situations which they understand and played by their own people, titles which they can read, customs they appreciate and actions which reflect themselves."

As to the payment of the actors and actresses and from where they are secured, the report states: "The actors and actresses are mostly drawn from the two classes of professionals from the modern spoken stage and students. The salaries are exceedingly low, ranging from the equivalent of U. S. \$3.50 to \$15

a week. The average cost of a Chinese feature picture varies from U. S. \$2,500 to \$5,000."

The most active among the Chinese producing companies are the Star Motion Picture Company, Shanghai Photoplay Company, and Commercial Press Company. The Peacock and Pathé-Orient, two foreign owned companies, develop and print for the smaller Chinese companies and instruct the latter's cameramen so as to enable them to improve their product.

The local authorities are hindering the development of the exhibition of films with numerous taxes, presenting a big problem. A tax is paid on each printed program, on street productions ballyhooing a film, on each reel and in addition a 5 per cent shipping tax, besides others.

In the interior cities soldiers demand free admission and occupy seats while paying customers are locked out. The officers of the army often demand a percentage of the theatre's gross income.

No Censorship

As yet censorship has not reached China, says Mr. Jacobs, but the American films are charged with being responsible for many hold-ups

and robberies, these due to the demand of the Chinese for this style of foreign made film.

The development of theatres has steadily gone forward in spite of the civil and military opposition, but still within all of China but 100 such houses are in operation, this including Hongkong and Macao. It is 16 years since the establishment of the first picture house in Shanghai. The development within the past two years has been greater than during the entire preceding period, says Mr. Jacobs, to the lowered admissions, which has made the pictures a recreation for all of the Chinese. Shanghai has one fourth of all of the theatres in China with the Oleon, a newly opened theatre, heading the list with a capacity of 1,350. The price is \$1.10 top. In the interior of China the admission charge is often as low as 2 1/2 cents.

Russian musicians supply the music in the better houses of the large cities. Some of the theatres aiming for Chinese trade have been utilizing small brass bands, ballyhooing in front of the theatre prior to the showing of the film. The American distribution system

of exchanges has developed in the past few years with Universal, U. A., Pathé-Orient and Peacock maintaining representation. Universal with its own exchange and U. A. through an exchange that is a subleasing point of the United Artists exchange in Kobe, Japan.

American features bring from \$1,000 to \$1,650 in rental with the best returns coming from the North and Central districts.

San Francisco, Dec. 8.

A group of Chinese of this city have filed application to incorporate the Chinese Educational Film Co. If the company succeeds in being incorporated by the secretary of state, offices will be opened here immediately for the purpose of producing and selling pictures internationally.

This is the first move made by Chinese to enter the film business. Capitalization is announced as \$100,000.

The plans call for an increase from one to three Super-Jewel productions, two of these being "Gulliver's Travels" and "Uncle Tom's Cabin." The third may be a screen adaptation of "Les Miserables."

Biggest day's business in 8 years -

1918
1919
1920
1921
1922

She's a cousin to
"Charley's Aunt"



"This Cousin to 'CHARLEY'S AUNT' is some
Cousin! The picture vindicated every pre-
diction made for it as a Box Office Attraction
at the Broadway Theatre, Butte, last Saturday,
Sunday and Monday.
Sunday this production rolled up the biggest
day's business in the history of the house.
Twice that evening, as well as the afternoon,
theatregoers filled the big house to capacity,
which of course meant a turn away business
and another showing of the picture after 11
o'clock P. M.
Mr. Davis, Manager of the Broadway Thea-
tre, checked his records back to 1918 and
failed to find any one day's receipts as big
as Sunday, November 15th."

1923
1924
Al Christie's
1925
"Madam
Behave"

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WE MODERNS

First National production, starring Colleen Moore. Presented by John McCormick and adapted from Israel Zangwill's stage play. Directed by John Francis Dillon. At the Strand, New York, Dec. 8. Running time, 78 minutes.

Mary Sundale.....Colleen Moore
John Ashlar.....Carl Miller
Oscar Pinal.....Charles Selwyn
Sir Robert Sundale.....Claude Gillingwater
Lucy Kitty Sundale.....Charles Selwyn
Dick Sundale.....Cleve Moore
Theodora.....Marjorie Corday
Heamish.....Tom McGuire
Johanna.....Blanche Yajton

One big punch may put this picture over—and without the punch it would be strictly in the so-so class.

Along about the 60th minute of the running time, things have worked to the point where the heroine is on a party aboard a dirigible, and as they are sailing through the clouds an airplane swoops up and smacks the blimp in the kisser—and the airplane catches fire, falling to the ground in a great tail spin. The blimp also catches fire, but apparently burns very slowly and gives the heroine plenty of time to escape the wreck. The wreck itself was all faked, but rather well, and registered distinctly. For added effect the flame stuff was "faked and showed up well."

The rest of the picture concerns Mr. Zangwill's silly play of "We Moderns," so cordially panned by

everyone when it stayed a few weeks at the Gaiety (legit) in New York a season or so ago. In it Zangwill got worried about the state of our younger generation, and after putting his heroine through a series of places wherein her wings were nearly scorched. Of course, the airship wreck brings her around and she runs home to papa and mama and tells them that at last she realizes and she won't ever be bad again and will marry her true love without fooling around.

The story is neither logical nor especially interesting, and what picture value it attains will be solely due to the marvelous personality of Colleen Moore, which is at once breezy, sweet and magnetic. Her performance here isn't any great shakes, but it would have been impossible for any star to have given a good performance under the circumstances. Jack Mulhall is the hero and goes well, while Carl Miller also deserves a hand for his work as the heavy.

Many of the scenes were taken in London. Several of the more famous spots are woven logically into the story. But London scenes or not, if "We Moderns" ever does anything extraordinary in the way of business, it will be because of Miss Moore and the wreck scenes. Otherwise it is in the dubious class and exhibitors will do well to screen it before they begin promising too much. *Big.*

Sally, Irene and Mary

Metro-Goldwyn-Mayer picture and an Edmund Goulding production. Adapted from the musical show of that name, and directed by Goulding. Photographed by John Arnold. At the Capitol, New York, week Dec. 8. Running time, 54 minutes.

Sally.....Jean Crawford
Irene.....Sally O'Neill
Mary.....William Haines
Marcus Morton.....Henry Kolker
Mrs. Dugan.....Kate Price
Tom O'Shea.....Sam De Grasse

Transplanted to the screen, this book for a musical show projects as rather trashy chorus-girl stuff that the "sticks" may eat up. It's not a good picture.

Dealing with Broadway's backstage member of the acrobats and ring. Some of the subtitles carry a burrah flourish, but with it all the rural are liable to take it verbatim, and it won't improve the general lay impression of chorus girls. Goulding has given the production one lavish stage setting for a full-stage Charleston number, but has fallen into the pitfall of having every member of the audience applaud as soon as the curtain starts to ascend. Any musical show is a panic in pictures, and this one is anything but an exception.

"Sally, Irene and Mary," as a show, had a successful road career. Whether the cast, music, comedy or production held it up is for those who saw it to say. It doesn't seem as though there could have been

much of a book or comedy. If so, Goulding has lost a great deal in the migration to a scenario form or has made his characters too broad. Sally is the "kept woman" of the trio; Irene can't make up her mind whether to choose a "chaser" or a boy with honorable intentions, and Mary is the innocent miss who nearly loses Sally her de luxe flat when the latter's money man takes a tumble in her favor.

It's somewhat difficult to separate this triumvirate as Goulding has started them off, but it ends with Mary returning to her east side boy friend, Sally regaining her "dough boy" while Irene is finally rejected by the "chaser" when he learns she is a "good girl," walks out of the apartment and into the car of her other suitor, only to be killed en route to a "spite" marriage. Not exactly what would be termed a wholesome tale, but not convincing enough to be taken seriously. Therefore the conclusion that where they like any sort of an "inside" on the choristers this release will fill the bill, but it will never appease a major house gathering.

Constance Bennett gives the one genuine performance in the picture as Sally, and suffers because of an unappreciative role. Joan Crawford makes a silly girl of Irene, with whom interest is lost when she falls for her of the evil intent, and it's doubtful if there ever has been a chorus girl such as Sally O'Neill has been instructed to play in de-

fecting Mary, fresh and too dippy, Kolker makes a fair money man who seemingly has nothing to do but attend loose-moraled teas in the apartments and wait at stage doors, with Haines doing little more than becoming indignant when seeing the scarcity of costumes. His role is wearing around the footlights—which isn't enough to demand censorship, but it is enough to demand a done as the adapter and director of this one is the working up of the imitative automobile tragedy and having picked John Arnold as his photographer. Arnold has been prominent on Broadway screens of late, especially at the Apollo, and is amassing a bad reputation in these parts, or should be. He now has two pictures, "The Big Parade" and "Merry Widow" on the street—"Merry Widow" is a special recommendation in itself. A corking picture, this story, also gives a film every kind of a photographic "break" and rates more than passable on such consistent performances. *Slip.*

LAZYBONES

William Fox production, directed by Frank Borzage, with screen adaptation by Frances Marion from comedy-drama by David Belasco. Starring Maude Egan and featuring Maude Egan, also Jane Novak. At the Strand, New York, Dec. 8. Running time, about 90 minutes.

Nothing much to say about this picture unless to kid it. Owen Lattimore, who possibly have written as poor a play as Frances Marion's adaptation. If it isn't the fault of the adaptation, Frank Borzage had better set up his defense.

But it looks like the Marion end. While her name is attached as the adapter, it doesn't run along her work. It's an old trick of writers to lend their names or money, willing to stand for it, and then engage some hack to perform the actual work. It's common in lyrical, musical and book lines. If it has crept into pictures, it should be kicked out.

Otherwise this picture is full of dullness, platitudes and maybe unconscious humor, such as when the girl at private school, commanded by her mother to return home, did so with her unacknowledged baby, attempting suicide into the river near the homestead instead of jumping in near the school and saving the carfare.

Or when the mother, curious about the baby she had given birth to, was told by her daughter of a marriage, and informing the daughter she was a mother (that kind of a mother), neither thought to mention the minister who had married or even excuse the missing evidence by stating that the church records had been destroyed by fire.

It was funny to see the women's clothes of 1910 or thereabouts instead of cabaret scene, a country dance in the woods.

Buck Jones played "Lazybones" and the title must have gotten into the story and picture. Jane Novak was the girl who married and lost a sailor, but hung onto the baby.

The grownup daughter gave the best performance, although there was a rushing river scene that never was made in the studio. You will have to think a lot of Buck Jones to forget this one. *Same.*

SEVEN SINNERS

Warner Bros. production from an original story by Louis M. Gluck and Louis M. Gluck, directed by Louis M. Gluck. Marie Prevost and Clive Brook featured. At the Strand, New York, Dec. 8. Running time, 60 minutes.

Molly Brian.....Marie Prevost
Jerry Winters.....Clive Brook
Haviland Jose.....Harry Hayden
Daylight Saunders.....Charles Conkling
Pauline Brown.....Charles Gillingwater
Mamie McDowell.....Mattiella Brundage
Policeman.....Fred Kelley

Above the average of the program product the Warners have been turning out. It is a crook comedy that only slows up in the last 50 feet or so when the regeneration of two pairs of crooks is brought about.

Had the comedy vein been maintained to the last the picture would have stood up with anything of its kind that has been along in a long while. As it is, the box office value should be above the average and the entertainment value on a par with the pictures that are being turned out by some of the bigger competitors of the Warners.

Marie Prevost and Clive Brook give performances that will please the fans. Miss Prevost is a female crook, while Brook is also. If the soft dough breed, although from a good family. In all there are eight characters. Seven are crooks and the other is a policeman.

The scene is on Long Island in an exclusive colony where the private police have gone on strike. This news printed in the paper seems to have attracted all the safe workers to the spot. Brook is evidently first to arrive. He is followed by Miss Prevost and John Patrick, her partner in crime. As the two are clearing the safe Brook arrives, covers them with a revolver, and while Patrick escapes he corners the girl who is under the impression he is the guardian of the home. He offers to let her go free if she can open the safe. As she leaves he proceeds to stuff the jewels in his

SMART SHOWMANSHIP

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from
METRO-GOLDWYN-MAYER

THE MERRY WIDOW

Erich Von Stroheim's production. Starring Mae Murray and John Gilbert. Henry W. Savage's stage success by Lehman-Leon-Stein.

THE UNHOLY THREE

Starring Lon Chaney, with Mae Buck, Matt Moore, Ted Browning's production of the story by Tod Robbins.

A SLAVE OF FASHION

Starring Norma Shearer with Lew Cody. Hobart Henley's production of the story by Samuel Shipman.

PRETTY LADIES

With Zasu Pitts, Tom Moore, Lilyan Tashman, Ann Pennington. Monte Bell's production of the story by Adela Rogers St. Johns.

NEVER THE TWAIN SHALL MEET

With Anita Stewart, Bert Lytell and All Star Cast. By Peter B. Kyne. Maurice Tourneur, director. A Cosmopolitan Production.

SUN UP

With Pauline Starke, Conrad Nagel, Lucille La Verne. Edmund Goulding's production of Lula Velmer's play.

THE MYSTIC

With Aiken Pringle, Conway Tearle. Ted Browning's production of his own story.

THE MIDSHIPMAN

Starring Raoul Navarro. By Cary Wilson. Christy Cabanne, director.

GO WEST

Starring Buster Keaton. By Lex Neil and Raymond Cannon. Directed by Buster Keaton. Presented by Joseph M. Schenck.

To tell the public you are showing Metro-Goldwyn-Mayer pictures is smart-showmanship.

M-G-M pictures have leaped into national prominence with one success after another.

Everywhere the talk is Metro-Goldwyn-Mayer.

In fan magazines, newspapers, reviews.

This mouth-to-mouth advertising is worth money.

The public has to decide between competing attractions.

They're buying tickets for the talked-about pictures that are creating the big reputation of today for Metro-Goldwyn-Mayer.

It's smart showmanship to cash in on this popularity.

Tell them you're showing Metro-Goldwyn-Mayer pictures.

They're looking for the trade-mark in your ads and in your lobby.

The M-G-M trade-mark is an asset.

Smart showmen are wise to how it can swing a ticket-buyer into their theatre, instead of across the street.

The big audience hits bear the M-G-M name.

The talk of the industry.

The talk of the public.

METRO-GOLDWYN-MAYER

But as he starts out of the car she is back on the job and she with her gun, takes the crook away and locks him in a cage.

In turn, is trapped by two crooks who pose as friends and the owner, there on a visit with the crook. The twist comes when the woman crook announces that she is the new housekeeper who arrived that day with the butter, releasing Brook from about to pose in the role she assumed.

From that point the complications ensue with the introduction of a couple of rough working crooks, the return of Miss Pearl, the owner of the house who then poses as the cook.

They are all locked in the home through the policeman arriving and setting the alarm so that no one can leave.

In the finish when the youngsters are caught as they are escaping, the older crooks decide to turn square and give themselves up if the D. A. will be lenient to the youngsters.

Charles Conklin has a wov of a comedy role as a hick crook, while Claude Rainswater, as the smooth old-timer, stands out like a diamond.

The direction is working, which may be accounted to the youngsters. Milestone being co-author of the story and knowing what it was all about.

From a cost standpoint the pic-

ture does not appear a whole lot, but it should on the strength of its laughs be one of the big money-makers of the year for the Warners.

Fred.

PRIMROSE PATH

Independent picture, produced by Arthur F. Beck from original story by Leah Baird. Cast: Arrow, Clara Bow and Wallace McClellan. Released by New York, with Miss Bow starred on picture's release. Running time, one day, Dec. 4, at Loew's New York. Running time, about 45 minutes.

Too good a picture to have been split into two parts, the New York double bill, although the other half of the program certainly did need assistance. Written and looking like an original story by Leah Baird, Miss Baird, a former picture star, seemed to put, besides ingenuity, much of the maternal instinct into the plot.

It's a sympathetic picture, even for the boy who went wrong to show there is a silent grieving mother who instills good feeling into both of her sons, with the older having been the cause of the younger's crippled leg, obliging the smaller boy to wear a brace. That accident, not shown (and unnecessary to show, chopping out "detail") was caused through the older boy drinking. At the end of the boy's jam came through drinking primarily. One of them brought him to court on the charge of murder.

The entire show business should thank Miss Baird for making Miss Bow a clean, good, lovable girl of a caliber who sticks to the boy to the finish. That seemed so nice and different from the usual scenario that it was a relief to give another branch of the show business, whether musical comedy or cabaret or circus, a wallop whenever that can be done, to make it a little stronger for the box office.

Good names in this cast, some corners, besides those featured, but on a double picture day at the New York it's get 'em in and out. You're lucky to be able to read captions, let alone a string of names.

Good continuity in this story, too, of a story without much, plenty of action, and some nice working out of secret service methods in the attempt to catch a smuggler, the tool of a gambler who is the cabaret's proprietor.

Miss Baird worked a shift of detachable canes very neatly. It was on the dock. The drinking youth to prevent his arrest for bad checks given at gambling with the proprietor, was obliged to go to the dock, exchanging walking sticks as the smuggler came off of the boat. This was safely accomplished but led up to the murder charge through one of the mob killing the chief gambler.

It may have been the author's thought that the cane switching was a good way, and it was—it has been done, with drugs as well as diamonds.

There are a couple of laughs, but it's not a comedy drama, more like a velvety melodrama, and as such can stand up.

Great picture for the drys but won't be resented by the wets. No propaganda in it.

Miss Bow looked cute and Mr. McDonald did very well as the juvenile. Besides intelligent direction all through, there is a trial scene in court here as well as a died in a straightforward scene as anything similar seen on the screen.

Stuart Holmes was the villain-gambler who first got bumped off and he did his death scene with much finesse. And now, if Stuart ever will consent to stop parting his hair in the middle, he can give the heaviest of the heavy classes, for he can look any glossy, villainous role, besides acting it.

Too bad other names were allowed to escape. That English made-up smuggler did some excellent work, also the crippled boy, the latter especially, if not actually lame, and the mother was a peach.

This is a very interesting picture, just that, which may be more for those who prefer a reliable. *Simc.*

SPEED MAD

Perfection Pictures production releasing through Apollo Exchange. Features Edith Roberts with William Fairbanks included in cast. Story by Dorothy Howell. Directed by Jay Stanley. At Loew's New York, one day (Dec. 4). Running time, 40 minutes.

Ostensibly an independent follow up on the program automobile race pictures in evidence early last fall. The late Wallace Reid and Theodore Roberts made coking comedy film in the middle, he can give the heaviest of the heavy classes, for he can look any glossy, villainous role, besides acting it.

Too bad other names were allowed to escape. That English made-up smuggler did some excellent work, also the crippled boy, the latter especially, if not actually lame, and the mother was a peach.

This is a very interesting picture, just that, which may be more for those who prefer a reliable. *Simc.*

the cuteness and reasoning powers of a dog appear to have been too much emphasized for the good of the picture.

Miss Roberts is called upon for no marked acting, while Fairbanks simply drives a car as his principal contribution. Can't be classed much higher than a filler for the smaller houses.

Sisip.

Fighting the Flames

Independent production released through Commonwealth. Directed by Reeves. Cast: Al Lewis's New York, one day, Dec. 2. Running time, 42 minutes.

Hoak fire-fighting melodrama that appears to have been a Joe Miller's joke book. For the small time neighborhood houses it may get by, but it isn't strong enough even for the bigger daily change houses. The New York Roof audience on Wednesday, practically laughed it off the screen. That's a pretty wise Broadway audience that

slips up there of an evening, and they should know better than to try to slip them this kind of junk.

Why they even go so far as to pull the oldest of Joe Miller's on the screen in this one. It's the applesauce gone. "How can you divide two apples equally among five children?" That's a sample.

The story concerns the wild son of a wealthy man who is turned out by the latter. The boy meets up with a middle in the jailhouse where he is lodged as a rascal. When the two get out he takes care of the kid and the youngster brings about his regeneration.

The young man immediately goes into the Fire Department training school and right after he is a full-fledged fire fighter on the job. He rescues the girl he loves from a burning building which gives an excuse for the final climax.

William Haines does the best he can in an impossible role, and the same might be said for Dorothy DeVore.

Fred.

FEATURES AND STAGE ACTS

IN PICTURE THEATRES

THIS WEEK (DEC. 7)

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
Warners (6)
 Sammie Lewis
 Thelma Lee
 Hank & Lil
 "Woman of World"
Sensae (7)
 Art Kahn Orch
 Willis & William
 Whitey Stanton
 "Boysie Orl"
Tivoli (7)
 Sybil S. Fagan
 "Dark Angel"
Uptown (7)
 Yareeda & Sw'da
 Ruth Brewer
 "Dark Angel"
COLUMBUS, O.
Majestic (7)
 Hailed Interiors
 Bill Dalton
 "Time Comedian"
Edwards (6)
 Betty Terry
 "The Fool"
James (6)
 Billy Turner Co

D E Brewster
 E Warner
 E Van Alstyne
 Dacey & Holand
 "Clothes M. Pirate"
State (7)
 Ingoures

PHIL TYRRELL
 Attractions
 Suite 705, Woods Building, Chicago
 Booking more larger picture theatres than any other office in the Middle West

Beth Vance
 Helen Dobbin
 "Longed for"
 "Heat People"

LOS ANGELES
 Morton Downey
 Metropolitan (5)
 Main Brayers
 Soman Fantasy
 Tremain Dancers
 "Stage Struck"
 Million Dollar
 (Indefinite)
 Taylor & M
 Mack & Long
 Nora Schiller
 Bill Pratt
 Kussel & Gannon
 "Annie Rooney"

PROVIDENCE, R. I.
Fay's (7)
 Count Berniel
 Lillian Allen
 Edwards & Sinker
 "Annie Rooney"
 Wanda Wiley
 Archer & Belford
 The Flawless
 "Lorraine of London"

ROCHESTER, N. Y.
Eastman (6)
 Robert Beventeen
 Helen Oelheim
 Spanish Dancers
 "Classified"

ST. LOUIS
Missouri (5)
 Evan Br'wa Fnt's
 Arthur Neely
 16 Mo Rockets
 "Boysie Orl"

State (5)
 Cliff Edwards
 "Bright Lights"
 W. L. Lytle (5)
 Wyley Orch
 Dorcas Cochran
 Henry Klotz
 Burton & Wines
 Joe Edwards
 "Joanna"

Grand central (5)
 Conley-Sliv'm's Bd
 Mack & Bagwell
 Anna Chudkova
 Kings (5)
 Peggy Nash
 "Morals for Men"

DELMONTE (5)
 Melvino Revue
 "Welcome Home"

SAN FRANCISCO
Granada
 Milton Watson
 Eddie Mathews
 Morton & Mayo
 "All Star Revue"

Warfield
 Aerial Ballets
 "Carnival Ideas"

California
 Geo & Rae Perry
 Harold Stanton
 Ella Simpson
 Al Sather
 "Stern Memories"

TOPEKA, KAN.
Novelty (7)
 Sidney Co
 Petrie & Gregory
 Miniature Revue
 Walter Weems Co
 P. J. Revolo
 (10-12)
 Murray & Gerrish
 Lorde & Robison
 C Redford Co
 Joe Melvin

WASHINGTON, D. C.
Rialto (6)
 "Fia Police"
 "Storm Breaker"

ARTHUR SPIZZI

Making the Better Picture Theatres

New York Office: 1587 BROADWAY

White Andrew
 Miss
 "Renova"
 "Dorothy"
 Billy Irene & M'
Colony (6)
 Anna Galtier
 "Modern Opera"

DETROIT, MICH.
La Salle (4-5)
 Mae Swift
 Muriel Gibson
 "Tracked by C"
 (10-12)
 Moonlight Kill'roy
 "The Fool"

BALTIMORE, MD.
Century (7)
 "Cinderella (4-5)"
 E Brin Co
 "Dark Angel"
 (10-12)
 "Bright Lights"
 "Bright Lights"

NEW YORK
 "Bright Lights"
 "Bright Lights"
 "Bright Lights"

MACY AND SCOTT
 Always Working

CHICAGO, ILL.
Chicago (7)
 "The Fool"


CHICAGO, ILL.
Chicago (7)
 "The Fool"

CHICAGO, ILL.
Chicago (7)
 "The Fool"

CHICAGO, ILL.
Chicago (7)
 "The Fool"

CHICAGO, ILL.
Chicago (7)
 "The Fool"

~bearing all the
 earmarks of another
 big box-office
 money maker
 comes the
FOX
 picture



WILLIAM FOX
 presents

The
PALACE OF
PLEASURE

with
BETTY COMPSON
EDMUND LOWE
NINA RAMANO
HENRY KOLKER

Scenario by **BRADLEY KING**
 production

EMMETT FLYNN
 for
profits
 Fox Film Corporation

INSIDE STUFF ON PICTURES

(Continued from page 21)

Gray. Exhibitors are said to be making some very fancy offers for her personal services. Miss Gray's personal services according to report are only contracted by Famous for picture making—otherwise she is free. As the girl can command a salary as high as \$12,000 weekly for picture houses or earn that much through a sharing agreement (as she did before commencing to make F. P. pictures), her idle time between pictures becomes important to her. It was reported Miss Gray had agreed with Famous for her personal appearance with her pictures but that was in error.

Nor were the terms under which Miss Gray signed with Famous correctly reported. They were said to be \$6,000 weekly with personal appearance included, 52 weeks to a year. Instead they are \$60,000 a picture and 30 per cent of the profit, with but two pictures annually contracted for by her. "Aloma" required eight weeks to complete. The 30 per cent includes profits on foreign sales as well. It's fairly certain to estimate that Miss Gray will realize for her share including salary not less than \$150,000 per picture, unless it entirely falls down.

It's unusual for a picture concern to share as high as 30 per cent with a star on profit.

The customs authorities are on the trail of a press agent formerly connected with pictures. They want to talk over the matter of a crystal watch with him. It seems the press agent on returning from Europe failed to declare a watch which he was known to have purchased abroad. When questioned he declared that he resold the watch in Paris, naming a well known Philadelphia in picture circles as the man who had purchased the time piece.

When the latter returned to this country a few weeks after the press agent, he was held up by the Customs men and questioned regarding the watch, not entered on his declaration. He admitted owning a watch of the description asked about but stated that just prior to sailing he had broken it and had returned it to the jeweler it had been

purchased from to be repaired and that he was to get it through their American branch. The Philadelphia denied he had purchased it from the press agent, stating that there were three watches of the crystal variety made by the jewelry firm and his wife had purchased the one he had, the press agent purchased one of the remaining two, and the third one went to another film man. That is the reason that the special agents of the Customs are after the press agent.

That there will be some sort of an outcome through the picturization of Metro-Goldwyn's "Big Parade," as now presented at the Astor, New York, and the proposed picture of "What Price Glory" by Fox, seems to be a grounded belief. William Fox, paying \$100,000 to Arthur Hopkins for the picture rights to "Glory" is bound by his contract not to release the "Glory" film before next October (1926) and then only in the principal cities. "The Big Parade" was written as an original by Laurence Stallings, with the same Stallings a collaborator on the stage play, "What Price Glory." Both have a war story and background.

It appears to be the opinion that "The Big Parade" has taken the edge off of "Glory" as a film. Unless Fox can find another scheme of timing "Glory," he may have to postpone his picture until such time as "The Parade" is a memory.

It is reported another vein or so have been suggested for Fox's "Glory" picture.

A "heavy" working quite frequently at the studios around Hollywood of late has been going to a studio in Culver City, seeking employment. The first few times there he was told by the casting director there was nothing. On the fifth visit after the casting director had given him the usual "nothing doing" answer, the man said, "You fellows are making pictures over here, you need actors of my type, why not give me a chance?" After he had concluded, the casting director retorted: "I'm very much surprised at you coming around here, you know that we don't do casting here. It is all done at social functions which are held in the evening. Get in on them and then you might get some work. I am the casting director in name only."

The actor is now trying to find out how he can wedge his way into some of the social functions, which make it possible for the players to obtain employment at this independent studio.

LEVEL-HEADED WIFE

A picture director, of some fame outside and much more inside the trade, still has his first and only wife. They have been married for a long while, both going against bad breaks in their earlier years and knowing the knocks even later, but now fairly well set financially.

The other day the director, talking with his wife, said:

"Helen, I think I will give you a car for a Christmas present and a good car, too."

"What does a good car cost?" asked the spouse.

"Well," said the husband, "I'm going to make it the best I can and I should say around \$15,000."

"That's fine and I'm happy," replied Helen as she kissed him, "but if you don't mind I'll select the car and you will keep the \$10,000 difference in the bank."

Publix's Conventions

Dallas, Dec. 2.

The first of a series of territorial conventions of the personnel of the Publix Theatres, Inc. (F. P. B. & K.) is in session here at present. District manager, house managers and publicity men are in attendance, as well as representatives of the home office organization comprising Sam Dembow, Jr., head of the buying and booking department; Harry Marx and J. E. Mansfield of the department of theatre management; Al M. Botsford, director of advertising and publicity, and Nat E. Finston, director of music.

The local session started yesterday and concluded this evening, the home office staff leaving almost immediately for Atlanta, where the second convention will be held beginning Thursday.

The purpose of the conventions is to acquaint the staffs of the Publix Theatres with the aims and purposes of the organization.

Various problems of theatre operations will be discussed along with plans for the immediate future.

A meeting of the district managers of the organization will be held in New York on Dec. 21-22.

GERMANS' 1-FOR-1

Report on Picture Exhibition at Present in Germany

Washington, Dec. 8.

Though the German producers are sending out propaganda in support of their "one-for-one" plan wherein for each foreign (American) film imported a German film must also be purchased by the German exhibitor, the contingent system is making it difficult to book foreign produced pictures and the same German producers are complaining within their own circles that the plan is not giving them the market hoped for.

Douglas Miller, Assistant Commercial Attache in Berlin, in making this report to the Department of Commerce, has furnished supporting figures. It is stated that in October, 1925, there were exhibited 122 German, 104 American and 43 other foreign films, making a total of 269.

Of the German films before the censors in October 29 were prohibited to be shown to children under 18. Forty-two of the American films and 13 of the other foreign were also prohibited.

Accordingly, points out Mr. Miller, about three-quarters of the German pictures could be shown to children, while only three-fifths of the American pictures were allowed the same privilege.

Kane's Pepping Tour

Arthur S. Kane, former head of Associated Exhibitors, is to make a tour of the exchanges of that organization to pep up the sales force and look after the mopping up of contracts in the various territories where the local salesmen have been letting contracts get past them. Kane and his son are waiting for about two months while their own production plans mature.

SHOWING "A KISS"

About the holidays there will be a special showing of "A Kiss for Cinderella" (Rexnort) to the press and invited guests. In a probability it will take place in the remodeled Rivolt Christmas Eve.

THE INSIDE FACTS

When you penetrate behind the noise and catch phrases and smoke screens and actually dig out the facts, here they are:

1. **PARAMOUNT**, as usual, has been delivering an overwhelming percentage of the real hits since July. For proof, check the actual receipts on "The Ten Commandments," "The Pony Express," "The Lucky Devil," "The King on Main Street," "The Street of Forgotten Men," "The Coast of Folly," "7 Keys to Baldpate" and the rest.

2. **PARAMOUNT**, as usual, has pictures playing now and coming between now and February that knock the eye out of anything else in the field. Notably:

D. W. Griffith's "That Royle Girl"
J. M. Barrie's "A Kiss for Cinderella"
Gloria Swanson in "Stage Struck"
Thomas Meighan in "Irish Luck"
Cruze-Fannie Hurst Special "Mannequin"
"The American Venus"
Raymond Griffith in "Hands Up!"
Pola Negri in "A Woman of the World"
Joseph Conrad's "Lord Jim"
Richard Dix in "Womanhandled"

PARAMOUNT is about to offer, for release from February to August, 1926, the **GREATEST GROUP OF PICTURES THIS BUSINESS HAS EVER KNOWN.** 30 All-Big Specials at a time when the noise and smoke screens have faded away! 30 Productions of Fall calibre when you need them most—from February to July!

No wonder **THE ACKNOWLEDGED LEADER OF THIS BUSINESS HAS BEEN, IS AND ALWAYS WILL BE—**

Paramount Pictures

REVERSED RULING BANS INSPECTION OF BOOKS

F. W. Hager Loses Point in Case Against Radio and Publishing Firms

By grace of the Appellate Division the David Grimes Radio & Camco Record Corp., David Grimes, Inc., and Henry Waterson need not disclose their books and records to Frederick W. Hager who is suing them for commissions. Hager was previously granted permission to inspect all records, but the higher courts reversed this ruling.

Hager alleges that he effected a merger between Waterson, the music publisher (Waterson, Berlin & Snyder, and Henry Waterson, Inc.) and Grimes, who controlled some radio patents, for the marketing of a popular priced radio set. Hager claims that he was entitled to five percent of the authorized capital stock and sought the examination of the corporation's books to determine if there were any stock left for his services. It is set forth that Waterson is president, Waterson, Jr., as treasurer, and Thomas P. MacMahon, Waterson's son-in-law and attorney for the defense, as secretary, controlled all the stock with nothing left for the plaintiff. The Grimes stock has been on the market and on the strength of Waterson's connections was bought up by a number of music men at 19. It has been down to from eight to six cents, the stockholders not really being forced to hang on to it now until it perks up again.

Nelson, Minn. Leader, Goes from Pit to Stage

Minneapolis, Dec. 8. William Warvelle Nelson, leader of the orchestra at the State (pictures), took himself and his musicians out of the pit last week at each performance long enough to do an act upon the stage.

Locals claim that in Warvelle Minneapolis has a Paul Ash. The popular here, who what is said to be the best stage show at the State this season.

It was in the nature of a presentation without the producer named, though Mr. Nelson also may have staged it. It was set on the veranda of a Southern mansion with the members of the orchestra as "Southern Gentlemen."

A bevy of 12 colored boys and girls in a "Charleston" while Gus Mulcahy was an added harmonica player and Georgia Snow sang blues.

The orchestra went through an assorted group of appropriate recitations, including one by the leader, "On a Night Like This." Pearl Darling and Grace Adams did harmony singing to open the Presentation.

That clinched Wilson was his unsuspected giftiness in ad libbing cleverly the announcements of the musical numbers, also in introducing the specialties.

Chicago Re-elects Petrillo

Chicago, Dec. 8. For the fourth successive term James C. Petrillo has been re-elected president of the Chicago Musicians Union which now has a membership of 7,000.

Other officers elected last week are: Carl Bauman, vice-president; Ed Benkert, recording secretary; Charles Hunge, financial secretary; Henry Kaiser, treasurer.

HERB MARKS JOINS FATHER

Herbert Marks is now with his father's firm as mechanical manager and general executive for the Edward B. Marks Music Co. Young Marks succeeds E. Bieden on the mechanical end.

The young man has been on Variety's New York staff, gaining general knowledge of the show business in that wise after attending Dartmouth. Marks' signature was *Herb* while with Variety. He has left this paper to ally with his father as advertising and public director, along with other executive duties.

Legislative News, Page 2

Commencing with this issue, and during the 69th Congress, all legislative news or reports appertaining to any part of the show business will be found on page 2 of each issue of Variety.

Musical Souvenirs

Harry Archer and Marie Saxon are adapting an idea for a "Merry Merry" plug in the form of musically keyed souvenirs which will play the first notes of "It Must Be Love," the show's hit song, when opened. The idea is an adaptation from the Hungarian.

Over there, the star, composer and producer of each new operetta distribute musical automobile horns to their personal friends, so that the keyed theme strains the current song hit greets the ear on the public highways and serves as a plug for the attraction.

Archer's "I Love You" song hit has been utilized by commercial firms on powder puff cases and vanity articles, so that when the top is lifted the music box attraction reels off a few notes. This gave the composer the id., for his new show at the Vanderbilt, New York.

HERE AND THERE

Billy Burton and his orchestra close Dec. 9 at Fenway Hall, Cleveland.

Fred Blonfield succeeds Al Lents' band at the Melody Club, New York, Jan. 21. Taps is also booked Harry Rice for the Club Anatole opening Dec. 17 and Max Fisher at Ciro's opening Dec. 14.

John Fink's Ten Eyck Hotel orchestra of Albany is broadcasting by remote control from WGY, the General Electric Company's station in Schenectady.

Last night (Tuesday) the Melody Club had as its star guests the Remick bunch, Joe Kelt, Mose Gumble and Joe Santley, with the professional staff of the firm. The number of Remick's "famous hits" published in the announcement needed more room than the announcement itself.

Rosa Gorman and his orchestra, one of Earl Carroll's "Varieties," opened Dec. 6 at the Monte Carlo restaurant, New York. Gorman is also negotiating for the Pennsylvania Hotel to succeed Vincent Lopez, who is confining himself to his Casa Lopez night place.

Since becoming a free-lance song writer, Abner Silver has placed a host of songs around. His list for last week was eight numbers.

Richard B. Gilbert (Gilbert and Ruth Wimp) has recorded some original numbers for Okeh, with whom he is signed exclusively. The songs have been placed around with various publishers.

Max Fisher and his orchestra closed at Ciro's on Dec. 8, New York, Dec. 14. The band was to have gone over to London, but was held up through labor permits not being forthcoming. Instead, Fisher has signed through Taps with Del Coon and his Arcadians will provide the music for the new Arcadia Ballroom, opening at Western Avenue near Beverly boulevard, Los Angeles, Dec. 10.

Vincent Rose and orchestra played a double engagement last week by appearing at the Criterion theatre and also the guest musician at the El Patio Ballroom, Los Angeles.

They are the second band to have had this honor conferred upon them at the El Patio, the other being Waring's Pennsylvanians.

SHUBERT RADIO

(Continued from page 1) station, they may ask their own players to furnish the entertainment. With several stars under contracts, they expect to be able from time to time to furnish the "house" with some comparable to those of the Victor Company, which created much talk.

At the present, any performance broadcast necessitates the payment of salary for the radio performance to the players, but when they agree to broadcast outside of a performance, there is no extra charge involved under the Equity rules, that being entirely up to the individual player.



WILLIAM B. MCCRACKEN

Read Expert with James G. Dimmick's Sunnyside Orchestra at the Cinderella Ballroom, New York. McCracken plays the entire family of reeds and doubles on the oboe and clarinet, besides contributing vocally in the quartet harmonies. The saxophonist is possessed of a fine baritone for solo purposes, his personality also counting heavily. Instrumentally, McCracken is beautiful "hot."

WLS PAYS CASH—AND TO ACTORS

Chicago, Dec. 8. Station WLS (See-See) broadcast will resume broadcasting plays Wednesday evenings, with professional actors. It is one of the few stations paying its entertainers—in cash.

Dr. Baruch's New WBNY

The newest commercial radio station is WBNY which Dr. S. N. Baruch (said to be a brother of Bernard Baruch), will operate from 145 West 45th street, in the heart of Times square.

Dr. Baruch is the inventor of a number of important maritime warfare devices.

The owner of the station will be studio director and announcer, with Arthur Berry as assistant announcer. The first programs are planned for Dec. 15. Advertising "time" will be sold.

PUBLICITY MAN'S PLAY

Thurston Macaulay, formerly a newspaperman, but who is now handling publicity for radio station WGBS, is the author of "Daffy," a play recently produced at St. Marks-in-the-Bowery Guild Hall. It will probably be used upturn later by one of the artistic producing organizations as the curtain raiser to a longer bill.

Macaulay has also dramatized the Ronald Fairbank novel, "Prancing Nigger," with Stuart Isaac and it will be produced later in the Village.

NEW COLUMBIA ARTISTS

Ethel and Dorothea Ponce, daughters of Phil Ponce, the music publisher, make their debut as Columbia recording artists next month.

Francis Craig and his orchestra from Nashville, Tenn., are also new comers with waltz numbers, while the Radio Franks (Wright and Bessinger) add the Columbia to the long string of companies these radio favorites "can" for.

Brokenshire Back at WJZ

Washington, Dec. 8. Norman Brokenshire, for the past several months announcing at the local radio corporation broadcasting station, WJZ, has been returned to that company's New York station, WJZ.

RADIO NAMES

(Continued from page 1) Goldy and Dusty (Gold-Dust Twins), Happiness Boys, Ivacy Octet, Clyde Doerr, Ross Gorman, Everready Quartet and others, have been approached before for public appearances but were not available. This all-star line-up marks their first public appearances, the show per concert being estimated at \$5,000 nightly on the salary list. Following the metropolitan concerts, a series of performances in the adjacent metropolises will follow.

INSIDE STUFF On Music

Glory vs Revenue

Songwriter-handmen and leaders are getting wise to themselves. The inclusion of their name on the title-page as co-authors, even if true, is not believed by many and in addition, because of some of the petty jealousy still obtaining in the ranks of the musicians, it has proven actually detrimental to mention a leader's name on a song. Lack of co-operation is the reason, some going out of their way to pan the number because of professional jealousy. This does not help royalties which the jazzboys are after primarily, so glory is being passed up in favor of revenue.

Roger Wolfe Kahn augments his Hotel Biltmore band to 25 men for the Palace and Hippodrome runs. He opens Dec. 28 at the Palace with a fortnight at the Hippo to follow.

Kick-Back on Outside Work

A band impresario has been working very crudely of late in attempting to land jobs for his office and bands. He has dubious arrangements with hotel managers for a kick-back to them on the "outside" work, for weddings, banquets, etc., in exchange for landing a band at the place.

English Pop Song Now Best Seller

"Show Me the Way to Go Home," the Harms, Inc., importation of this now-famous British song success, is the biggest seller today according to the jobbers. "Brown Eyes" is second. "Show Me" is a "gang" song, a type of number much in vogue with masses when the right one comes along. Witness "It Ain't Gonna Rain No More" and "Yes, We Have No Bananas" as big sellers, the Harms' song taking its place with them. It is probably the first English comedy song to click in America. British and American mass appreciation of comedy are two different things as far as pop songs are concerned.

Shady Punchlines

The Alice Jones-Kip Rhinocler trial has given the lyric writing boys opportunities for punchlines. "Don't look 'em in the face and you'll believe she's a Spaniard" is sample.

Musical Theme for "Skyrocket"

The Peggy Hopkins Joyce "Skyrocket" film which Marshall Neilan directed has prompted Feist to publish a new edition of "Wonderful One." Paul Whiteman's waltz ballad success which is now a standard seller. Whiteman with "Mickey" Neilan wrote the tune (the maestro developed it from Neilan's motif) and the number is now being used as a theme song for the "Skyrocket" picture, hence the new edition.

Duplicated Circulation

Advertisers almost anywhere flee from duplicated circulation. They look upon it as money thrown away.

In the show business, where advertising is for indirect benefit through advancement, special engagement, or increased income, duplicated circulation also is frequently considered.

This usually leads to the selection of "Variety" as the theatrical medium of the largest and widest circulation, getting almost equally to the influential showmen of Europe and America, besides taking in the rest of the world.

Which makes an advertisement in Variety an economical investment. Variety fully serves the purpose, reaching the most in the most places, with it following that other papers if claiming to be theatrical must carry to the same but lesser numbers, making their circulation a duplicated one.

That is why the

20TH ANNIVERSARY NUMBER

of Variety is advocated for those who make their announcements infrequently. It carries far and is retained for the information contained, giving the casual advertiser in Variety the knowledge that his advertisement, small or large, will be read by those he would wish the most to read it.

As a matter of convenience for the forthcoming Anniversary Number this month, an Advertising Index will be included, giving the name of each advertiser, with the page number the announcement appears upon.

Advertising copy may be forwarded to any Variety office. The earlier the better.

Rates remain the same for the special issue.

BANDS AND ORCHESTRAS

Routes for Next Week (December 14)

Permanent addresses of bands or orchestras not engaged will be published without charge.
No change is made for listing in this department, except when name is displayed.
For reference guidance the initials in the Band and Orchestra routes represent the following: H—hotel; T—traveler; P—park; C—caf ; D—dance hall; B—ballroom; R—restaurant.
As far as possible the street addresses in the larger cities are also included to insure definite location.

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Adams, Nathan, Pennsylvania St., N. Y. C.
Arms, Irwin, Rockefeller Grill, N. Y. C.
Arms, Irwin, Irving, 114 1/2 West 114th St., N. Y. C.

Arms, Irwin, Irving, 114 1/2 West 114th St., N. Y. C.
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IRVING AARONSON

AND HIS
COMMANDERS
THIS WEEK:
B. F. Keith's Riverside, New York

Apel, Oscar, Lehman's, Baltimore.
Arms, Irwin, Irving, 114 1/2 West 114th St., N. Y. C.
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ACE BRIGADE

and His 14 Virginians
PICTURE HOUSE TOUR
Direction William Morris

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DISPLAY OF NAME IN ROUTES FOR ORCHESTRA OR BAND

Display of names of Orchestras or Bands in these Routes with permanent or temporary address (weekly) can now be ordered. Address may be changed as frequently as required.
A single name and address in full (including name of line) in capital is \$25 yearly, prepaid. Other and larger display is pro rated up to one inch (14 lines) single column. The single name full faced display is considered one line, although with the address two lines may have to be used.

Band and Orchestra Routes are printed in Variety about 20 times yearly. These Routes afford prominent display for ready reference, besides acting as a reference guide for booking and theatrical managers, show and vaudeville producers, dance promoters, cabaret proprietors and dance hall managements, agents and others, including private entertaining agencies.

When forwarding name and address for display, if for one line send present address and remittance of \$25 (for one year). If for larger space with amount unknown through indefinite number of lines address Variety, New York, for particulars, or any Variety branch office at Chicago, Los Angeles or London.

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JEAN GOLDKETTE

Record and Radio Artists

Now Playing Cinerella Ballroom
4th Street and Broadway, New York
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Those Richmond Hill 5479 Sterling 5658
Impassioned Melodie, Henry Montrose
American House, Boston.
John, H. Tive (Tom Morton), Cincin-
sati, Robert P., Southern H., Baltimore.
John, H. Tive, Baltimore.

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DAN GREGORY

AND HIS
Victor Recording Orchestra
Enroute to Coast
Dance Tunes
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HARRISBURG, PA.

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DAVE HERMAN

AND BAND
Tuning Kith-Ophor
with DENO & ROCHELLE
Foremost Exponents of the "Apache"
and DENO BROS.
Next Week, Orchestra, St. Louis

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DISK REVIEWS

By ABEL

WHAT DO WE CARE IF IT'S ONE O'CLOCK (Waltz)—International Novelty Orchestra.
LET US WALTZ—Same—Victor No. 19800.
SHOW ME THE WAY TO GO HOME (Fox Trot)—International Novelty Orch.

FEELIN' KIND OF BLUE (Fox)—Glen Oswald's Serenaders—Victor No. 19609.

International Novelty Orchestra dominates three-fourths of these two releases. Their waltzes are classics in rendition, the first being a variation of a classical Viennese waltz adapted by Goodwin Shaw, with Franklin Burr contributing vocally. "Let Us Waltz" is a post-humous recording of the late Art L. Belner of Chicago, and is a corking waltz and a big seller in the mid-west. Lewis James in this sings a chorus.

With "Show Me the Way to Go Home" (Irving King) the International Novelty Orchestra is rolling fox-trot. This British song success, the reigning thing abroad, is catching on equally on this side. The companion piece is recorded by Glen Oswald's Serenaders, a Pacific coast team, and highly satisfactory.

I'M TIRED OF EVERYTHING BUT YOU (Fox Trot)—Isham Jones Orchestra.

YOU GOT 'EM—Same—Brunswick No. 2933.

What is more fitting than that the composer-orchestra leader should turn out crack versions of his own stuff. Jones pleads guilty, although there is nothing shamefaced about both numbers. "I'm Tired of Everything But You" is a duet with the late Art L. Belner of Chicago, and is a corking waltz and a big seller in the mid-west. Lewis James in this sings a chorus.

PARDON ME WHILE I LAUGH—Jones and Hare.

OLD UNCLE (Hill)—Al Bernard.
HOW'S YOUR FOLKS AND MY FOLKS—Jones and Hare.

THE OLD GREY HARE—Same—Edison No. 51618.

SPEECH—Same.

THERE AIN'T NO FLIES ON THE AUNTIE—Hall and Ryan—Edison No. 51627.

As novelty song recorders Billy Jones and Ernest Hare (the Happily Boys of radio fame) have built a large following with the disk buyers, and are accordingly much in demand on every record label. Of Edison's simultaneous release of a sextet of novelty ditties Jones and Hare have "canned" four. Al Bernard's "Uncle Bill" is recorded by the author, and Arthur Hall and John Ryan do the "Auntie" number, but for the rest it's all to the Jones and Hare.

They are good salesmen of pop songs, possessing a knack of dressing up their material with ad lib and other interpolated interludes to distinguish their stuff from the ordinary recordings of pop songs.

MELANCHOLY LOU (Fox Trot)—How Lanin's Ben Franklin Dance Orchestra.

DON'T WAKE ME UP, LET ME DREAM—Same—Victor No. 19797.

Howard Lanin heads the Benjamin Franklin Hotel dance orchestra in Philadelphia. He has a likely brand of syncopation. "Melancholy Lou" gives lie to the adjective of the title under Lanin treatment, which is sizzling and torrid.

"Don't Wake Me Up" (Gilbert Baer-Wayne) is a clean-cut dance number which also has the usual reed and brass combinations in good fashion.

REMEMBER (Waltz)—Jack Skillman's Orchestra.

NORMANDY (Fox Trot)—Irwin Abrams and His Knickerbocker Grill Orch.—Edison 51625.

The Stillmans do their usual righteousness musically by a waltz, and with the fetching "Remember" they have corking material, of course, for scoring. All opportunities are accordingly well taken care of.

The Irwin Abrams band is an Ed-

ison newcomer. It being a Ben Bernie unit at the Knickerbocker Grill, and also a radio favorite via WJZ regularly. Abrams has a likely assignment in "Normandy" (Robinson-Little-Britt), which possesses a lot of possibilities and animes it with a good interpretation thereof.

BROWN EYES, WHY ARE YOU

PAL OF MY CRADLE DAYS—Same—Victor No. 19806.

The terrific flash success of "Brown Eyes" may be gauged from its immediate recording and backing up with the "Pal" ballad, which has been months in the making. Yet the dance version of "Brown Eyes" was released a couple of weeks after the vocal recording, while "Pal," a foxtrot ballad hit, had its first recording by Whiteman two months ago, with the vocal version first coming through now. Franklin Burr tenors both beautifully.

THE FARMER TOOK ANOTHER

LOOKIN' AT YOU (Fox Trot)—Carl Fenton's Orchestra.

THE KING ISN'T KING ANY MORE—Same—Brunswick No. 2940.

Novelty fox-trots of the now in vogue singing fox-trot type, the vocal choruses and novelty lyrics, coupled with a crack recording, makes this a popular entry.

OH HOW I MISS YOU TONIGHT—Victor Salon Orchestra.

BY THE LIGHT OF THE STARS—Same—Victor No. 19799.

Namann Shilker's Salon Orchestra, which has built a wide following through its radioacting, delivers again with this pop couplet dressed in an symphonic concert style. The strings and the vibraphone stand out in the instrumentation, the couplet making for a pleasing interlude between the jazz and paprika that dominates the disk releases.

MELANCHOLY LOU (Fox Trot)—Fred Hall and His Sugar Babies.

CHARLESTON BABY O' MINE—Same—Okeh No. 40482.

A jazz couplet of the Charleston order. Fred Hall is a specialist in the type of dance numbers, and delivers again with this train.

LOUD SPEAKIN' PAPA (Fox Trot)—Trot's Charleston Chasers.

RED HOT HENRY BROWN—Same—Columbia No. 446.

Dickinson's Charleston Chasers are Columbia newcomers. It's a corking "hot" number, recruited from the best men around town. The title is with the "Red Hot" Wolfe Kahn's Hotel Biltmore band, but heads this unit under his own name.

CARMEN CAPERS (Fox Trot)—Sam Lanin and Orchestra.

HAVE A LITTLE HYMNOESQUE—Same—Columbia No. 453.

Frank Black's scoring of "Carmen" is a corking "hot" number, distinctive as his other arrangements of the classics. They are interesting fox-trots as well done by Lanin's expert recorders.

POMP AND CIRCUMSTANCE—March—Frederick Kinsley (Gang Solo).

WAR MARCH OF THE PRIESTS—The Palms—Same—Edison No. 80851.

THE PALMS—Same.

SILENT NIGHT—Same—Edison No. 19797.

Frederick Kinsley, Hippodrome organist, has switched his stuff from pops to standard numbers. Kinsley's recordings on the Midmer-Losh pipe organ, similar to the one he manipulates at the Hipp, are expert and as pleasing as ever.

CAROLINA SWEETHEART—Carol Silvertown.

I WONDER WHERE WE'VE MET BEFORE (Fox Trot)—Same—Victor No. 19797.

This radio-made dance unit is clicking on the disks. Joe White, better known anonymously as a Silent-Masked Tenor, accompanies vocally with his sympathetic tenor. Joe Knecht's Silvertowns (otherwise from the Waldorf-Astoria hotel, New York) maintains feathery rhythms in their dance procedure, as ever.

MILBURG JOYS (Fox Trot)—Cotton Pipers.

IF YOU HADN'T GONE AWAY—Same—Brunswick No. 2937.

A scorchingly "hot" combination is backed up by the Cotton Pipers' contribution. The first is a "blues" classic and a general favorite with jazz outfits. The Cotton

Germany Seeks U. S.

Music House Supply

Washington, Dec. 8. Germany is asking Uncle Sam to put one of that nation's merchants in touch with a music publisher here to supply him with sheet music, music scores, and church music. The request was forwarded to the Department of Commerce, who have not as yet answered. It is likely should be referred to by any publisher going after this business.

Another request comes from Nicaragua where playground devices are wanted. This one is numbered 1935.

Pickers' own unique style, of course, stamps their act as distinctive.

NOBODY BUT FANNY (Fox Trot)—Johnny Hamp's Kentucky Serenaders.

WHEN THE DEAR OLD SUMMER GOES—Same—Victor No. 19807.

Johnny Hamp's gang are out in Chicago now at the Sherman Hotel. Victor is giving them plenty of opportunities with a flock of releases and at the rate the Brunswick Serenaders are going they should be well up in the money. "Fanny" is an Al Bernard song, "Nobody But Fanny" (collaboration with Con Conrad-B. G. DeSylvia) and introduces some novel sax and trumpet effects. In the second the horn, trombone and banjo stand out.

KINKY KIDS PARADE (Fox Trot)—Mark Strand Theatre Orchestra.

WHO WOULDN'T LOVE YOU?—Same—Columbia No. 443.

Conrad's Mark Strand Theatre Orchestra of the Mark Strand picture house chain, is heading his own band and using the circuit's name to make his claim as a Columbia recording artist. It's a nice enough band, too, although nothing to get excited over. The music is a "hot" now, ever, and with the circuit for a tie-up they should sell well.

YES, SIR, THAT'S MY BABY (Fox Trot)—Bennie Krueger's Orchestra.

IF I HAD A GIRL LIKE YOU—Same—Brunswick No. 2935.

A snappy contrasting couplet: One a super-popular "Yes, Sir, That's My Baby," with a soothing, melody in the back-up. The Krueger sax displays its versatility, waxing "hot" in the first and clean and smooth in the "girl" number. Plenty of rhythm throughout.

I'M TIRED OF EVERYTHING BUT YOU (Fox Trot)—Florida Four.

NOBODY BUT FANNY—Same—Edison No. 51630.

The Florida Four, a new instrumental group, includes saxophone, accordion, banjo and piano. It's a novelty line-up for dance recordings, and their interpretations of this dance couplet are pleasing and novel.

BAM BAM BAMMY SHORE (Fox Trot)—Roger Wolfe Kahn and His Hotel Biltmore Orchestra.

LOOK WHO'S HERE—Same—Victor No. 19808.

A corking couplet, briskly scored and smartly rendered by the crack dance band from the Hotel Biltmore. "Bammy Shore" (Dixon-Henderson) is a ballroom favorite and Ken Whitmer's "Look Who's Here," a novelty song, is a corking "hot" number. It is a distinctive composition and makes for a distinctive recording.

MOON DEAR (Fox Trot)—California Ramblers.

I'M IN LOVE WITH YOU—Same—Columbia No. 449.

West coast numbers of rare distinction done by the California Ramblers. In their usual style. The songs are from the house of Villa Moret, Inc., and although not well known, they are of a class, they possess possibilities for general popularity.

FRESHIE (Fox Trot)—Waring's Pennsylvania.

MIGHTY BLUE—Same—Victor No. 19798.

Joe Greer's "Freshie" is hooked up with the Lloyd "Freehman" film and is one of the few picture songs of its class. It's another "Collegiate" type. Waring's having featured it in their picture house presentations on the coast and now also recording it. The vocal interludes are in chorus, the lyric fitting the Lloyd film theme aptly.

"Mighty Blue" (Egan-Whiting), Tom Waring alone vocally supplements the rhythmic fox trot which is distinguished some flash brass and trumpet work.

VALESKA—Willis Howard.

WHEN NATHAN WAS MARRIED—Same—Columbia No. 456.

Willis Howard has joined the ranks of Jolson, Cantor and other production comedians who record for the disks. However, the latter's argument is a matter of taste. It's not particularly funny and the

(Continued on page 51)

MUSIC PUBLISHING FIRM RUNS INTO UNLOOKED FOR ANGLE WITH RECORDING CO.

One music publishing company which has had a very successful year is taking the attitude it can get along without a mechanical company that rates with the biggest. This may be because this same music house is "in" very strong with another recording concern, so much so it has created adverse comment from other publishers.

The mechanical firm says it can get along more readily without that firm than the publishers can without the recording concern.

That it is reacting unfavorably in another channel is being brought home to the publishers. The recording artists of this company are a clanish family. Many are stockholders in the concern, in the position of really working for their own interests in addition to being record makers.

The feeling between the music publishing and the mechanical company has gotten around to the extent a big recording quartet in Chicago, for one, is "off" of this firm's numbers.

Among the leaders is one who has a "writers" contract with the publishing firm at \$100 a week. However, that seems no deterrent for the bandman to lay off plugging his own and all the other numbers in the music firm's catalog.

Record Cos. in Court

Washington, Dec. 8.

The question of the interfering patents held by the Victor Talking Machine Co. and the Brunswick-Balke-Collender Co. has again reached the United States Supreme Court, with the latter presenting a cross petition for a writ of certiorari which was filed here.

Both patents have been declared void by the Court of Appeals of the Third Circuit.

The invention involved relates to a talking machine with an amplifying horn enclosed in a cabinet with door to regulate the sound issuing from the horn, as the petition terms it.

The Brunswick claim was declared void on the ground that four years elapsed between the issue of the patent and the making of the claim, while in the case of the Victor patent this was likewise declared void due to the Brunswick patent having priority.

In this ruled period of unexplained silence on the part of the Brunswick inventor that the Supreme Court is now being asked to review.

LANIN FOR FLORIDA

Howard Lanin, Victor recording artist, opens Jan. 12 with his orchestra at the new Whitehall, the former "Flagship" at a cabaret with Lanin in musical director of the Benjamin Franklin hotel band in Philadelphia where he leaves a unit of his Florida engagement.

MOE SCHENCK—SONGWRITER

Moe Schenck, the Loew booker, is again in the limelight as a song writer. A few years ago he wrote a number "Oo-Ya-Ya" for "The Alabama," that found its quickest play in the Loew houses.

Moe's latest, in collaboration with Bob Nelson, is "Smile a Little Bit," with Waterson the publisher.

BUDDY BALDWIN'S BAND

Buddy Baldwin, formerly with Art Hickman's orchestra, is heading a band at Club Barnum, Greenwich Village, that plays for dinner. Hale ("Pee Wee") Byers and his "Captain Jinks" outfit are the regular after-theatre attraction.

Corinne Stewart is the new hostess.

ENTERTAINMENT AT DAYTONA

Irving Aaronson, who is taking his Commanders to the new Chateau Laundry, will also have charge of the entertainment. Margy Waldron has been signed, also an octet of specialty girls.

The Commanders are completing a special metropolitan vaudeville tour and open in Florida Jan. 1.

Franch Season in London

A French troupe is going to London to play in the original at the Lyric, the Maurice Yvain opera "La Bouche," which was such a big success at the Daunou here last year. Ernest Irving will conduct.

Girl Organist With Acts

Ruby Belle Nason, organist, Keith's theatre here, has resigned to place two feminine orchestras in vaudeville.

If You Don't Advertise in "VARIETY" Don't Advertise

Whiteman Engages Three

Kansas City, Dec. 1.

When Paul Whiteman did his concert here, Harry Kessel guided the touring leader to the Royal (where Louis Farnath picture house), where Louis Farnath was director.

Whiteman expressed his approval of the orchestra. Before leaving he engaged for his own orchestra, that seems no deterrent for the bandman to lay off plugging his own and all the other numbers in the music firm's catalog.

Holsaus may join Whiteman immediately.

Landry's Long Trip Off

Art Landry and his Victor orchestra may forego their two years' trip around the world. Landry is supposed to be going Jan. 14 from San Francisco under the Williamson-Tait management, but a picture house offer to take charge of presentations has popped up meantime.

It is said that Landry will be replaced by Marion Harris cannot team with the Landry band, but Victor is suggesting Alleen Stanley, also a Victor artist, as a hook-up.

IPANAS ON DISKS

The Ipana Troubadours' radio popularity has forced them onto the disks.

The Columbia has signed Sam Lanin's Ipana Troubadours exclusively, an unusual arrangement in view of the Ipana toothpaste commercial advertising tie-up.

LENZ IN FILM HOUSES

Al Lenz and "That Band" have handed in their notice at the Melody Club, New York, effective Dec. 30. Lenz has been contracted for a Famous Players picture house tour. Lenz is increasing his band from five to nine men.

RAMBLERS RE-SIGN

The California Ramblers orchestra has renewed its Columbia recording contract. The Arthur Hand band's name "Cana" exclusively for Columbia, after the same combination as the Gooch Fly, Little Ramblers and a flock of other names also record for the other companies.

WHITEMAN AT THE LAMBS

Paul Whiteman is coming in on a special train from Washington, D. C. the afternoon of Dec. 11 to make the Lambs' Gambol that night. Whiteman will have a heavy month after his return, with beated Victor recordings to "can" rehearsal for the trio of concerts etc.

Billy Arnold's Visit

Billy Arnold is selling for New York, following an absence of five years abroad.

ELMER GROSSO

Director of His Smart Dance Orchestra at the Greenwich Village Inn, New York, is still another of the Musical "Who's Who" of Randomness. Grosso has been a consistent friend and ally of Robbins-Engel, Inc., and is currently featuring the Big Four.

"DREAMING OF TOMORROW"

"LOONOSOME"

"LOOK WHO'S HERE"

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CABARET REVEALS

GUN BATTLE IN SUPER CLUB

MIAMI BEACH SITE OF NEW CABARET PROJECT

N. Y. CABARETS OKAY APPEAL

CHUMMY CLUB

The Chummy Club is in the basement at Broadway and 47th street. It was formerly known as Gallagher's and more latterly Broadway Gardens, with William J. Gallagher continuing the proprietor. He removed his name only by changing it up on Monte Carlo, the Gallagher's other club, on West 51st street.

Don Gans is manager of the Chummy Club. He formerly managed Freeman's Restaurant when it was the popular restaurant in Times square.

The Chummy Club lives up to its title, for the ice commercial place with a pleasant atmosphere and a very fast show.

The first revue is "Good Mornin', Eve," produced by Ted Riley, one of vaudeville's old timers, who has been the Gallagher producer for some time.

Don Roberts is master of ceremonies, breezing along in his comic style that is peculiar to him. He is doubtful if anyone else could so successfully stimulate Roberts' pose, which is also popular. He has made it his business to know his personality, and he has rather much of the latter.

There are also a very attractively costumed floor work, and that is a feast nowadays. In principal the show is handled with Corline Riley, Billy Perry, Charles Kelly and Herb White. Deima Denny, Dooley Twins, and Ray Walker (composer) and Gertrude Dwyer.

The Baltimoreans play the music for the show and the dance floor large enough for the room of the room.

It's a well-balanced bunch, with plenty of singing and dancing, besides a little production touch for the choristers. No one stands above the others in vaudeville, but there are a couple of oddities in the group.

There is the close resemblance of the Dooley Twins, both girls. That singular similarity in looks might be placed to good advantage if the personality of the girls is not Miss Denny, who is said to have been imported from the Continent, with this first time.

The speed of this show is worth noting, if, as claimed in the absence of a watch—ten minutes. For the work accomplished within that period it makes the revue the speediest around the Square.

Don Gans, who like to see all of the floor shows had better take a flash at the Chummy Club's. It's worth it. *Simé.*

SILVER SLIPPER

David Bennett's "Beauty Review" is the title of the Silver Slipper show which features Dolores De Cordoba, Ferrarri and Bunney, Rosa de Cordoba, Madeira Killeen, Athione and Day Healy, backed by a chorus of "lookers," the gals themselves being attractions.

The opening night the show did not frame up so snappy, but will smooth out with playing. As is it does not quite match the excellent show immediately preceding this.

Don Healy, a corking juvenile, leads the performance. Healy is a floor-show veteran, having been back to the Gus Edwards regime in the Hotel Martinique, on 33d street. Healy opens with a floor show, including Rocco, Leonard, Frisco, and topping with Cooney, the flag-waving business being dragged in indignity.

Rosa de Cordoba, a Danish solo dancer (said to come from the land of the Castilians and castinets by way of Kansas City) followed and fared passably. Athione, another cabaret songstress seen around, followed. Dolores Ferrarri, blonde, a fiery, enjoyed a vaudeville vogue a few seasons back until private family differences necessitated his retirement to tutor in the art of exhibition dancing. Ferrarri's partner, Bunney, was palpably nervous during the show, but the latter, on top of that the accompaniment from Jimmy Carr's jazzists was none to

forte. Miss Killeen's song specialty was followed by Healy in a comedy number which was on his lyric value but okay for the dance accompaniment.

Jimmy Carr, self-styled "doctor of melody," did his bit with Walter Winchell's "dame and cow" song which was on Monte Carlo, and Chick Endor made famous.

The "Camel Walk" finale was a good idea, but ran too long. As a dance creation it did not surpass the tittle but gracefully flashy "Charleston," and, in truth, the "walk" included an awkward variation of the dance that made South Carolina town famous.

The second stanza at 2 a. m. was resumed with "Perfume" number, a novel variation on the audience stuff which could have been built up. Athione sang some more and Miss Killeen and Healy did a Buchanan-Lawrence imitation with "Coffee, Sandwich and You."

The Bennett girls, led by Miss Ferrarri in a "Wooden Soldiers" drill, were the last of the show. The producer, Miss de Cordoba, spanished some more.

In "Gigolote" (a maintained lady) Ferrarri and Bunney distinguished themselves with a punchy Apache that has been a Ferrarri trade-mark.

The show ended with a team scored personally. Three other principals repeated solos, and the show with a "movie" idea for the finale, worked out well, although a familiar stage bit.

FRIVOLITY

After a series of delays, the Frivolity, at Broadway and 52d Street, New York, a newcomer to the swelling ranks of Main street's night life resort, has opened its doors. It is a show constantly undergoing changes and improvements, credited to N. T. G. (Granlund).

The feature is its understated. The influx of so many new places, seemingly the idea was to give them something to build a floor show—*not* that undress is anything startlingly new—but it is carried out to a surprising degree.

Beryl Hailey, a stately, shapely woman, is the punch of the nudity with a couple of able assistants as anyone with half an eye can see. That part of it makes for the finale. Up to then Van Lowe, from "Vanities," and Gladys Palmer, who does the principal part of the routine bringing on an octet of choristers who look collectively nice and neat, are the main attraction. The trunks are tightly arranged so that the starboard side is seen first.

Of the principal dancers, Van Lowe in addition to dance solos, is satisfactory. Ethel Alice is another clever café performer, but she counts for little. June Castleton, three years ago in the "Polles," has been a success in the show, but other than her publicity as former wife of the late Dan Caswell, the Cleveland, Ohio, "Prude" has been a so-so songstress, not strong enough for the general scheme of things. Her use stuck was marked.

Jack Denny's orchestra is a good instrumental combination for size and for the purpose. The show would do well, but for a café dance floor they miss. The absence of the bass in the instrumentation, the cymbals and strings, makes for a lack of backbone to the entire performance. The arrangements are really good, and, if the band is not, the dance extra-ordinary and palnastick appliance by the orchestra leader. Their rendition is also distinctive, but the absence of a trumpet and trombone eliminate the necessary "kick." He can readily correct this.

The Frivolity is a comfortable room, nicely appointed, with Louis XV. furniture, a handsome Stanch and a Krieger operating it. Maurice Bickel, Broadway café veteran, is the master of ceremonies. With the jacking up of the show, the undraped thing and room should pull business. *Abel.*

BEAUX ARTS

The Balbylo Revue, at the Beaux Arts, New York, is mild stuff, the show holding nothing distinguishing other than the supplementary dancing, and the latter, as the latter appear individually as the extra added attraction, and their solo scoring in a series of floor shows suggests they should hold up the room.

The show is so much blah. Production is credited to the World Dancers' Association, perhaps a quasi-amateur aspect. To complete the credits, Z. Nello, of the Imperial Russian Ballet, is credited for the dance staging; lyrics and musical selections by Mario Alvarez, the latter being officiating as master of ceremonies.

The principals include Betty Kirkbridge, singer of uncertain repute; Anita Furman, whose back kick was not so good but later redeemed herself with a toe specialty. Miss Frezelli and Stuart, dance team, were mild. The en-

5 Women, 7 Men Arrested at 242 West 48th St.

One man was shot and five women were arrested after a gun battle in an alleged supper club at 242 West 48th street early Sunday morning. The wounded man, William Connolly, was taken to the police of West 48th street as "Ice Cat Crowley," was taken to Roosevelt hospital with a bullet in his left arm.

Police reserves at the west 47th street station with detectives George Ferguson and Tom Gilroy arrested the women and men. Two 45 calibre guns were found, one near a parked auto outside of the place and one found in a room. One car was fully loaded. The other had five discharged chambers.

The prisoners, after being "booked," were taken to the west 47th street station with detectives George Ferguson and Tom Gilroy arrested the women and men. Two 45 calibre guns were found, one near a parked auto outside of the place and one found in a room. One car was fully loaded. The other had five discharged chambers.

The women gave their names as Mrs. Marjorie Fitzpatrick, 25, dancer, 278 Hamilton, Astoria, L. I.; Mrs. "Dot" Reed, 22, West 50th street, who stated that she was a hostess in the Stadium Supper club that adjoins the place of the shooting; Mrs. Helen Depolder, 25, 115 West 45th street; Catherine Doyle, 25, 25 West 36th, dancer, and Jane Leahy, 25, 119 Green street, Astoria, L. I.

The five men gave names believed to be fictitious. Two of the prisoners said they were Charles Barker, 27, salarman, 346 West 49th, and William Corcoran, 31, 330 East 38th. The former is charged with having a loaded gun in his overcoat pocket. Corcoran is charged with violation of the Sullivan law. He is said to have thrown his gun under the auto outside.

seemle assembled a sextet of girls whose costumes run to oriental and exotic trappings.

Dario and Peggy were welcome after an interval with their Spanish and modern ballroom stuff. The team is a good buy for production and would click in the picture houses and vaudeville. Their personality is rather heavy, but they are for the intimacy of a café floor.

The Ben Glaser orchestra, radio favorite, were worthy of commendation for their energetic dance music. *Abel.*

DEAUVILLE, CHICAGO

Chicago, Dec. 4. Many changes have been made in Randolph street cabaret since last reviewed. The exotic Evan Burrows Fontaine and her troupe, "The Blue Devils," have been replaced by Sylvia Hanley and specialty people. The orchestra is new and has been re-located in a different corner.

Miss Hanley acts as hostess and announces the show. She introduces the artists by name. This gives the turns a break, as everyone knows who is performing, not always the case in Chicago cabarets. Miss Hanley is a woman of tact and experience, a good mixer and a clever singer with a well "placed" voice.

Sammy Kahn's six-piece orchestra is a fine one, with a well designated lively dance music, heavily bodied in spite of the few instruments. In addition to the rock and roll, there is a good deal of music and entertainment. Kahn in particular putting across numbers more like the popular music of the day. The six-piece aggregations this orchestra deserves high rating.

The entertainers include Flo Whelan, tap dancer, and Beale Moore, blues singer, who also does a soft shoe dance. Miss Moore is a good mixer and a clever singer. It sounded like a dirty dig when Miss Hanley introduced her as "the girl who can't dance." LaFono and Dilworth, youthful dance team, waited at the midnight show. The couple completed a fine week of dancing. LaFono was replaced by Muldoon and Franklin.

Adele Gould starred over a tough number of the Bowery type and elicited the big applause demonstration of the evening. The numerous cabaret acts were given from the conventions in town laughed zealously at her punch lines.

In addition there is Anita Gay, who Spanished a high-kicking dance while a piano-playing songstress, and a bluesy bluesy person. The show for good results. Business average on off night. *Hal.*

Basil Durant and Kay Durban Dancing There—\$3,000,000

Proposition Opening Jan. 1

One of the most impressive cabaret propositions attempted by an orchestra leader is the new \$3,000,000 Club Deauville at Miami Beach which comes into possession of W. T. Kirkby and Arthur Hand, managers (with Hand leader of the California Ramblers), Jan. 1. Kirkby & Hand, Inc., take the place over on a three years' lease, giving them a second resort for their own management. The same combination controls the California Ramblers Inn on Pelham Parkway, New York, which has a three years' lease yet to go.

Hand and Basil Durant leave Dec. 14 for Florida with the others to follow. The California Ramblers orchestra and Durant and Kay Durban from the Flamingo (former Trocadero), New York, will be the stellar attractions.

The Deauville will have a restaurant of that name at one end and night club at the other end of the two and half block acreage with a 100x160 swimming pool in between. Gertrude Ederle, who essayed to swim the English Channel, Alleen and the Hand's other Olympic swimmers, will be in charge of the pool as extra attractions.

The California Ramblers Inn will remain open with Billy Moore heading the band during the Hand's absence. The combination's absence. It is planned to split the Ramblers' season in six-month periods alternating between Florida and their New York roadhouse.

At the Miami Beach place, Hand will also have a sub-unit, Maurice Filchard's orchestra, contributing concert music.

Sea Grill Owes \$30,000

Padlocked—No Assets

The Sea Grill, Inc., 141 West 46th street, New York, is alleged to have \$30,000 in liabilities owing with no assets to pay them. The firm is alleged to have filed an involuntary petition in bankruptcy filed against the restaurant. The place accepted a six months' padlock from Nov. 30 for liquor violations.

Dick Harris in Hoosgow For Assaulting His Wife

Chicago, Dec. 8. Richard Harris, alias Richard Phillips, assistant manager of Friar's Inn, reported in a cell after slugging his estranged wife, Lillian Harris, of Wabash and Van Buren avenues, before an audience of on-lookers.

Harris is alleged to have torn his wife's clothing, blackened one eye and generally abused her. She was held by her brother Sergeant Michael Naughton arrived.

The quarrel started over the serving of a summons on Harris in connection with his wife's divorce action.

Young Kahn's Cabaret

Roger Wolfe Kahn's affiliation with Billy Rose in the Fifth Avenue Club has not resulted in any difference of managerial opinions between the two. Instead, Rose will continue alone and Kahn will also essay a night place on his own.

N. O. Ballroom Uplifters

Chicago, Dec. 8. New Orleans so far as ballrooms are concerned is going in for uplift. From the Louisiana metropolises come reports the managers of the ballrooms there are going to promote the following: Dignity, good fellowship and civility. Among dancers, elevation of morals and the practice of good manners and dignified conduct.

Night Places Donating Part of Receipts to Worthy Cause

Several of the New York cabarets proposed that a percentage of their gross receipts for a given night, probably during next week, shall be devoted to the alleviation of Dorothea Antel, a bed-ridden cripple, whose sad case is well known throughout the show business.

New York restaurateurs have been noted for their liberality in permitting solicitation within their doors for charitable causes and frequently have offered a portion of their receipts for large charities, but this is the first time the restaurateurs have gone so far as to recognize that a single individual is entitled to their universal benefit. That the object of their good deed is of the show business, therein does something for one akin of their own, is made the more noteworthy through the many similar requests that the night places must have received from day sources.

Among the clubs so far offering the percentage is Miss Antel are Barney Gallant's place in the Village, Bob Murphy's Cellar, Tommy Guinan's Texas Club, Club Dover, Privolity Club, Club Windsor, Casa Lopez, Club Richman and Ciro's (same management) and Melody Club.

"Daily News" Did It Mark Hellinger, the Times Square commentator for the New York "Daily News" brought the condition, physically and financially, of Dorothea to the cabaret men through his department in the "Sunday News."

Mark Hellinger had called upon the invalid at her home, 609 West 164th street, New York. He could not refrain from printing an account of it.

So many letters were received by the "News" from Mr. Hellinger's story that the writer gave Miss Antel another paragraph last Sunday, suggesting the show business do something for her. So far Miss Antel has been self-supporting in a way, selling Christmas cards, stockings, or soliciting subscriptions to magazines to help pay for her necessities.

Following Mr. Hellinger's suggestion a cabaret proprietor here and there asked what they might do to assist the girl, with the "Dorothea Antel Night" decided upon.

Miss Antel some years ago had her spine fractured in a Poli Theatre in New England. She was with an act appearing in the Poli Theatre. Since then she has never left her bed. But recently, when thrown out of position through a building blast near her home, Dorothea broke her wrist. She suffers that along with her other tortures, one of which is that she cannot move any portion of her person one inch without acute pain.

Miami Hofbrau Jan. 1

Janssen's new Hofbrau in Miami opens Jan. 1. Seating capacity is 85.

An Irving Aaronson band unit will be the dance attraction. At Russell and Durbin have opened at the Hofbrau New York. This team was last at the Bal Masque.

The Human Broadcasting Station

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PARK MEN MEET AND AGREE— TALK BUSINESS AT CHICAGO

Chicago, Dec. 8. The seventh annual convention of the National Association of Amusement Parks, at the Drake Wednesday, Thursday and Friday, showed a marked improvement over any of the preceding years for attendance and general membership. The organization is growing continuously and a keen interest is being displayed in its workings.

This is one of the outstanding conventions of the year from a dignified standpoint. No detail large or small was overlooked in order to make the visit a pleasant and comfortable one.

R. Hodge, secretary (Riverview Park, Chicago) is to be highly commended for the remarkable manner in which he executed his various assignments. Courtesy prevailed throughout the three-day session with unanimous praise accorded the secretary.

The visitors, members and exhibitors commenced piling in Monday, with full attendance reached the following day.

Judge Charles A. Wilson (Fountain Ferry Park, Louisville), ex-president, opened the session with a detailed report concerning mainly the success and publicity achieved from the National "Kiddie Days," held throughout all the amusement parks. The report elicited solidly from all reports, with the management of several parks anticipating holding similar events more than once during the coming season.

The balance of the afternoon was taken up with several discussions pertaining to rides, patents, competition, etc. E. J. Kilpatrick delivered an interesting talk on amusements as seen and operated in various parts of Continental Europe.

The morning session of Thursday was given over to the various exhibitors, who presented motion pictures and short talks on the devices manufactured by them, their uses and drawing capabilities in the amusement park. Each speaker was held down to a minimum of four minutes.

First Aid Stations

The essentiality of first aid stations in amusement parks opened the afternoon session with an address by Alfred J. Dietz (Bay Shore Park, Baltimore). Mr. Dietz revealed how numerous lawsuits have been successfully stopped through the maintenance of such a well-equipped first-aid station.

A proven method how to prevent the pilfering of merchandise stands was introduced by Frank B. Gates, treasurer of Riverview Park, Chicago. Mr. Gates outlined the checking methods employed.

The morning session Friday was given over to the executive committee, who introduced the tentative reports for the past year. Election of directors and advisors was also attended to at this meeting. The financial report of the organization showed them to be in grand standing.

Best Operating Methods

The afternoon was devoted entirely to the best methods of operating an amusement park for the benefit of all concerned. This included the concessionaire and what should be expected of him and what cooperation he should receive from the park when paying a flat or percentage rental.

National "Kiddie Day" was brought to the attention of the amusement park operators. The children were declared to be an important factor in the support of the amusement park. That they are responsible for bringing the grown-ups, who, incidentally, are the main grounds, participate in some of the many riding devices and entertainment offered. Several communications and announcements were introduced from the exhibitors, who wound up the business section of the three-day gathering.

The banquet drew vast extra patronage with the huge hall capacity of the Drake Park by the interview Melody Masters, augmented with exceptionally good talent.

The introduction of the newly elected officers that will carry on the progress of the organization for the ensuing year, include Frank W. Darling (L. A. Thompson Scenic Railway), president; W. B. Schloss (Glen Echo Park, Washington, D. C.), second vice-president; C. G. Miller (Cincinnati Zoo Park), second

C. S. Sackett Elected

President Ontario Fair

Canandaigua, N. Y., Dec. 8. Charles C. Sackett, of this city, will direct the destinies of the Ontario Fair here next year, as a result of the annual meeting of the Ontario County Agricultural Society. He succeeds Dr. W. G. Dadda, Everett C. Calman, of Hopewell, was named acting vice president, an office created by an amendment to the society's constitution.

Floyd M. Butler and William M. Gates, of this city, were re-elected as secretary and treasurer, respectively, and Hiram W. Freer, also of Canandaigua, was again named as general superintendent. Other officers, and Frank W. Hobart, Jason B. Gates and Henry C. Higley, of Canandaigua, comprise the committee on grounds.

The 1924 Ontario Fair will open Wednesday, Sept. 15, and run for four days, with three night shows. The 1923 fair brought a deficit of \$2,500. Bad weather was responsible.

In addition to the acting vice president, members followed their usual custom of naming a vice president for each town and city in the county, following Bristol, William Andrews; Canandice, E. B. Henry; Canandaigua City, Henry G. Higley; Canandaigua Town, Ralph M. Simmons; East Bloomfield, George Wheeler; Farmington, A. C. Hathaway; Geneva City, H. Faye; Hathaway; Geneva Town, A. C. Otley; Gorham, F. A. Megaffee; Hopewell, Jason B. Gates; Manchester, Dr. George A. Napier; Naples, J. C. Whitney; Phelps, George W. Salisbury; Richmond, P. W. Case; Seneca, Allen Page; South Bristol, E. M. Bortle; Victor, John M. Ladd; West Bloomfield, Charles B. White.

Newly elected directors are: E. T. Brize, Gordon Foster, George M. Benham and John R. Wooden, of Hopewell; H. Wilbert Cross, Dr. John J. Lindner, Frank W. Hobart, Philip H. Sisson, Sherman Cooper, Fred H. Scandling and Marion I. Case, of Canandaigua; George Vogt, of Seneca; Dr. W. H. Salisbury, of Clinton; James Wheeler, of E. C. Holcomb; Laverne Gage, of Gorham, and Percy Pettit, of Shortsville.

Chas. Edgar Meyers Dead

Charles Edgar Meyers, famous old time circus owner, of the famous "Edgar" line, died at Frankfort, N. Y., where he taught aeronautics and experimented with balloons, died last week in Atlanta. His wife was Mary Brod Hawley, professionally known as the "Edgar" balloon woman. He was 71. Mr. Meyers, it is said, was the first man to use artificial gas for ascensions.

His first public ascension was in 1871. His introduction of artificial gas for balloon purposes came in 1886, one year earlier. Meyers' only child, Bessie Aerial, made an ascension with her mother at Clarksburg when only three. Carlotta made a world's record of ascending over four miles and traveling 90 miles in as many minutes. Meyers was fifth pilot of the Aero Club of New York.

REBUILDING PAVILION

Phillips Pavilion, Rockaway Beach, L. I., entirely demolished by fire last week, will be rebuilt before the opening of next season. The fire, which also damaged the auto speedway and several bathing pavilions, destroyed \$100,000 in property partly covered by insurance.

Phillips is one of the largest dance pavilions at the resort.

Ontario Co. Fair in Debt

Rochester, N. Y., Dec. 8. Starting the new year in debt, the Ontario County Fair has elected Charles C. Sackett of Canandaigua, president.

vice-president; George A. Schmidt (Riverview Park, Chicago), treasurer, with A. R. Hodge (Riverview Park, Chicago) remaining secretary. Every inch of available space was allocated to the exhibitors. They displayed a quantity of new paraphernalia suitable for the operation of an amusement park. Some new rides, games and numerous other fixtures drew considerable attention.

Judge Was Particular

Ed. Salter tells this one. Everybody knows Jimmie Finnegan. A number of years ago, Jimmie was at Greenville, S. C. The County Judge was a personal friend of the doughty Irishman and Jimmie, wanting a date in Greenville, had just called on his friend, the Judge, to ascertain how he stood for "running." He was successful in his mission and a broad smile expanded his features as he emerged from the Judge's private chambers.

Approaching the outer door, he was recalled by the Judge who shouted at him, "Now, Jimmie, remember your promise, no three-card Monte or shell games on the court house steps."

MAY ADVANCE N. Y. FAIR DATES

Commission Will Set Date at Cleveland Meet

Syracuse, N. Y., Dec. 8.

While Aug. 30 to Sept. 5 are the tentative dates for the New York State Fair of 1924 approved by the National Association of Fairs and Expositions, the New York State Fair Commission cannot definitely fix the fair period until after the first of the year.

Early in January the board of stewards of the Grand Circuit will meet in Cleveland. Mr. Cahill and J. Dan Ackerman, secretary of the fair commission, will attend in the hope of fitting an August opening date for the exposition into the racing schedule.

Commissioner Cahill said today the fair commission would call its final meeting of the current season within the next two weeks. At this time all fiscal matters pertaining to the 1924 fair will be closed.

Early scheduling of the great Empire State Fair is feared that it may be removed from the rainy period of September. Storms that beset the exposition for the last five years precluded all chances of an August opening.

If an August opening date is finally slated, the fair commission will bend its efforts to produce a big night show feature for next year's exposition, according to Commissioner Cahill.

With warm late August and early September nights, the nocturnal programs should become outstanding entertainment points of the annual fair in the opinion of Cahill.

Near freezing weather during the night show this year kept the gate figures for attendance at a minimum despite special fireworks and vaudeville bills.

One of the big developments of the carnival men's convention at the Auditorium Hotel last week was the late arrival and early exit of Thomas J. Johnson, one-time dictator of the outdoor show.

Johnson did not appear at the hotel until Thursday. He promptly tried to pull the rush act but the burnt children of the midway avoided the fire.

Johnson only wanted \$1,600, which he said the carnival men owed him as a debt of honor for office supplies, postage stamps and other petty cash items which he claims he had spent on their behalf. Even this request, so modest for the great Johnson, was turned down. The carnival men figured he had already got to them for more than enough.

Wounded at the lack of confidence Johnson made a statement to A. B. McDonald, one of the associate editors of "The Country Gentleman," that he was through with carnival men for all time and that henceforth he will devote his energies to the stage, his vaudeville, his dance hall, and his law practice.

It looks as if Tom Johnson has taken his final outdoor curtain and will be seen no more at the annual conventions.

"THE LEGEND OF THE NILE" \$20,000 FLOP AT COLISEUM

Johnny Jones Shows Will Play Fla.—High License

Miami, Dec. 8.

It is expected as usual the Johnny J. Jones Shows will reappear in this state during January, despite the high license. It is looked upon as almost prohibitive against traveling shows.

Wise showmen around say that that tax has been placed to prevent nondescript outfits coming in and that it will not be imposed upon an attraction of the Jones' standard.

An opposition may be found next month. It may be the other show will keep aloof from attempting to tackle the Jones prestige. Miller Brothers are expected somewhere in the state next month. Both shows are reported augmenting their attractions in case they do clash.

The carnivals in Florida are deemed plenty. The state doesn't hold too many of the middle class, population the shows depend mostly upon.

Developing Asbury, \$3,000,000 for Purpose

Plans are under way for the further development of Asbury Park, N. J., as a summer resort. At a meeting held by the Chamber of Commerce it was voted to raise an appropriation of \$3,000,000 to be floated as a loan bond to finance the proposed improvements.

The new plan calls for the construction of a new steel pier and increased bathing beach, the latter to house a mammoth fire proof bathing pavilion.

The increased popularity of the resort may also prompt the installation of an amusement park.

Several amusement park projects have been previously anticipated for the Jersey Coast resort, but flopped in the making through promoters being unable to interest capital in such a venture.

Montana's Wild Animals Become Attraction

Butte, Mont., Dec. 8.

Many of the fairs in this state have been using educational displays of the wild animals native to Montana. The exhibitions have been better liked than any menagerie of animals or Asiatic wild animals.

The native animals, still wild in Montana, include elk, deer, skunk, bears, coyotes, buffalo, raccoon, mink and wolf.

CANADIAN FAIR MEETING

Ottawa, Can., Dec. 8.

The recent meeting here of the Canadian Association of Exhibitions, Grade A Fairs, brought out a number of interesting subjects. Railroad tariffs and the judging of live stock at fairs were discussed at length among other subjects.

J. K. Paisley, president of the association, presided at all the meetings.

P. H. Abbott of Edmonton was elected to succeed Mr. Paisley and it was decided to hold next year's convention in Toronto.

ZOO NEEDS KEEPER

Washington, Dec. 8.

Still another chance for a job on Uncle Sam's payroll for someone in show business has been opened up. The National Zoological Park here wants an assistant keeper to look-out for the birds, mammals or reptiles with the Government, willing to pay a salary of \$1,140 a year at a start. It's a life job. Information can be obtained by writing the United States Civil Service Commission, Washington, D. C.

May Sell Fair Grounds

Indianola, Ia., Dec. 8.

The Warren county fair grounds may be sold, according to rumor here. The fair deficit this year was \$1,000.

In an effort to preserve the association it was urged the county take over the institution and operate it.

Chicago, Dec. 8.

The big Coliseum was three-quarters empty all last week for the indoor promotion by Mondell and Frazer, who were staging outdoor water carnivals in various parts of the country until the cold weather set in.

"The Legend of the Nile" is a vaudeville show with "dumb" acts. A big stage was erected at one end of the Coliseum with the design Egyptian, pyramids, palms, desert and a sphinx to top off the setting. In the center of the stage was the tank. The audience stood up on the main floor or by paying 25c, could sit in the balcony which made a long distance vista for persons with short-sighted glimmers.

The auspices was the Illinois Club for Catholic Women but the money was Mondell and Frazer's. That is an important item as this carnival has been a prize flop; in fact, \$20,000 is mentioned as the sum dropped between Nov. 25 and Dec. 6.

Poorly Done

The whole thing was very poorly done from every angle. The layout of the stage was awkward, the show was subject to long waits and boring interludes. The acts were mediocre. A better arrangement would have been to build a saucer on the principle employed at the Coliseum for the six-day bike race and have the audience seated with the audience seated about in circus fashion. Then the wheels and concessions could have operated outside the saucer without detracting from the performance.

An idea of the listlessness of this "Nile" celebration may be gathered from the fact that there was no hot dog stand. The only refreshments were lemon cream sandwiches and luke-warm cider. The hot dog is a necessary adjunct to such affairs and its absence robs the evening of the festive spirit.

The wheel numbered about 15. They peddled maize, sugar, blankets, lamps, fruit, leather goods, jewelry, musical instruments, china, poultry, country birds and such odds and ends. Girls working their "personality" overtime were constantly assailing the male nibblers to take a chance. They were already chomping on pockets were already chomping on pockets.

The girl selling the greatest number of chances got an automobile in the grand lottery. It was a gentleman simply must buy. It was an observable fact Friday night that they were hawking chances to the Chrysler car only, the Cadillac, the Buick and the Ford were being actually entered apparently.

Guess Your Weight Gag

A Judge-your-weight gag was going strong during the long intermission provided to give the wheels a break. For 25c, the presiding officer would guess anybody's weight within three pounds or present that person with a box of candy which he said was worth \$1. The figures on the scale were dull black etched on bright nickel. As the guesser danced in and out of his guess and no one else could read the figures on the scale anyhow, some few wisecracks were heard.

The first half of the performance was closed impressively by a good standard circus act, Five Fearless Flyers, three men and two women. To top this act it was a good thing for the performers to mingle with the audience in adjusting their rigging which was not on the stage but over the heads of the standees. The Adolpho Boim Ballet contributed a dance in traditional costume, while the Mondell and Frazer Marine Ballet of bathing beauties paraded around and did some tank stuff that was not so good if the great majority of the people couldn't see the water.

As a whole "The Legend of the Nile" was dull and flat; curiously promoted and exploited. It seemed that the promoters and the auspices could have been behind the venture very strongly or attendance would have been better.

FAKE FAWNIE BILL

Toronto, Dec. 8.

A westerer who came to town last week posing as Major Little, the original Fawnie Bill, was exposed, leaving the city in a rush.

UPLIFTS AND UPSETS AT CHICAGO WITH CARNIVAL MEN AND AGENTS

W. A. S. A. Pick Gravy Spots but Not Altogether Alone—Morris & Castle and Johnny Jones Leaders for Best Carnival Dates Next Season

Chicago, Dec. 8. As usual, the World Amusement Service Association got the heavy cream at the carnival convention, but the opposition was more formidable this year. The Fair Department of the W. V. M. A. cut in by taking two very choice state fairs, while Ethel Robinson also tapped some virgin territory. In the midland territory east of Chicago the Gus Sun-Wirth-Hammond combination had 100 per cent clinch. Among the carnivals the outstanding success was that of Morris and Castle, who have been winners for the past four or five years. This progressive team of showmen annexed the group of some "act." D. D. Murphy only clinched one contract in Texas that qualifies as big, while the breaks did not come the way of Beckman and Garrity's Wortham's World Shows, either.

Gruberg Set Back
Rubin Gruberg was one of the outdoor generals that found the tide of battle against him. He suffered losses right and left and it is probable he may even be minus the minor Canadian dates.

The Iachman-Carson Shows Lined up
A likely route among the county fairs of Iowa and Nebraska, and some "act." D. D. Murphy only clinched one contract in Texas that qualifies as big, while the breaks did not come the way of Beckman and Garrity's Wortham's World Shows, either.

Buy 10-Car Show

Chicago, Dec. 8. Taylor's Circus, 10-car show out of Omaha, has been purchased by the Schiller Brothers who will put it out next season as Worrell Brothers Circus.

3 SHOWS AT FINISH

Chicago, Dec. 8. Sells-Floto, the last big circus out, closed its season at Houston December 1 and began the long run back to winter quarters at Peru, Ind.

The wind-up grossed heavily all along, it being necessary at many points to give three shows daily.

Fla.'s Industrial Pageant
An industrial pageant under auspices of the Merchants Association will be held at West Palm Beach, Dec. 11-19.

Industrial exhibits will feature the event. Carnival features will also be incorporated.

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Indoor Circus at Philly for Week

Philadelphia, Dec. 8. Mrs. C. W. Hancock, local social leader and leading patroness of the annual Horse Show, will supervise a charitable indoor circus January 26-30 at the Arena under the auspices of several Philadelphia benevolent organizations.

For the indoor entertainment 14 circus acts will be furnished through Harry A. Shea, the New York vaudeville agent.

The Arena is the scene of the town's best pugilistic matches. One will be held Monday night, January 25, obliging the circus to start Tuesday.

INSIDE STUFF ON THE OUTSIDE

Parading Exhibits Before Grandstand
The State Fair at Lincoln, Neb., experimented with an innovation that scored an instantaneous success and may be taken up by other fairs. On account of the great length of time required to walk through the myriad lanes of exhibitions many of the exhibitions were mounted on trucks and paraded before the grandstands where people could see everything without spending too much time in the seeing.

Fla. State Fair For 10 Days
The Florida State Fair closed after a ten-day run of fair weather. During the last week it was cold enough on several days to affect attendance.

The Johnny Jones Exposition Shows comprised the meager side show and ride entertainment features. The track daily held auto and harness races interspersed with a few circus turns and the Royal Highland orchestra clad in Scotch kilts. Concessionaires reported generally good business.

Interest in Florida's agricultural resources as displayed in the county exhibits was, of course, featured by the local press and a good many real estate firms selling acreage suitable for farming tied up their advertising and publicity with this phase of the fair.

Status of Philly's Sesqui-Centennial
A change in the general direction of the proposed Sesqui-Centennial at Philadelphia last summer appears to leave the project somewhat in the air. Showmen say it hardly appears that the affair has left itself sufficient time to prepare the extensive grounds with the necessary buildings. Again a report has it that the appropriation for the event has been cut to \$3,000,000 from the \$10,000,000 first reported.

A large committee of New Yorkers have been appointed to interest themselves in the fair. Some attempt was made by Colonel Collier, its first general director, to interest the picture industry in Philly's celebration but the picture people withheld their approval, awaiting developments. A recent announcement says that President Coolidge will attend the exposition July 3-4, delivering an address.

Florida Carnival Lure Fades Out
The promised influx of touring carnivals planned to invade the money belt of Florida has apparently petered out.

Prohibitive license rates and conditions that make carnival promoters think twice before encountering expense of making the southern trip are odds considered too heavy.

In earlier season a number that toured South America in winter last season had planned steering off to Florida instead this year.

Col. Joe Miller Afraid of Being "Crabbed"
Just as the "Majestic" was ready to sail last Saturday, Col. Joe Miller of the 101 Ranch, who is taking 25 Indians to London for the annual Olympic indoor circus, registered a mild protest to Variety. Drawled the tall western party: "You people printed I was going to England with my wife but I haven't got a wife and that item might crab my style with the English."

On the pier waving farewell was another outdoor showman and his wife. She cooed: "Daddy when are you going to take me abroad." Right back he answered: "Baby, you are a broad"—and everybody laughed.

Larry Boyd and Ben Williams, Champ Snorers
Larry Boyd of the Boyd and Lindemann Carnival, and Ben Williams of the Standard Shows each weigh a trifle over 300 pounds. Boyd claims are contenders for the snoring championship of all time. Boyd claims the belt but Williams has a World's Fair medal for unadulterated snoring.

Boyd and Williams attended the recent Canadian fair secretaries meeting at Ottawa. On the way up they were unable to secure sleeping accommodations and invaded the stateroom of unsuspecting, slim Henry Meyerhoff. In the morning they found Meyerhoff groaning with his head in his hands. Asked what was the matter he replied: "My God, you guys not only kept me awake but almost scared me to death. I thought one of you was passing out."

The snoring champs once occupied the same hotel room with beds foot to foot. Guests in nearby rooms started checking out. The clerk suavely effect and in the morning started checking out. The clerk suavely inquired of Boyd and Williams how long they expected to remain. Indignant they wanted to know what the idea was. The clerk said: "Well, guests have been asking me who occupied your room. I told them you were a couple of circus men. One guest remarked: 'They've got the lions in there with them.'"

DISK REVIEWS

(Continued from page 48)

Howard personality is lost in the transition to the wax.

SWEET MAN (Fox Trot)—Golden Gate Orchestra.
BROWN EYES—Same—Edison No. 6122.

"Sweet Man" (Turk-Pinkard) is a rag number, well handled by the Golden Gate. The melodiously rhythmic "Brown Eyes" on the reverse is a contrasting couplet and strong backing for the "Sweet Man."

DAYS OF HEARTS AND FLOWERS (Fox Trot)—Paul White and Orchestra.
PEACEFUL VALLEY—Same—Victor No. 14790.

Tobani's "Hearts and Flowers," the tear-jerker standard of yesterday, has been avocated and modernized by Nat Shilkret, making a corking fox trot. The Whitman scoring further enhances it.

Willard Robinson's "Peaceful Valley" is an unusual fox trot and unusually recorded by Whitman.

I CARE FOR HER AND HE CARES FOR ME—Frank Smith.
FEELIN' KIND O' BLUE—Same—Victor No. 19200.

Smith is a radic favorite around New York. He is exploited as "the whispering baritone," a paraphrase on Art Gillham, the Chicago "whispering pianist." Smith is not a class an effective pop salesman. His articulation is excellent and with the piano accompaniment he registers beaucoup.

HARRY SHELTON

Harry Sheldon, 64, veteran actor-author-manager producer died at the Lenox Hill Hospital, New York City, Dec. 7, succumbing to heart disease. He entered the hospital two days previous under care of the Actor's Fund. Funeral services will be held this (Wednesday) morning at 11 a. m. at the Catholic Church, Broadway and 66th street at 11 a. m. Interment will be made in the Actors Fund plot at Kensico Cemetery, Kensico, N. Y.

Mr. Sheldon whose family name was Claire S. White was born in Winterport, Ia. He was educated at the Gubler, (Ia.) college and entered show business at the age of 20 making his debut as juvenile with Center Payton's Repertoire Company and later appeared with several other rep organizations touring the middle west. Later he was featured in several of the Lincoln J. C. melodramas on tour and also the author of several, some of which he appeared in himself. After retiring as an actor Mr. Sheldon became a producer and located in Chicago. He had produced a number of melodramas for the Stair & Havlin Circuit and when the latter dissolved entered the agency field in Chicago. He managed the New York five years ago and became an assistant to Pauline Boyle with offices in the Galety Theatre Building.

Harry Sheldon was one of the most likeable personalities in show business. Despite inactivity of recent years he maintained interest in the theatre and its people and was ever ready to place his

EDWARD FENNEL

Edward J. Smith, 45, professionally known as Edward Fennell (Fennell and Tyson), dropped dead from a heart attack at Baldwin, Long Island. He had been in show business for about 25 years and was a brother-in-law of Grace Tyson (McWaters and Tyson). Several years ago he left the profession to engage in the real estate business in Freport and Baldwin in a partnership with Harry Green.

Monday night he was addressing a meeting of business men in Baldwin in connection with the financing of a new development there for professionals, when stricken. He will be buried Friday morning at 10 a. m. from the Catholic church on Merrick road in Baldwin. His wife, Lena Tyson Smith, and a daughter, about 18, survive.

THEODORE MILLER

Theodore Miller, 53, manager and agent, died Nov. 30 in Lenox Hill Hospital, New York, of heart trouble. Mr. Miller had been in feeble health for some time and was under the care of the Actor's Fund of America.

At different times Mr. Miller had both managed and handled the actor for many years ago shows. A widow, Marion Miller, and sister, Loretta Miller and Mrs. Matthew Chapman, survive.

The funeral was held Dec. 4 from the Malachy's Church, auspices of the Actor's Fund, and the Actor's Fund. Interment in the Catholic Actors' plot, Calvary Cemetery, Brooklyn.

MURIEL CAMELIA

Muriel Camelia, 12, daughter of Mr. and Mrs. Jack Camelia, Miami, Fla., dancer, singer and impersonator, died almost instantly killed Nov. 15 in a motor bus accident in that city.

She and her father were in a bus that collided with an auto, the former suffering a fractured skull, the latter being uninjured.

Little Muriel had appeared in Keith-Albee houses for several years and had also done some film work with D. W. Griffith productions. At the time of her tragic death the girl was filling a six weeks' engagement at the Hollywood Country Club, Fla.

JAMES BAILEY

James Bailey, former vaudevillean, died Dec. 4 in Grace Hospital, Kansas City, where he had gone for an operation. Two years ago while visiting his parents at Girard, Kan., he was struck by a truck and sustained a broken back. Visits to specialists in different parts of the country took all his money, but gave him no relief.

Spring went to Kansas City last year and was placed in a plaster cast. For the past few months he had earned a meager living giving vocal lessons. A few days ago it was decided to take an X-ray of his injuries to determine if an operation would be beneficial but he died before the ray was taken.

PAULINE DUFFIELD

Mrs. R. L. Hayleure, 75, professionally known as Pauline Duffield on the legitimate stage, died at Pasadena, Cal., last Saturday. She retired from the stage seven years ago and is survived by a husband, son and daughter.

Mrs. Hayleure was a native of London and made her first American appearance in 1890 and ago with James A. Hearne in "Hearts of Oak." Subsequently, she was in many productions made by Charles Frohman and Henry B. Harris.

HANK BROOKS

Hank Brooks, picture comedian, died at his home in Los Angeles, Cal., after a prolonged illness, Dec. 3. He is survived by his mother. Funeral took place Dec. 7.

Mrs. Julia Wise, widow of I. H. Wise, San Francisco, former partner of Frederick Delaney in the Alcazar and Central Theatre in that city, died Nov. 28 at the home of her son-in-law, Edwin T. Emery, managing director of the Sheridan theatre, Greenwich Village, New York. Mrs. Wise is survived by her only daughter, Mrs. Essie T. Emery, and a sister, Mrs. Al Harris, Alameda, Cal. Interment in Hillside Cemetery, Philadelphia.

Mrs. Sadie Hess, 49, maroon at the Tavern, New York, and affection-

(Continued on page 54)

IN MEMORY OF My Beloved Wife and Pal EFFIE POTTER Died Dec. 4, 1924 "Gone but not forgotten" BILLY POTTER

knowledge at the disposal of voices entering the producing field or others wishing to draw upon his large fund of knowledge constituting past experiences in practically every branch of the theatre.

Seasoned producers many of whom knew Sheldon in his fair weather days when his name was one to conjure with in the popular legit field would often drop into his office at the Galety Building either for advice or to talk over present conditions in show business. He was especially well liked among actors with whom he came in contact for his willingness to serve anybody requesting it. In recent years he had been combining services as a stock agent with the duties of a theatre manager.

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Mr. Sheldon is survived by a daughter, Hazel White, who resides at the "Gale," Ill. and two brothers, Frank G. White of San Francisco, Cal. and Trumbull White, an editor living in New York City.

FLORENCE JOHNSTONE

Florence Johnstone, 43, actress and widow of William M. Vance, show manager, died in New York last week after an extended illness. During her confinement Miss Johnstone had been cared for by the Actor's Fund of America and the N. Y. A.

Miss Johnstone for 14 years had been a prominent stock actress and vaudevillean, appearing with W. L. Thorne, Lettie Williams and others; playing roles at different times in melodrama for Vance and Sullivan, A. H. Woods, J. H. Springer, J. L. Varnie and in Gus Edwards' "Sun Bonnet Sue."

The last Broadway stage appearance of Miss Johnstone was in "Great Music" at the Earl Carroll Theatre in 1924.

Miss Johnstone was born in Liverpool, England, coming to the United States when a child and making her debut as Eva in "Uncle Tom's Cabin." Her mother, Mrs. Eliza Mason, also an actress, died last January.

Interment in Evergreen Cemetery.

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SHERIDAN AT ARGYLE ARDMORE 3000

Average entertainment this week at the Majestic, with little that was exceptional in merit. The best act on the noon show Sunday was Kerr and Ensign, a young man and young woman, who have something of the big-time manner. As the runner-up was a two-scene skit, Arthur Jarrett and Co., which is well done and good for a lot of laughs.

Edwards and LaVelle were second. The woman attempts a male impersonation, not pulling the wig until the low-off. This did not surprise any one, as the peculiar quality of her voice would arouse suspicion even if the inevitable feminine traits of carriage and deportment escaped notice. The man does black, the woman high yellow, and as the impersonation is the act's only claim

It has, too, a very good straight man, and "Frolics" has no outstanding talent.

The next-to-shut assignment went to Stuart and Lash, two youths. At the Majestic, with the all-day grind, the next-to-shut act is not necessarily filled by the best act or the strongest brand of hokum. Stuart and Lash were the best of the week. They include a number of more or less familiar bits, but only at one point do they achieve any real humor. The rest is being forced and artificial mugging. The comeliness of their material will probably not deter them from retaining plenty of work around these parts. Kerr and Ensign, as stated, have a tinge of the big circuit class

more singing, which was responsible for the vast amount of applause accorded this automobile comedy also recruited.

Wesley Barry and Co. introduced about the worst act seen at the Palace in years. The turn is improperly casted and seems to run over one another. Barry might be good in the celluloid but not so forte in the flesh and blood. The little applause that was garnered at the conclusion of this turn can be solely attributed to the reputation of the featured member. Frances Arms had no cinch in following this outfit.

Charles McGoods and Co., a trio of hand and face balancers, were successful in holding them in. The turn started off with some good tricks, which immediately grasped the attention of the audience.

Hal.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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to distinction, and as that is not overly successful, the turn barely clicks.

There were two flash acts—"Dance Dreams" and "Frolics of 1925." The two "Dance Dreams," although the newer and the least pretentious, was the best from the pretentious of the middle of the house. "Frolics" is utterly stereotyped, and while "Dance Dreams" is stuffed with plenty of old feathers it is not as much of a strain on the audience.

A. H. WOODS

ADELPHI

THE KISS

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HOLIBROOK JUDITH

IN WILLARD MACKE-MELODRAMA

"THE DOVE"

LIMITED ENGAGEMENT 4 WKS. MORE

about them. They work quietly, with an agreeable absence of the meaningless pags that curse so many mixed teams.

Guia Tiro and Gang, a canine offering, closed.

Hal.

The cold weather was responsible for the sudden rush at the box office with the result that the Palace held capacity Sunday matinee. Too many grotesque comics are involved in depressing the current week's entertainment, not too much comedy, but too many comics and too much sugar isn't good either.

Templeton Brothers refused to close the show and walked off. The dancers would have fitted in perfectly on the bill and would have had a great tendency to balance the performance somewhat. An S. O. S. brought Charles McGoods and Co. from the Lincoln, who accepted the closing assignment. No mention of the replacement was made with the result that the closing turn was the one that was programed.

The Kouns Sisters, topping, could have easily accepted another encore or two. The girls seemed to be in excellent voice and tied the show up nicely. Her companion, "Call" was awarded the most applause. This is a class combination and could stand an early repeat or two consecutive weeks at this house. The female contingent seemed to run away with the show with "Frank" and "The Girl" and "The Girl" did hit in the next to shut. Miss Arms is good to look at, and oozes over with personality. Her conception of characters, impressions and comedy places this girl with some of the best female singers vaudeville has to offer. This was a tough spot, but she held it down with little effort.

Curless' Animals, an aggregation of ponies and dogs, furnished some good entertainment in the opening position. The act contains speed and original tricks.

Pinto, Bennett and Fletcher were on a little too early to obtain the best results. Pinto works in the audience for the main part, carrying on a rapid cross-fire conversation. The vehicle is based on the same idea as several previous combinations containing many laughs. The straight man handles a sax, clarinet and cornet with Bennett parodying the ignorant "wop" with Pinto in the audience. The trio finish with a "wop" melody, employing cornet, accordion and a trunk.

Tom Brown and his Merry Minstrel Orchestra were an instantaneous hit. This is the first appearance of Brown in a local vaudeville theatre in a number of years, and the audience once more appreciated his antics while conducting. The band is above the average type and put over several numbers to good returns. The closing number was the recipient of several encores. Torke and Lord with a new brand of "hokum" aided by an innumerable amount of props fared well in this position. This is an extemporaneous turn and several wise cracks were missed. The boys worked hard and sold themselves. The Kouns Sisters followed.

Jimmy Savo, assisted by Joan Franz, found it a little tough getting started, but managed to stick through to a big finish. He played the same turn as presented around here years ago. Savo has added

The bookings of the Illinois theatre calls for two more weeks of the "Box Revue," followed by Ziegfeld's "Polles" for six weeks "Scandals" for four weeks and "Louis XIV" to finish the season.

James Carroll, Chicago police officer, instantly killed while attempting to evade a holdup, was formerly connected with the Jeannay studios here. The deceased was also a brother of Mrs. Joe Kelso (Kelso Brothers).

Further delay in the rebuilding of Cohan's Grand opera house occurred last week when Patrick Sullivan, president of the Chicago Building Trades council, ordered a strike of all workmen because the McHugh Construction Co. refused to discharge a number of sheet metal workers on the theatre under the Landis award. The theatre at first was supposed to open during the Christmas holidays. Then it was thought it would be dedicated Feb. 22, birthday of another famous George. Now with the strike George M. Cohan's own birthday—July 4—seems more likely.

Frank Gilmores will arrive in Chicago Dec. 10 for the first meeting of the Committee of the Equity Hall to be held at the Hotel Sherman Jan. 30. The committee at present consists of the following society

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"What Price Glory" is one of the few legit productions that will maintain the regular admission fee for its New Year's eve performance.

Andy Wright is expected to open a dramatic stock shortly at the

Calumet, South Chicago. With Ascher Brothers converting the Chateau into stock this will make three stocks in or near Chicago.

The specs are worried because the tickets for New Year's Eve are slow in coming from the printers. They're afraid the City Council will put a crimp in their racket between now and the holidays and they want to get the ducks and collect before the law goes into action in the shape of a maximum premium of 50 cents.

Performers, especially those appearing in productions, are deserting the Loop to seek quarters on the north side. The vast amount of apartment hotels harbored on that side of the town are making special inducements to the profession in order to secure their trade.

Dec. 5, after a long illness at the home of her daughter, Mrs. Charlotte Shelby, who is the mother of the former picture actress.

Edward H. Buskey, prominent Utica, N. Y., musician, died suddenly last week in the State theatre, where he was employed. Buskey was secretary-treasurer Utica musicians' local union, and manager Elks' and Holroyd's bands.

Joseph Goodman, father of Tabatha Goodman, actress, died at his home Dec. 4. Heavy failure was given as the cause of death.

Paul W. Santchi, 73, father of Tom Santchi, picture actor, died at his home in Kokomo, Ind., Dec. 1.

OBITUARY

(Continued from page 51)
ately known to many of the professionals who dined there as "Mother," died Nov. 14 in the French hospital after an illness of about five weeks.

Leater (Polly) Aronson, 50, for years property man at the Gayety (Columbia) theatre, Pittsburgh, died last week of pneumonia in the South Side Hospital.

The grandmother of Mary Miles Minter died in Los Angeles, Cal.

DEATHS ABROAD

Paris, Nov. 30.

M. Saint Germain, music hall agent, at Marseilles (France). Lily Warlon, 41, vaudeville performer, died at Liege, Belgium, of heart disease.

Max Blondat, noted French sculptor.

Charles Garrouste, 52, former manager of Perchoir cabaret, Paris, in Lyons (France).

Robert F. Heitemeyer, 49, American sportsman, died in a Paris clinic of pneumonia.

Georges Wulff, French journalist. Mrs. Delesalle, wife of the present manager of the Mogador theatre (pictures), Paris.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lycium—"Artists and Models." Keith-Albee Temple—Vaude. Gayety—"Rarin' to Go" (Columbia). Corinthian—"Jazztime Revue" (Mutual). Fay's—Pop. vaude. Victoria—Pop. vaude. Eastman—"Classified" (film). Regent—"Simon, the Jester" (film). Piccadilly—"Lovers in Quarantine" (film).

A record atten "sell-out" for Rochester comes to light with the Eastman Theatre's announcement that the house is sold out for the Roland Hayes concert next month. In addition to the 3,400 seats, already 200 chairs on the stage have been sold. There is a \$3 top. Paul Whiteman's orchestra Thursday was the first sellout in some months. Standing room went at a premium. The Hayes demand is the heaviest recorded at the Eastman.

Raymond Fagan of Rochester, and his symphonic dance orchestra, are booked for the week of Dec. 20 at Keith's Temple. Fagan's appearance here will be the last under his present directors. He has signed a contract with William Morris.

Al W. Root, erstwhile manager Gayety (Columbia). Saturday opened the new Thurston theatre at 555 Thurston road. The project promoted by Root cost more than \$150,000. The house, located in the outskirts, is finished in blue, gold

and ivory, with drapes of blue plush and gold. It seats 1,000. Burpee & West Theatrical Enterprises, who control a chain of houses in this country and Canada, have leased the place. Pictures and music, with occasional vaudeville, comprise the policy. Root stays with the new house as manager.

Benjamin T. Connolly, stage manager of the Eastman, was re-elected president of the Theatrical Stage Employees' Local 25. It is Connolly's sixth term. Michael Mungo was elected business manager for the seventh time.

Joseph E. Hayes and Charles Lyons of Corning have the first enterprise of the Associated Producers, amateur theatricals productions, in rehearsal at Hammondsport. Hayes for three years was with the Gleason Producing Company of Waverly and for two years with the Van Austin Company in New York. Lyons was for six years connected with the Middletown Producing Company in Danville, N. Y.

"Governor" Andrew L. Downie, former owner of the Walter L. Main circus, is building a new home in Medina. Downie last week came out as sponsor of a colored revue "Hello Dixie," which is touring the road.

Mrs. Emma J. Ottman, wife of George J. Ottman, Rochester "sausage king," was given an interiorcourt decree of divorce last week from the Supreme Court here last week.

KANSAS CITY

By WILL R. HUGHES

Shubert—"Topsy and Eva" (2d week). Shubert-Missouri—Junior League Follies (local). Pantages—Vaudeville. Globe—Vaudeville. Gayety—"J-11" (Columbia). Empress—"Step Lively Girls" (Mutual). Newman—"Stage Struck." Royals—"Marry Widow." Liberty—"Peacock Feathers." Mainstreet—"The Unguarded Hour."

Billy Farrell and Co. were substituted for Carl Randall and dancers in the bill held intact from last week at the Orpheum. This was the only change.

Frank Lott, solo trombonist, Newman orchestra, has been elected president Kansas City Musician's union. He was formerly soloist with the Arthur Pryor band.

The top price for the Duncan Sisters ("Topsy and Eva") at the Shu-

bert for a two weeks' engagement is \$3. The advertising says this is the first city the Duncans have played for less than a \$3.50 top.

The Globe, after a long musical tab stock policy by the Lole Bridge company, switched back to popular priced vaudeville and pictures Sunday. The opening bill comprised Frank J. Sidney & Co., Reed and Ray, Neil McKinley, Pat and Julia Levolo and "The Fighting Heart" (film). Three shows a day and two bills a week will be the policy.

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Mats. Wed. & Sat. 2:30
CHARLES DILLINGHAM presents
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in a Comedy by Frederick Lonsdale
"The Last of Mrs. Cheyney"
with Roland Young and A. E. Matthews
Staged by Winchell Smith

Dir. A.L. LIBERTY Th. W. 42d St. Eves. 8:30
Krieger Mats. Wed. & 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

Dir. A.L. City Th. W. 46th St. Eves. 8:30
Krieger Mats. Wed. & Sat. 2:30
Charles Dillingham & A. H. Woods
present
Cyril Maude
These Charming People
Staged by Winchell Smith

Charles Globe Th. W. 46th St. Eves. 8:30
Dillingham Mats. Wed. & Sat. 2:30
H. H. Frazer's Round-the-World
Musical Sensation
NO, NO, NANETTE
with **LOUISE BROODY** and Star Cast

CORT Thes. W. 46th St. Eves. 8:30
Mats. Wed. & Sat. 2:30
George Jessel in
"The Jazz Singer"

REPUBLIC Thes. W. 42d St. Eves. 8:30
Mats. Wed. & Sat. 2:30
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Mats. Wed. & Sat. 2:30
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Mts. Wed. & Sat. 2:40
CRADLE SNATCHERS
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48th St. THEATRE. Eves. at 8:30
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LYCEUM Thes. W. 45 St. Eves. 8:30
Mats. Thurs. & Sat. 2:30
IRENE BORDONI
in "Naughty Cinderella"
AVERY HOPWOOD'S NEW SONG FARCE

MOROSCO Thes. W. 45 St. Eves. 8:30
Mats. Wed. & Sat. 2:30
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THIS DRAMATIC HIT
CRAIG'S WIFE
By GEORGE KELLY
with **CHRYSTAL HERNE**

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WELL, EDWARD C. ROBINSON &
50 OTHERS.
KLAW W. 45th St. Eves. 8:30
Mats. Thurs. & Sat. 2:30.

BERNARD SHAW'S COMEDY
ARMS AND THE MAN
Alfred Lunt, Lynn Fontanne
GARRICK Thes. W. 32d St. Eves. 8:30
Mats. Thurs. & Sat. 2:30.

CINCINNATI
By **MELVIN J. WAHL**
Shubert "The Student Prince"
(3d week).
Cox—"Dulcey."
Keith—"Vaudeville."
Palace—"Vaudeville and 'Goose Woman."
Olympic—"Step On It."
Empress—"Chick, Chick."
Photoplays—W a In ut, "Irish Luck"; Capitol, "Cobra"; Strand, "Go West"; Family, "The Best Bad Man"; Lyric, "Don Q."

Charles Pearson, manager Cin-
cinnati Symphony Orchestra, an-
nounced the orchestra will play in
New York Jan. 6. The orchestra
will also play at Mt. Vernon, N. Y.,
Jan. 7.

The newest Cincinnati theatre,
seating 3,500, will be located in the
heart of the city at Fifth and Vine
streets. Builders have started raz-
ing buildings occupying the site.

The Charlestonians (Marvin
Dance Orchestra) will donate their
services free to any charitable un-
dertaking during the holidays.

Nelson Trowbridge, manager,
Shubert, is making efforts to have
Al Jolson play the house en route
from New York to Chicago. Among
early bookings are "Blossom Time,"
"Greenwich Village Follies," "White
Cargo," "My Girl" and "Old Eng-
lish."

The Palace celebrates its sixth an-
niversary this week with special
acts and musical offerings.

The Cincinnati Symphony Orches-
tra made its initial "bow" to radio
fans last week with a concert via
station WSAI.



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ing shows. Among our recent visitors
were Miss Llora Hoffman, prima
donna of Artists and Models, Miss
Rae Samuels, the well-known vaude-
ville headliner and Madame Albertina
Rasch of the famous ballet school,
all selecting new and fascinating
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Columbia—"Where Was I?" (2d
week).
S. Mouse—"Eatin' in Sables."
Liberty—"The Midshipman."
Coliseum—"Graustark."
Strand—"Flower of Night."

The Will King Co. closes at the
Palace Hip around the first of the
year. It then heads for California.

The Seattle engagement of "What
Price Glory" last week at the Met.
brought good business.

The New Egyptian theatre at
Marshall, Ore., seating 1,800,
opened Nov. 23. Pictures and Ack-
er-mann-Harris vaudeville on Mondays
and Tuesdays. Management, Robert
Marsden.

Joe D. Roberts, theatre publicist,
has taken over the official Amuse-
ment Guide, a weekly Seattle pub-
lication.

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By **HARDIE MEAKIN**

Belasco—"Salvage" premiere Tues-
day night; next, Thurston in for
two weeks.

National—"Stronger Than Love"
(Nance O'Neill); next, "No, No, Na-
nette."
Poli—"What Price Glory"; next,
"Song of the Flame"; Dec. 20,
"House-Party."

Keith's—K-A vaudeville (Elsie
Janis).
Eddie—Keith pop vaudeville (Edna
Wallace Hopper).
Strand—Loew vaudeville (Francis
Renault).

Gaiety—"White and Black Revue"
(Columbia).
Mutual—"Hotzy Totsy Girls"
(Mutual).

Pictures
Columbia—"The Merry Widow"
(4th week); next, "The Eagle."
Metropolitan—"The New Com-
ment"; next, "The Beautiful City."
Palace—"The Only Thing"; next,
"A Woman of the World."
Rialto—"The Storm Breaker";
next, "Dark Deeds."

George Gershwin appeared here
Dec. 7 as soloist with the New York
Symphony Orchestra.

Father Hurney's St. Patrick Play-
ers scored their greatest success
with their recent production, which
ran two weeks to capacity. Father
Hurney's organization has grown to
be Washington's most interesting as
well as leading amateur organiza-
tion.

"No, No, Nanette," opening next
Sunday at the National, is in for
two weeks.

Meyer Davis staged a fancy cos-
tume night at his Le Paradis Mon-
day night, giving prizes for the best
"get up."

The opening of "What Price
Glory" was looked upon as a home-
coming, as it was here that Lau-
rence Stallings, one of its authors,
worked for many years on the
Herald.

The Actors' Fund benefit will be
staged at the National next Friday.
A previously announced concert for
the benefit of the Russian relief
fund has been held up on the an-
nounced opening time until 4:45 to

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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.

Charlotte Greenwood proved even stronger on a repeat than an original week. Her success, of the opening week resulted in a Monday night audience last week, filling all but a few of the seats on the lower floor, which is astounding. Miss Greenwood had a few new songs for her opening, one being a bit off color, both in lyrics and in delivery. Her pianist then sang a song which he said he wrote for her new show, whatever that may be, entitled "Slaves of Fashion." With two female impersonators preceding his number on the bill, it seemed as though this song was out of place.

Miss Greenwood did her "Morning Bath" and then offered a ballet bit along the lines of that done by Fannie Price in her "Spring Is Here" number. Miss Greenwood even copied Miss Price's style to the bow. The audience seemed to be wise of the so-called style imitation, which

was unannounced, as the reception lacked the spontaneous results of her preceding endeavors.

Opening the show was Paul Sydnor, with his eccentric fox terrier "Spotty." This canine is a wiz and does more difficult feats than the majority of human acrobats might even attempt. Next came Etal Look Iloy, Chinese female impersonator, aided by his sister and Leo Kurlyn (piano). The identity of Etal is obvious through his mannerisms and facial expressions. He has no voice to speak of, and it is only the novelty of his being a Celestial impersonator of the feminine sex that gets him over, as his endeavors as a vocalist are negligible. His sister, however, has personality and the faculty of getting her stuff over.

Next came Bob and Gale Sherwood with their nine entertainers. Since this act was last seen here it has improved. Novelty and speed have been added, with the result that the turn was a wow in its home territory. This couple could doubt, draw a much bigger salary as a permanent picture house attraction, with its own stage presentation changing constantly the weakest point in the turn was the effort of a feminine delineator to do a jazz toe dance. It was not funny, just a miff, and slowed things up a bit.

Claudia Coleman, with her narrative about women, came next. It was a push over for the clever Claudia, who left them wanting more. Following was Karavassoff, with his quartet of steppeers, headed by Joyce Colet, and including Sylvia Buckley, Edna Carr and Kitty French. Karavassoff seems to be the last word in the interpretation of terpsichorean art. Every step he does, whether gay or classical, shows finesse and gets him over in bigger fashion than any individual male dancer has ever appeared here. His feminine aids are all capable dancers.

Fenton and Fields are still disappointing their old routine of gags, with the only change in their turn being their costumes. The boys, who should have had the "creamy" spot of the bill with their hoke antics, proved most disappointing after Miss Greenwood had apparently absorbed all of the laughs. It was too much of a task to fill the next to shut groove. Closing the show was Fery Corvey, musical clown. Corvey held the crowd in surprising style during his entire turn. A pleasing novelty but more suitable in an earlier spot than the closing one. Ung.

There was some sort of a dance carnival at the Pantages last week, with five of the six acts resorting to terpsichore in one form or another.

The avalanche of dancing was hardly of a sort with its other ingredients to furnish good entertainment. As a matter of fact half of the acts reminded one of an evening at an amateur school affair, with the prizes of the neighborhood doing their best. As a result of a heavy rain Tuesday the cash buyers had to do everything but take a boat to reach the delectable, which appeared at times as though it would get away from its anchorage.

Opening the show were the Crane Sisters, supposedly blues and harmony singers, who were unharmonious. The girls, in action, appearance and attire gave the impression they had just about graduated into the ranks of paid players. Next came the Gray Family, three girls and a boy. They had a catalog of songs of the vintage of yesterday. Then the youngsters did a bit of dancing, as the Crane Girls did before them and, like the latter, exited to little applause. Cook and Rosevere, a comely bit based on the sale of a country home, provided the first real entertainment. The couple know how to handle their conversational situation, can warble a bit also, and do a bit of stepping, all blending into a pleasant whole.

After them came the Girle Revels. This was a turn in which six women were supposed to provide diversion through song, dance and instrumentation. It is a type of act for which Pantages is "famous," as it carries beautiful scenery and no talent. The girls must be given credit for trying hard and, no doubt, the three dancers after a season or two might develop into vaudeville timer.

Next to closing was the hit of the show, Harry Bogen, colored comic. He sang, did eccentric and acrobatic dancing, and wound up with a dramatic and beautiful anticlimatic recitation of the Kipling standby, "Gunga Din." Bogen is a salesman and knows how to sell his wares. His recitation cooled the mob and stopped the show cold.

Closing was Nibbe, who kept at the bottom of her tank for a rather long period, exercising, imitating a girl witnessing a picture show, eating and juggling. Nibbe used an announcer whose voice is hardly audible beyond the seventh row. As a matter of fact, the gent is not so necessary, and the work of the water nymph might be more interesting were the announcing not done in an unconcerned and uninteresting monotone. Ung.

Robert Glickler has replaced Edward Everett Horton as lead of the Majestic stock. He made his initial appearance Sunday in George Kelly's "The Show-Off."

The new California theatre, seating 1,600, located at Huntington Park, opened this week with a road company of "No, No, Nanette." The house, a three-story structure costing \$200,000, will play road shows and pictures.

Paul Bern, picture director, is en route to New York to sign up with a large national releasing organization. Bern recently left Famous Players-Lasky after completing "Flower of the Night" (Fola Negri).

"Pats Morgan" is at the Philharmonic Auditorium this week. This play, produced here sometime ago by the Potbellers, is now presented by an independent eastern producer. Ora Carew is starred.

The cast also includes Shannon Day, Oliver Eckhardt, Merian Williams, Blanche Rose, Raymond Willaker, Dana Held, Lillian Donnelly, Adrian Well, Chas. Gursion and Evelyn Carew.

Sigmund Moss, manager of the Universal leasing department, and Hans Winter, said to be personal

supervisor for Carl Laemmle, have left for New York to join Laemmle on his trip to Germany.

Louis and Freda Berkoff, completing a 10 weeks' tour of the West Coast Theatre, Inc., have signed another contract for a similar period to appear in the Fanchon and Marco revues in stage and oriental ballets, arranged by Louis Berkoff.

Miller's, 900-seat house on South Main street, closed by the West Coast Theatre, Inc., six months ago, will reopen and be known as the Movie Art theatre, where a series of 26 pictures, with casts drawn from the Moscow Art and Rhinehart's Vienna Art theatre, will be shown. The first picture now on exhibition is "The Wandering Jew," starring Rudolph and Joseph Schildkraut. Besides the feature picture short subjects are shown, with singing and music by a string quartet furnishing the other embellishments.

Farina, one of the "Our Gang" comedy crowd at the Hal Roach studios, was withdrawn from the Metropolitan last week by order of the State Labor Board. That organization ruled that the souther was not entitled to appear in pictures and upon the speaking stage at the same time.

West Coast Theatres, Inc., has established the Boulevard, located at Washington and Vermont, as their official try-out house for acts. Managing Director Louis Golden on every Tuesday afternoon and Saturday noon handles from 30 to 30 acts which are looking for contracts on the circuit. This stunt, it is said, helps business immensely and has drawn to this neighborhood community a good deal of the downtown trade which formerly went to Loew's State, where the tryouts were held at the conclusion of the show Monday night.

Clare West, who formerly was chief modiste for the Schenck and DeMille productions, is now going to fashion costumes for the general public. She is opening a modiste shop in downtown Los Angeles this week.

BROOKLYN, N. Y.

R. W. HESPIC

Werba's Brooklyn—"Chivalry," Majestic—"Desire Under the Stars."

Teller's Shubert—"White Cargo."

Another new production has its first New York showing this week at Werba's Brooklyn prior to Manhattan. It is "Chivalry," by William Hurlbut. Next week, Blackstone.

At Majestic "White Cargo" next week.

"White Cargo" is this week at Teller's. Next week, "White Colars."

Daisy and Violet Hinton, Slamese Twins, are again playing the Metropolitan in a new act written for them by Terry Turner.

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HASSARD SHORT'S "RITZ REVUE"

"SKY HIGH"

"JUNE DAYS"

"HELLO LOLA"

(musical version of Booth Tarkington's "17")

"INNOCENT EYES"

"ARTISTS AND MODELS" OF 1924

"TOP HOLE"

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SAN FRANCISCO

By WILLIAM SLATTERY

J. D. Meroney, former assistant manager, Granada, is now directing the Alexandria, a Herbert Rothchild house. Harry L. David is general manager of the Rothchild interests.

Eva Tanguay, playing the Pan circuit, is working a side line boosting a face-lifting specialist. Dis-

play ads are run in the dailies by the eccentric star, in which she invites ladies to visit her at the theatre to observe the results of her rejuvenation methods.

Harry D. Buckley, personal representative of Douglas Fairbanks and Mary Pickford, has gone to New York.

Bob Harvey, the Warfield press agent, is visiting Mexico with Mrs.

Harvey. Tijuana and other southern centers are objective points by the Harveys.

Kob and Dill open a road tour in their musical comedy, "A Pair of Pools," Dec. 26 at Red Bluff. After a four-week tour the show plays the Curran here. Mike Coyne is in advance.

Ben Simpson has resigned as manager of Associated Exhibitors Exchange. Wm. Stackhouse came from Denver to replace Simpson.

The Princess, a Bert Levey house catering to the middle class, is in the Fillmore district, once the theatre centre of 'Frisco. Five acts and pictures comprise the program. The attendance is steady and patrons like the goods offered. McDonald, Sparks and McDonald,



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New, 14 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 convenience — rehearsal halls, gymnasium, swimming pool, handball courts, etc.



three good-looking girls, offer a piano, singing and dancing routine, made up of well selected numbers. Their contribution was well received. Bud Lorraine, cowboy ventriloquist, did fairly well, as usual. Evans and Corelli, mixed comedy team, did nicely with talk and songs; Lena Frances, impersonator of stage favorites, is a pretty good mimic and won applause. The Whitneys offered a domestic comedy skit with fair response. Pictures closed the bill.

The Orpheum's much-touted "all comedy bill," headed by Johnny Burke, Al K. Hall, Alba Tiberio, Paul Moore and Band, with timetable billing, failed to attract the anticipated business. The indications are that this house cannot draw anything near capacity business without big-name headlines, backed up by sterling comedy acts.

Ralph Pincus, manager, Columbia, now closed, is directing the "Examiner" Christmas benefit show.

Dan Carroll, Australian showman, returned to Australia Dec. 2 via the Tahiti. Robert Keable, author of "Simon Called Peter," took the same ship bound for Tahiti, where he maintains a home.

Wm. Davidson, the "Sergeant Quilt" of "Gloria" during the Curran theatre engagement, has been

engaged by Henry Duffy for "The Song and Dance Man." Davidson will be co-star when the piece opens at the Alcazar Dec. 12.

Ed Wurtz, formerly of Nelson Troupe, acrobats, is running a news and cigar stand on Ellis street. Wurtz received injuries which caused his retirement from the troupe.

Fred Voight, formerly manager, Metro-Goldwyn-Mayer-office, is convalescing at the Elk's Club after a long hospital siege of pneumonia.



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IN

"JUDY O'GRADY"

By EDWIN BURKE

Wishes All Her Friends the Season's Greetings

B. F. KEITH'S PALACE, NEW YORK, THIS WEEK (DEC. 7)

TORONTO

By GORDON ALLAN
Royal Alexandra—"The Mikado"
San Francisco Opera Co.)
Princess—"Stepping Stones."
Uptown Theatre—"The 13th
Step" (stock).
Hart House—"Outward Bound"
University amateur).
Shea's Vaudeville—"Bert Errol and
Ma Reeve" (Keith).
Lew's Vaudeville and "Lights
Odd Broadway" (film).
Pantages Vaudeville and "The
Beautiful City," (film).
Grand—"Smiles and Kisses" (Mu-
sic).

Empire—Bosco Snyder (Columbia).
Hippodrome—"Cobra," and presen-
tation.
Regent—"The Iron Horse" (sec-
ond week).
Tivoli—"The New Command-
ment."

Vaughan Glaser, head of the only
remaining stock in Toronto, has
been ill for the past fortnight, and
is absent from the cast of the "13th
Chair" this week. He will probably
rejoin next week.

Hasel Shelton, who left the
Vaughan Glaser Players to be lead-
ing man in a Hamilton stock, moved
on to New York after a brief stop.

Rupert Lucas has jumped from
stage manager of the Capitol Play-
ers in Hamilton and is now getting
good parts. Lois Landon has gone
from the Toronto to the Hamilton
stock company temporarily.

Lorna Maclean (Mrs. Terence
Sheard) left for New York Satur-
day, where she has been offered the
part of Regina in Ibsen's "Ghosts,"
to be staged at the 66th Street The-
atre.

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and evening
wear. In all
leathers and
fabrics. Many
showing
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atre, with Jacob Ben Ami as the
star.

Toronto seems never to tire of
Florence Rogge, foremost Canadian
ballet dancer. She is now playing
her third successive week as an
added attraction at the Hippodrome
theatre.

Rachmaninoff played his postponed
concert to a full house in Massey
Hall.

Members of travelling road com-
panies and vaudeville teams seem
to forget Ontario is a prohibition
province almost as dry as U. S. A.
Native wine in case lots and weak
beer are to be had. Arrivals from
east and west have been warned
by provincial police this week, with
no arrests made. Quebec and Mani-
toba sell anything you want.

NEW ORLEANS

By O. M. SAMUEL

Tulane—Fortune Gallo Opera Co.
St. Charles—"Silence" (Saenger
Players).
Strand—"Cobra."
Liberty—"The Gold Rush."
Tudor—"Lightnin'."

"Lady Be Good" comes into the
Tulane following the Fortune Gallo
Opera Co., which leaves Dec. 19.

The Orpheum is having trouble
with its musicians since slipping
back into the two-a-day. The men
threatened to strike twice, but have
been held in leash, awaiting the ar-
rival of Mort Singer, who is com-
ing from Chicago to take up the
matter.

The Gallo Opera Co. will do
around \$5,000 on its four weeks at
the Tulane. Gallo had been assured
\$50,000 by subscription.

Eugene West, songsmith, has
opened his own publishing house in
New Orleans and threatens to re-
main a permanent resident, profits
permitting.

PITTSBURGH

By JACK A. SIMONS

Nixon—"No, No, Nanette."
Shubert Alvin—"Naughty Riqu-
ette."
Shubert Pitt—"Magna."
Gayety—"Models and Thrills" (Co-
lumbia).
Academy—"Step Along" (Mu-
tual).
Loew's Aldine—"Merry Widow."
Grand—"Unguarded Hour."
Games—"Phantom of Opera" (6th
week).
Olympic—"Royle Girl."

Harry Brown, manager of the
Nixon, has arranged a number of
lectures to be given before colleges
and at luncheons by Walter Pritch-
ard Eaton, ahead of "The School
for Scandal," booked for the Nixon
next week (Dec. 14). Miss Jessie
P. Arnold was the first of the ad-
vance troupe on the ground. Harry
Nagle arrived soon after and was
followed by T. C. Leonard. This is a
record for advance agents for a
single show in Pittsburgh.

Con Little, treasurer of the Nixon
theatre for 10 years, came back to
Pittsburgh last week as company
manager of "The Jareen" at the
Nixon. Another Pittsburgh boy
in town last week at the head of

E. SASSA

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a show was Tom Bodkin, manager
of "Sky High" (Alvin).

Bon Burke, pioneer exhibitor of
Western Pennsylvania and owner of
the Capitol, New Castle, pictures,
has taken over the Star theatre,
playing first-class pictures.

The Strand and Metropolitan,
Morgantown, W. Va., have been
taken over by the Morgantown The-
atre Company, a new organization.
C. M. McCloskey is the managing
director. George Salowa, manager
of the Strand, will act in that ca-
pacity for both houses.

The Grand, picture theatre, at
Springdale has been taken over by
Bart Dattola, owner of the Alham-
bra in New Kensington.



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"FOR SAIL"

Lots of Laughs—Lots of Fun—Lots of People—Lots of Scenery and LOTS!!!

Featuring EVELYN FORREST and SONJA SWAN

MARIE HUNT, FRANK MILLER, HARRY ULLOCK and Others.

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By JOHN GORDON, JOE LAURIE, Jr., and FRANKLYN ARDELL

Sales Agent, LEO FITZGERALD

NEWARK, N. J.

By C. R. AUSTIN

Shubert—"Big Boy."
Broad—"School for Scandal."
Proctor's Palace—Vaudeville.
Leow's State—"Sally, Irene and Mary"—vaudeville.
Newark—"The Wedding Song"—vaudeville.
Bransford—"Flower of the Night"—vaudeville.
Rialto—"The Unchastened Woman"—"Red Hot Fires."
Fox Terminal—Vaudeville—"The Winding Stair"—"Off the Highway."

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DOROTHEA ANTEL
600 West 156th Street
(Hillings 5025) New York City

Mosque—"Lights of Old Broadway."
Capitol—"Counsel for the Defense"—"I Do."
Goodwin—"The Lost World."
Miner's Empire—Mollie Williams (Columbia).
Lyric—"Kandy Kid" (Mutual).
Orpheum—Vaudeville (colored).

"The School for Scandal" (Tyler) had a whole ambassadorial retinue ahead of it this week, including T. C. Leonard, business manager; Walter Pritchard Eaton, Jessie Powell, Harry Nagel, Eaton spoke in all the high schools in Essex county and all the clubs for miles around. For Monday night \$3.30 seats were offered at \$2.20 to students and teachers, but the price was a little steep for them.

Five consecutive days of rain didn't do any particular good to business this week. Of the Fabian houses the Bransford did the biggest. The Mosque was off with "Seven Keys to Baldpate" and the Rialto remained bad. Matinees at all three houses were very weak, possibly due to Christmas shopping. The Mosque has dropped its ballet and cut its fine orchestra by about 11 men. At the other theatres things were about the same as usual. Fox's Terminal remaining a weak sister. The Capitol did poorly with the second week of "The Eagle," although the first was very strong. No ordinary feature can successfully hold over two weeks in Newark.

The Shubert will be dark the first four days of Christmas week, reopening Christmas night with Mitzel who will continue over the following week.

Leow's State is celebrating its fourth anniversary by running six acts instead of five, headed by Lillian Shaw.

The local dance schools have shifted Christmas bookings. Dorothy Palmer's children show at the Mosque, while Eliza Greenwood's kiddies have left the Newark flat to take Miss Palmer's usual stand at the Palace.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieling—"Dancing Mothers" (st half); "The Honeycomb Cruise" (2d half).

B. F. Keith's—Vaudeville—pictures.

Temple—Pop vaudeville—films.

Strand—"That Royle Girl."
Empire—"The King on Main Street."

Robbins Eckel—"The Pace That Thrills" (1st half); "A Son of His Father" (2d half).

Savoy—"Steele of the Royal Mounted."
Green—"The Coast of Folly."
Rivoli—"His Master's Voice."
Regent—"The Man Who Found Himself."

The O'Brien Estate, which acquired title to property at Warren and Harrison streets about a year, has definitely determined to build a new theatre, seating 2,200, at a cost of \$500,000. Work starts early next year. While a picture house project, the owners will have facilities to accommodate legitimate shows.

The annual Faculty Follies, Syracuse University, was given Friday and Saturday. Vaudeville, ballet dances and playlets were presented by faculty members who also formed an orchestra of ten. Two original sketches, "Christmas on the Campus" and "Six Costumes in Search of Their Characters," by Dr. Harold L. Cleahy, Latin instructor, were outstanding features.

The Rialto, new Albion theatre, opened last week with pictures. William H. Robson is owner.

Daniel Gray has succeeded Henry J. Schmekel as musical director at the Ogdensburg Opera House. Schmekel resigned account of illness.

Dewitt Newling and Frank Wilcox will extend their stock operations to Montreal and possibly to Rochester next spring. In addition, they will have companies in Syracuse and Albany—third year in the former and second year in the latter city. The Syracuse season at the Wieling will begin March 22, with the Albany and Montreal starting date fixed as April 4.

Keith's here has cut its vaudeville program to five acts this week. Heretofore, six have been the rule.

Local critics are complaining against the habitual use of "local color" gags by vaudevillians playing this city.

With local support denied, the Drama League of Syracuse has sold its Little Theatre at 704 East Fayette street to Dr. Homer P. Marsh

and Edward C. Ryan, who are variously reported as paying \$12,000 to \$15,000 for the structure, a remodelled church.

Ina Walrath, Syracuse beauty, who won the title Princess Oriental in competition, has graduated from the chorus of the road "Scandals" to a principal part, replacing Mary Leeland. Another Syracuse girl, L. Marion Bradley, dancer, recently in vaudeville, joins the road "Scandals" in Florida next week.

The Cornell Dramatic Club will present two Christmas plays in the new Willard Straight memorial theatre on Saturday, repeating on Dec. 15-16. The bill embraces "The Second Shepherd's Play" and "Why the Chimes Rang." Last week the club drew capacity audiences with "The Auld Difficulty," "The Dark Lady of the Sonnets" and "Napoleon's Barber."

Dillon will have a special election for a second time to act upon the Sunday movie proposition. Two years ago, the fight was lost by 170 votes. The new fight is being directed by Young & Whitney, Inc., operating the Capitol theatre. A petition bearing the necessary number of signatures for a special election has been filed with the town board.

Al Robbins, brother of Nathan Robbins, up-state movie magnate, and assistant manager of the Robbins-Eckel here, will fight the Dillon theatrical interests in Ithaca, first through the operating of the Little Theatre, and later through the erection of a 1,300 seat house. Robbins takes over the Little Theatre on lease on Jan. 4, and will present pictures, with an occasional recital and concert offering. Patrick Conway, band leader, will conduct a 10-piece orchestra in the playhouse. Dillon has enjoyed a monopoly of the picture field in Ithaca for some years.

"The Half Caste" did not close in Syracuse Wednesday, as Variety forecast. The closing came on Saturday at Rutland, Vt. Syracuse critics saw little hope for the play, even with the revision and recasting indicated. It was said here by those in the know that while Walter Scanlan was programed as co-author with Jack McClellan, the play was entirely the work of the latter.

The 29th annual benefit performance staged by Harry Cooper for the inmates of Blackwell's Island occurred Thanksgiving Day. Three

performances were given by 20 acts, two in the men's workhouse and one in the women's. I. R. Samuels and Phil Bloom booked the vaudeville program and the house orchestra of the Riverside, 61st street and Broadway, provided the music.

IF OPPORTUNITY KNOCKS

do not let the ear-muffs of prejudice keep you from hearing it. The new MADISON'S BUDGET No. 19 is an opportunity to secure for ONE DOLLAR the fastest, funniest and smartest bunch of laughs I have ever published, including monologues, double acts, single gags, minstrel first-parts, etc. Many performers with "educated" salaries, get all their comedy material from MADISON'S BUDGET.

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HERE ARE TWO REAL GIFTS FOR ANY ACT!

HERE ARE YOUR COPIES
SEND FOR ORCHESTRATIONS. ALL MATERIAL READY

"SMILE A LITTLE BIT" "HE LEFT HER BEHIND-BEFORE"

By Alfred Bryan Bertin-Holmes & Abner Silver

ARTIST COPY Smile A Little Bit

Words by
NOE SCHENK

Music by
BOB MORTON and
PEGGY SHEVLIN

Moderato

Till ready *Voices*

Smile-ing is the best thing to do when lone-some,
Tear-ways fall but smiles will chase them a - way, All-er rain the sun-shine is al-ways
bright-er, De-ter say a smile makes the heart feel light-er.

Chorus

Smile a - way, ev-ry day and you'll find your cares will fade a - way, just smile a lit-tle bit,
Smile a - way, don't be cross, troub-les just a lot of ap-plo-sauce, just smile a lit-tle bit,
smile a lit-tle bit, smile, Smile a - way, when you're blue, and you'll leave your trou-ble
smile a lit-tle bit, smile, Smile a - way, when you're blue, leave the sor-row tak-er's
aft-er you, just smile a lit-tle bit, smile a lit-tle bit, smile, If in doubt you'll find
pag-ing you, just smile a lit-tle bit, smile a lit-tle bit, smile, Live to - day while you're
out that a smile will pull you through, 'Tud you're down you're not out, 'tude a
here, an-der-neath God's op - en skies, Why lit-ter to say, "there he
sle-ep good and true, Don't de-lay start to - day, Great-er men than you have been that way, No
goes than there he lies, Have your fun, be no dunces, Don't get you on-ly live but once, So
smile a lit-tle bit, smile a lit-tle bit, smile, Smile a - Smile,
smile a lit-tle bit, smile a lit-tle bit, smile, Smile a - Smile.

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Voice

Jack - ie was a sail-or boy who had to go to sea,
Had a lit-tle sweet-ie just as sweet as she could be
When he waved his hand-ker-chief he 'did at wet an eye -
'did nt er-en shed a tear and here's the rea-son why:
Chor' He left her be-hind be-fore
left her be-hind be-fore
He yelled out "Look aft-er my lit-tle
Fif-ty sail-ors about-ed 'we will" She
told him "I will be true - the
same way my dear as you"
That was why he left her be-fore -
He left her be-hind be-fore.

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(Continued from page 19)
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OKLAHOMA CITY

By GEORGE NOBLE

C. C. Pettibohn, of the Will Hays offices, has been in the southern section on business for his organization. Among his stops was Dallas.

Ed. F. Brady and Paco Retancourt will open their new house in Brownsville, Tex., shortly.

Robert Bowers, of the Pathe offices, Dallas, has been promoted in the sales department.

Harry Sachs, of the Dallas Pathe exchange, has been transferred to the New York offices.

The sale of the Capitol, Dallas, was robbed Nov. 23 of \$1500.

ST. LOUIS

By LOU RUEBEL

American—"Saint Joan."
Shubert-Rialto—"The Student Prince" (4th week).
Empress—"Connie Goes Home" (stock).
Orpheum—Vaudeville.
Grand Opera House—Vaude—"Justice of Far North" (film).
St. Louis—Vaude—"Council for the Defense" (film).
Garrick—"Tempters" (Mutual).
Gayety—"Talk of the Town" (Columbia).
Liberty—"Football Follies" (burlesque stock).
Missouri—"That Royle Girl".
New Grand Central, West End Lyric and Capital—"Joanna".
Loew's State—"Bright Lights".
Rivoli—"The Arizona Sweepstakes".
Kings—"Morals for Men".
Delmonte—"Welcome Home".

Underlings at the legit houses: American, Louis Mann in "Give and Take" (Dec. 13) and "The Rivals" (Dec. 21); Shubert-Rialto, "The Girl in the Red" (Dec. 13) and "Greenwich Village Follies" (Dec. 20).

Box-office sale for "The Miracle" was commenced in the Coliseum last week. The production will open a

four weeks' engagement Christmas Eve.

A new picture house built after the style of the "Forbidden Palace," near Pekin, China, and to be called the Band Box, will be erected next spring on a site just east of the Liberty Music Hall, 3527 Delmar boulevard. Henri Chouteau will build the theatre at an approximate cost of \$150,000. It will cost only \$54. At the corner of Delmar and Grand it will be in the very heart of St. Louis' new theatre district.

BRONX, N. Y.

By P. W. TELL

A number of managerial changes were made in Bronx theatres the past week. Paul Hergott took charge of the Willis, vaudeville and pictures, from the Forum. Bob Kenney, from Loew's, went to Loew's Burnside, both pictures.

Oliver Morosco, whose attempt at stock at the Willis proved unfortunate, and unable to procure the new Cort Windsor, is negotiating for the Metropole, one of the oldest playhouses in the borough, dark save for Italian vaudeville and pictures Saturdays and Sundays. The Metropole is located but a few blocks from the Willis and in the same community which Morosco declared unwilling to support a stock company.

MILWAUKEE

By HERB ISRAEL

Davidson—"Aloma of the South Sea"; next, "Student Prince".
Pabst—German stock.
Garrick—Dark.
Gayety—Cunningham and Gang (Mutual).
Empress—Stock burlesque.
Palace—Vaudeville (Dr. Rockwell).
Miller—Vaudeville.
Majestic—Vaudeville.
Alhambra—"Sporting Life".
Garden—"Dog's Life" and "I Do".
Merrill—"The Midwayman".
Strand—"The Ancient Highway".
Wisconsin—"The Tower of Lies".

The Garden, first-run house, this week switched its policy by showing two comedy releases—Chaplin's "Dog's Life" and "Lloyd's".

Sam Pick, former roadhouse proprietor, has opened a cafe in connection with the McCoy hotel (theatrical house) with a slogan, "No liquor allowed."

Flo Owen has been re-signed as subouret at the Empress, burlesque stock. She was with the troupe earlier in the season.

Mitt Shubert, who arrived here last week to look over "Blossom Time," became ill and was confined to his hotel for several days.

"The Music Box Revue" plays the Davidson week Dec. 20 (Christmas week), and will feature a benefit matinee for the local poor fund.

Making its fifth appearance in Milwaukee in as many years, "Blossom Time," at slightly lower prices than before, hit a \$13,000 top for the week. While this is one of the low grosses of the year, it is about what was expected of the show here.

CLEVELAND

By C. S. GREGG

Hanna—"Hello, Lola!" (Richard Keene-Madeline Fairbanks).
Pabst—"The Harem" (Vivienne Osborne-Wm. Courtney).
Keith's Palace—Keith-Albee vaude (Irene Franklin).
Keith's E. 106th St.—Vaude—"Wages for Wives" (film).
Reade's Hippodrome—"Vaude-Wages for Wives".
Loew's Stillman—"The Freshman" (2d week).
Loew's Allen—"That Royle Girl".
Loew's Park and Cameo—"The Splendid Road".
Circle—"Hogan's Alley".
Loew's State—Vaude—"The Only Thing" (film).
Columbia—"Bringing Up Father" (Columbia).
Empire—"Girle Girls" (Mutual).
"She Had to Know" (Grace George) plays the Hanna Dec. 14 for a week.

"Fortune" will be given in Princeton Triangle Club.

MINNEAPOLIS

By FRANK W. BURKE

Henn—Verbrugge, conductor, Minneapolis Symphony orchestra, at Iowa City, Ia., last week declined to play an encore despite insistent demands. He explained in a curtain talk that his orchestra had played a strenuous program and the encore would be too much of a strain on his men.

Frank N. Phelps, manager, Hennepin-Orpheum, returned this week after a two weeks' trip to Chicago, St. Louis and Omaha. At St. Louis he attended the opening of the new St. Louis theatre.

Eddie Gallinbaugh, press agent, Garrick, shot himself through the foot while on a hunting trip recently. He is still press agent despite his pedal handicap.

BALTIMORE

Academy—"Sky High"
Auditorium—"A Good Bad Woman".
Ford's—Thurston.
Maryland—Keith-Albee vaudeville.
Hippodrome—Pictures—vaudeville.
Garden—Pictures—vaudeville.
Guild Theatre—"The Charles Street Follies" (revue).

Gustav Klemm, director of Park Band, program supervisor of WBAL, and a composer, received a wire from Roland Hayes last week stating his spiritual, "I'm Me, O Lord," has been added to the colored concert artists' repertoire.

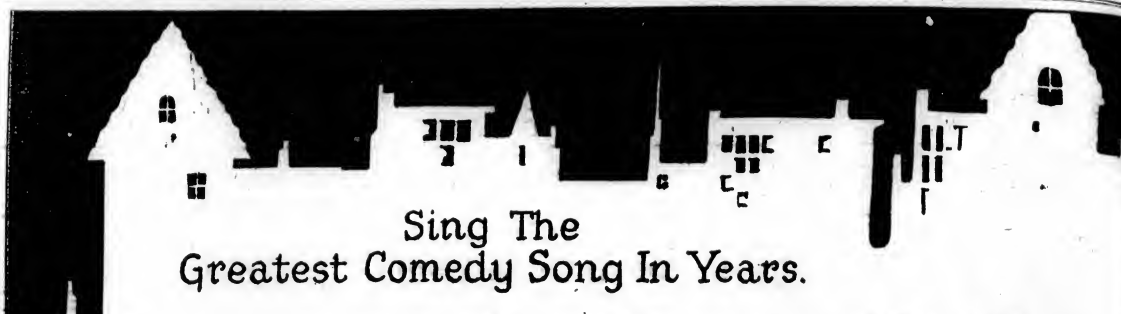
So successful has been the "Charles Street Follies" at the Play Guild's new theatre that the "run" has been extended indefinitely. The Charles Street Association, an organization of merchants on the street honored by the revue's title, brought out the house last Tuesday night.

Frederick R. Huber, managing director Lyric, has booked the Chicago Opera Co. in "Tosca" Feb. 8 and Verdi's "Masked Ball" Feb. 11.

The new Arch Selwyn importation, "The Monkey Talks," plays the Auditorium just prior to its New York premiere.

Yegor overpowered the watchman at Warner's Metropolitan theatre and attempted to drill their way into the office safe. They were unsuccessful. They would have been disappointed somewhat had they succeeded. Manager Depkin had sent the day's receipts, reported as \$2,500, to the bank. The only thing in the big safe was \$300 of Manager Depkin's.

Baltimore's newest ballroom and concert hall, the Alcazar, is completed. It is part of the new home of the Knights of Columbus.



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64 PAGES

13 NEW PICTURE STARS

EUGENE O'NEILL MAY DIRECT OWN PLAYS FOR F. P. PICTURES

Prominent Stage Authors-Producers in Negotiation with Film Firm—Kenneth MacGowan and Robert Edmond Jones Others of Trio

Famous Players may list Eugene O'Neill among its picture directors if present negotiations are successfully closed. It is the intention to have O'Neill place his own plays on the celluloid, employing his own methods. His is expected to be "different" from the customary film direction.

Associated in the deal with O'Neill are his associates of the Greenwich Village stage productions, Kenneth MacGowan and Robert Edmond Jones.

In the discussion of the plans between F. P. and the authors-producers it has been about settled upon that the three of the legit shall constitute a new group in pictures. Provided the arrangement is completed they will first take their stage plays from the G. V. theatre to the screen along new lines for pictures, following in a way, it is said, the scheme of producing for "Dr. Caligari" and

EQUITY ASKS ABOUT 'SUNDAY'

Playing members in the Broadway legit houses of Equity have received a written query asking them to signify if they favor Sunday performances in their theatres. The query was on a sheet with space left for the several signatories of any company. According to report a large majority replied they do not favor Sunday playing with several companies also answering in total in the negative.

Reviewing Ballrooms

In this issue of Variety, in the Music Department, appears the first review of the "rooms" ever published in this country, in a trice of paper.

The reviews will be a permanent feature in Variety, encompassing eventually all of the leading ballrooms of the country.

Ballrooms have grown to be a large factor in the night life of every principal American city.

55 Radio Papers

An indication of the popularity of radio is the fact that 55 papers are now being published, all devoted to radio. Many are of mushroom growth, but about a dozen or so are reputed to be on a firm foundation.

SCHOOL CIRCUIT OF PLAYS WITH CHILDREN

Cleveland, Dec. 15. A full-fledged theatrical circuit, designed expressly for the purpose of promoting dramas among

LIQUOR PRICES

Current bootlegging prices for contraband liquor, delivered in New York City, are:

Scotch (good)	\$55
Scotch (hazard)	48
Rye (good)	115
Rye (no good)	80
Champagne (good)	90
Gin (good)	42
Beer and Ale, unheated	75
Cordials (mixed cases)	90
Benedictins	72
Benedictins (bad)	90
Absinthe (Swiss)	72
Brandy (good)	84
Chartroute	72
Curacao	60
Creme de Cocoa (imp.)	60
Creme de Menthe	60

A bit of an upward trend of late in liquor prices through the ap-

(Continued on page 42)

I. A. CHARTER REVOKED

The International Alliance has revoked the charter of Local 417, (stage hands), Arkansas City, Ark., for non-payment of dues to the federated body.

WAMPAS ON COAST PREDICTS CHOICES WILL STAND UP

Past Performances in "Picking" Shows Good Record—Name of "Baby Stars" Dropped—First Public Appearance of New Group Feb. 4 at Shrine Auditorium—Last Year's Failures

WAMPAS' EXPECTATIONS

Los Angeles, Dec. 15. The Wampas have booked their stars for 1926. There are 13. It is expected that they will make a better showing than the last allotment, none of whom reached stardom. Last year they were called "Baby stars." This year it was decided to call them stars only. The girls known as Wampas stars will make their public exhibition debut at the Wampas Frolic, at the Shrine Auditorium, Feb. 4.

Those who have been chosen are

(Continued on page 35)

MILLION \$ OFFER FOR ZIEGFELD

F. P. After Producer—Revs for Film Houses

That Flo Ziegfeld has been offered \$1,000,000 for a four year contract to stage revues for the Famous Players in conjunction with pictures in the F. P. houses is reliably stated to be correct. The producer confirmed the offer as did others close to him. The proffer to Ziegfeld is said not to confine him to picture house revues. He would be at liberty to produce his own as now, but the picture

(Continued on page 42)

Nancy Lane's General Job

Nancy Lane, daughter of Franklin P. Lane, Secretary of Interior four years ago, has been engaged by Dillingham as general understudy.

GEO. M. PLUGGING L. I.

Geo. M. Cohan is at work on a play called "The Bohner of Seville, L. I."

Leo Carrillo is slated for the lead.

THREE OF BIG TIME'S BEST DRAWS LOST; ONE WITH OPPOSITION

Other Branches of Show Business Costly to Big-Time Vaudeville East and West—Case of Van and Schenck—Scarcity of Headliners Marked

Perfect—for Syracuse!

Syracuse, N. Y., Dec. 15. Mrs. H. J. Quirk of the Seymour theatre reported to the police that someone has been chopping down the rear of her theatre for kindling wood. At least Mrs. Quirk believes this object is kindling wood.

CRITICS PASS UP "DIRT" PLAY--BIZ OFF

Baltimore, Dec. 15. The papers here, especially the morning and evening "Sun," ignored "The Good Bad Woman." After a sell-out opening night and

Edna Wallace Hopper's \$1,500 at Morning Show

Washington, Dec. 15. The Edna Wallace Hopper special morning matinee Friday at the Earle, a combination vaudeville and picture house, hung up a record for the New York Police Department. The gross on the one show totaled \$1,490.62 with a 50c gate. There were 2,870 paid admissions.

One of the straight picture houses was offered the Hopper act but it side-stepped. Manager Fred E. Hand of the Earle, states that the business at his house was so big Miss Hopper has been booked for a return date in the early spring.

Society's 'You Can't Win'

"You Can't Win," a melodrama by Ralph Cullinan, patterned after the New York Police Department anti-crime slogan, will shortly reach production under sponsorship of the Society of Suppression of Crime. The piece is said to be a crook melodrama that reverses the usual formula for such pieces in not glorifying the criminal.

The inroads made on vaudeville by other branches of the show business is aptly illustrated by the loss of several acts considered the best of all around drawing cards in vaudeville.

According to a big time consensus and rated on the gross business attracted all over the country and not in any particular spot, the five best box office attractions among standard vaudeville acts are Eddie Leonard, Pat Rooney and Marion Bent, Van and Schenck, Nora Bayes and Sophie Tucker. All of these acts are rated as neighborhood proof and sure-fire draws in any vaudeville house in the United States, regardless of its policy or location and with or without a strong supporting bill.

Of the group, Eddie Leonard and Nora Bayes are playing for the Keith Circuit; Sophie Tucker is knocking them bowlegged in London; Van and Schenck are getting \$4,000 weekly in picture houses and

(Continued on page 8)

PAT CASEY AS POLICE CHIEF

Pat Casey, head of the Vaudeville Managers Protective Association, is the latest name to be placed before Mayor-elect James Walker and George Olmvy of Tammany Hall for Police Commissioner of New York City, to succeed the

(Continued on page 35)

"ATMOSPHERE" AT \$10 Fifteen scamped actors are working as "atmosphere" in "Chivalry" at Wallack's, New York, which opened this week.

The supers have been drafted from the army of unemployed thespians at the regulation \$10 weekly stipend of the supernumerary.

COSTUMES GOWNS--UNIFORMS

FOR EVERYBODY WHO IS ANYBODY ON THE STAGE OR SCREEN. EXCLUSIVE DESIGNS BY LEADING STYLING CREATORS. BROOKS 1437 B'way NEW YORK ALSO 15000 COSTUMES TO RENT

CENSORSHIP

MR. SWOOPES OF PA. AND FEDERAL CENSORSHIP

Republican from Penn. Introduces Measure into Congress—Upshaw (D), Had Similar Bill in Previous Session—Federal Moving Picture Commission Proposed—Power to Appoint Deputies Anywhere—Method of Procedure Outlined

HAYS AS CENSOR

Variety Bureau, Washington, Dec. 15. The Republican member from Pennsylvania, William I. Swoope, beat the Democratic member from Georgia, William D. Upshaw, to introduce a bill (H. R. 4041) in the House on the second day of the present session proposing to set up censorship through the establishment of a Federal Motion Picture Commission, which proposal was "get measure" of the Democratic congressman.

Mr. Swoope, however, states that his measure is patterned after the Upshaw bill, adding that he is not a blue law advocate and that he desires only to assist the picture industry but still protect the public from "obscene, nude and licentious films," as uncleaned productions were termed by the congressman in his speech last session.

Whereas Mr. Upshaw stressed the fact that his bill was the result of conferences with the various church organizations and introduced at their behest, Mr. Swoope denies any such interests are behind his measure.

Comparing the two bills it is declared that the Swoope measure provides for but five commissioners against the seven of the Upshaw bill. Salaries in both instances, however, are the same, \$3,000 annually with an additional \$1,000 for the chairman. In the Upshaw bill the commissioners were to be appointed by the Secretary of the Interior, with the Commissioner of Education automatically the chairman. In the Swoope proposal the commissioners were to be appointed by the President, "by and with the advice of the Senate." The President is empowered to name the chairman.

The Upshaw bill provided that the commissioners "shall not hold office during good behavior and may be removed by the President." Mr. Swoope proposes that the first commissioners appointed shall be divided: two for two years, two for four years and one six years. Successors shall be appointed for a period of six years, in all instances at the termination of the first appointments.

Under the measure now before Congress the principal office of the commission shall be established in Washington with such other offices to be established wherever necessary.

Section 6 of the Swoope bill, wherein is described the method of procedure, is as follows:

"The commission shall promptly license for interstate and foreign commerce every motion picture submitted to it as herein required, unless such film or a part thereof is obscene, indecent, immoral, inhuman, or is a reproduction of an actual prize fight, or is of such a character that its exhibition would tend to corrupt or incite to crime. If the commission shall not license any film for any of the above reasons, it shall furnish the applicant a written report clearly setting forth the reasons for its refusal, and a description of each rejected part of any film not disapproved in toto, and any part of the same which is approved."

the office in which the application for license is filed a statement under oath by the owner or lessee of said film that the part or parts described have been eliminated from the film and all copies thereof, a license shall be issued forthwith.

As for the films in circulation at the time the bill becomes a law, application must be made for the license within 60 days with the commission issuing a permit for the continuance of the picture until it has been passed upon.

Affidavits Required
Automatic permits are to be granted to the news weeklies while Section 9 provides that motion pictures of a purely scientific nature "intended for the use only by the learned professions" shall not be subject to licensing by the commission. The only requirement being a sworn description of the film and a statement that same will not be shown "at any private or public place of amusement."

Both bills provide for appeals to the Circuit Court of Appeals from the rulings of the commission, should the entire body as a whole condemn the picture following such action by one of its deputies.

The Swoope bill provides that a \$2 fee for each 1,000 feet or fraction thereof and 4 cents per foot sand fee for each additional copy licensed.

Mr. Upshaw would have the fees not only subject to commission in every respect but also produce an additional \$1,000,000 to be used for the purposes of furthering visual education through the Bureau of Education. Mr. Swoope provides for the upkeep of the commission but not for the additional million dollars.

Upshaw grants the right for any one to file complaints with the commission and at the same time grants the commission the right to inspect scenarios before the pictures are produced. Mr. Swoope does not touch upon either of these.

Mr. Swoope does not provide for the commission to label films "for family use" and as containing nothing "harmful for children," as did Mr. Upshaw. Nor does Mr. Swoope grant the commission the right to supervise the producing of a picture as did the Georgia member, but both agree that members of the commission and other employees should have free entrance to the picture theatres at any and all times.

On the opening day of the present session of Congress, Mr. Upshaw was questioned as to the re-introduction of his former bill. He stated that he would again be brought up for consideration, but did not know when. After introduction of the Swoope measure, an attempt was made to reach Mr. Upshaw, but he was not available, was delivering a series of lectures and would be out of the city for several days.

Strenuous Campaign

That a strenuous campaign is being carried on throughout the country to put across censorship is coming through the news. Reports are coming that the sum of \$1,000,000 contributions totaling close to a million have been received by the advocates of censorship, these following Mr. Upshaw and others, the latter admitting themselves to be paid reformers.

Mr. Swoope's activities as a deputy attorney for Pennsylvania, during which tenure he office and handled many hundreds of cases for the Pennsylvania State Board of Censors, he states, has aided him to introduce the present measure.

The fate of the Upshaw bill was practically sealed last session when it was referred to the Committee of Education of which former Congressman Charles C. Macchiarri was chairman. Mr. Dallinger's work in his home State against censorship when the question was before the legislature there left the picture industry with little doubt as to the ultimate fate of the Upshaw measure. Though Mr. Upshaw endeavored to have the bill brought before for hearings, in which efforts he was assisted by a large gathering of church workers here in Washington for a "motion picture conference" no action was ever

TAX COMING OFF UP TO \$1 OR \$2(?)

Present Belief in Washington—From Senators

Washington, Dec. 15. After what could be termed a hectic week of debate, conceded to be political "shooting" only, the House, as a Committee of the Whole, yesterday went under the five-minute rule for the consideration of amendments to the tax bill as brought up by the House Ways and Means Committee.

It is generally understood that the session covering the proposed exemption of the legitimate spoken drama from the collection of federal admission tax will come up for consideration Thursday or Friday.

The picture interests are letting the House alone, but are known to be active on the Senate side in the present proposal, done away with and a straight repeal of the tax up to either \$1 or \$2 insured. There is a growing feeling here that this may be the ultimate result.

One phase of the bill seems assured of passage, it is believed, the publicity clause. Its repeal is backed by every official.

Guild's Memorial Service

Sunday, Dec. 20, at 2 p. m., at the Shaari Zadek Synagogue, 212 West 93rd street, New York, the Jewish Theatrical Guild will hold a memorial service for its departed members.

Guild members who have passed away since the forming of the society, somewhat over a year ago, are Barney Bernard, William Waldron, Rosie Silbert Green, Louis Hurlig, Harry Hastings, Abraham Osher, Esther Snegoff, George W. Jander, Jr., Benjamin Witskinn, Henry Asen, David Gross, Jack Lieberman, Eddie Mack, Leon A. Berenzlik, Louis Cohen, Ed. Bloom, Jules Jardon, Morris Goldberg, Max Welly, Aaron Epstein, Edmund Brelvi, Adolph Quintana, Lou Payton, Joseph L. Weber, Louis Hirsch.

An open meeting of the Guild will be held Tuesday night, Dec. 22, at 11:15 at the Bijou theatre on West 45th street.

Patents Personnel

Washington, Dec. 15. Following the announcement from the House that Albert H. Vestal had been made chairman of the Patents Committee, replacing Florian Landman, who vacated the chairmanship to continue as one of the so-called "Insurgent Group"; Mr. Vestal stated that he will do everything within his power to report out a revised copyright development.

The new line up of the committee finds the Wisconsin Representative still among "those present." However, the committee will lose Frank R. Reid of Illinois as well as Charles L. Faust of Missouri and Thomas W. Phillips, Jr., of Pennsylvania. The Republican membership will be made up as follows unless some unforeseen development occurs:

Albert H. Vestal of Indiana, chairman; Randolph Perkins of New Jersey, Clarence J. McLeod of Michigan, Knud Wefald of Minnesota, and three new members: Charles J. Reed, Ark.; Mel C. Underwood, Ohio; Thomas S. McMillan, S. C.

Through the appointment of Congressmen Underwood and McMillan, Congressmen Samuel E. Cook of Indiana and E. L. Allen, W. Va., are relieved from committee duties.

NATURALIZATION BILL FOR ALIENS

Washington, Dec. 15. A bill, H. R. 4489, making it compulsory for aliens residing in this country to apply for naturalization has been introduced by James V. McClintock (D.) of Oklahoma. It is said to be the first measure of its kind to reach Congress.

In asking the House once a law his proposal Congressman McClintock states that the measure is aimed at all those who come to the United States and, remaining year after year, gain their livelihood here, but never consider becoming one of the nation's citizens.

This phase has caused considerable interest among the immigration officials, who have for a considerable period been trying to find a means of checking on the foreign professionals on this side.

The McClintock bill provides that six months after it is passed all aliens after residing here for a period of five years from that date must apply for citizenship. For those arriving in this country after the passage of the bill, the period is cut to three years. At the end of the allotted time the alien failing to comply with the law may be deported. The use of the word "must" leaves no doubt that the Congressmen when discussing the bill, he desiring to leave the deportation feature within the control of the immigration officials.

80% Mexico City Natives Face Compulsory Work

Washington, Dec. 15. Mexico City, a Federal district much as is the District of Columbia, and wherein the operative and theatrical interests of Mexico are centered, is about to face the enactment of a law making it compulsory for employers to engage 80 per cent or more Mexicans in any enterprise.

Aimed principally to reach the Spanish element who import their employees the proposed law is said to have caused considerable conjecture as to the effect it will have on the operative and theatrical performances, as well as the American circuses playing Mexico City.

The development of the proposed law, which a State Department official is confident will be enacted, follows the English plan of nationalism legislation—protecting their own people.

As yet no representations from either professionals nor musicians has reached the State Department in which the law is being formulated the closing of the "door" to Mexico.

Judge as Chief Counsel

Washington, Dec. 15. Judge Bayard T. Hainer has been named to succeed H. Fuller as chief counsel of the Federal Trade Commission. Judge Hainer is from Oklahoma, as was also his predecessor, H. C. Fuller.

The new appointee served for ten years as federal territorial judge of the Supreme Court of Oklahoma. He later became chief attorney in the administration of the packers and stockyards act in the Department of Agriculture, and while in this position had charge of the proceedings in which the Supreme Court of the United States sustained the constitutionality of the packers and stockyards act and the grain futures act.

The new chief counsel has as assistants A. P. Busick, the assistant chief counsel, to argue for the constitutionality of the packers and stockyards act, and the grain futures act.

BILL ABOLISHING FED. TRADE

Washington, Dec. 15. Following the recent severe "panning" of the Federal Trade Commission, Senator William H. King (D.) of Utah and Representative Albert Johnson (D.) of Washington have both introduced bills providing for the abolishment of the commission.

A strong bloc in both houses is reported to have pledged themselves to support the measure.

NEW DILL BILL WITH NEW IDEA

Senator Has Reversed Opinion on Copyright Music Free to All

Variety Bureau, Washington, Dec. 15.

The famed Dill bill, aiming to give the broadcasters the free use of copyright music, which opened the floodgates resulting in the many "attacks" upon the present Copyright Act during the last session of Congress, will not again be introduced, states its former sponsor, Senator C. Dill (D) of Washington.

The Senator said that recent developments, coupled with the knowledge gained from the many hearings on the subject, had convinced him that the composer should be compensated when his music is used for profit, either direct or indirect. One of the "developments" referred to by the Senator was the refusal of the United States Supreme Court to review the lower court's finding in favor of the copyright holder in the Crosley case.

Though Senator Dill will not re-introduce his bill, he is not through with the subject and is framing another measure for the consideration of Congress.

As tentatively planned the bill will draw a clear line between performances for profit and those stations operated by churches, fraternal organizations, etc. In addition to this Senator Dill states the measure will provide for the payment to the composer along the same lines as incorporated in the present law covering mechanical reproduction by phonographs, piano rolls, etc.; also that when once released to a station all stations may use the number.

Price Per Number

The Senator admitted he had been advised that the broadcasters' association had such a measure already prepared and were waiting the right moment for its introduction. It was stated, however, that he would not introduce that bill nor any bill prepared by the radio interests.

In the incorporating of the compulsory license clause in his new bill the Senator stated that it was not his desire for the broadcasters to "rob the composers, nor the composers rob the broadcasters. My desire in setting a price per number used is to protect the composer who is not a member of a society."

Admission Tax Jumps

Washington, Dec. 15. With the House Ways and Means Committee aiming to exempt the picture industry from the collections of the 10 per cent tax on admissions, the Bureau of Internal Revenue reports a slight increase for the month of October, 1923, over that month of the previous year. Collections totaled \$127,092.87, with the increase for October of this year reaching \$2,148,257.06.

However, the result of the tax on admissions up to and including 50 cents is still being reflected by a big drop in the total collections during the expired portion of the government's fiscal year compared with last year. From July 1 through October 1922, the total reached but \$610,656.21, as compared with \$132,022,489.59 for that period in 1924. This is a drop in excess of 50 per cent.

The proposed relief for the legitimate theatres is estimated to reduce these collections by another \$100,000.00.

THE TILLER SCHOOLS OF DANCING

143 Charing Cross Road LONDON - Director, JOHN TILLER

NIGHT LIFE OF THE WORLD

(The 17th installment of Night Life in the principal cities of the world.)

BUDAPEST

Budapest, Dec. 1. Night life of Budapest begins, as it did before the war at 10. This is the hour when legitimate theatres close and the electric signs above the variety stages flare up. The real night life used to begin on the stages of these night "cafes," which always had a good variety program. The Budapest public always was rather spoiled and expected the best of everything. Perhaps less than the cost of expensive mise-en-scene, that of individual artistic and humorous production. It was a rule enforced by the police that all the girls who appeared on the stage and stepped with the guests after the performance had to appear on the stage as well, as regular members of the company, even though their chief part was to provide amusements for the men about town or those from the country here to make a night of it.

Gypsy Music

Gypsy music always gave Budapest night life its entirely individual "cachet." The music, champagne, the gay "Csardas," Hungarian dance, and melancholy Hungarian folk songs, repeated over and over—those were the elements of the pleasure and fun of Budapest night life.

The fun never ceased until the early morning hours, when the sun came down along the river, the merry-makers in the garden premises of the music-halls, in the Town Park, and the small hours saw them start in a procession of cabs along Andrássy street toward the city. Those home-comings used to be regular cab-races.

The best known of these cafes was the Cafe New York, the meeting place of La Boheme of Budapest. In those days few Budapest authors had a decent home of their own to work in—the upper gallery of the New York acted as a study for a good many. Among others, Ferenc Molnar wrote his first stories, and plays on this upper gallery.

The Cafe New York was the place that no one had ever seen closed. It was a popular belief in Bohemian circles that the key had been thrown into the Danube.

The war put a stop to the night life. The police strictly enforced the official closing hour at 2. Only the small taverns around the Market hall were excepted, on account of the country folks who go to the market in the small hours.

Different Now

Now night life in Budapest is quite different. Jazz competes effectively with gypsy music. One of Budapest's clubs de dance has even tried the innovation of not offering a performance at all, only a jazz orchestra and was crowded every night last season with members of Hungary's old aristocracy as well as with the Stock Exchange type of nouveau riches.

The cabby has been replaced by the motor, the gypsies by jazz, the 10-crown piece by the million Lank-note—that is the difference between the night life of Budapest, "before" and "after"—and the slight circumstance that no one has any money in the Budapest of today—save the few who do not care to show it in public places and prefer the amusement of the old style in their luxurious homes, behind closed doors and shutters.

Gambling

And another thing—gambling. Gambling clubs have, of late, been playing an important role in the night life. They are under complete control of the police, and their number is steadily increasing in spite of this. Clubs are founded on any impossible plot. Lately the police stopped the Salling Club. The members had never seen a rail. Another club that held its first dinner in a private flat had to be broken into by the police with the help of firemen's ladders, to be caught in the act of forbidden gambling.

"What's the matter?" the girl asked. "I don't know," the man replied. "I was just thinking of you."

of Budapest, the fun, the music and the lights, have to go on. Life must be gay to be worth living here.

"Sawdust" and Jazz

The most fashionable and most popular of the present places are the small, intimate bars. These places need not be elegant, they need not even be centrally situated; all necessary is a piano, a few tables and chairs, and a few square feet of parquet for dancing. A jazz drum is placed beside the piano and to the music the couples of dancers. Women and men of good families in the friendly neighborhood of professional dancers and the "little girls" engaged by the management.

In one of these pleasant little bars a stranger noticed two young men the other night. "Who is that tall, fair young fellow?" he inquired from his companion. "Duke Odecalch," was the reply. "And that thin, dark one?" "Count Bethlen, the Premier's son."

These little bars have a very distinguished clientele, although they are by no means exclusive. Particularly those that advertise "Only the audience is dancing" (that is, the professional ones are admitted) are visited by good company. The dancing craze is as strong here as it is all over the world—and it never stops till dawn.

Fascination to Bats

These bars possess such a fascination of their own that a select party engaged one evening to visit a single night, allowing only invited guests to visit it all that evening. The purpose was to show a few young society girls what the famous Budapest jazz orchestra was like and the place where the gifted youth of their set came to spend the night. They were consumed with curiosity, but etiquette does not permit young girls to mingle with the professional types of the night. They had to content themselves with the scene of the famous revels.

Julius C. Reiss Suicide

Rochester, N. Y., Dec. 15.

Julius C. Reiss committed suicide Sunday night. He was 45 years of age, a native of Hungary, and was a well-known figure in the city. He was married and had a family. He was a successful businessman and was well-known in the community.

Reiss was for several years in Reiss & Reiss, a dancing team in the city. He was a successful dancer and was well-known in the community. He was a successful businessman and was well-known in the community.

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Night Club Off Shore

Don Dickerson, who owns three Greenwich Village restaurants, has an offer from Florida, to outfit a "Pirate Ship."

It is to anchor as a night club in Miami. B. J. Kaplan, former Boston theatrical magnate, must pay his wife \$250 in a lump sum and \$625 monthly as a result of separate support proceedings instituted by Mrs. Kaplan. She charges her husband with desertion and cruelty. Kaplan now is president and treasurer of a Boston leather company.

Two Hip Engineers Are Cut \$7 a Week

A salary cut was instituted at the Hippodrome, New York, when the two house engineers were reduced about \$7 a week. The engineers, according to rep., refused to accept the money offered on Saturday, alleging they had not received proper respect.

Even in the season a cut of \$2,500 was levied on the house employees, excepting the union stage hands and musicians. The Hippodrome with a weekly attendance estimated at about \$30,000 weekly is reported as not turning in the gross as expected when the Keith-Albee Circuit purchased the property. A persistent report is that the management has insisted on one of the side "reets to take off some of the overhead."

Best Dressed "Coker" and Flapper Picked at Door

Cleveland, Dec. 15. Friday's matinee at the Palace (vaudeville) will see a new box office stunt, that of selecting the best dressed "Coker" and flapper per (girl) walking through the door. Selections are to be made by George Whiting (Whiting and Burt) in the two-act is "Collegiate" number which suggested the scheme. The boy will be judged by the width of his trousers and the girl as a regulation flapper.

Marcus Loew Interested

Los Angeles, Dec. 15. Variety last week carried a story from this city stating that Marcus Loew and Lew Shubert were on tour here with an idea to start a western circuit of theatres, and that their trip in some way was involved with gaining a "rol of the Orpheum Circuit."

In commenting on the story this week, Mr. Loew said he hadn't thought of it before but it gave him a good idea in which he might be interested. Shubert returned to New York direct from San Francisco.

Veile and Renee Robert in Act. Jay Veile and Renee Robert, the dancers, have tested for a vaudeville act and will be supported by Phyllis Pearce and Violet Bashe.

BIRTHS. Mr. and Mrs. Harry Frazee, Jr., Dec. 13, son, christened Harry Frazee, 3rd, New York City. Frazee, Jr., is secretary to his father in the H. H. Frazee theatrical enterprises.

Mr. and Mrs. Jesse Crawford, at their home in Chicago, Dec. 13, daughter. The father is the featured organist of the Balaban and Katz picture house circuit.

O'NEILL AND F. P.

(Continued from page 1) "The Last Laugh," German-made picture, divided on Foreign Films. Both of the German pictures mentioned divided opinion over here with "The Last Laugh" obtaining a wider circulation. In "Der Gabbler" the distinction was made, setting along Futuristic lines, while "The Last Laugh" ran its strong story through without captions (sub-titles). The finale of "The Last Laugh" when first exhibited in this city was of a startling shade, later altered to a lighter vein.

Famous Players has made no outward deal with Broadway producers, allying with the Charles Frohman office.

Last week it was reported that in meetings of the Dramatists protesting against Broadway producers allying with the Charles Frohman office. O'Neill was present at the meetings. A suggestion of those meetings was to the effect that if playwrights must deal through Broadway producers as middle men for picture makers, that playwrights might as well deal directly with the picture people.

If You Don't Advertise in "VARIETY," Don't Advertise.

Sarasota—Big City

Sarasota, Fla., Dec. 15. Sarasota is a big city, 69 square miles and 211 voters in it.

A recent act of the Legislature made Greater Sarasota, which claims a population of 10,000 and had a total of 211 votes cast at the election last Tuesday.

You can drive in any direction from the city hall for eight miles and still be in the city of Sarasota. "City lots" are worth more.

New St. Louis—

\$24,000 First Week

St. Louis, Dec. 15. The new St. Louis (Orpheum Circuit) house, with a policy of five acts and pictures, grossed \$24,000 last week, its second week.

The vaudeville is booked from the New York Orpheum office.

Florida-Bound

Harry Yerkes' activities are Florida-bound. He will transplant himself, an orchestra of 60 and Albert Chaffinell, to Coral Gables for 16 weeks. Yerkes is also taking down an opera company starting Jan. 3.

Corinne and Dick Humber, with the latter heading the Yerkes' Happy Six, open at the Club Biarritz, new cafe, Miami, Dec. 19. The Biarritz will feature a Russian film show and Barbara Maurel, the concert soprano as other attractions.

The Yerkes' Florida orchestra, under Frank Jaeger's direction, goes to Boca Raton, Fla., opening Jan. 1.

Mosconis-Young Booking

The Mosconis and Margaret Young will be booked jointly on all Orpheum Circuit, his beginning March 1, when both acts open a tour of the circuit.

Miss Young (Mrs. Charlie Mosconis) will do her single tour.

\$11,625 WORTH OF DAMAGE

Los Angeles, Dec. 15. Declaring that she was injured in an automobile collision in Hollywood, Peggy Doner, actress, wife of Ted Doner, has brought suit in the Superior Court to secure \$11,625 damages against Howard Ritticker and M. C. Schuler.

The complaint says that Miss Doner was riding in Ritticker's machine when it collided with a vehicle belonging to Ross. It is alleged that Doner is capable of earning \$100 per week and was incapacitated for several weeks by the injuries received.

BEN TIDWELL, BENEDICT

Ben Tidwell, Chicago, Dec. 15. Ben Tidwell, booking manager of the Carrell Circuit, became a benedict. Sunday, when he married Louis Schuler, (non-professional) of Minneapolis.

C. J. Carrell tendered the couple and some intimate friends a wedding dinner at his home.

BENNY DAVIS IN DEMAND

Benny Davis, in the picture houses under William Morris' direction, has been approached for big time vaudeville. The Parody Club, New York, also wants the popular song-writer-entertainer and Mrs. Davis (Dorothy Gompert) for a special four-week engagement.

CHARLOTTE RETURNS

Charlotte, the ice skater, returned to New York this week. After exercising in a couple of break-in theatre shows, she will reappear at the New York Hippodrome Dec. 28.

COURTNEYS AGAIN APART

The Courtney Sisters (Fay and Florence) have separated again with Fay forming a new alliance for a sister act with Madeline Randolph.

"Devil's Tattoo" for Alice Brady

Alice Brady has been booked in the latest big time houses in "The Devil's Tattoo," a sketch by Florence Pierce Redl.

G. Pat Collins will be her sole support.

PAUL C. SMITH MOVES TO HOLLYWOOD COLON

Another of vaudeville's clever authors, Paul Gerard Smith, has gone to Hollywood to join the new organization Blanche Merrill & Company, entered, Jos. M. Schenck. Schenck may have chosen Smith to add him to the Buster Keel staff of writers.

The Smith-Nadel producing and managing business in New York is continued by E. K. Nidel.

"Copy" Dance Taught

Choo's Act's Dance

Fowler and Tamara's com-hang against Choo's Eddy of the George Choo-Denny Dance "The Revue" act discloses that the intriguing dance lift was taught to Carrie and Eddy by a Russian dancing master, Bekel, on the vaudeville circuit. This substantiates Carrie Eddy's claim that they never before saw Fowler and Tamara, a standard dance attraction in vaudeville, picture houses, cabarets and prodigious.

Woody Cook Near Dead

Detroit, Dec. 15. Woody Cook, an old time crooner lies near death in the Receiving Hospital here. His wife, living at 691 Charlotte avenue, is in need as her husband is without means.

WOOLLY TUREK'S SUCCESSOR

Sydney Piermont has taken over the books of Jolly Turek in the Loew Circuit. Piermont is being the Avenue B, New York, and Palace, Brooklyn.

WILLIAM FRANK'S ILLNESS

William Frank, 45, stage and screen actor and former partner of Tudor Cameron, is in the Hollywood hospital in a serious condition. His ailment is reported as dropsy.

BOBBY FOLSON IN CABARET

Commencing next week, according to report, Bobby Folson will appear at the Frivoly, New York, night club.

BEE PALMER'S NEW DANCE

Chicago, Dec. 15. Bee Palmer, who opened last week at the Broadway Theatre, is introducing a new dance labeled "Broken Rhythm." His execution reveals it to be a cross between a "Charleston" and "Shimmy."

MAURICE COING ABOARD

Maurice, the dancer, went to Miami for three nights and then to St. Louis, St. Louis, for his health. After the St. Louis season he goes to Egypt where he will dance.

'CHARLESTON' 1ST IN DOWNTOWN NEW YORK WITH "LIZA" IN 1922

**Billy Pierce, Colored Theatrical Agent, Speaks for
Several Negro Professional Organizations—Con-
tradicts Statements Made by Elida Webb**

New York, Dec. 12.
Editor, Variety:
"Charleston Accidentally Discovered" was the heading on an article in Variety and purporting to have been written by the singer, Elida Webb. If it is the same Elida Webb I am acquainted with, I can't let the gross misstatement go by unchallenged.
It might be that it was accidental to her but not to the rank and file of the Negro performers. Such dances as the "Charleston," "Pasa-Mah-Lah," "Toad-A-Lo," "Get Over," "Black Bottom" and many others are as familiar as our folk songs and spirituals. And what is more, we are not ashamed of them. No accidental discovery with us. They are part of our life. The writer of the letter says no one black or white will refute her statements, because, she says, they are facts.
I am a member of the C. V. B. A., Dressing Room Club, Deacons, and the Colored Actors' Union, all strong theatrical race organizations, with their endorsement pen you these lines.
In 1922 "Liza" was the first colored show to present to the downtown public the "Charleston" dance as it is now done. Irvin C. Miller staged the dancer, Maud Russell, who did it with little Jap Branch stepping out front and doing a cut-out. Maceo Pinkard wrote the first piece of actual Charleston dance music and called it "The Charleston Dance." It was used in the above named show, which had a long run at Daly's old 63rd Street theatre. The music to the show was published by Harma.
Next came the show called "How" (Continued on page 55)

19½ HOURS FOR DIVORCE CHI MILL SPEEDS UP

**But Stanley Price Gets Set-
back in His Application—
P. Pitzer Tired of Dodging**

Chicago, Dec. 15.
The creaky, cumbersome, slow-moving machinery of the law took a speed last night when the divorcee of Guido Deiro, vaudeville accordionist, won a divorce within 19 hours after the first filing of the papers. Attorney Ben Ehrlich filed the suit late in the afternoon. The next morning when the case came up for trial Ruby became free in twelve minutes.
A couple of days later the law became stubborn. When Stanley Price finally got into court to get a divorce from Mabelle Estelle, Judge Harry A. Lewis accused Ben Ehrlich of making a divorce mill out of Chicago. Price, recently "Able to Love and Loveable," now leading man at the Central here with "The Seventh Guest," asked a decree from Miss Estelle, stock leading lady. He accused her of misconduct at the Congress Hotel some time ago.
The judge seemed to place little confidence in the testimony of the house detective and indicated that he did not believe the divorcing husband came into court with "clean hands." After much expense and trouble the actor did not get his divorce.
Other Divorces Wanted
Among other professional cases now pending in the local courts is that of Mabel Carey-Sullivan, professionally Mabel Harper, who wants a decree from Charles Francis Sullivan, vaudeville actor. Phyllis Pitzer (Pitzer and Day) looks back to the 17th of April, 1909, and feels that on that day she made an error. She wants to have an end put to her alleged matrimonial suffering at the hands of her husband and partner. He threw a phone hook at her to the accompaniment of "obscene, profane and opprobrious language," she alleges.

Midget Responsibility

Seattle, Dec. 15.
Ludwig Gorell, 41, and Helen Norr, 31, members of Irving's Imperial Midgets, on the Pantheons Circuit, were married Dec. 5 in this city by Judge Dalton.
The judge, concluding the ceremony, said to the newlyweds:
"Because your stature is none the less large."

HOUDINI SUED FOR \$100,000 BY MINISTER

**Dr. Wiggin of Boston
Charges Magician False-
ly Accused Him**

Boston, Dec. 15.
An indictment returned several months ago against Rev. Frederick A. Wiggin, pastor of Unity Spiritualist Church of Boston, charging him with securing money under false pretenses, was not pressed Saturday by District Attorney Thomas C. O'Brien. Dr. Wiggin has at his command, immediately entered suit against Harry Houdini, magician, for \$100,000.
The suit was brought in the Superior Court at Worcester. It supercedes that Houdini and his assistants falsely accused Dr. Wiggin of larceny and that because of these accusations Dr. Wiggin was indicted.
The indictment against Dr. Wiggin was the outgrowth of a campaign which Houdini conducted privately and in vaudeville against persons whom he classed as "fake mediums." Houdini was playing at Kelly's here at the time.
Houdini and some of his assistants in and about Boston obtained information that caused them to make statements that Dr. Wiggin was a game, device, slight-of-hand pretended fortune telling, trick and other means and by the use of cards and other implements and instruments.
In not pressing the indictment against Dr. Wiggin the district attorney stated that he was convinced that if any crime had been committed it was committed in Brooklyn, which is outside the jurisdiction of Suffolk county, and stated that he was sending the facts to the district attorney of that county for his consideration.
The attorney for Dr. Wiggin objected to the not pressing of the indictment and declared his intention to insist that a court pass on his motion to quash the indictment.

Elizabeth Underhill After Guaranteed Alimony

Elizabeth Underhill is suing Charles P. Rogge for \$779 in accrued alimony due her. Miss Underhill, a chorister, had the alimony guaranteed her by Rogge who was formerly her husband's employer.
The husband has since left Rogge's employ but the show girl is suing to hold Rogge to his promise.
Miss Underhill wants to receive \$25 weekly. Rogge wants a bill of particulars as to how the claim totals \$779.



IT IS TRUE

that for years there has been a steady influx to America of Great Britain's most cherished works of art. Paintings of incalculable value, brooks of immeasurable worth, and objects of art in every branch, and when

DUCALION

gets to America in 1924 ENGLAND'S most fabulously priced and matchless treasure will have gone. DUCALION, an disgraced exhibition of impertinent braggadocio, vacant September, 1924, for Production, Pictures, Vaudeville. Direction, WILLIAM MORRIS. B. F. Keith's Riverside, New York, January 4, 1925.

FRAMES \$1 BILL

Chicago, Dec. 15.
Commission amounting to \$1 and a year overdue has been received from a comedy team by Ben Bentley of the Bert Levey office.
The bill has been framed, but Mr. Bentley is uncertain whether it is safe to hang it in his office.

FRANK TINNEY TURNED DOWN IN SPEAK EASY

**Reappeared on B'way and in
Former Haunt—Without
Cash or Credit**

Frank Tinney is back on Broadway.
The bucolic surroundings of Baldwin, L. I., has pulled upon the "cock" comedian.
Tinney's reappearance on Broadway Saturday was unofficial.
Some hinted it was in violation of the probationary terms of Mrs. Edna Davenport-Tinney, who had (Continued on page 6)

Jeann Middleton Marries Wealthy Calif. Broker

Kansas City, Dec. 15.
Jeann Middleton, of vaudeville (single), was married Dec. 5 to Louis E. Warner, wealthy broker of Los Angeles. Mr. and Mrs. Warner left here for the coast where they will make their home, the bride retiring from the stage.
Dr. H. Mayer performed the ceremony at the Presidential suite of the Hotel Meunhebach, with Virginia Rucker, bridesmaid, and Mrs. Rucker, matron of honor. The groom had for his best man, Gene Jenkins.
Among the guests were Gov. Baker, of Missouri, Mr. and Mrs. Louis Charninsky, Mr. and Mrs. Earl T. Cook and Kathleen Mooney of Dallas.
Mr. Charninsky played the wedding march.

Alex Hyde Failed to Defend Wife's Suit

Alex Hyde did not defend the divorce suit brought by his wife in New York Supreme Court. Mrs. Hyde alleges the orchestra leader, now heading his band on an Orpheum tour, was indiscreet during his stay in Germany. She did not ask for alimony.

Legislative News, Page 2

Commencing with this issue, and during the 69th Congress, all legislative news or reports appearing in any part of the show business will be found on page 2 of each issue of Variety.

THE NOSE THEATRE

By J. C. NUGENT

Man is a slow animal.
Gunpowder was known for centuries before he discarded the low and arrow. It had traditions. Man parts reluctantly with traditions and customs. Even with costumes, unless he's going in swimming.
Man has five senses, more or less. He can become conscious of things through any of them. Through the over use of the sense of taste he can even become unconscious.
It took a long time for man to realize the waste and extravagance of using up more than one sense at a time, to absorb the same idea. For ages he had listened to plays and, like a sap, looked at them at the same time.
Then came the moving pictures, and he didn't have to listen. It is true that he missed the tender subtleties of the human speaking voice, and that pictures leave nothing to the imagination, but why should they?
If one has to imagine the damned picture why go to the theatre at all? Why not stay home with the radio and a bottle of beer.
It is not the function of modern amusement to stimulate imagination, but to supply it with the reality.

Substitutes for Imagination

As fast reducing foods eliminate the necessity for exercise and player pianos make it silly to learn scales and yell "one, two, three, four," all day up the elevator shaft, and as illustrated newspapers have caused the reader to forget how to read and saved the new public the trouble of learning to read, so with proper pictures of feelings and fancies and facts we won't need any imagination.
Then we will not be bored, with that old bromide query: "Can you imagine?"
As the word becomes obsolete the question will begin to sound suggestive, and so die out of the polite world, which, having learned to demand reality instead of imaginings, will have reduced its suggestiveness to the concrete.
Whatever the pictures lack, or may always lack, they still have the advantage over the spoken drama, of Gunpowder over the bow and arrow. Both are shot. So is the picture. Serves some of them right.
The reason there are only two or three great thinkers in the world at one time is because there are only three or four other people alive in their time who can realize the great thinkers greatness and tell the next larger and lower group how great he is. They, in turn, tell their grand-children after the thinker has been dead for some time. This makes great thinking a poor financial proposition, as a man who is three generations ahead of his generation in life has to wait three more generations for his reputation to catch up to him. Then he can't use it, even if his descendants haven't by that time crabbled it by becoming Senators.
The trick is to have something to tell which not only a gifted few, but the ungifted many, can understand instantaneously, and that is the pictures.

The primitive proposition of taking one original company of actors around the world to acquaint it with one play at a time, one performance at a time, with the present prohibitive transportation and overhead cost, naturally gives way to an institution which can show the whole world a picture of the same thing the same night, and several times during the afternoon.

Deaf or Blind

Of course the pictures are not completely satisfying. If they were we could all go deaf. But if the radio was entirely satisfying we could all go blind. Human ingenuity will never be entirely perfect or it would cease to be human.
The living presence, with all its senses on the job, will always be essential in some cases. For instance, if telephone service was perfect it would do away with marriage.
Plays will always be divided into those too rotten to produce but all right to cut up for stage show, those containing picture material and those of the higher, finer type, of character revelation and inner life, too elusive for reproduction by any mechanical device, and thus abandoned to the sketches, with a varying period on the speaking stage.
However, just as no musical instrument can ever equal the human singer in the flesh—just so the finest drama will always depend upon the actual human presence, and the unforgettable human voice.
But fine spoken plays will grow higher and fewer as the territory in which they can exist becomes contracted into the limits of a few key cities.
The rest of the territory is already owned by the pictures and eventually, if not now, the pictures will control theatre, actor, producing-man, and that class of authors who deliberately makes his play picture fodder first and a play last, if at all.

Smelling Plays

Meanwhile why worry? No one sense ever monopolized the drama for long, as it's one avenue to the human brain and the human heart. For we can hear plays and see plays without the aid of the living actor, there is no reason why we can't eventually taste plays and even equal plays. And as we have had some evidence of this latter possibility already.
The nose theatre of the future looms up the speaking actor's revenge. I think that humanity, from poets to garbage men, has always realized the potency of odors in exciting emotions of love, memory, suspicion and proximity. Dead flowers have recalled old loves and tramps have been arrested for fragrant, although usually they were later acquitted.
The breath of new mown hay suggests romance as no dialogue can and garlic is the best America gets of the culture of most of the Latins. So why not Nose Theatres? The possibilities for instance, of circuits of chained grocery stores for such is so enormous that they may well give pause to the picture magnates.
Plays can be cast with the odors of the grocery store in hand. The older the stock the stronger the scent. A whiff of anise and we have the sailor and the salt seas—a bottle of rose perfume is our young girl and a keg of vinegar will breathe to us the character woman. We shall have onions for tears and for the unsympathetic characters various varieties of cheese with butter doing the villain. And for conflict, there is the struggling breath of herring and kraut.

For romance pull off the buck wall, and admit a zephyr from the cow dotted meadows and for climax cut back to the cheese. Into the Nose Theatre can come the deaf and blind as well as the radio and picture satiated, and sit in the dark at peace, needing only an open mind and good luck, as with great saving of light, scenery, transportation, actor's salaries and royalties, they sit in the dark and smell their way through masterpieces.

To combine the fact of sense with that of smell and prevent the opposition of after the show restaurants the cast can be given to the audience on their way out.

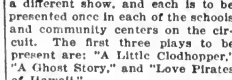
Believe me, Cull they'll eat it up!

Acts at St. Petersburg, Fla.
St. Petersburg, Fla., Dec. 15.
Beginning Christmas week, St. Petersburg will have two days of Keith's vaudeville at the Plaza. Lakeland has dropped out of the Keith Circuit and so the Sunshine City gets the date.

HERMAN BACH
JEWELER
to Lamb, Priole, N. V. A. and
Green Union Clubs
1540 Broadway, New York
Loew's State Building
10% Theatrical Discount

ON VAUDEVILLE

OLGA STECK AND RUSSIANS. Olga Steck will shortly return to vaudeville in a new act. She will be supported by the Moscow Trio, a Russian organization which recently had been imported for a production which failed to materialize.



Editor Variety:
I wish to call your attention to a criticism in this week's issue of Variety on the Beaux Arts Cafe, New York revue. It stated Betty Kirkbride is a songstress who does not register. My name was programmed, but I left the cast before the revue opened.

00. Incorporators, Aaron Feinberg, Brookline; Mary E. Conner, Jamaica Plain, and Lillian V. Green, Roxbury.

Herman Berrens and Mme. Fif

Herman Berrens and Mme. Flin
2-act.

PANTAGES COAST-TO-COAST WITH WARNERS FOR MIXED POLICIES

Pantages Vaudeville Theatres Playing Warner Brothers' First Runs—Warners' Houses Playing Pan Acts and Films—Pantages May Place Acts at Warners in Times Square—Pan After Theatres in Big Eastern Cities

A coast-to-coast circuit with houses in every large city is being lined up by Alexander Pantages. Mr. Pantages has consummated a deal with Warner Bros. involving the Warner pictures for Pantages and several of the Warner houses in which Pantages vaudeville will be played.

According to Information Pantages will play first run Warner film features in every house on the Pantages Circuit where prior contracts do not interfere. In return Pantages will take over several Warner houses now playing straight pictures and install Pantages vaudeville with the film.

The line up may include the Warner New York although that is not reported as settled as yet. It is known that Pantages is interested in securing a house in Times square. A report several weeks ago was that he had made a deal with the Hearst interests to install California vaudeville in the proposed house to be built on 8th avenue and 67th street.

The picture booking arrangement begins immediately in Kansas City and has also been announced as starting in Los Angeles. The future plans for the Pan Circuit call for the acquisition of enough houses east of Chicago and through the southwest to make that arm of the circuit as strong as the western half.

In addition to announcing four houses in Texas in the Interstate Circuit's territory it is reported that eastern houses for Pantages are now being dickered for.

Mr. Pantages, who has been in New York City for the past month, left for the west coast last week. Ed Milne, E. C. Bostick and Rodney Pantages remain in the New York office.

Warners', Cleveland, will begin playing vaudeville next week. The policy of the house will be five acts and pictures, three shows daily during the week.

"Misters" Asking \$3,000

Gallagher and Shean, reunited, are being offered to the big time bookers at \$3,000 weekly by Al Wilton. The Misters started their money making rampage in vaudeville under Wilton's direction several seasons ago.

Gallagher returned to his Beechwood, N. J. home recently after a sojourn at a health sanitarium and is reported as in excellent health. Shean is said to have stated if the salary is right, he'll try for the Double come-back.

"Sundays" at Central

A series of "Ben Bernie Sunday Nights," as they will be billed, goes into effect next week at the Central, New York, with Sunday vaudeville concerts. William Morris and Bernie will have charge of the shows, operating the house on a rental, to a 2d admission.

F. & R.'S NEW MINN. HOUSE

Minneapolis, Dec. 15. The Hamm Realty Co. (Finkelstein & Ruben), has purchased 128 feet of frontage at Stevens avenue and Lake street in Minneapolis, vaudeville and picture theatre. First announcement of the transaction brought a denial from William Hamm—he contemplated a vaudeville house.

The site is near Lake street and Hennepin avenue and considered most desirable for a suburban theatre.

Internal Wrangling

"Night Hawks" a musical flash starting up in the Independent Theatre, has disbanded due to internal trouble.

FORCED FIREPROOFING IN CHICAGO THEATRES

Chicago, Dec. 14. Stagehands in local vaudeville theatres have enjoyed a very lucrative racket in the fireproofing of special scenery carried by acts. Each week brings in a fresh batch of customers faced with the alternative of standing for it or not operating, through the fire department withholding the required certificate of inspection.

There has been bad feeling between the fire marshal's office and the theatres. This has hurt the theatres and worked hardship on acts.

Years ago in the first revision of the fire marshal's office, disaster, Chicago adopted a very strict code as regards fire regulations in theatres. No exception could reasonably be taken with this code. Experience and common sense support it. Its purpose is laudable and its enforcement has been as a whole fair and equitable. But it is difficult to see why after having a drop chemically treated in Milwaukee, St. Louis or some other city, it is necessary to have the same drop fireproofed again the next week in Chicago, just because the fire department and the theatres are not friendly.

Should Get Together
Intentionally or not the inspectors who make regular opening night visits to all the vaudeville houses are working hand in glove with some of the stagehands. Not only is the enforced fireproofing an added expense to the actor, but the chemicals used impair the lustre and impressiveness of the scenery. Reviewers on Variety have observed the shabby appearance of some scenery of acts which they knew were only a few months old. The only explanation is the fireproofing.

The theatre men in Chicago should get together with the fire department for an understanding. These little abuses continue only because no organized effort has been made to stop them. They will stop when the theatre men see the big men of the fire department.

There can be no legitimate objection to stagehand fireproofing scenery that needs it but it is deplorable that a condition should exist where it is possible to suspect fire inspectors of taking bribes on an act. The business they create by refusing okays to acts. A certificate issued within 60 days by another city should be recognized by the Chicago department.

Assn. Adds 4

Chicago, Dec. 15. Four more towns have been added to the W. M. M. A. "Association Vaudeville" Coast tour. The circuit has acquired 4 bookings of Eau Claire, Stevens Point, Wisconsin and Fondulac, all in Wisconsin.

LOEW'S AKRON CONFIRMED

Akron, O., Dec. 15. Confirmation of the report Loew's Inc., will build here came with the announcement that a Loew theatre will be erected on the site of the partially completed Hippodrome Arcade.

It will be a combination structure with 32 stores, costing \$1,500,000.

LOU GOLDING LEAVES PROCTOR

Newark, N. J., Dec. 15. Louis R. Golding, long considered a manager of Proctor's Palace, a position he has held for 10 years. He becomes treasurer of the Audubon Amusement Company which controls the Emboressey, Ontario, and is also interested in other houses.

Flash Act Producers Can't Keep Casts Intact

Indifferent booking conditions now obtaining on standard circuits is making it difficult for vaudeville producers especially those projecting flashes to hold their casts together.

With current uncertainty of bookings the producers shy from obligating themselves on season contracts. Most are operating with a week's notice either way.

The juggling around of the turns and many enforced layoffs soon disrupt the companies and in most instances break up the acts.

Several producers have attempted to guard against possible loss by submitting their ideas to the booking office and finding out if the act has a saleable material before obligating themselves further. The bookers will not commit themselves in such a manner.

Producers who heretofore supplied the flash outfit for big time are no longer sanguine about venturing capital into an investment where odds are against them. Most of the flashes now rotating are being produced by ambitious dancing teams who have been sinking considerable sums.

JOE COOK RELEASED ON CARROLL'S PROTEST

Joe Cook was given a release by the Keith office on this week's booking at the Palace, New York, after a request from Cook's attorney had been received.

Cook is under contract to Earl Carroll and is in vaudeville following the closing of a Carroll production. According to report Carroll is said to have notified Cook he would consider the Palace engagement a breach of contract.

Carroll operates the Earl Carroll theatre a few doors above the Palace, on 7th avenue, where "Vanities" is currently playing. Cook's last Broadway appearance was for Carroll in "Vanities" (24) and Carroll is believed to be opposed to his appearing in such close proximity to his own former starring vehicle.

The Earl Carroll is playing Sunday vaudeville concerts independently booked.

Houses Opening

The 81 theatre, Atlanta, remodelled, has reopened. There will be no change from the former policy, the T.O.B.A. continue to book. The 81 is one of the few colored theatres in the south that has a midnight show, invariably attended by whites.

2 YRS. FOR MISSILE THROWER

Boston, Dec. 15. Charged with assault and battery in connection with throwing missiles in Keith's theatre, Walter Matthews, formerly a special officer at first play house, was found guilty and sentenced to two years in the House of Correction by Judge William Sullivan in Central Municipal Court. Matthews appealed the sentence and was held in \$1,000 bail. Matthews' arrest a month ago followed discovery that he was responsible for the missiles mysteriously hurled in audience for a period of many months.

BETTER AT BRONX

The Royal, New York, is now playing three shows daily. The latest policy is eight acts and a feature picture three times daily at pop prices.

Local minstrels and other business pullers have also helped. I. R. Samuels, former booker of the house during its big time days, is credited with the new lease of life now being enjoyed.



MURRAY GORDON and BEN PIERCE
"I Don't Care," by Wm. K. Wells
State, New York, This Week, Dec. 14
Starting Dec. 21 at Davis, Pittsburgh, for a tour of the Greater Keith-Albee theatres.
Direction MAX E. HAYES (Phil Offin, Associate)

\$8,000 IN SALARY FOR ORPHEUM'S ROAD SHOW

Chicago, Dec. 15. With Frances White added to the Orpheum road show at the Palace for this week, the show is costing the house in salary over \$8,000.

As a road show itself, coming direct here from New York, where it was formed, the acts are drawing down over \$6,000 weekly. Besides there is a production expense for the show of around \$12,500.

Mich. Assn. Booking 35 Vaudeville Houses

Detroit, Dec. 15. Last Thursday at the Wolverine Hotel the Michigan Vaudeville Managers Association held a luncheon in celebration of the first anniversary of its founding.

General booking manager Charles Mack presided, announcing that during the past year the M. V. M. A. has increased from 2 1/2 weeks to 8 1/2 weeks and that it will shortly book the Opera house, Ogdensburg, N. Y., also the Amherst, Montreal, a new half million dollar theatre about completed.

The Mich. Assn. has 35 houses.

SIoux CITY POLICY

Sioux City, Ia., Dec. 15. The Orpheum this week started at reduced prices and a continuous performance.

Three performances daily.

LOEW'S FIRST HOUSE IN CONN.

Building 3,000-Seater in Stamford

Stamford, Conn., Dec. 9. One of the first theatres to be built in the invasion of Connecticut, the State thought theatrically owned by S. Z. Poll.

Policy not mentioned, but presumed vaudeville and pictures, in opposition to the new Palace, also being erected here by Charles Vuono, present owner of the Strand which plays a like policy booked through the Keith agency.

Sunday Try in Elmira Opposed by Ministers

Elmira, N. Y., Dec. 15. The first official step towards legalizing the showing of Sunday movies in local theatres was taken by Alderman John B. Sheehey at a meeting of Common Council last week. Alderman Sheehey introduced an ordinance.

The proposed ordinance will be taken up later. It is referred to committee. Meanwhile the Elmira Ministers' Association is preparing to combat the movement, which comes immediately following an announcement by Frank Kenney that his new playhouse will operate on a picture policy.

UNIT REPLACEMENT

Ben Meroff will retire from the latest Orpheum Road Show assembly, replaced by Tom Brown and Rand. Meroff and his band have been given an Orpheum route opening at St. Louis.

The reasons back of the switch are said to have been a preponderance of comedy on the bill which includes Ted and Betty Itchy, with an afterpiece.

The unit played the Coliseum, New York, the first half of last week, prior to opening an Orpheum route of 21 weeks at Chicago. The show will be booked into the eastern Keith houses following the Orpheum tour.

GYPPING AGENTS FOR 'AMATEURS' REACH END OF THEIR STRING

Only Legitimate Agents Remain—House Managers Booking Direct—"Contestants" Claim Short- Changing with Gyp Agents Holding Out

Agents who have been making a lucrative livelihood through supplying talent for amateur night and opportunity contests are in a position similar to the proverbial gent who slayed a goose.

The bottom has fallen out of this "graff" lately, due to the scrupulous methods of several engaged in the racket. It has had its boomtime effect through many of the houses which formerly were source of revenue for the agents handling the shows, direct.

The direct handling has been precipitated by a number of squawks from contestants, claiming the agents have given them the run-around on prize and expense money, attempting to hold the theatres responsible for the loss.

Over 100 vaudeville and picture houses continue to employ the amateur night feature weekly, but few are working through the agents. Most have obtained a list of "clean acts" and are booking direct. Others are requiring regular bookers of their houses to secure these com-

edy features and grouping local contestants around them.

Before the Crash
Before the crash came the agents were getting from \$25 to \$50 a night for the feature which gave them from \$15 to \$25 profit. Some of the smaller agents had 10 houses a week from which to derive this revenue while the larger agents had as many as 50 houses.

The larger agents, who have been operating legitimately, retain their houses. It's the gyps who have been driven out by the house.

Mortimer Kaphan, former Shakespearean actor, is recorded as the first to appreciate the money made on amateur nights. Kaphan saw several theatres using them as a business bulwark but booking direct. Kaphan framed an act 23 years ago called "Amateur Night." After it had outlived its usefulness he went into it as a business on a large scale, using amateurs and localising the amateur night idea elsewhere, from which he is said to have reaped a neat fortune.

The craze petered out 10 years ago and was revived five years later. It is still employed.

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2 COMMISSIONS ANNOY ARTISTS

Different Conditions on
Columbia by Bookings

Performers appearing in shows on the Columbia circuit and placed through outside agents rather than through the Columbia Booking Office are rebelling against payment of double commissions. Some have refused to recognize other than the agents who actually secured the employment. In instances where such matters have been pressed performers have called for a showdown in notifying their employers that they would step out of the shows rather than pay the double commissions. The claimants remit weekly to their own agent, but send in nothing to the circuit casting department.

Producers have been notified to jact up the delinquents, but are helpless since some of those involved are players independent to the circuit. When the matter is forced to an issue the producer assumes the commission obligation rather than dismiss his troupe.

Many of the producers who have assumed the obligation with consent of the casting department have been delinquent with remittances, explaining tardiness by claim of bad business and asking to be carried on the cuff until they get a break when they promise to pay up. The promise has its temporary appeasing effect, but does not bring in the cash.

Many of the burlesque performers openly declare preference for the outside agents, claiming the latter can get them a higher figure for services and are entitled to their commissions, but can't see the double commission racket with field glasses.

PHIL WHITE ARRESTED ON WIFE'S CHARGE

Phil White, juvenile with "Sliding" Billy Watson's Big Fun Show, was arrested Friday while the show was playing the Empire, Brooklyn, N. Y., on a charge of desertion and non-support, preferred by his wife, a non-professional.

White was taken after the matinee performance and later released under \$500 bail. White appeared Friday night and accompanied his wife in tour but was unable to return to Brooklyn to face the suit later.

Before joining the Watson show, White had been doing a vaude act with Sylvia Noir. Both were drafted from vaudeville for the Columbia burlesque show.

Cooper's Colored Chorus

Jimmy Cooper, operating the Howard, Washington, came into New York last week to open up 30 colored girls who will be to the Howard what the Alan K. Foster girls are to the New York Hippodrome.

Cooper's success in handling colored players in his Columbia burlesque tours has resulted in his taking the lease of the colored Washington house.

Jimmy has been playing vaudeville and feature films.

Nita Bernard Did "Clicking"

In a review of "Sliding" Billy Watson's Big Fun Show at the Columbia last week, Sylvia Noir was credited with having clicked in a specialty in the second act. Nita Bernard should have been credited.

Booked on Interstate Time

Collins and Peterson have been booked for a tour of the Interstate Circuit opening at Fort Worth, Tex., this week. Collins is formerly of Collins and Pillard, from burlesque.

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Painting Flivvers in Fla

Chicago, Dec. 15.
Issy Weingarten, former burlesque producer, has gone into the automobile paint shop business in Miami, according to reports.
He found that hundreds of tourists arrive in Florida in automobiles which after the long trip look like anything but. Previous to hitting on the idea of becoming an exterior decorator for cars, Weingarten down there Issy sold real estate.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Week Dec. 21

Bathing Beauties—Orpheum, Cincinnati.

Best Show in Town—21, New London.

22, Stamford; 23, Meriden; 24, 26, Lyric, Bridgeport.

Bringing Up Father—Lycium, Columbia.

Burlesque Carnival—Columbia, New York.

Clubs—Gayety, Montreal.

Fashion Parade—Palace, Baltimore.

Flappers of 1925—Casino, Boston.

Follies of Day—Gayety, Rochester.

Golden Crook—Gayety, Washington.

Happily—Casino, Philadelphia.

Happy Moments—, New York.

La Revue Parisian—Gayety, Kansas City.

Let's Go—Empire, Brooklyn.

Look Us Over—Casino, Brooklyn.

Lucky Sambo—Empire, Providence.

Miss Tabasco—Gayety, Montreal.

Models and Thrills—Columbia, New York.

Monkey Shines—Empire, Toronto.

Mutt and Jeff—L. O.

Peek-a-Boo—Empire, Toledo.

Powder Puff Revue—Gayety, Pittsburgh.

Raps—Puss—Hyperton, New Haven.

Rarin' to Go—21, Van Curier, Schenectady; 24-26, Capitol, Albany.

Reynolds, Aber, Rounders—21-23, Lyric, Dayton.

Seven-Eleven—Star and Garter, Chicago.

Silk Stocking Revue—Orpheum, Paterson.

Step On It—Gayety, St. Louis.

Stogie, Harry—Gayety, Detroit.

Talk of Town—L. O.

Watson, Sliding Billy—Empire, New York.

White and Black Revue—21-22, Wheeling, W. Va.; 23, Zanesville, O.; 24-26, Canton, O.

Williams, Mollie—Miner's Bronx, New York.

Wilton, Joe Club—21, Geneva; 22, Auburn; 23, Birmingham; 24-26, Colonial, Italy.

Wine, Women and Song—Gayety, Boston.

MUTUAL CIRCUIT

Band Box Revue—Mutual, Washington.

Broadway Belles—Gayety, Scranton.

Chick-lick—Broadway, Indianapolis.

Cunningham, E. and, Girls—Caddillac, Detroit.

French Models—21, Plainfield, N. J.; 22, 23, Crescent, Perth Amboy; 24-26, Read's Palace, Trenton.

Girls—Olympic, New York.

Girls—Gayety, Louisville.

Mappy Hours—Garrick, St. Louis.

My Ho—21-23, Lyceum, Beaver Falls; 24-26, Reading, Pa.

Hollywood Scandals—Empress, Cincinnati.

Hotsy-Totsy—Academy, Pittsburgh.

Hurry Up—L. O.

Innocent Maids—Strand, Toronto.

Jackson, L. and, Friends—Howard, Boston.

Jazz Time Revue—L. O.

Kiddie Kids—Gayety, Wilkes-Barre.

Kudding Kutties—Gayety, Milwaukee.

Laffin' Thru—Trocadero, Philadelphia.

La Mont, Jack—Hudson, Union City.

Make It Peppy—21, Allentown; 22, Columbia; 23, Williamsport; 24, Scranton; 25, Reading, Pa.

Moonlight Maids—21 York, Pa.; 22, Lancaster, Pa.; 23, Altoona, Pa.; 24, Cumberland, Md.; 25, Uniontown, Pa.; 26, Washington, Pa.

Naughty Nitties—21-23, Grand O. H.; Hamilton; 24-26, Grand O. H., London.

Night Hawks—Empress, St. Paul.

Pleasure—Garden, Buffalo.

Red Hot—Minjestic, Jersey City.

Round the Town—Star, Brooklyn.

Smiles and Kisses—Corinthian, Rochester.

Speed Girls—Savoy, Atlantic City.

Speedy Steppers—Mutual, Kansas City.

Step Along—Miles-Royal, Akron.

Step Lively Girls—Gayety, Minneapolis.

Stolen Sweets—Lyric, Newark.

Super Babes—Gayety, Brooklyn.

Tempters—Garrick, Des Moines.

Whirl of Girls—Empire, Cleveland.

Whiz Bang Revue—Gayety, Baltimore.

MONTREAL, 50-50 SPLIT, DECLINES IN GROSSES

Gayety Started with \$6,600—
—Falls Off Weekly—Last
Week \$4,000

Montreal, Dec. 15.
Since the local Gayety reopened with Columbia burlesque circuit shows it has fallen off in weekly grosses. Starting with the Mollie Williams show, the house played to \$6,600. Last week with "Let's Go," it got \$4,000.

In succession after the Williams show came "Let's Go" Over, the other George Rice show, getting \$5,500; then "Sliding" Billy Watson, who did \$5,300, with the Hastings' "Silk Stocking" company following, just before "Let's Go," to \$4,800.

Montreal burlesque producers coming in say they are getting the worst of it on terms and traveling. The sharing split now is 50-50. Previously when the house played Columbia shows it was 50-50 with the house paying transportation in. The next season the terms were changed to 60-40, with the shows paying their own carfare. Now it's 50-50, and the shows also must pay transportation.

Through the shifting of the jump from Albany to Boston to Albany to Montreal to Boston, the producers say the extra transportation amounts to a considerable item, averaging about 47 per cent over the Albany-to-Boston jump cost.

Passaic Vice Toronto

The Playhouse, Passaic, N. J., opened as a Mutual Burlesque stand this week with Jack La Monte "All Set To Go." Due to the closing of the house, New Rochelle "Pleasures" will jump from London (Canada), to Passaic next week.

This will close out Toronto on the Mutual route but not disturb the bookings of the show. The opening week between New York and Boston will reopen Christmas Day when the State, Springfield, Mass., will close it up, opening with Mutual attractions for a full week stand.

The Mutual Burlesque Circuit has dropped the Gayety, Toronto. The house may play burlesque stock and tabs in future. The house has been operated by Harry Abbott as a Mutual stand this season with business varying from fair to poor. Several weeks ago it was reported that Abbott had interested a Detroit attorney in the house and sold him a one-third interest in the lease and franchise for \$2,500.

Jersey City Reopens

The Majestic, Jersey City (Mutual), was closed Sunday by Mayor Frank Hague following complaints to the mayor about the performance of "Laffin' Thru," which ended an engagement at the house Saturday. It reopened yesterday (Tuesday).

The house manager was threatened with revocation of the house license but the matter was satisfactorily adjusted after the Mutual stand this season was ordinary burlesque and not lewd or lascivious.

THREE DRAWS LOST

(Continued from page 1)

Rooney and Ben are getting the money on the road with their own musical comedy, "Daughter of Rosie O'Grady."

The cost of the absence of the three acts big time vaudeville cannot be computed in dollars and cents, according to the bookers, but runs into staggering figures. Not only does the two-day vaudeville engagement lose the sure fire draws from its list, but in the case of acts like Van and Schenck, which play picture houses in opposition to big time vaudeville, a more expensive show than usual must be booked against them, costing big time a double loss.

The scarcity of "names" and real headliners who can draw was amply illustrated when the Orpheum Circuit recently abandoned its policy of holding big vaudeville shows over for two weeks in one city next season.

Marie Campbell, former secretary to Joseph M. Schenck and now attached to the Henry King staff at the Samuel Goldenroy organization, will be married next spring to Wm. Flannery, art director in the employment of the Schenck organization.

BURLESQUE REVIEWS

STOLEN SWEETS (MUTUAL)

William Wainright.....Straight
Madeline La Fere.....Soubrette
Maureen La Fere.....Soubrette
Maureen La Fere.....Soubrette
Joe Deming.....Electric Comedian
Mollie Levene.....Comic
Charles Allen.....Character
Marge Pennett.....Leading Lady

This Mutual show features Marge Pennett, graduate of Minkey's National stock, and is projected by Ed. Sullivan. It suffered a decided handicap when caught at the Hudson Union City, N. J., Friday, through absence of Marge Pennett. The latter reported seized by a nervous breakdown the previous week. The act was all the more personality missing.

Pennett's absence was keenly felt. Marge La Fere's eye-foat that knows her star and manipulates it at a speed limit that seemed too much for those attempting her scenes and bits. In fairness to the pinch-hitters it should be said the show was practically routine.

As the show spun off, it brought home the glaring futility of making the opera a personality show with the personality missing. Also in fairness to Marge announcement should have been made for her absence. The other acts of the show would enhance her drawing power on a repeat here. A slim house may have been prompted by the fact that the featured material fans coming out earlier in the week and spilling the info that Marge was out.

Making allowances for Miss Pennett's stock stuff and manipulation of numbers the show displays a lack of originality. The featured member in it. It has two hard-working comics in Morris Levene and Joe Deming, who furnish out a few funmaking and land most of the time. William Wainright makes a nifty straight act, throughout forms the end of the trio with the comedians in the various comedy bits. Billy Hardy makes a likeable straight act, given little to do other than a couple of dancing specialties. Charles Allen handled character stuff in acceptable manner.

Madeline Fere headed the contingent of feminine principals, and clicked from a sex appeal angle, it was the only act that was not turning showed plenty, most of them incorporating little other than loins and legs. While the act was avoiding the exposure wall, Madeline seemed out of gusto at this performance, sending her numbers over with the effort and put more attention to wiggle than vocalizing. The result was that most of the show was time never got over the orchestra.

Marian La Marr was a pleasant looking ingenue who handled her numbers well, but better voice than her predecessor. An unbridled girl, drafted for specialties because of the sex appeal spotted with several singing specialties that were acceptable. She also went in for expressive facial interpretation.

The show and costumes are new. So are the comedy bits, save for two hold-overs, the apartment house and the sex appeal act. The scene of the second half. The former goes the limit in double entendre. The latter is a type of sex appeal. La Fere's possible unfamiliarity may have been responsible for it getting, but meager returns at this show. The show was a start, and the first half was also the elaboration of a hold-over, but clicked from a colorful angle.

Of the newer scenes, the "fishing for dames" bit and the subway scene were the standouts with Levene, Deming and Wainright carrying the brunt of them to good returns. The subway bit did not measure up to its potential, but it was a different playing. The comics held their ends up, but the fans seemed bored to get over with. Eddie Sullivan, a comedy act, should have been put over and fixed the tempo of this show and it would get better results. It showed all the signs of adhering to strict tempo and was consequently the only ones giving a finished performance. The gals were the satires with Levene, Deming and Wainright carrying the brunt of them to good returns. The subway bit did not measure up to its potential, but it was a different playing. The comics held their ends up, but the fans seemed bored to get over with. Eddie Sullivan, a comedy act, should have been put over and fixed the tempo of this show and it would get better results. 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NEWS FROM THE FAMILIES

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

Agnes Griffith, 19, Staten Island, is winner of the motion picture contest conducted by the "News" in a tie-up with Famous Players. Miss Griffith will receive a \$2,500 yearly contract and will be placed in the P. production of Sinclair Lewis' "New York."

Harry C. Powers returned the \$100,000 his wife, Ann, Murdoch, actress, had loaned him. She ended the suit Miss Murdoch brought against her husband and Murdoch were married in Sept., 1924. The actress said she loaned the money to her husband to establish him in a brokerage concern. When they separated three months later Miss Murdoch sued for return of the coin.

Theodore, Martin D. and Samuel Harris, of Paterson and Harnam, N. J., announce that next Labor Day, in Hartford, Conn., they will open the largest theatre in the United States with the exception of the Roxy, now under construction. The Hartford house will have a seating capacity of 10,000. Its cost is estimated at \$1,500,000.

Dorothy Mackall and a pair of fur garters broke into several of the dailies. The pictures demonstrated the garters with Miss Mackall as the wearer.

Clara Bow and Donald Keith, both film stars, will wed. It is announced.

As Walter Hampden and Ethel Barrymore are rehearsing "The Merchant of Venice" this week at the Hampden, formerly the Colonial, the house is dark until Monday, when the new play will be given. The pair closed in "Hamlet" Saturday. "Arch" Scowen's "The Monkey Tail" will come to New York, Dec. 28. "A. H. Woods' "The Shanghai Gesture" with Mrs. Carter, opened in New York. "The Taming of the Shrew" will be seen in the theatre matinees. "The title of Sam Wallace's 'The Deacon,' current at the New H. H. Hopkins theatre, is "Alas, the Deacon." To make way for the "Greenwich Village Folies," the Zitz Show, at the Chanin's 46th Street to the Central. "Edward A. Miller will produce Charles Hamilton's "How 'Move On' in Wilmington New York." "The Makronoulos Secret." Emily Stevens in the lead, will open at the Charles Hopkins theatre Dec. 21.

The Middlesex County Grand Jury, at New Brunswick, N. J., indicted Edward Reado, director, for violating the New Jersey Sunday Blue Law.

The life and loves of Alla Nazimova are being revealed in a series of articles running in the "Mirror" magazines, signed by a Myron Jean Parrot, one of the actress' life and replete with sob stuff.

Mrs. Mabel C. McCabe, of 525 West 47th street, head usheress for Shubert theatres, was granted a divorce from her husband, Dr. C. E. McCabe, stage electrician. Mrs. McCabe charged misconduct with another woman.

Four Wall Street banking houses, merged as a syndicate, purchased the Brooklyn Hill property, 423 street, opposite Bryant park.

S. L. Rothafel ("Roxy"), former presentation manager of the Capitol theatre and now head of the Roxy Theatre Corporation, resigned consideration of a divorce when he took out a life insurance policy amounting to \$2,000. The new concern is named as beneficiary.

Mme. Jeanne Charles, professor at the Conservatoire and director of ballets of the Comedie Francaise, Olga, has entered suit against Mme. Charles feels she was damaged when the latter danced the ballet "Three Sultans" at a concert of Mme. Charles, according to her own ideas instead of dancing according to the rules set by the author.

According to a London report, Sir James Barrie, author of "Peter Pan," has contracted to write an original film story for Famous Players-Lasky Company. The picture will be made in London.

The collapse of the three upper floors of a four-story building being remodelled at 26 West 47th street Friday caused the death of one woman and injured several others. Injured eight more under the debris.

Letters written by several promi-

nent business men to H. Boardman Spaulding, chairman of the Merchants' Association, condemning speculating in theatre tickets, blame the theatre box offices for the existing conditions. It was announced. Although the names of the writers were withheld, the contents were read by Mr. Spaulding.

Mrs. Ethel M. Glass, former show girl, died last Monday in Nassau County Hospital, Mineola, L. I., of a bullet wound, self-inflicted two weeks ago. In a note Mrs. Glass told of her separation from her husband and of her living with Clifford Smith, former policeman. Smith, at first under suspicion of her shooting, was exonerated by the note, and is at liberty in \$500 bail.

Religious motion pictures, based on Biblical themes, will be produced and distributed by the Religion Motion Picture Foundation. The Foundation, with William E. Harmon as president, was established by the Harmon Foundation with the co-operation of the Federal Council of Churches and the Motion Picture Producers and Distributors (Will H. Hays).

A raid on the Barclay Social Club, 161-163 Chambers street, caused the arrest of three men. The raiders, five bookmakers and 38 on charges of disorderly conduct. According to the police, over 100 men were found in the club, which had been doing a \$50,000 turnover daily, it is claimed.

In a letter to Will H. Hays, William Hays, president of the Motion Picture Theatre Owners of New York State, requested his organization be affiliated with the Motion Picture Producers and Distributors of America. The successful operation of the arbitration boards is the chief reason for wishing to join the Hays organization. Dillon said, in his reply Mr. Hays said that the request for membership was evidence of the kind of constructive thought and activity in the film industry. The membership request will be acted upon favorably, it is reported.

The new Biltmore theatre, W. 47th street, opened last week with "Easy Come, Easy Go," moved from the Bohan, as its first piece. The Biltmore is the first of the six new theatres being built by the Chanin Construction Co. It seats 1,000.

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European opera circles were shaken by the tragic death of Zinaida Jurjewskaja, of the Berlin State Opera. Two weeks ago Mme Jurjewskaja received word that her mother was ill in Dorpat, Russia, and left Berlin to see her. At Annermarke she was last seen on the phone bottle and a razor were found. After administering the drug and fashing herself, it is thought, she died. Jurjewskaja was a Russian singer who was swift and now frozen over, making it impossible to sing the body.

Zinaida Jurjewskaja reached Berlin from Russia two years ago and immediately became a star. She was engaged for the Paris Opera next year.

Mrs. Izetta Jewell Brown, actress and widow of Representative William Jewell Brown of West Virginia, will wed Capt. Hugh Miller, dean of George Washington University School of Engineering, it is announced.

The dancing tenor of Maurice and Fernat, at the Club Lido, New York, is disbarred.

Pleading guilty to the shooting and killing of Marcuso Carraro, June 28 last, Joseph Valpo, of Coney Island, was sentenced to 10 to 20 years at Sing Sing by Justice MacCraty in Brooklyn Supreme Court.

At the time the shooting Valpo was entertaining a crowd on a Coney Island street when several of his friends, including himself, were injured. Valpo resisted the shooting. Valpo was shot and pulled a gun, firing several shots into the crowd, one hitting Carraro.

John J. McGraw, manager of the New York Giants, is now a full-fledged Florida resident. He is the director of a development on Sarasota Bay, known as Pennant Park. McGraw is advertising his land extensively in Florida newspapers.

using baseball terms as captions. One of the streets in Pennant Park, he says, will be called Mathewson drive in honor of the late Christy Mathewson.

Herbert Hall Winslow, after four months in Ireland, returned with a six-reel picture called "Land of her Fathers."

George Rabston, film actress, and Esther Walton, her manager, will wed, it is announced.

Low Cody will play in the screen version of "Toto," Leo D'Orich's one-time stage success. John Stahl is engaged to direct.

For participating in an alleged gun fight at the Jay Club, 242 West Forty-eighth street, Charles Burke and William Corcoran were held in \$10,000 bail each by Magistrate Jean Norris. It is alleged that William Connelly, an employee of the club, was shot in the arm when attempting to eject the two men.

The proposal to hold an elaborate sesquicentennial international exhibition in celebration of the 150th anniversary of the signing of the Declaration of Independence in Philadelphia is likely to be carried through to present plans. Holding the exposition in Philadelphia will call for an expenditure of about \$20,000,000.

The arrival of picture records of the recent signing of the Locarno pact, which was explained under the direction of the British government, and which arrived in this country on the Atlantic last week caused the most numerous and complaints among film companies. In spite of protests made by other companies, the British pictures of such historic interest should be open to all, the films, at the taking of the Locarno pact, were exclusively to the Gaumont Film Company. The British consul is expected to act.

Julius Sherman, 28, who said his address was 9 East 13th street, was arrested last night on 48th street by two detectives armed with possessing loaded revolvers.

When questioned at police headquarters, Sherman said he carried the guns for protection. The "protection" it was disclosed, was not for his own protection, but for a moving picture club. Sometimes the boys get to playing cards or craps, then they get protection and give it to them.

Although the name of the "club" was not given, Sherman said he had held the job for the last six months and had carried the guns all during that period.

To test the legality of his dismissal as manager of the Berlin State Opera, Max von Schermer has instituted proceedings against the German government.

The Stanley Company of America has notified stockholders of a special meeting. The company has 150,000 shares of common stock, valued at 1,000,000 shares of no par. Stockholders will have the right to subscribe to a new issue of stock for each share of the old at \$48 a share. The proceedings of the meeting will be held at the company's headquarters, to complete the acquisition of the Crandall interests in Washington. The company is expected to stockholders of record on Jan. 11 was declared.

Tullio Serafin, conductor of the Metropolitan Opera, was knocked down and severely injured by an automobile at West End avenue and 92d street.

Serafin, returning from a rehearsal with Rosa Ponselle, had just stepped out of a machine when the other car hit him. Serafin's physician announced that the conductor was suffering from skull and bruises on the left leg and probably would be confined to the house for several days.

The engagement of Elaine Hammarstein to James Walter Kays, was announced last night. It was announced by Mrs. Jean K. Allison, mother of Miss Hammarstein.

Virginia Magee, 22, and a dancer at a Broadway night club, appeared before Magistrate Judge McGowan and asked for the arrest of Frank Plummer, who represented himself as an independent film producer. Magee said she was injured when he tried to kiss her. Miss Magee said she received a letter from Plummer, who she said was called at his apartment in the Hotel Flinders. There, Miss Magee said, he tried to kiss her and she tried to kiss him. Magistrate Norris issued the summons.

In denying the petition of Tyson & Bro. ticket agents, Circuit Judge Rogers and District Judges Knox and Goddard, sitting as a special session, refused to allow a new law which prohibits an overcharge of more than 10 cents on the price of tickets. The court also refused to grant an injunction to restrain District Attorney Banton from enforcing the law regarding premiums on

theatre tickets. It was contended that the 60-cent excess limit was confiscatory as far as Tyson & Bro. were concerned. Following the decision on the Tyson case State Comptroller Vincent D. Murphy announced his action to stop the profiteering in the sale of theatre tickets in New York.

Paul Herzog has purchased the Olympia, 107th street and Broadway, New York.

In her second appearance of the week in court Lora Sonderson was fined \$5 by Magistrate Norris on a charge of disorderly conduct. Indicted by Edgar Carline, manager of the Hotel Wentworth. In addition to the fine Miss Sonderson and her fingerprints taken. According to Carline, Miss Sonderson returned to her room at the Hotel Wentworth at about 1:30 a. m. Upon finding her door locked, according to one daily, she went downstairs and began a row. The row was called and placed her under arrest. Another daily had it the Wentworth's manager was asked by Miss Sonderson to let her go. She refused. Upon this the battle started. Miss Sonderson last week was out in court on a charge of disorderly conduct in Yorkville Court on a charge of passing worthless checks.

One hundred and fifty thousand shares of common stock, no par, of the Shubert Theatre Corp. were advertised in the New York Stock Exchange trading list.

David J. Andrew issued a call for volunteers to perform in the "Wall Street Folies of 1925," to be presented at the Manhattan Theatre, the benefit of the Broad Street Hospital. About 125 girls and 25 men, together with several specialty dancers and singers, are required.

Two men, forcing their way into the third floor of the Hotel Riverside drive, bound the actress and her two maids, looting the safe in the third floor bedroom of several antique. The "looted about \$12 in cash. By forcing Mrs. Dingham to sit on a bag, they missed \$20,000 in jewelry. The police said they gave this story a heavy play, the majority of them running it all over the front page. Miss Dingham's bravery was commented on. Some of the trinkets taken had belonged to Miss Bingham's husband, the late Louis Bingham. (Continued on page 13)

CHICAGO

Samuel Insull, traction magnate and opera "angel," is contemplating the erection in Chicago of a mammoth opera house to cost \$7,500,000. Insull says it is just a dream, but a dream with the energetic Sam means it is half done.

"The Dove" has been extended a second fortnight until Jan. 16. "The Harem" probably will not exhibit in Chicago. "The School of Scandal" follows "The Dove."

A dinner in honor of Max Annenberg was staged last week at the Helden-Stratford Hotel. Annenberg is the new manager of the "Liberty" magazine after years as circulation manager for the Chicago Tribune. (both under the same direction).

William Faversham, on tour, spoke over the radio to South Bend. His subject was "The Theatre as an Educational Factor."

Princess Nina Caracalla, exiled Russian, is giving dancing exhibitions hereabouts.

"Kid Boots" and "Rain" are going to celebrate Christmas together. Strong financial selling between the artists in both troupes consummated in a tea which Jeanne Eagles and her troupe gave on Christmas Eve, which time the Yuletide idea was proposed.

Jan. 3 the LaSalle will become host to a piece called "Hello, Lola," a song and dance version of one of the most striking tales of the rising generation.

"Nobody's Wife," under the auspices of Lester Bryant, will reach the Playhouse shortly after New Year. Elizabeth Arden (topping the cast, William McGowan) is said to be on the scene of a Chicago theatre intending to produce a new production of the play "A Great Little Guy" with Joe Laurie, Jr.

A 24-hour ultimatum was issued last week to Halaban & Katz by the fire department. B. & K. have been ordered to remove the crowd, regarding crowding in lobbies but Barney Halaban said it would be stopped pronto.

Burglars entered the Thalia theatre, unable to force the safe, stole the music library.

"Dad," backstage doorman at the Garrick, was arrested for 12 years from the front of the house. He sat in a box as the guest of Pat Barker, who got quite a few inches in one of the dailies.

William Hodge, after a moderate

engagement, will depart from here with "The Judge's Husband" on Jan. 2. Dec. 27 is the date Mike O'Connell expects to return from the Central, where he will review "Jack of Hearts." "One of the best pictures I have seen in a long time" will leave that house soon and will be followed by "The Prince and the Pauper." However, Bertha Kalish may come in with "Magda," another revival.

Police accidentally recovered a safe containing \$2,000, stolen from Knickerbocker theatre. A squad car noticed a truck carrying a safe and the suspicious conduct of the men on the truck aroused their suspicion. A chase followed.

Angel Inn, a road house near Hammond, Ind., burned to the ground last week.

LOS ANGELES

Alleen Patricia Collins, known on the screen as Alleen Patricia Lopez, has filed suit in superior court for divorce from Lionel Eugene Collins. The charges are desertion, neglect and non-support. The couple were married in Berkeley, Cal., 1923, and have a child. The charges against her husband tried to run away with the baby and when she intervened, he threatened from the running board of a car, leaving her left lying unconscious in a Kansas City street.

Custody of the baby, equitable alimony and restoration of her maiden name are asked by Mrs. Collins.

A very classy establishment, which had a bar and dance floor catering exclusively to motion pictures, the Manhattan Theatre, a general prohibition agents just as a party of picture people were emerging from its portals. The place was located in the city, in a residence and only people arriving by automobiles could gain admittance after dark. The place was closed on charges of sale and possession of liquor.

Announcement has been made here that the Metropolitan, Million Dollar and Rialto theatres, owned by the Famous Players-Lasky, will in the future known as the "Public" theatres, a part of the Famous Players-Lasky and Halaban & Katz group of houses.

Lee Shubert may produce his own plays here and, if necessary, will build a theatre for that purpose. He will remain here to get a correct idea of the market. Shubert is reopening the Biltmore on Dec. 28.

Carlisle R. Robinson, formerly personal representative of Charlie Chaplin, is seeking a divorce from his wife, Louise Robinson, nee Romano. Mrs. Robinson, son of Mrs. Robert K. Fox, widow of the publisher of the "Police Gazette," has been in Los Angeles for some time working as a shoe clerk at \$25 a week. The complaint charges that the couple were married in 1921 at Santa Anita, Cal., and ever since that time Mrs. Robinson has been living with her father, and even going so far as to be jealous of his business associates. The couple separated in 1924. Mrs. Robinson is suing for her own name.

When Katharine Grant, picture actress, stepped from her own automobile at a street intersection she was hit by a car. Her husband, Grant was taken to the Hollywood Hospital with bruises and possible internal injuries. She is employed at the Hat Roach studios.

In 1922, Priscilla Bonner, known in private life as Priscilla Alexander, began suit in the superior court for a divorce from her husband, Alan Vain Alexander, on a charge of desertion. However, a short time afterwards the complaint was withdrawn. The reason given arose between the couple with the result that she has filed another suit for divorce, charging that her husband left her in 1923 and has refused to live with her since.

At the time of the original suit, June 1923, Mrs. Bonner sought alimony from her husband, a film director. She testified at the time that she was a poor girl. The actress, was receiving most of the money, which should go to her as the wife of a poor man. The action was started it was dropped.

Somebody prearranged the report that Vera Reynolds, an actress, was going to marry Robert Ellis, film actor and former husband of Max Baer. Mrs. Reynolds has made a statement that she and Ellis are not contemplating matrimony.

Allice Lucas, 22, film actress, was bitten on the lip by a large police dog owned by Sam Duncan. Not serious, but annoying.

Serguin Mario, 36, arrested on the charge of having arranged for a number of Italian and South American girls to come to Hollywood to appear in pictures, has been committed to do not exist, has been held for deportation to Italy. Police say the man had no connection with the film organization, but has entered the United States from a ship on which he was employed as a seaman.

PLUMMER CAN'T BE FOUND—GIRL ACCUSES HIM

Virginia Magee Tells
What Happened When
She Called Upon Him

Virginia Magee, 22, of the Silver glipper cabaret, formerly of the "Follies" and who said that she had screened with Richard Barthelmess in many of the Griffith film productions, will hardly ever seek a job again unless she has a male escort. She explained in West Side court how she was bitten, hugged and kissed by Frank Plummer, a theatrical booking agent.

Plummer is being sought for by (Continued on page 27)

CHINAMEN BUY B'WAY CABARET

Pay \$57,000 for Bal
Masque in Hotel Claridge

A further intrenchment by Chinamen of their conquest over the eating side of Broadway was revealed yesterday when the Bal Masque cabaret, recently opened by Bousche in the Hotel Claridge, was purchased by members. It was reported, of the Four Brother Tong, an influential Chinese Society.

Price paid said to be \$57,000. Shortly after opening, the place following a large outfit for outfitting and equipment, went into the hands of a receiver.

One Lee, reported at the head of the Four Brother Tong, is said to have negotiated directly for the purchase.

Chinamen are operating other famous, well known Broadway cabarets, notably Palais Royale and Churchilla. They also are operating many kitchens of the Times Square contingent of night clubs on a concession basis, giving the proprietors a percentage. This is a rule, results in the kitchen concessionaire eventually buying out the restaurateur.

PEACEMAKER PINCHED

Lost \$75 Besides and Given Beating
By Battlers

Edward Givney, 32, real estate operator, 905 West 2nd avenue, bemoans the loss of \$75 and a sound pummeling he received from four combatants who were fighting themselves. Givney sought to pacify them. During the mixup he was battered and robbed of his \$5 simoleans.

Givney's face showed he had been maltreated. He had just left Madison Square Garden and arrived at 47th street and 8th avenue, half a block from the 47th street police station.

He was on his way home, he said, when he saw the fracas. As a good citizen why shouldn't he stop the fight? He tried to but the "battlers" set upon him. When fracturing himself he searched for his knacker but it was gone.

It was then Patriman Oehelking appeared. Givney was arrested, the bluecoat fearing something desperate might happen to the renter. He was taken to West Side Court the next morning before Magistrate Clarence Harlow and received a suspended sentence.

Phone Operator, Shoplifter
Florence Davis, 27, telephone operator of 459 West 43rd street, pleaded guilty in Special Sessions Thursday to shoplifting and was fined \$25. Miss Davis was arrested by agents of the Stores Mutual Protective Association Dec. 10 as she was leaving Saks' Herald square store. The detectives testified they had seen Miss Davis take a beaded bag valued at \$32 from one of the counters and place it under her coat.

Benefit for Kibitzers

Chicago, Dec. 5.

Eddie Cantor has participated in so many charity drives recently that he suggested giving a special benefit performance to be used exclusively for card players who can't live up to their hands, overbid their hands, and "kibitzers" who can't partake in the pastime through lack of funds.

In other words, if the bidder has a 400 hand and is afraid that should he go back he won't have enough cash to make good, he will be allowed to draw from the fund. The same applies to poker players who have aces backed up and a short bankroll.

When a "kibitzer" tears up a deck of cards because the one he is watching played the hand wrong, the price for a new deck will also be extracted from the fund. This will eliminate "kibitzers" as there will always be a substantial amount maintained in the treasury for those who know all the rudiments of the various games and become professional "kibitzers" through being short on funds.

CORNELL AND NODA MET WET WASH MAGNATE

Outcome Producer and Actor
Held for Grand Jury on Abe
Rosenfeld's Larceny Charge

The tale of a wet wash magnate who sought to enter the show business as a producer and his tale of "dropping lots of dough" was heard before Magistrate Levine in West Side Court.

Frank Cornell, 34, theatrical producer, 355 West 51st street, and Albert Noda, 36, actor, 524 West 122d street, charged with larceny, were held by the court for the grand jury. They pleaded not guilty. Minimum bail was fixed, which they secured.

Abe Rosenfeld, 1719 3d avenue and of 1658 Broadway, was the alleged victim. One time Rosenfeld made much money in the wet wash business. He wanted to enter the show business. He got in touch with Cornell and Noda. They showed him the business.

Rosenfeld "sunk a lot of kale in the racket," he said. Cornell got him the script of "The Modern Girl." An injunction from the Supreme Court soon stopped that, as it was alleged to be the script of a "Fris Honymoon." The latter play was written by Harold Orlow, and he testified he never gave anyone the authority to use it or change the title.

The play was halted and then the question arose who owned certain scenery, draperies, etc. Rosenfeld claimed he did. Noda thought he did. Rosenfeld sought the articles, and when he couldn't get them caused the arrest of both men on the charge of larceny.

Cornell said the script had been given to him. Noda denied the theft of the articles.

Rosenfeld is again a wet wash magnate only.

Specs and Booze Around New Garden

With the opening of the new Madison Square Garden ticket speculators have been hard put to secure locations in which to conduct the last minute business directed to them by strewers, who infect the corner and entrances to the Garden.

In one instance, a speculator's cellar space under a nearby 8th avenue store and customers are brought in to him, while another spec used a portion of a garage.

Several booze supply places have also sprung up in the neighborhood to supply pints and half pints to thirsty sport advocates.

MARY 'SAVAGE' FREE OF CHARGE

Doctor Alleged Theft of
\$300 from Trousers

Mary Burke, who is said to be known as Mary Savage, actress, 31 West 71st street, was freed in West Side Court by Magistrate Jean Norris on the charge of grand larceny. She was arrested on the complaint of A. Manly Bantell, assistant veterinary surgeon, 22 West 71st street, who alleged the actress robbed his trousers of \$300.

Miss Burke came to court accompanied by her sister and mother. Mary told newspapermen she was appearing in a single vaudeville act at the Riverdale. No one of that name was killed there. She claims to play a ukulele.

The actress was arrested in Bantell's apartment after he discovered (Continued on page 24)

GAMBLERS NOW HAVE GUARDS

Take No Chances on Bandits—Arrest Reveals It

Gamblers in the "Roaring Forties" are taking no chances with bandits invading their games. Stakes are too high. Patrons wear real guns and the banker must have some one to take him home. Armored cars are scarce at night so they employ guards.

This became known when Detectives Walter Sullivan of the headquarters staff and Jack Cronin of the safe and loft squad arrested Julius Sherman, 28, salesman, 9 East 113th street, on the charge of violating the Sullivan Law. Sherman was arrested by the sleuths in Times square. They charge him with telling two fully loaded guns. He readily admitted he had the weapons.

When taken to Police Headquarters before Inspector Coughlin for the "lineup" he made known, the detectives say, that he carried guns. He was arraigned before Magistrate Norris in West Side Court to protect patrons and the banker of a well known game in the Rialto, and held in \$1,000 bail for further examination.

Nick, the Greek, Visiting Elmira, Cleaned \$15,000

Elmira, N. Y., Dec. 15.

"Nick the Greek" New York's most famous gambler, stopped off in this city last week for an evening's enjoyment with local high lights in the city's sporting fraternity.

His winnings, derived from a dice game in an Elmira hotel, reached around \$15,000, with one hot spot reported as contributing \$4,000 of that amount.

ANOTHER ENRIGHT FOR NEWS

Bath, N. Y., Dec. 15.

New York newspapermen have been rushed here following the arrest of Michael Enright, brother of the New York police commissioner, charged with killing a companion with an axe. Enright denies the killing, which took place on the farm of Richard E. Enright.

Appearances are, however, that he committed the act following an all-night drunken brawl. Michael Enright seems to be the "black sheep" of the family. Police records show that he has been arrested and jailed several times in the past on intoxication charges.

YEAR 'ROUND XMAS PRESENT

A Subscription to
"VARIETY"

Send It to Your Friends
\$7, U. S.
\$8, FOREIGN

'ROUND THE SQUARE

Is a Barber Shop a Natural Trimmer?

According to facts, figures and statistics it is commencing to appear as though there is a barber shop on West 46th street that is a natural trimmer. When the Variety Barber Shop opened near by, the use of the title of Variety was permitted for the barber shop on the understanding that someone with Variety was to receive 10 percent of the gross income on all hair cuts. According to the weekly statements so far never received the barber shop hasn't gone on a hair-cutting spree since opening.

Inquiry at other barber shops disclosed that the average of hair cuts is one to every eight shaves. Some barbers qualify the average by stating that most of the hair cuts of the week are on Saturday afternoon, a barber's busiest day. Should it rain on Saturday, the barbers claim, the hair cut average gets an awful wallop.

In summer it would be easy to check up the bar next door by having one of the office boys stand outside, as the windows are large and with no curtain. Figuring that girls might give a better break they could be depended upon as a rule, but in this Variety Barber Shop there are only two man's hair cuts. One is the cashier and the other is a blonde. Around Times square it's almost as foolish to place your faith in blondes as in night clubs.

Times square barber shops also appear to be the place for more arguments than most trimming emporiums. An interesting discussion at present raging in Times Square is whether a barber should shave himself during business hours. It has not been settled. No union rule applies. A matter of ethics.

Quibbling Over Willy Pogany

In the Dec. 12 issue of "The American Hebrew" is a leading editorial on Willy Pogany (of the Village), informing that paper it made a slight error in listing him in its "Who's Who Among American Jews for 1925." He's not of the Jewish faith, said Mr. Pogany. "The American Hebrew" in reply mentioned Mr. Pogany must have been mistaken or shifted religion, with the paper, saying he was born in Hungary of Jewish parents with his mother, Mrs. Joseph Feichtman, at present living in the Jewish quarter of Budapest. The paper didn't grow excited over Mr. Pogany's correction—it apologized to the artist, also to its readers.

Clarence Darrow Speaks in Harlem

Sunday afternoon the Black Belt in Harlem was aflame; Clarence Darrow spoke on the Dr. Sweet case at the Salem M. E. Church (colored), at 129th street and 7th avenue, of which the Rev. Canice Coulin is pastor. The church accommodates 800. Outside were 20,000 colored persons who wanted to listen. Admission was free.

Mr. Darrow defended Dr. Sweet, a colored physician of Detroit, on a charge of murder with the jury disagreeing a couple of weeks ago. The doctor will have to stand another trial and another being raised. The Harlem meeting resulted in contributions amounting to \$2,500. The Chicago attorney spoke of nothing but the Sweet case.

Dr. Sweet was threatened by an alleged mob of Ku Klux Klaners and is charged with having killed one of them, through firing a shot into the crowd.

Strauss' Banquet With Speeches

Over 1,000 persons, including prominent members of the community and representing leaders in finance, the arts and business, assembled Sunday night at the Hotel Astor to pay honor to Manny Strauss. This unusual tribute was in appreciation of Mr. Strauss' many years of effective work in the city of New York on behalf of public spirited enterprises, labor, and the poor. William M. Chidbourne was chairman of the dinner committee; Mrs. Oliver Harriman and Felix M. Warburg, the vice-chairmen, and Joseph P. Cullinan, Jr., treasurer.

A feature of the dinner was the formality in speeches.

42d as One-Way Street

A petition has been circulated among the producers having theatres and attractions on 42d street to secure their endorsement of a movement which would make it a one-way street, entry to be made from Eighth avenue. The petition asks only that the block between Seventh and Eighth avenues be placed under the one-way ruling.

A High Salaries Party

Cissie Loftus was given a nice going-away party by Jenie Jacobs and Pauline Cooke at their apartment, 201 West 51st street, on the eve of the mimic's departure for her English home last week. Jenie, true to her calling, figured up the possible commission on the salaries of her guests, including Miss Loftus' \$1,500 weekly.

Among the women were Constance Tassell at \$500; Nora Bayes, \$2,500; Grace LaRue, \$1,500; Fritz Scheff, \$1,000; Trilzie Friganza, \$1,250; Adele Rowland, \$1,250; Jay Brennan, \$1,000; Ernest Glendinning, \$800; Gertrude Vanderbilt, \$750; Wellington Cross, \$750, and Bobby Foxson, \$500. Others with abnormal earning capacity were Mlle. Duxie, Ben Selley, Bill Adams, Roger Davies, Lew Goldier, Claude Bostock and Harold Kemp, besides Eddie Darling.

Among the women were Madeline London, Harris, Sherwood, Glendinning and Elizabeth Drew, with more males, Neely Fellows, Willie Edelen, Melville Rosenow, Carl McCormack and Flanagan B. Friedlander, and others.

Village Flappers Growing Smarter

The flapper hostesses of Greenwich village cabarets are gradually smarting up to the idea of having limited drinking capacity. They no longer drink themselves into unconsciousness. They quaff cold tea instead, keep track of their drinks and take it out in bottle goods at the end of a perfect evening. Some of the cabarets have the tea bag for the girls when spenders are in but don't remit in bottle form. All had been doing the hold out stuff until the girls realized.

Gamblers' Check Cashers Lose Out

The check-cashers and money-lenders that formerly congregated about the big crap games in Times square have been ousted out this season. A couple of the hangers-on built up a \$100,000 yearly business through charging a \$5 fee for cashing a \$100 check, and also advancing cash on valubles, watches, etc., never taking any chances through all checks being guaranteed by a responsible party among the gamblers. The house never objected because it meant new money in the game once again.

The crap game operators are now preserving the good will of their clients by advancing loans to players on I. O. U. tabs without any charge and thus getting rid of the percentage boys.

Jimmy Duffy Heard From

Jimmy Duffy, reported absent off and on, is breaking in a new act with Sonja Layton.

Guessing Place for Paramount's Stage

With the old Putnam building no more and the Broadway-43d-44th street site cleared away, some idea of where the new Paramount stage will be located. There is space on three sides for it. The stage will be on the 43d street side, backing up against the wall.

If You Don't Advertise in "VARIETY" Don't Advertise

THE FOSTER GIRLS (17) "The Spider and the Butterfly" ("Web").

8 Min.; Full Stage

Hippodrome
This production brought about through the appearance this week of Lillian Litzel at the New York Hippodrome, the Alan Foster girls, a stock chorus group with the 111p, since it opened under the vaudeville policy, are doing "web" work in support, that is equal to an act of its own and by the girls alone. Miss Litzel is merely incidental to it, merely used, being incidental or a "background" for her. That is said without discounting Miss Litzel's concealed eminence as a perch artiste.

On a large spider's web reaching almost to the floor of the 111p, the Foster girls, 15 of them, perform in union formations such arabesques as one would only suspect from the vaudeville aerialists. It goes without saying that the Foster Girls must have trained and rehearsed long for this and they have, almost a year, practically giving three performances daily. The last night of 111p shows have been played while they rehearsed in the mornings for the next week's groupings as well as frequently for the press.

On a large spider's web, one as the dunes reveal the webbing. As butterflies, the girls romp on climbing to their positions on the connected ropes, they dot it and of course the lighting is dramatic.

It's a picturesque scene at all times during the brief eight minutes the turn runs, including the appearance of Miss Litzel toward its close. At 11:20 Monday night, with the act closing the show, not a person walked. It was a remarkable tribute to the Hippodrome Girls for their long siege of practice at the most difficult of all choreography.

In the bits done by the Hoffmann Girls at the Winter Garden is a perch turn, more strictly along the lines of a Dainty Marie act. This week is different, more effectively on its spectacular side and as skillful on the acrobatic.

Some years ago a French rope athlete came over from Paris, he featured at the Hippodrome, Stein's for her web. Since then, this web of the Fosters has been the only one and the only one known to be of a group.

There is no reason why the Hippodrome can not retain this act as it stands, with or without Litzel, for four weeks or longer, changing its position weekly on the bill. It's a turn well worth watching twice anyway, and placed in the Foster Girls at the top with any of the chorus groups, whether of this country or England. It also is sufficient with the remainder of the work these Foster girls do to make them an act by themselves, to travel over here or over there—anywhere, in vaudeville, picture houses or productions.

But 15 of the 17 Foster Girls can do the web work. As a rule 16 of the girls appear with a permanent understudy making the 17th.

This week Vera Bruce is the spider of the turn, with the other Foster Girls names: Elma Kunzen, Marion George, Beverly Grae, Ennie Kay, Ruth Litzel, Leola Shandline, Belle Shampan, Jo Storace, Winne Pryce, Dot Eguer, Ruth Marcus, Peggy Amador, Rose Fleming, Helen Dodd, Alta McLaughlin, Mary Cleo.

Michael, the acrobatic dance instructor, taught the girls the web work and did it as well as it could. When Alan K. Foster conceived and staged the show, he was in the webbing. A melodious prelude to the web act is "Beware Little Butterfly," by Haterzy-Schwartzwald.

ERMA WARD
Aerialist;
5 Min.; One (Special)
Lincoln, Chicago

Edna Ward of the famous Ward Family (clowns) is doing a turn, which calls for and probably will receive a "Spot." It takes rather long to set her rigging, and this, of course, if uncorrected, will tend to slow up a performance.

Miss Ward enters through a fold in center of drop accompanied by a maid who holds her cloak while she forms the "B" figure. It's a continuous series of over-the-shoulder something while holding on with one arm. While not as spectacular as Miss Litzel's, Miss Ward is deserving of first rank consideration.

No doubt the break-in tension prevented her from doing as well as she will with the smoothness from working.

ADELAIDE HUGHES AND CO (11) Dancing, Singing, Musical Revue 32 Min.; Full Stage (Special) Palace

La Petite Adelaide of Adelaide and her partner, Adelaide Hughes, is making her first appearance without her partner, Johnny Hughes. Mr. Hughes wrote and staged the current turn, which has the 111p since it opened under the vaudeville policy, are doing "web" work in support, that is equal to an act of its own and by the girls alone. Miss Litzel is merely incidental to it, merely used, being incidental or a "background" for her. That is said without discounting Miss Litzel's concealed eminence as a perch artiste.

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**ELIS MEYERSON'S BAND (7)
Music and Dancing
15 Min.; Full (Special)
American, Chicago**

The "pretentiousness" of a scenic and costuming standpoint is especially in keeping this combination over. A different background is employed for each number. The girls are neatly dressed in green and yellow clown outfits, with long hair, and the boys are in next-to-shut on the third days, where good ones are badly needed.

Jack and Bee Langton
Songs and Dances
14 Min.; One
American Roof

A mix turn that will undoubtedly slip into an acceptable duet. While neither have big voices, they have an acceptable selling manner that clicks. A conventional introductory brings them and plants them. The girl remains for a pop solo and dance. The man returns costumed appropriately for "Crimline Boys." Later joined by the girl in an attractive line, the hoop-skirted dancer with both harmonizing the refrain. A song time number works up well for a closer and sent the team off to a good laugh.

The act is rounded with numbers that fit the personalities of the pair. They should have little difficulty in establishing themselves as a likeable duet for the mediums Edna.

NATL. QUARTET CONTEST Hippodrome

Finals of the National Quartet Contest, to bring out the best singing amateur four in the country, according to the Keith announcement. But the fellow who said: "Do we get beer with it?" had the idea.

Might have worked up locally but the bunk here. Not worth a cent to the house unless the contestants for the final decision Saturday night can bring along their gangs. Maybe Saturday night the 111p fills its gallery anyway. Certainly it didn't fill even the first row of the top loft Monday evening.

The opening set of contestants were the Adelaideans from Brooklyn, and the Rigoletto Four, from the Bronx. One was a mixed quartet and the other four girls.

The all-girl set won, with two musical critics judging. The audience might have thought their applause decided it but the agreement was that the applause should count for 25 per cent only.

Tuesday night the winner of the Monday night contest met the Tuesday night contender, Ledo Quartet, from New York. Wednesday night the Genesee Quartet, from Rochester, and the winner of the Tuesday night winner, and so on until Saturday night for the decision. Other entries are Penn. Male Quartet, of Phila.; Kinkorbrocker Quartet, of Boston, and the Quartet of Cleveland. Sunday the winner will appear twice, making the full week.

Four large cities and three sections of Greater New York are represented in the contest, the singing making it national east of Lake Michigan.

And even a professional quartet who cares? **Same.**

SPARLING AND ROSE Talk and Songs 14 Min.; One American Roof

These two boys make a great combination for pop houses. Sparling is a little white boy who Rose knows comedy value and makes his stuff count. More the pity they didn't grab better material than employed in their present act.

The last started off great, with Rose as the coming "bebe" camp pugilist and Sparling the champion engineer in the to the lightweight crown. The cross fire is centered around the staged fight, the ing combs. It starts off great but gets windy before half way down. After that horse play and mugging is solely depended upon. The good material got over, but it was a case of so-so. The other. And just about when one was thinking of flinging out a life preserver the boys handled the situation neatly by pulling a double on a pop comedy number that sent them off to a smash with this audience.

A few good gags and a general pepping up of the routine would whip the act into a sure-fire for next-to-shut on the third days, where good ones are badly needed.

Edna.

New Acts Next Week

(Dec. 21)
New acts playing in and around New York City next week. Also acts that have not played Greater New York in a long time and revivals.

Clara Kimball Young, Keith's Riverside.

Dobrohotoff's Orchestra, Albee, Brooklyn.

Christie and Nelson, Bushwick, Brooklyn.

Beaser and Balfour, Albee, Brooklyn.

Bore, Palace, New York.

Jimmy Savo, Palace, New York.

Edgar Bergen Co., Regent, 2nd floor.

Harriet Hector Co., Regent, 2nd floor.

Clara and Ardell, Hamilton, 1st floor.

Calm and Gale, Hamilton, 1st floor.

Edith Clasper Co., Far Rockaway, Brooklyn.

Louise Wright, Prospect, Brooklyn, 1st floor.

Toodles and Tood, 125th Street, 1st floor.

Alphonzo's Manikins, Plainfield, 1st floor.

CORAM Ventriquist 16 Min.; Full Stage (Special) Palace

Coram is an English ventriquist with a thoroughly entertaining turn that is at the top of its class. A special set, the exterior and court yard of the officers' quarters, has the dummy, who is Tommy, on the opposite side of the stage is a human sentry presenting arms.

Coram, in full regalia, enters, his appearance in uniform and his personality make an immediate impression. The sentry paces off and the officer engages the Tommy in conversation. The crossfire has to do with humorous subjects concerning army life. While Americanized in spots, it makes no concessions to the vaudeville fan who isn't more or less familiar with some English witticisms.

This portion ends with a song of the dummy. The figure walks off, leaving the officer. An encore has another dummy in uniform and standing side by side with Coram. The ventriquist controls the lip action of this and from the hand which he holds. It is remarkably natural.

Coram's voice control and his disguise of his lip action and throat contractions are almost perfect. In addition he has splendid material and an interesting personality.

It's a clean cut, high class turn, **Con.**

RICH HAYES (1) "Exploring" Comedy, Juggling Hippodrome

It's over three years since Rich Hayes was reviewed as a New Act in Variety, with the opinion (and it called him a "young fellow") that he would be a good opening turn.

Within that three years it appears Mr. Hayes has worked out a comedy juggling turn, almost entirely with rubber balls that rattle him with any now doing similar work. In actual juggling, Hayes is beyond the rest of them, while his comedy is sure fire. He has little tricks for fun that make small or large laughs, with one of the boys laughing from catching a ball on the back of his neck, letting it run down his back and then bouncing it off. At one time he made the ball run up and down the back of his neck, and then the ball times before giving it the bounce.

For an encore Hayes picked up seven ordinary golf balls in one hand, exiting with them. He enters and leaves in a "rondola" grotesquely dressed as a South sea missionary, perhaps. He is accompanied by what looks to be a blackface boy as an assistant. But later it is disclosed the boy is a white girl. No. 3 on this bill and held it easily. Very good comedy juggling turn with enough originality to send the act over anywhere; especially good for picture houses (no dialog in turn) as the children will laugh their heads off at Hayes.

Same.

DON TRANGER Syncopeas (8) Jazz Band 17 Min.; Full (Special) Lincoln, Chicago

This girl band can't stack up beside an average third-rate male band. It seems like an infallible rule around Chicago that all girl bands sound as if they were careless, but this one after another member had been prematurely taken from her music lessons. Tranger himself is no marked musician. He creates weird noises on the sax and clarinet, but species of blues-blues is pretty well superannuated at this late date with popular fancy swinging more and more toward the symphonic type of jazz, with melody predominating instead of being submerged by noise.

Tranger contributes imitations of Tom Brown and Ted Lewis, neither good, but with a costumed effect. There are houses on the association books that might use an act of this type, but the turn will never attain anything worth while. The act has been organized wrong, principles and with poor talent. These are not obstacles easily overcome. In fact they are usually fatal.

Not.

EVA TANGUAY Songs 17 Min.; One (Special) Paragon, Los Angeles

It is the same Eva Tanguay. So far as advancing years are concerned the dynamic comedienne does not seem to have lost any of her pep and determination to get her audience. She is very frank in her song routine, mostly spoils material, to clarify forth that she played to the fathers and grandfathers of some of her audience and that she will keep on playing even if she has to be wheeled onto the stage.

Though her songs do not compare with the one she had in her heyday as a vaudeville headliner, they get the sympathy of a house as well as the audience. It is a routine song fire for the Paragon and intermediate voddy house customers, and will bring them in.

Eva opens with a song saying that she is not a cross word puzzle. Experts have to figure her out and have failed, she lyrics, but she is just the determined and earnest worker and wins out. A special black and white cross word puzzle is used for the first time. Tanguay is attired in minstrel type dress consisting of pants and silk full dress coat and a high hat.

Her second number is "I Pay to Advertise." For this song she wears a costume of the top and bottom pinned a-plenty. If one tried to count them it would take more time than the act does. The song tells that she saw a man posting bills all over the city, and she was the poster and that of nationally advertised products below it. Though she did not like to be mixed up with a lot of other advertisements when she was a child, she wanted to do the gang that it pays to advertise no matter when or where.

Her third song was "I Got No Time," telling the story that she had to keep going and going as long as she could. Her song is a little more after this she made another costume change, coming out in silk tights and giving the audience its first flash at her underpins. Over the tights she wore a white ermine jacket. Her song for this costume was one that said a girl had valued her underpins at \$1,000,000, but hers were worth much more, as they had carried her all through life from bottom to top, and would carry her a long way still. She explained the number by mentioning she had in the past spoken about every other thing she wore, and now she thought she would defend her gams, which are still very useful.

The next one was of everyone having panned her at some time or other but "You Got to Give Me Credit." Her song for this title, the number has plenty of heart interest and clicked very strong. Her finishing catch line stated that her bookers had told her she was booked until 1933, and naturally the crowd was due her and no one else.

"I Don't Care" next and a waltz. For her get-away she used a rag and sold it in a manner in which only Tanguay can. She topped off the lyrics with a "Charleston," which demonstrates Eva keeps abreast of the times.

Tanguay has played the Pantry before, broken box office records when she did, and though she may not do it now her name is still good to attract better than a healthy week's business at the prices.

Miss Tanguay carries a piano leader, in the pit. **Ung.**

JOHN ALDEN DANCELETTS (5) 15 Min.; One and Full (Special) Lincoln, Chicago

A neat and pleasant if unpretentious revue that can open any of the five-act bills on the splits. Drop "Lone" a railroad station, Charleston, N. C. with the sister team Charleston on and off, followed by blackface posters with a slightly longer dance routine.

Then to full stage. John Alden is the piano. Nuts. Duncy by the piano, then down front with violin, his real instrument.

Talent average and speed gal of dancing put turn over for good impression. **Not.**

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ADVERTISING CURTAINS—DROPS—SCENERY

SPORT WRITERS AND FOOTBALL; DON'T LIKE IT—DON'T KNOW

At a recent private gathering, consensus of opinion from varsity men, ex-leader winners, coaches, staff men on collegiate dailies and well versed lay enthusiasts brought forth the theory that the relation in general of the New York dailies' sport pages to football marks the most inefficient section covered by the athletic writers. Going further into an analysis of this opinion reveals that the major fault is found with the sport scribes of the afternoon papers.

It was pointed out that where the morning dailies have been generally more or less accurate in their play-by-play description of a game, the evening issues have been over summarizing and haphazard comment, seldom touched the sublime and were more often ridiculous. It was contended that the men who wrote the daily football columns of the past season and gave a semblance of knowing what they were talking about could be counted upon the fingers of one hand.

press, it was... would undoubtedly credit for having "plugged" football into the tremendous popularity wave it has been riding the past three years. It was also argued that this is not so. The dailies may have ostensibly established professional football in Manhattan, and for reasons, perhaps, but the colleges never needed the publicity, although it aided, to fill its stadia. Present day collegiate football would be comfortably at home through its usual and "word of mouth." If never a line had appeared upon a sport page. Rather, the dailies were forced to give the gridiron game space because of the evident circulation it picked up by such reading matter.

Scoff at Reports

Student bodies universally, and football squads particularly, scoff at the football matter which has appeared in the local columns for the past two years. This is almost without exception, and true from Coast to Coast. The only brief that the players hold for the sporting columns on their game is the personal angle, of seeing their own names but the gridiron in regard to other teams or individual opponents being panned or boosted. The selection of "All" teams is the major reason for this, while coaches are more concerned with their reputations when it comes to the public prints.

During the discussion it was pointed out that the writers must often be at a loss for a subject and hence take anything to fill space. But stand out examples of the insane comment of the game were pointed out. A columnist on an afternoon paper rating Slagle of Princeton a greater back than Grange because the former made all his gains "out interference; another writer, and on a different paper, more recently proffering the belief that Grange had given a mediocre exhibition in his pro game at the Polo Grounds, and that not one paper, morning or afternoon, explained Gilligan's (Princeton) picking up of a punt after touched by a Yale player for a "smart" gain of 25 yards at New Haven.

In answering the sport writers on the above trio of sub, it was stressed that he who compared Slagle and Grange had authored the football monotony of the season, not because these two players fall to class with each other, but because Grange, Slagle or any other back never gave a remarkable exhibition of ground gaining without help from his team—in other words, interference—and if any back ever had it, Slagle was that man against Yale.

The opinion that Grange was ordinary at the Polo Grounds was verbally attacked on the strength of the Redhead having both thrown and caught passes, responsible for at least one touchdown, and giving an exhibition of line plunging that even those who had seen him as an amateur did not believe him capable of. Accused by the writer of having "plugged" him, it was brought out that Grange never even got his hands on one all afternoon.

The Gilligan Matter

Regarding Gilligan's quick thinking, it was put forward that the dailies passed it up because the writers simply were ignorant of the play. The Princeton Alumni Weekly was vehemently caustic on this

Incident) when all it amounted to was that the ball had not been declared dead by the referee, it was "alive" until the whistle blew, and Gilligan caught the Yale team fated.

A sidelight on the sport department of one of New York's big dailies was brought out in that at the start of the gridiron season '24, the sporting editor of this publication called in one of his men asking the latter whether he knew anything about football. The baseball and boxing specialist replied all he knew about it was that it was played with a ball and that there were goal posts at each end of a field, which information the editor immediately embraced by saying, "That makes you an expert,"—and meant it!

It was stated a New York afternoon paper has among its football columnists a youth who played the game ago on an eastern team that was generally donated first honors in the east. Yet that paper relegated this boy to "covering" high school and preparatory school games, despite he unquestionably knows more football than all the rest of the staff. This same paper once printed extracts from a Boston daily authored by Owen Connelley, former Harvard gridiron lumina. The comparison between the football knowledge these boys imparted in their writings and the ignorance displayed in the local columns of the reprinting sheet was a drastic example of incompetency which marked the reprints as an unfortunate idea.

In fact, the football public—lay and active—and continuous fault with the football matter in the New York dailies. But it's 50-50, for sport men don't like the game, principally because they do not understand it.

INSIDE STUFF

ON SPORTS

The Fight by Radio

Those who listened by radio to the report of the Berlenbach-Delancy contest were greatly surprised when the decision was announced in favor of bruising Paul. The radio report appears to have been relayed. The announcer was convinced Delancy was winning, saying when Jack took the final round, "We think he looks sure Delancy is the new champion." Then came the actual decision.

The radio view was in line with that of many fans in the new Garden, although some newspaper men sided with the judges. One of Berlenbach's seconds must have figured his man lost for when the decision was announced, he jumped into the ring and hugged the champ, Joe Humphries too appeared surprised. He started saying, "The winner and a—!" Berlenbach still champion." When Joe usually starts saying, "The winner and a—!" he usually means it. The decision that he will generally complete the sentence—"a new champion." The new arena is a wonder. A good view can be had from any seat in the Garden. The rear of the ringside sections are elevated, quite an improvement over the unsatisfactory floor arrangement in the old Garden.

New Garden's Concessions

All concessions at the new Madison Square Garden are under the management of the Garden. In the old arena concessions were leased out. The first bid for the rights in the new building started at \$5000 and Harry Stevens went as high as \$10,000. The Garden directors then decided that if the concessions were worth that much to Stevens, it would be better to hold on to 'em.

Barker Being Grange-Pyle

Harry McNevin, banker of Chicago, Ill., who financed C. C. Pyle in the promotion of Red Grange, has given assurance that the claim of Johnson & King, costume and interior decorators of Chicago, against Pyle will be settled.

Johnson and King were engaged by Pyle to renovate the Park theatre, Danville, and the Park dance hall, Chicago. When the students at the University of Illinois learned Pyle was negotiating to make a professional of Grange, they are said to have boycotted both dance hall and theatre with both suffering an almost complete cessation of receipts.

Pyle's reason for not paying was that the work had not been completed. Johnson and King claimed otherwise.

Too Much Hero Stuff

Red Grange ran into too much hero stuff the night "The Sun." New York, gave the football stars a dinner, with Grange included. When "Red" sat down he found a busy spotlight shining upon his face and he kept it there upon him throughout the meal; meanwhile there were 35 pictures taken of him, and along side his plate was a stack of 200 letters and wires. The entire affair so embarrassed the kid he never ate a bite.

Inside comment was brought about when the sport writers commenced to "plug" Grange following his departure from New York. While announcing the "professional" turning his many a trick in professional sports he has never heard of and the sporting page may be one of them. If there was anything wrong, the boy should not have been blamed or panned; his manager, C. C. Pyle, has been told from Chicago, who has been up against Grange, and he has been steering Grange. Still that switch by the sport writers was about the most sudden thing that has occurred for a long while in the east.

Footballers on Percentage

New York's professional football team at the Polo Grounds started the season under conditions which provided for the players receiving set salaries. After a defeat or two new arrangements were made whereby the pros were paid a percentage of the gate in case of victory, a higher slice going if the win is by a certain margin of points. The fight promoter, contrary to a guaranteed salary to the players, Billy Gillson, a horseman, who is inrolled

Film Says Berlenbach?

According to the pictures of the Berlenbach-Delancy fight as shown at the Broadway theatre last week, says the Variety's reviewer of that show, Berlenbach was entitled to the decision.

Turned Down Mayor-Elect For Garden's Fight Tickets

The Hon. James J. Walker, Mayor-elect of New York city, was turned down at the new Madison Square Garden last week when he tried to obtain extra seats for the Berlenbach-Delancy fight. Not only was the Mayor turned down at the Garden itself when he tried to buy seats, but his secretary was turned down by the Joe Jacobs office when applying there. The reason evidently didn't want to let the Mayor have the information was given that b. o. price when they knew that they could cop a whole lot more, therefore the "all sold out" verdict.

To one query at the Jacobs office the information was given that nothing in the first 12 rows could be had at \$30 a ticket, as that location was bringing \$25 and \$40 and later it was said that even as high as \$50 would be paid for the seats for these seats, which were \$25 at the box office.

On the streets adjacent to the Garden on the night of the fight \$22 a ticket was paid for the seats in the first five rows are said to have brought as high as \$100 a seat.

McCoy's Appeal Coming Up

Los Angeles, Dec. 15. The State Supreme Court will hear the appeal on the conviction of Jack McCoy (Norman Selby) on a manslaughter charge in connection with the death of Mrs. Theresa Moss several months ago.

BERLENBACH'S SHADE WIN

By Jack Conway

Had Jack Delancy been contemporaneous with Charley White of one of the old school referees he would be the light heavyweight champion of the world today. Instead Delancy blew a questionable 15-round decision to Paul Berlenbach, the champion, Friday night at Madison Square Garden.

Delancy should have been handed the crown in the fourth round when Paul Berlenbach, after floored by a right cross on the button, began to rise at the count of four, but after standing up straight, sank down to one knee again without bending his back. Delancy at the time was standing in a neutral corner.

Purdy, the referee, should have continued the count or disqualified Berlenbach, who received the equivalent of two counts. The rule was framed for just such an emergency and to prevent a beaten fighter from taking a 9-second count, arising, and then going down for another 9 seconds without being further hurt.

However, it would take more than Purdy and any of the present crop of "guessers" have exhibited, to disqualify the champion on a technicality, before a record indoor house, such as stormed the new Garden Friday night.

According to a consensus of the scorers, Delancy won seven rounds, six went to Berlenbach, and two were even. Despite this Berlenbach was given the decision, a verdict which was given the razz by the crowd.

If the round-by-round scoring system is functioning now, and according to the Boxing Commission it is, the verdict will ever remain a mystery despite Oom Paul's marvelous recuperation after being on the floor in the fourth, and nicely grogged up several times.

Berlenbach's most effective work was done in close. He hurt Delancy with a left hook to the body in the fourth round and also clubbed Delancy around the sides and kidneys, slowing him up in the last five rounds.

Delancy Too Sure

Up to the tenth round Delancy seemed to have the fight so well in hand nothing but a knockout would rob him of the decision. He seemed too certain of himself after dropping Berlenbach in the fourth and continued to box Paul during the balance of the round, waiting for a chance to cross with the right and finish him.

Both showed the utmost respect for each other and were careful all the way. Berlenbach's improvement was evident as soon as they showed up. He refused to be tricked into leads and boxed carefully. However, Delancy, made a monkey of him in pairs and had no trouble popping him with left hook, body and left jab. Delancy's right cross was

blocked or slipped, except in the fourth when Paul hit the deck with a thud. It looked like the blow off, but the game Berlenbach aided by the "trick rest" weathered it, to come on far enough to convince the judges, bettors or somebody he had retained the title handed to him at the Polo Grounds the night he boxed Mike McTigue.

Prelims

King Solomon boxed like the court fool in a 10-round semi-final, losing to George Cook, the Australian. George isn't going anywhere either. Pat McCarthy defeated Alex Rely, a Peruvian light heavyweight, in a six; George Jackson beat Mike Rely in a four, and Harold May won from Andy (Kid) Palmer in another four.

The decision to ignore the palpable foul committed by Berlenbach was further complicated when Boxing Commission officials around the ringside refused to allow newspapermen to interview the fighters in their dressing rooms after the bout.

Woman Bookmaker To Workhouse for 30 Days

The most severe sentence to be imposed on a woman convicted of bookmaking in recent years was given to Mrs. Helene Ross, 30, of 60 West 5th street, by Justices Salmon, Drenzo and Patterson in the Court of Special Sessions when they sent her to the workhouse for 30 days.

Mrs. Ross had been convicted of accepting a bet from Officer James J. Feely of the Special Service Squad Aug. 10. Patrolman Feely testified he had called at the woman's home on Aug. 8 and told her he wished to see "The Duke." Mrs. Ross told him "The Duke" was not home, but that if he wished to place a bet she would take care of it. Feely declined to do so then but said he would return later.

Two days later, accompanied by another officer, Feely called at the 8th street address and again met the woman.

He testified Mrs. Ross accepted a bet in a "Mad Play," running that day at Saratoga. The officer then placed Mrs. Ross under arrest.

SHOW'S WRESTLER ON MAT

The wrestler, Nat Pendleton, who plays the tough guy in the Borden play, "Naughty Cinderella" at the Lyceum, New York, was loaned by Fay Dorset to Jack Curley, for the wrestler matches Monday night at the 71st Regiment Armory.

PROBABLE FIGHT WINNERS AND PROPER ODDS

By JACK CONWAY

WEDNESDAY, DEC. 16 MANHATTAN SPORTING CLUB

BOAT	WINNER	ODDS
Joey Celmar vs. Ruby Goldstein	GOLDSTEIN	2-1
Yale Okun vs. Tom Roper	OKUN	9-5
Alvy Dovi vs. Phil Richards	DIVI	2-1
Tommy Lorenzo vs. Abe Spinner	LORENZO	even

THURSDAY, DEC. 17 COLUMBUS S.C.

Ernie Jarvis vs. Joe Dillon	JARVIS	2-1
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FRIDAY, DEC. 18 MADISON SQUARE GARDEN

Kid Kaplan vs. Babe Herman	HERMAN	5-6
Bobby Garcia vs. Honeyboy Finnegan	FINNEGAN	even
Jackie Snyder vs. Tony Mandell	MANDELL	even
Nick Quagrelli vs. Tommy Jones	QUAGRELLI	7-5
Willie Mack vs. Johnny Fillucci	FILLUCCI	2-1

SATURDAY, DEC. 19 COMMONWEALTH CLUB

Roy Neuman vs. Jack DeMaye	DEMAYE	6-5
Billy White vs. Bobby Riden	RIDEN	even

RIDGEWOOD GROVE

Johnny Kohansky vs. Izzy Cooper	COOPER	even
Milton Cohen vs. Romeo Vaughn	COHEN	even
Joe Cannemere vs. Lew Williams	CANNEMERE	2-1

Selections, 422—Winners, 337—Losers, 61—Draws, 45

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15 YEARS AGO

(From Variety and "Clipper")

Jesse Laszky engaged Paul Lincke as director of his Folies Bergere enterprise in New York. Now Laszky is famous as an executive of Famous Players-Lasky, while Lincke is a musical immortal because of his "Glow Worm."

Werba and Leuschner were seeking to close a contract with Alice Lloyd whereby the English girl would become the star of a musical comedy which they planned to produce.

Nat Willis was the feature of the 10th anniversary program of the Orpheum, Brooklyn. He was on the first bill at \$175 weekly and came back for the anniversary program at \$500.

Adeline Gence, danseuse, signed by Percy G. Williams for three weeks in houses at \$3,000 weekly. . . . Brengk, animal trainer, was exhibiting a posing lion. . . . Chicago was looking forward to the opening of the Blackstone on New Year's Eve with W. H. Crane in "U. S. Minster Bedlee." . . . Charlie Bigelow and Mizzi Hajos (now Mizzi) separated as a team in vaudeville. . . . The Shuberts were negotiating for the Winter Garden, New York, then leased by Lew Fields.

The Western burlesque . . . was having a tough time of it. Five of their 1915 shows having reports in the East as being flops. . . . Times being hard among the small vaudeville managers, it was generally reported that over the summer period they would turn burlesque stock instead of the customary dramatic stock.

Variety was conducting a contest to determine the ideal vaudeville bill and was asking that the readers vote who was to be judge. Percy G. Williams stood at the head of the list with 224 votes, Pat Casey was second with 201, William Morris was third, Jenie Jacobs fourth, while Marcus Leith had 10 votes, the late Samuel K. Hodgdon three, with Paul Keith, J. J. Murdoch, Mike Shea and Alex Pantanges, one apiece. In the voting for the acts, Annette Kellerman stood first, with Nat Willis, Alice Lloyd, Percy Brothers, Gertrude Hoffmann, Harry Lauder, Four Mortons, McIntyre and Heath and Julius Steger in the order named. The idea of the contest was not to determine the most popular act, but to determine the ideal bill with the acts receiving the most votes credited with being adaptable to almost any lineup.

Jules Brulstour, president and treasurer of the old Lumiere Film Co., was chosen as president of the New York Distributing Motion Picture Sales Co. to succeed Carl Laemmle. Brulstour's firm, Lumiere, supplied raw film stock to the trade.

50 YEARS AGO

(From "Clipper")

Tony Pastor's Troupe, at the new Toney Pastor theatre, was preparing for its 6th annual tour.

Cock fighting was popular, attracted by the large number of advertisements carried on spilled fowl.

Joe Jefferson was playing on tour at the time, his most recent vehicle being "Pizarro," in which he played a dual role.

Instead of saying what Variety would say today about the condition of pre-Christmas business in the theatres, the 1875 "Clipper" commented in this fashion:
"Monday before Christmas and everything frozen right hard, even

A WORTHY ORGANIZATION AT CHRISTMAS

A correspondent, who requests his name be withheld, asks a list of the most worthy and needy organizations "which will accept small voluntary contributions and which, in your opinion, are the most active and kindly disposed toward the needy members of the theatrical profession."
"At this time," the writer says, "there comes to a lot of us the desire to extend the helping hand to those less fortunate than ourselves and individual cases seldom come to our attention."
A fine letter and a fine sentiment.
It is with pleasure that Variety names

THE ACTOR'S FUND

as the most worthy and needy organization of the American theatre. The Actor's Fund's address is the Columbia theatre building, New York City. Its president is Daniel Frohman, a self-sacrificing and real philanthropist, who is wholly devoted to this most admirable charitable organization.

Through the Actor's Fund operating without a press agent, preferring that such expense should be economically saved for the benefit of its charities, much that the Actor's Fund does is never known-but the Fund never sleeps.

The theatrical Guilds must be mentioned; they are all worthy—the Episcopal, Catholic and Jewish—in a way though they are self-supporting.

But the one outstanding great charitable organization of the show business is the Actor's Fund of America.

While the writer of the letter requested his name be suppressed, he asked nothing else; he is connected with the house management of a Low theatre in Greater New York.

CENSORSHIP BY ACTORS

Equity has charted a course against stage censorship. Officials of the actors organization have voiced that principle.

Within 10 days Equity was almost drawn into the discussion of censorship because of charges preferred against Flora Le Breton by Henry W. Savage. The manager alleged the actress had refused to speak certain lines in "The Balcony Walkers," a new play being tried out and withdrawn for the time being because of the player's attitude.

The matter came before Equity's Council. On technical points the actress was not disciplined although unofficially it was conceded her refusal to follow directions, brought about the show's closing. Miss Le Breton convinced the Council she had not specifically been told she must say the lines.

What the Council did not do was to enter into a discussion over the morality of the lines in question. It is said that one member of the Council deemed them not exactly on the right side but a large majority thought otherwise.

It was stated by an Equity authority that it is not within Equity's province or purpose to judge the merits of a play nor whether or not it is salacious.

Equity then steers straight in its policy against stage censorship. It goes further in saying that it will hereafter even refuse to pass upon the lines of a play in the Savage-Le Breton case, the management asked Equity to send a representative to do act. That was done, the representative deciding the lines were not objectionable.

Regardless, Miss Le Breton won her first point but the Council has decided that it will not again assign a representative to pass upon the lines or situations in any play. To do so would involve Equity in a morass of queries, quite outside the function of the organization. It was decided by the Council that while there would be no discipline of the actress, the manager had the right to arbitrate the question of whether Miss Le Breton breached her contract.

The odd part of the case is the situation of Mr. Savage. In his long career as a producer he never was connected with stage salaciousness. Miss Le Breton's claim on the lines in question therefore may be a matter of personal opinion.

the purse strings. Let us hope that when Christmas dawns we will witness a general thaw.

Matthew Morgan at the Comique theatre was in trouble because some of the posing groups in imitation of statuary were adjudged to be unchaste by the Puritan minds. "Lock of Ages," tableau, was posed by young beauties in fleshings and this scandalized people. The "Clipper" poem on the subject was:

*Scott Morgan's statutory
Think our police a bore—
Which makes each statue wary
To wear a little more.*

Augustin Daly's play, "Pique," was performed for the first time at the Fifth Avenue theatre, Dec. 14, 1875. In the cast was Maurice Barrymore, John Drew, Fanny Davenport, Mrs. G. H. Gilbert and Miss Kate Holland.

George Drew was playing in "Little Emily" in Philadelphia. . . . Edwin Booth was touring with his Shakespearean repertoire. . . . John Drew, of Philadelphia, was taking the Arch Street Theatre stock company on a limited tour of some of the smaller cities in Pennsylvania and was scheduled to also play Wilmington, Del., before returning to the Arch Street.

Blondin, who went over Niagara Falls in a barrel, performed another thrilling feat aboard the steamer "Poonah," going from England to Australia. He walked a rope 120 feet long and stretched from the

main to the mizen mast, 80 feet up. The boat was rolling terrifically at the time he did the stunt and the rolling was all the more perceptible far from the deck. At the conclusion, Blondin descended, wrapped in a cold sweat, also extremely nervous but full of pride for having accomplished the feat.

STOCKS

Robert Blaylock, stage manager of the Waterloo (Ia.) Players, was accidentally shot in the left hand by an old-fashioned revolver during the production of "The Road Car." The accident occurred between acts. Blaylock was leaning the weapon when it discharged. The blank cartridge burned his hand.

A small stock in the west, with business odd, decided to give away a radio outfit as a business puller. The week the radio was given the business picked up just enough increase to pay for the set. There will be no more free distribution of radios.

Butler Davenport's proposed season of repertoire at the Manhattan opera house has been indefinitely postponed, if not altogether abandoned.

Hugh Knox, Pacific Coast showman, is directing the Duffy Players at Seattle.

In an effort to bolster up the box (Continued on page 23)

INSIDE STUFF

ON LEGIT

The reception of the Moscow Art Theatre Musical Studio, which opened at Johnson's Monday, drew more mutual critics than first time dramatic men, the latter favoring the Guild opening, "Merchants of Glory." Oliver Saylor, Morris Gest's press agent, had a pleasant campaign on all last week trying to convince the dramatic men they should attend the Moscow-covins' opening. The first line men were inclined to dodge the issue by claiming the Russians are singers, acting, while the Gest office contention was they are actors who sing.

Several of the daily men were offensively in saying that they would pass up the foreign language proposition for the English spoken play, and the music men, so it was figured, would "catch" the show. The Gest opposition to this is natural, as the music action, not being as rich in advertising, is not so free with space because it does not have the space to give.

A legit producer previously rating in the millions and for some time since practically broke, is in the peculiar dilemma of having an over-ambitious wife as a handicap that has blocked a comeback more than once. The wife is a notoriously poor actress but insists upon running her husband's affairs. In several instances she has run him into a ditch. Hubby figures it no use to disrupt his home life by declaring himself and is tolerantly interfering in a forthcoming production that may scare his backers away.

Through enforced wifely council he has given the show business an idea that he has lost all sense of the prospective in judgment. Friends have advised him that he should have a heart-to-heart talk with the frau and tell her about her interference being his main handicap.

Eugene Wellesley, of the Glossop-Harris Players, dramatic rep playing in eastern Canada for some months, has started delivering addresses before Sunday schools and reading the prayers and delivering sermons in Anglican (Episcopal) churches in that territory on Sunday nights. His first venture was at the Christ Church, Dartmouth, N. S. On Sunday afternoon he addressed the Sunday school classes on "Ideals of Shakespeare." At the same church Sunday night he read the prayers and delivered a sermon. The ushers, as usual, took up the collection. No sharing terms mentioned.

A casual survey around San Francisco has revealed the whereabouts of a number of veteran troupers, well known on Broadway and Chicago. Charley Thal, is general manager of the northern district of West Coast theatres; Jack Bretnah holds an executive position with the same firm; Frank Whitbeck moulds public opinion for West Coast, aided by Bob Harvey, also an ex-agent; Bill Cullen is running the Capitol theatre; Dick Marshall is Henry Duffy's chief advisor; Walter Sachs is managing a house near Frisco; Ben Giroux runs a West Coast house in Stockton, Cal., as does Nick Turner; Ben Simpson and Fred Voight are film exchange managers; Harry Spofford is with the Duffy houses; Harry McCutcheon is the publisher manager and Charley Muchman heads the First National exchange.

George Warren is dramatic editor of the "Chronicle"; Ben Fitchett is operating a film palace in Colusa; J. Fred Miller is also a shadowgraph shower in Visalia; Jack Tripp and Jack Moore are resting about the bay region; Cliff Work directs the Golden Gate, while Bill Busco, famous "Jiggs" showman, is running a house across the bay in Oakland.

None of the old boys are pensioned off. All swear they will never cross the mountains again.

The next production at the Goodman Memorial theatre, Chicago, will be a dramatization in seven scenes of a cartoon-novel, in the Chicago "Tribune" some years ago. Mrs. Arthur Aldis, local society woman, is writing the script based upon John T. McCutcheon's cartoons. Thomas Wood Stevens, director of the theatre, intends to do the production insofar as possible, wholly in black and white to heighten the cartoon effect. McCutcheon will furnish a series of curtains to precede each scene to give the impression that the action is the coming to life of the cartoons. The production, "An Heir at Large," will open for a brief run on Dec. 17.

Since Equity inaugurated a charge of five cents for each contract blank issued from its headquarters to independent producers, making the casting agencies stand the expense, invariably the novice producer asks the caster to handle the matter for him and the caster never embarrasses the latter by billing him for it. The charge obtains for managers not members of the Managers Protective Association who are exempt through an arrangement whereby the managers and Equity split the difference on the printing bills.

Pauline Helfetz, sister of Jasha Helfetz, the violin virtuoso, was married recently to Samuel Schotznoff, the Morning World's music critic. The girl was born in Portland, Me., and her marriage was announced in the personals. Schotznoff succeeded Deems Taylor on the "World" some time ago. Taylor retired to devote his time to composing.

The rapid recovery of Ed Rosenbaum, Sr., who was taken ill in Cleveland 10 days ago is considered remarkable. The physician in attendance became alarmed and sent for Ed, Jr. For 24 hours no pulse could be detected but on examination five minutes after the younger Rosenbaum arrived, the veteran manager's pulse was normal. He was taken down with a rare kind of gripe.

Leroy Scott, the author, had a \$17,500 verdict resulting from an auto accident, affirmed by the Appellate Division of the Supreme Court last week in favor of young John Corbett. The 15-year-old motorcyclist was hit by Scott's automobile, the boy suing for \$15,000 damages. The guardian of the child, however, on technical question, however, of Corbett operating a motorcycle at his age, Scott was given leave to appeal to the Circuit Court of Appeals, to test that issue.

A Paris actress received a wire from her agent: "If you accept 1,000 a week can I fix you?" to which she replied kindly: "For 2,000 I will clean windows and do cooking." The manager saw she was fishing and had the agent telegraph: "Can make it 1,500 if you wash dishes but management prefers to own cooking." The engagement was signed, the actress and manager becoming fast friends.

Another colored playwright is J. E. Cobb, who has an Ethiopian drama in four acts which he hopes to have produced in New York. It is entitled "The Midnight Council of the Kings." Cobb, of Wichita, Kan., is the author of "Revolution in Abyssinia," "Missionary" and three comedies. That "Midnight Council" play, according to the theme, is founded on Christian and Mohammedan religion, education, politics and historical events of the dark races.

It's not uncommon in the show business that after some one has been dismissed or leaves a position, that they approach newspaper men with offers of doing "inside stuff" or "legit stuff" or "press stuff" on their place employers. As new persons are continually entering the show business, it may not be amiss to repeat that those people who want to vent their spite afterward need not waste their time talking about it to Variety reporters—"squalling stuff" finds no room in this paper.

The picture rights of "Just Beyond," instead of having been disposed (Continued on page 22)

JAMES WINGFIELD OFFERS POSSIBLE SOLUTION FOR 'ROAD'

Editor Variety: The solution of "the road" and one night stand problem recently proposed by New York producers in their meeting is in line with what I have been trying to persuade the producing managers to do in the middle west where their Chicago successes. At present there is a problem more serious than the booking and that is this: Stagehands allow each local in the various small cities to make their own wage scale. In the various small towns are demanding \$10 and \$15 a performance. Add to this the invidious yellow card which with a show like "Apple Pie" using eight actors and calling for 15 stagehands and you can see the manager's side of the problem.

I don't want the stagehands' union to misconstrue my meaning as my statement is for the good of all concerned. I would suggest that the producing managers get together with the I. A. S. E. I am sure both factions could regulate the differences and discord now existing. I believe that by taking from the locals their authority to charge whatever they want and by having instead a uniform scale applicable to all or, if desirable, graded according to the population of the town or the admission and capacity of the theatre, we would soon see a great improvement all around.

The house manager would not only have a standard scale to go by, but the yellow card, the cause of so much dissatisfaction, could be eliminated; the stage carpenter could get together amiably with the company manager and decide fairly how many men were needed to handle a show.

Road Revival Possible

If the yellow card and local situation are corrected in the interests of harmony I am sure we could bring about a revival of the road. At present I have a number of houses on my loose which are closed to traveling attractions solely because of friction with the locals. This, of course, reacts against the stagehands as well as the managers.

This letter is prompted by a sincere desire to improve conditions and to make it possible for every one to get an even break.

James Wingfield.

(James Wingfield, of Chicago, is the largest and most important broker of legitimate road attractions outside of New York city.)

GRACE LaRUE'S MUSICAL "HEART OF MARYLAND"

Grace LaRue is reported having purchased the rights to the former Belasco huge stage success, "Heart of Maryland."

It is said Miss LaRue intends to musicalize the work, with writers and composers as yet unselected.

New "Patsy" on Coast

Los Angeles, Dec. 15. I. Kornblum of this city is arranging to place a musical "Patsy" at the Mason early in March. It will be coast produced with eastern principals but a local chorus.

Lou Holtz is reported having been engaged for the leading comedy role. Dave Bennett, also of New York, will stage the numbers.

"Patsy" is reported authored by an Englishwoman. It should not be confused with "The Patsy" lately presented in Chicago.

Eileen Van Biene With "Prince"

Eileen Van Biene has been signed by the Shuberts as prima donna of the Chicago company of "The Student Prince" and will open Thursday.

Real Stage Wedding

Ithaca, N. Y., Dec. 15. Real stage wedding Friday night (Dec. 18) at the Lyceum when Walter Arnold, with the Jane Hastings stock, will marry Mildred Chapman of Pittsburgh, non-professional.

Mayor Will M. Sawdon will marry the couple. James West, leading man of the best man and Cornie Collins, also of the company, made of honor. Miss Hastings will be one of the bridesmaids, with everything else perfect. Arnold is a former student at the Auburn, N. Y., Theological Seminary.

D. E. Reese Bankrupt

D. E. Reese, local actor and a member of "The Student Prince" company, filed a petition for bankruptcy recently in the federal court. Reese gave his liabilities at \$3,504.53 and total assets at \$298.64.

SATZ ON BROADWAY

Ludwig Satz, among the most famous of the contemporary Yiddish comedians, will make his first appearance in English later in the season, for A. H. Woods.

He will appear in the Potash role of the new play by Montague Glass. Satz's contract is unusual for an actor making his debut on the English speaking stage. He is currently playing at the Irving Place theatre, where he draws a four-figure salary and a percentage of the receipts.

Chi's Sun. Mat. \$950

Chicago, Dec. 15. The first legit matinee on Sunday in years was a success at the Garrick where the Pat Rooney show, "Daughter of Rosie O'Grady," is playing.

The house advertised the matinee would be scaled at \$154.54. The gross was \$959, tremendous for the house at that scale.

SHAKESPEARE!

An answer to the oft made statement that Shakespearean plays are "dead" commercially is the number of companies playing "Hamlet" in New York. The first was the Shuberts, who moved uptown from the Greenwich Village, where business was excellent during two weeks. This production opened at the Booth and was scheduled to close when the box office business became so strong the downtown house was secured to keep open until a Times square stand could be secured.

In addition to these productions, "Hamlet" is being played in Yiddish at the McKinley square, while Robert Mantell is also playing both the dress clothes and the classic production on tour.

"K. K. K." CO. PLAYING WITH SALARY CLAIMS

Notify Equity H. Robert Law Estate Responsible—\$3,400 Week's Receipts at 63d St.

The "Kosher Kitty Kelly" people of the show which closed Saturday at 63d St. Street, and is at the new Cort house, Windsor, in the Bronx, this week have filed salary claims against the H. Robert Law estate with Equity. The "K. K. K." management had been paying off the company for last week's services on next week's receipts, post-dating the checks.

Last week, salary checks presented at the bank were refused for certification because of insufficient funds. John Cort cashed some, as he had the receipts as guarantee. Week before last the show did \$3,400, which \$1,000 went to the house, leaving not enough for salaries. Leon DeCosta had some proceeds from the disposition of the coast production rights.

In addition to one week's salary due, there is another week due from the Chicago run.

Big Return Expected

From "Ben-Hur" Film

It is reported Erlanger, Dillingham and Ziegfeld were offered \$1,500,000 for their share of the picture, "Ben-Hur," which opens at the Cohan theatre next week. The managers are said to have decided not to sell.

"Ben-Hur" was produced by Klaw & Erlanger and was a road classic for a generation. When the "Syndicate" partners divided the picture rights to the play were absorbed by Erlanger and then pooled with Dillingham and Ziegfeld, who entered a number of theatre deals with Erlanger.

Metro-Goldwyn (then through Goldwyn) in purchasing the "Ben-Hur" rights agreed to pay \$1,000,000 and a percentage of the profits. The offer to buy out Erlanger and his associates appears to be based on the expectation of profits. Film men rated "Ben-Hur" a good road proposition for five years.

"Ben-Hur" has taken two years in the making and is estimated to have cost over \$6,000,000, establishing it as the most costly picture ever produced.

Josephine Warwick Claims \$1,877 from Rutherford

Josephine Warwick, of "No, No, Nanette," has claimed \$1,877 due her from Jack Rutherford of "The City" "Chap" for money she loaned the actor. Rutherford denies it. Miss Warwick alleges she had a charge account at the Rutherford theatre which Rutherford took advantage of for personal apparel.

Miss Warwick today (Wednesday) will make a motion for partial judgment for \$1,877, alleging that Rutherford admitted that indebtedness for actual money loaned. Rutherford's defense will be that he made no such admission and is not in any wise indebted to Miss Warwick.

SMALLER PAPER MONEY

Washington, Dec. 15. The recent move on the part of the mail order houses to have the size of the paper money reduced to be more easily mailed has won the approval of the heads of the Bureau of Engraving and Printing.

Word coming through to Washington states that the theatre treasurers have approved the smaller sized bill.

"DUCHESS" ON COAST

Los Angeles, Dec. 15. A new play by Lee Freeman, "The Duchess of Los Angeles," will be presented by Thos. Wilke at the Orange Grove following the third return engagement of "White Cargo."

Angle Norton has been cast for a featured role in the play.

Mankiewicz Finishes Play

H. J. Mankiewicz, of "The Times," (N. Y.) has finished a play called "We, The People."

Rita Weiman's New Play Rita Weiman has finished a new play placed with Lewis & Gordon.

It's Sascha Beaumont With Kick—Of Course

Sascha Beaumont, the beautiful redhead of "Merry Merry," the Lyle Andrews musical hit at the Vanderbilt, New York, is along with a kick. In the play she is the gorgeous vamp, trying her best not to fall asleep as the curtain rises and she reclining on a sofa, seemingly reading Variety. For with this play Miss Sascha is in the show business, on and off.

Doing eight performances weekly, looking at Variety in each one, has led Miss Beaumont to the opinion she should exercise any rights acquired thereby. That she often holds Variety upside down a the opening of the first act is no counter claim, says Sascha, who adds the audience doesn't care what her favorite paper may be.

Sascha's Neglect

But, says the girl of the Stancie locks, In a letter Dec. 12, written in New York City, without containing home address or telephone number:

"Since October 28 I have had to look at the small copy of Variety night after night, with matinees thrown in, and I have that front page letter perfect."

"The head line on the front page is 'Dreams Come True in the West.' Unless I can have a later issue I am going West to find if that is true."

"Please, on bended knees, I ask you to send me another copy, not of Oct. 28, but any copy you have no further use for, or, even better, arrange to have a picture on the cover, not your picture, though, and I am not suggesting either it should be mine—any picture excepting Venus Drinking Tea. I saw that picture in the Museum of Natural History."

"If Mr. Andrews knew how you have been taking advantage of this publicity, we give you and you expect us to play all season at the Vanderbilt with one copy of Variety to open the show with, he would probably order Variety included among the perishable props."

"So show a little appeal and send a paper over, by mail, and don't forget about the 'Billboard'."

"Thanking you too much,"

"Sascha Beaumont."

John P. Wade Missing

Friends of John P. Wade, who have been trying to locate the actor for the past year, are deeply concerned over his whereabouts. Intimate friends of the actor have been unable to find anyone that has seen him or had communication with him in that time.

Wade is a member of Equity but the organization has no trace of him other than a former address which friends claimed Wade had removed from before disappearing.

Several checks in settlement of claims due Wade are being held at Equity for want of a forwarding address.

Wade was a character actor whose last known stage appearance in New York was in "Across the Street," at the Hudson, New York, last year.

Foster Girls on Web

At the Hippodrome this week the Alan Foster Girls are performing for the first time on a webbing. It's a dramatic work of a high type for choristers. The 16 girls have been rehearsing it for a year.

The act they do this specialty in runs eight minutes, and is closing the show.

Miss Kopernack's Judgment

Galina Kopernack has secured a judgment by default for \$1,200 in her suit against Paul Trebitsch. The claim is for salary allegedly due the actress from "Four-in-Hand," sponsored by Trebitsch two years ago at the Greenwich Village New York.

"City Chap" in Storehouse

"The City Chap" folds up at the Liberty next week after nine weeks on Broadway. The musical will land in the storehouse.

PRINCIPAL OF STRANDED SHOW KEEPS WARDROBE

Babette Bussey Made 10 Changes During "Flashes" Holding 10 Gowns

Babette Bussey, featured principal of the erstwhile "Flashes of the Great White Way," which stranded at Davenport, Ia., is back in New York. Babette broke the jump in Chicago where she was awarded a divorce from Major John Miller, U. S. A., on grounds of cruelty and desertion, so doesn't figure it as bad as the others who were left high and dry when the troupe blew up.

The others burned up telephone wires to relatives and friends to forward transportation back. Despite the show having been organized out of New York a number of the players have only gotten as far as Chicago, where they are angling for other engagements.

Miss Bussey, to whom the producers are indebted for three weeks' salary, was smart enough to seize the wardrobe, which she is holding in its settlement. The latter includes 10 dresses. Babette claims she made so many changes in the revue that she feels qualified as a lightning change expert.

Despite security she has retained Harry Saks' licenseholder to the suit against White Way Productions, Inc., and Anton Scibilia, the latter having contracted her for the show, as well as being one of the others in the proceeding operation.

The show was non-Equity and out under a tab classification. Miss Bussey also paused to impart that her anxiety over the current divorce was prompted because of contemplating a follow-up try at matrimony, but she refused to divulge the name of the groom elect.

After a brief rest Babette may return to vaudeville in a new singing single.

Edward Royce Marries

Alta King, of "Follies"

Edward Royce, musical comedy director, connected with the closing of several Ziegfeld productions, was recently married to Alta King, former "Follies" show girl.

The wedding is reported to have occurred at the town, though Royce advised friends of the impending event. About 10 days ago there was an impromptu celebration in New York.

"Flame" Undamaged

Washington, Dec. 15.

Arthur Hammerstein's new musical, "Song of Flamingo," opened here as per schedule Monday night at the Folies.

Contrary to published reports the production was not damaged in the theatre at Wilmington, the only torn piece being a drop that was ripped when taking the show out of that city.

One of the Russian singers is reported to have remained in the hospital.

"KICK-OFF" OFF

"The Kick-Off," football comedy written by Frank Craven and Grant Tinker, the sport expert, was taken off in Boston after trying out for several weeks.

The authors were financially interested in the production which was under the direction of A. L. Erlanger.

OLIVER MOROSCO'S COMEDY

"What Are You Going to Do About It?" a comedy by Willis Goodrich, is in rehearsal. Oliver Morosco will sponsor the production. It will open out of town the latter part of the month. The cast includes Byron Beasley, Schuyler Bailey, Marion Van Tine, Stuart Saxe, Ruth Easton and others. Morosco is director.

DOWLING'S JAP OPERETTA

Eddie Dowling is casting a Japanese operetta to be produced by himself and Larry Auland. The cast includes Byron Beasley, Schuyler Bailey, Marion Van Tine, Stuart Saxe, Ruth Easton and others. Morosco is director.

KATHRYN
Arlington, Inc.
233 West 52nd St.
NEW YORK CITY
Phone Columbia 4845-4846
COSTUMES

THIS YEAR'S XMAS-NEW YEAR'S WEEK BREAK FOR THEATRES

No Serious Drops in Grosses Last Week—Couple of B'way Houses Made Gains—Jolson Did \$35,000 in Newark Last Week

The usual pre-holiday squawks about bad business are current along Broadway. Although trade generally is below the normal of the earlier fall, last week's business was not greatly under the previous week all around. Some shows held their own and one or two actually improved. The latter are new productions which are rated promising. This week and next are to be discounted—slump is natural—but it is expected that theatres will get better break than usual this Christmas to New Year's.

The eve of a holiday is always good for shows, and with Christmas falling on Friday, the latter half of the week should be flourishing. New Year's coming on the same day figures likewise to be a good break.

Last week's new shows included two good prospects—"The Cocoanuts" at the Lyric for a starting gross of over \$30,000 and "Easy Virtue" at the Empire. The gross for the initial week was better than \$14,000. "Oh, Oh, Nurse," a musical comedy, started badly, between \$10,000 and \$20,000, but after a few days, getting under \$10,000. "Gypsy Fire" took a chance by entering the Cohan on a two weeks' booking, expecting another house. Takings under \$4,000 make that unlikely. "Sis" was the only musical to hold its capacity pace, \$43,000; "Nanette" off the first two days for the first time but got \$27,500; "Artists and Models" credited with \$25,000; "Charlotte" \$19,000 and very big at \$28,000; "Princess Flavia" about the same; "The Vagabond King" \$26,000; "Rose-Marie" \$20,000; "Student Prince" same; "Captain Jinks" \$17,000; "Dearest Enemy" \$13,000.

Non-Musicals

"Cradle Snatchers" rated highest last week among the non-musicals, \$20,000 or more; "The Green Hat" and "The Last of Mrs. Cheyne" nearly \$20,000; "The Lion" \$19,000 and \$20,000; "The Jazz Singer" held its own, \$13,500 again. Most of the others dropped markedly except the newer offerings. "A Lady's Virtue" got \$9,500; "Yvonne" \$10,500 (both shows are of the newer group and have a chance). "Twelve Miles Out" actually improved, going close to \$10,000; "The Enemy" over \$10,000; "Butter and Egg Man" nearly \$10,000; "Andros" \$10,000; "The Lion" quoted at \$12,000; "Craig's Wife" \$10,500; "Naughty Cinderella" at over \$12,000; "Young Woodley" at over \$10,000 held up excellently; "In the Garden" \$9,000; "Easy Come Easy Go" picked up at the new Baltimore, \$9,500; "The Vortex" dropped further, about \$10,300; "Dearest Widows" still in doubt, \$5,000; "Morris" slightly better but about \$5,000; "The Poor Nut" \$8,000.

Five shows on Broadway and three others in the little theatres are closing or doing close to Saturday. "American Born" leaves the Hudson, which gets "Aliza the Deacon" now at the Harris; "Accused" leaves the Belasco, but "Salvage" is to be held out a week and may open Dec. 28; "Made in America" topped at the Frolic; "The School for Scandal" will close at the Little, which gets "The Master of the Inn" next week; "Gypsy Fire" must vacate the Cohan, which will be the pictured "Den-Hut." Also opening next week are "One of the Family" at the 49th, "A Man's Man" moving back to the 52nd Street, "Greenwich Village Polles," Charnin's 46th Street, "Is Zan So?" moving to the Central (dark this week), "Fools Bells" bringing the Criterion back into the legitimate division, "The Patsy," Booth (dark this week) and "The Merchant of Venice" at Hampden's.

Subway

"Big Boy" with Al Jolson grabbed all the money on the subway circuit last week with \$35,000 at the

8 SHOWS OUT

Two of the outgoing attractions were among autumn's money shows. The others were rated failures. A feature of the week's closings is the rapid collapse of four productions in little theatre in and outside of Times square.

"American Born" written, produced and starred in by George M. Cohan leaves the Hudson with a creditable record. The average gross in the 11 weeks of the engagement was \$14,000, that figure being exceeded considerably for a number of weeks. There is little doubt the show could remain through winter but the manager's counts on bigger takings out of town.

AMERICAN BORN

Opened Oct. 5. Divided reception. All welcomed Cohan. Many rated it a failure, but general opinion was that Cohan's popularity would draw a good run.

(Lait) called it "a cinch success."

"Accused" produced at the Belasco by David Belasco leaves for the road also, after playing 13 weeks. With E. H. Sothern starred it too figures to get money on tour. The opening pace was about \$15,000 with the gross holding to \$14,000 for a time and closing to around \$10,000.

ACCUSED

Opened Sept. 29. Reviewed by the first-string men. Opinions differed, with Hammond ("Herald-Tribune") calling it a "long-winded bore." Vreeland ("Herald-Examiner") called it "another Belasco milestone." All praised the work of E. H. Sothern.

(Lait) predicted it would run (Lait) predicted it would run between 12 and 16 weeks.

"Made in America" written and produced by M. H. Gulesian expired last Saturday after playing nine weeks, in three different theatres. It opened at the Cort, moved to the Ritz, thence to the Frolic, guaranteeing or renting in each instance. Takings were about \$5,000 average but in the roof there the pace dropped to \$3,000 and the production represents a heavy loss, what patronage it drew coming from cut rates.

MADE IN AMERICA

Opened Oct. 14. Rathbun ("Sun") and Dale ("American") were the only first-string men to catch this. They, together with the other reviewers, viewed it rather coldly. Variety (Ibse) said its appeal was not for Broadway.

"The School for Scandal" revived by Mr. Insull at the Little stop after nine weeks, during which time it was able to draw but little money. Approximately \$5,000 was grossed the first week but thereafter the pace was estimated at \$3,000 or less.

THE SCHOOL FOR SCANDAL

Opened Oct. 22. Drew bad notices from "Freeland" ("Telegram") and Gabriel ("Sun"). Mantle ("News"), Hammond ("Herald-Examiner") and Woolcott ("World") praised it. Variety (Sisk) said, "Can't make money, and that it will prove even a moderate draw is doubtful."

"Gypsy Fire," produced by William Caryl at the Cohan last week, is due out Saturday, the booking being for two weeks. The producer may seek another berth, although business hardly warrants continuance. First week's draw estimated under \$3,500. Showing coming in during pre-Christmas slump a handicap.

GYPSY FIRES

Opened Dec. 7. All declared it bad with exception of Dale ("American"), who raved over star, Lillian Foster. Rathbun ("Herald-Examiner") said "not score as romance or melodrama." Variety (Sisk) said, "won't be in the money."

"Cousin Sonia," an independent production, will be taken off Saturday at the new little theatre called the Central Park. It is claimed the showing was only for two weeks and

that it will be later presented in a Broadway theatre.

COUSIN SONIA

Opened Dec. 7. Met with negligible reviews. "Times" gave it best notice, by saying "an amusing trifle."

"The Devil to Pay," produced by the Sangers at the 52nd Street, stopped last Saturday after playing less than two weeks.

THE DEVIL TO PAY

Opened Dec. 3. Bad notices except for "Times." Variety (Ibse) said, "subscription production only."

"Me" is due to leave the Princess after playing about four weeks. It was hoped to move the drama to

ME

Opened Nov. 22. Anderson ("Post") alone in declaring this a good play. Cushman ("Mirror") expressed general opinion in saying it had little chance. Variety (Sisk) said unlikely to get over.

another theatre but it failed to click.

Religious Pageant Play

San Antonio, Dec. 15. San Antonio will have a play of religious nature to be called "The Mission Miracle" this spring. It will dwarf all other types of similar entertainment, according to plans drafted by William H. Branch and agreed upon by local business men. It is planned to have over 1,500 people in an outdoor pageant drama Easter week at the Mission Conception, two miles from the business center.

An effort is being made to secure the services of Mary McAvoy to play the leading role, while Maria Asarnau will have the only speaking role.

William H. Branch will stage the pageant. He is now general representative for the San Carlo Grand Opera Company.

Vanderbilt, Sr., Takes Over Son's 3 Dailies

Los Angeles, Dec. 15. Cornelius Vanderbilt, Jr., is no longer connected with the three newspapers which he established in Los Angeles, San Francisco and Miami, in an official or executive capacity.

A group of financial people with whom his father, Cornelius Vanderbilt, is interested have taken over the newspapers and are operating them on what is said to be a straight commercial basis.

Vanderbilt is still writing the editorials and is being paid a weekly salary, besides receiving a yearly royalty for the use of his name. It is understood young Vanderbilt is now in Florida endeavoring to promote a freight air line route between New York and Florida.

Cheaper for Story In Book Than Play

"Made in America," the biographical drama written and produced by M. H. Gulesian, suddenly stopped at the Frolic Saturday. It had been in the roof house three weeks under a room arrangement calling for \$1,500 weekly for four walls.

Gulesian deposited the rent for four weeks in advance, the house, though dark, profiting to the extent of \$1,500 this week. It was the third house for the short-run show, which drew attention when it opened because of a booking mix-up at the Cort.

The author was an Armenian immigrant who made a fortune in the brass business, also cleaning up in Boston real estate. He was also interested in a Hub stock company. The play was the story of Gulesian's life in this country. He was ambitious to keep the show going through the season and made that announcement when the Frolic was secured. Losses forced suspension, and it is estimated the venture cost Gulesian about \$75,000.

Hammerstein Show at 44th St. Arthur Hammerstein's new musical, "Song of Flame," comes into the 44th Street theatre Dec. 28.

INSIDE STUFF ON LEGIT

(Continued from page 20)

of by the play's producer, Charles K. Gordon, have reverted to the author, Reginald Goode, inasmuch as the producer failed to keep the play running for three consecutive weeks, as per the Authors' League contract.

I. Edelstein has disposed of Kessler's Second Avenue theatre under a long term lease calling for \$10,000 annually. That gives Edelstein a yearly profit of \$70,000. H. Orshinsky and associates now control the house which will retain its policy of Yiddish attractions.

"White Gold," being presented at the Lenox Little Theatre, was written by J. P. Parsons, assistant sales manager for the International Paper Co. Parsons spent four years in Australia and his experiences there form the basis of the play.

E. H. Sothern's role in "Accused," at the Belasco, New York, is one of the longest running, having 255 sides. The star enters about two minutes after the opening curtain and never makes an exit throughout the play.

John D. Williams, who had a piece of "Rain" and who formerly produced, is coming back following several years of inactivity. He has ample backing, according to Broadway report, and will begin activities about the first of the year.

A scene in "The Judge's Husband," written by William Hodge, is a reproduction of the superior court jury room in the county building at Bridgeport, Conn. The play is now in Chicago and is due on Broadway soon.

Mr. Hodge was a constant visitor to the court room last summer during the trial of a breach of promise suit.

A. H. Woods, dissatisfied with the last act of "Stolen Fruit," had Willard Mack write a new act. It was tried for one performance.

William Anthony Maguire who wrote "12 Miles Out" that looks like it is "in" at the Playhouse, New York, also owns 75 per cent of the show.

When the late Charles Osgood, booker for Klaw & Erlanger, died about four years ago, he owned a house and lot at Palm Beach, Fla. Mrs. Osgood shortly after sold it for \$35,000. Later the same house and lot brought \$175,000.

George Holcomb formerly press agent for the Music Box and at times on desk for the "Mirror" has left Broadway and Park Row flat. He is editing a weekly newspaper in Florida. It is the Newport-Ritchey Press, published near Tarpon Springs, not far from Tampa.

The dissolution of Norman Bel-Goddes and Richard Herndon as a producing team is explained by the withdrawal of support which Otto Kahn originally furnished. Thus Herndon keeps on with his own shows, while Bel-Goddes will probably make another affiliation. They produced "Arabesque." It opened in New York and failed.

Mr. and Mrs. Joe Weber will not sail to the other side Jan. 16 as first contemplated, but will start on a two months' sail Feb. 2, partly around the world, on the "Rotterdam."

YEAR 'ROUND XMAS PRESENT

A Subscription to "VARIETY"

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100 STOCK COS.

NOW PLAYING

80% Open Next Week, on Commonwealth Basis

Fewer stock companies will take advantage of the holiday closing than has been customary. This is gleaned from the list of advance bookings with various play brokers.

More than 80 per cent have already booked in their bills for next week, permissible as a layout week under Equity regulations.

The decision to remain open isn't exactly a harbinger of good business for the stocks. Many are said to have been getting by either through the usual arrangements with the actors for that week, as the players figure the gambling chance of earning expenses preferable to laying off. In some instances the actors themselves are reported as having prompted the managers to keep open house and with the latter resorting to "old boys" or cheap royalty bills they figure they can't lose.

A check up shows that over 100 stocks are currently operating throughout the country. Some are more successful than others, but all seem to be getting by either through commonwealth operation or other means. It is estimated that the operating stocks provide employment for 1,500 actors that would otherwise be members of the army of unemployed actors currently mulling the rounds of casting offices in New York and elsewhere.

The increased number of stocks this season has also been a boom for the brokers, who are enjoying a greater market than has obtained in previous years.

Brilliant Concert Prospect

All indications point to a big orchestral season, artistically and financially.

All of the principal eastern symphonic organizations of note have swung into winter activity, with the initial concerts recording big successes.

According to booking plans of the orchestral managements, New York will hear most of the principal musical outfits.

As the midwinter tentative dates now are lined up, the Town Hall, Aeolian hall and Carnegie hall have many brilliant concerts scheduled.

BETTIS'S EXAMINATION

A. Betti Andre De Coppel and others of the Fionzaley Quartet must stand examination before trial in Louis Bailly's suit involving the right to use the famous Fionzaley Quartet's name. Bailly, now a member of the Mischa Elman Quartet, headed by the famous violinist, was formerly of the world famous Fionzaley chamber music organization, before being given notice and ousted.

Bailly, alleging a partnership, lost on the preliminary injunction but with the advent of the trial seems himself entitled to a testing of all the issues.

CRITICS AND GERSHWIN

Baltimore, Dec. 15. The New York Symphony played the Lyric to an under-capacity house. George Gershwin was the soloist, introducing his Concerto in F. The work was not received with any enthusiasm by either the audience or the critics, several of the latter taking a decidedly conservative stand and opposing the innovation regardless of merit.

ALL-CHOPIN PROGRAM

When Ignace Friedman, pianist, appeared in concert in Aeolian hall, New York, Jan. 2, he will render an all-Chopin program.

In other concerts Friedman's results with the Chopin selections appear in the all-Chopin program arranged for the Aeolian hall concert.

Overflow for Roland Hayne

Milwaukee, Dec. 15. Chairs in the orchestra pit and on the stage were so close as to accommodate the crowd that packed the Fabst on the appearance of Roland Hayne, colored tenor, here Dec. 14.

ASCHER STOCK CO.

"THE BEST PEOPLE"
Chicago, Dec. 16.
Mrs. Bronson Lenox.....Marie Lenox
Mrs. Lenox.....Lenox
Marion Lenox.....Charlotte Wynters
Lord Rockingham.....Walter Wilson
Henry.....Robert Thomas
Miss Tole.....Virginia Lee Calhoun
George Gratton.....Harry North
Mrs. Lenox.....Helen Dore
A Water.....Frank Fitzsimmons
Alice O'Neil.....Rita Gould
.....Alma Merrick

It is about eight years since Mitchell Leland hid his stock at the Wilson Avenue. That was the last weekly bill troupe on the north side. Prior to the war, stocks were numerous here, but the rise about that time of the super-film house killed them off. Now the big movie palaces have multiplied so fast that several theatres heretofore devoted to straight pictures, or a combination policy, are contemplating swinging over to stock. The Chateau is the first to make the plunge. As a matter of fact the north side, with a drawing population of over 600,000, has no alternative regarding novelty in entertainment except stock. It is understood the Pantheon will shortly experiment with musical stock.

Organizing and reading the Ascher Stock Co. was Ralph Thomas as Kettering's first job as executive of the company. He is assisted by Kettering, accompanied by Harry Minnurn, his leading man and stage director, went to New York to select the players. Casting was eminently successful, for the company is excellent.

Outwardly it would seem the Chateau should find the stock policy the escalator to increased revenue. It has the most pretentious stock company ever assembled here. There must certainly be a substantial clientele for such a group. The disadvantages are that the Chateau is not architecturally ideal for stock. It is better adapted for vaudeville, but vaudeville is not the stock market home the bacon. Also, the acoustics of this house might be better.

Miss Nelson is a former leading lady in various stock companies on the north side between 1906 and 1918. She is now playing matron roles. Indications are that many north side artists remember her vividly and kindly.

Rita Gould's debut to the drama was auspicious. In spite of muffled a few lines, she ought to be a great bet for the Aschers. As Millie Montgomery, the gentle gold digger of Avery Hopwood's collaborative effort, she was well cast. Harry Minnurn has left the mystery plays at the Central to handle the male leads. He is also the stage director, and it is sometimes not a happy combination.

Charlotte Wynters is going to be a popular leading lady, while Ann Merrick, ingenue, is attractive. Virginia Lee Calhoun, second character woman, was not at her best, due to a nondescript part, and Robert Thomas was not wholly satisfactory as a silly, monocled English nobleman. Here again the part was a bit too slapstick to have much realism. The butler of Walter Wilson (also the stage manager) was uncommonly good. A crabby aristocrat was effective in Harry North's stewardship. John Lyons was convincing as the father.

All in all the Ascher stock unit stacks up as deserving of patronage, and it has a good chance to click.

Jap Prima as Met's Guest

When the Manhattan Opera goes on tour next spring on its first coast trip, one of the "guest artists" will be Takaki Miura, Nipponese soprano.

Mme. Miura sang the principal role in the English world premiere of Aldo Franchetti's new opera, "Namuoku San" ("Daughter of the Waves") when presented recently by the Chicago Opera.

Farrar Disappointments

A New York newspaper columnist is said to have promised a good deal of the money which went into the Geraldine Farrar show, "Romany Love Spell."

The columnist spent some time digging up the money and was rewarded, not in cash but with a "piece" of the show. Another quirk in association with the play's sudden change is that William Kent left the part he had held for over a year in "Rose Marie" at \$700 weekly, to accept the chief comedy role at \$1,100, while Bobby Seymour, the show's manager, resigned with William Anthony McGuire, for whom he was handling "13 Miles Out."

Publicity for Philly?

What bears all signs of a publicity stunt designed to boost the Sequentennial Exposition in Philadelphia next year may also be more productive than imagined. This is the offer of \$3,000 cash prize for the best opera in English that will be submitted before March 1, 1925.

The Sequentennial Association, handing this phase of the expo work, is offering \$2,000 for the best symphony and a similar amount for the best ballet, pageant or masque, also \$500 for a choral suite of three or four numbers, these submitted efforts to be in the hands of the association by April 1, 1925.

All manuscript is being sent to Henry S. Frey, Sequentennial Exposition, Independence Hall, Philadelphia.

Violin and Piano Busy

December and January concert bookings throughout the city show that the piano and violin artists are predominating. This is due no doubt to the operatic season, which requires many songbirds.

One of the busiest American violinists in the concert field is Albert Ross with 30 concerts booked.

W. M. COOK'S CONCERTS

Will Marion Cook, the colored composer, will give a series of Sunday night concerts, commencing Dec. 27, in some Broadway theatre.

Embraced within the program will be Negro Spiritual and folk songs, also ensembles.

MATZENAUER'S TOUR

Mme. Matzenauer, contralto, signed for the entire season of the Metropolitan Opera, is scheduled for a concert tour to California in the spring.

With Matzenauer on the western trip will be Walter Mills, baritone. The tour will last two months.

Emp. Jones' Symphonie

What has been termed an "Emperor Jones" symphonie poem by Schroeder, a young American, has been accepted by a number of concert organizations.

One of the first to play the Schroeder composition in public was the Chamber Symphony Orchestra, Max Jacobs, director.

The "poem" is best described as an impression of the Eugene O'Neill play, an insistent rhythmic drumbeating with strains of Negro airs, jazz and savage harmony.

Broadcasting Zuro

The first concert of the Sunday Symphony Society will be held this Sunday at Hampden's theatre, 64th street and Broadway, under the direction of Josiah Zuro, who founded the society.

The first program will consist of Rach's Air on the G string and will be followed by Beethoven's First Symphony, Tschakowsky's "Romeo and Juliet" overture will complete the program.

The concert will be broadcast through WJZ and WGY.

Yale Play's Route

New Haven, Dec. 15. The Christmas play of Yale, "Out of Luck," a new comedy of the American doughboy in the Argonne by C. C. Cushing, Yale graduate, author of "Laugh, Clown, Laugh," "Blood and Sand," and "Thank You."

A carload of property, all being made by the Dramat production department, and a special car for the company of 22 begin their round of the Eastern cities tomorrow (Dec. 17).

The itinerary is: Dec. 17, Lyric, Bridgeport; 18, Plaza Hotel, New York; 21, Vincennes Institute, Albany; 22, Community Players theatre, Rochester; 23, Playhouse, Buffalo; 24, Carnegie Music hall, Pittsburgh; matinee and evening, 28, Irvington-Park Hotel, Washington; 28, Wardman theatre, Wilkes-Barre.

Except at Washington evening performances only will be given.

\$2,465 Gross in

House Seating 2,700

Los Angeles, Dec. 15. "All For You" finished last week after staying seven weeks and the closing gross was \$10,500, slightly below the third week for the run, which held up well.

"White Cargo" returned to the Orange Grove for its third engagement and didn't do so well around \$4,000. The third week of the "Song and Dance Man" at the Morosco showed \$4,400.

"The Show-Off" at the Majestic didn't draw anything its first week, the gross being \$3,500. The special production of "Fata Morgana" in the Philharmonic Auditorium got but \$2,465 in a house seating 2,700. It is the biggest flop in the history of the house and continues for but five days this week, after which it comes off.

Mayfair Is Little

The new 300-seat little theatre, built by Ed Margolis, in a new office building on West 44th street (opposite the Hudson), now under construction, will not be ready for opening until Feb. 1. Despite the gross being \$3,500, the special production of "Fata Morgana" in the Philharmonic Auditorium got but \$2,465 in a house seating 2,700. It is the biggest flop in the history of the house and continues for but five days this week, after which it comes off.

Blum's "Beaten Path," a new play by a Welsh author, J. O. Francis, goes into rehearsal shortly.

"MOVE ON" RESUMING

"Move On," which suspended three weeks ago, has resumed rehearsals and will get under way at Wilmington, Del., Dec. 31.

The piece is a comedy-drama by Charles Bamford Hoyt, sponsored by Edward A. Miller, publisher of the "Metropolitan Guide."

The show originally intended to open out of town last week but suspended because of the current book-ings. Miller, who the actors a week's salary. He has re-engaged the same cast for the forthcoming production.

STOCKS

(Continued from page 19)

office during the holidays, the Maylon Players, Spokane, has added specialties and the Maylon Quartet, the latter now being featured with the bill.

Margaret Knight is again the leading lady of the Luttringer stock at Mt. Vernon, N. Y.

Bob Sherman's stock at Terre Haute, Ind., will be replaced by a stock now organizing. House manager, Pat Heavys, is sponsoring.

MME. DAY IN JAPAN

After two years in European concert, Mme. Elizabeth Day makes her American debut as a soprano soloist early in January in Aeolian Hall.

Mme. Day, who, as Mrs. H. Mason Day, is an influential member of the American colony in Paris, is giving final concerts in Liege and Paris this week. She returns Christmas week to America.

Charles Wilson has succeeded Oris Holland as lead with John B. Mack Players at the Auditorium. Mrs. Mack, Mr. Mack has returned to the cast, succeeding William Walter, William Dimock has been engaged as director. Percy Coudrey is the new leading woman.

"The Radio Widow," the first play by Barbara Ring, is being tried out this week in the Somerville, Mass., stock.

AMATEUR STOCK CO.

What Myron E. Battler alleges is the "only amateur stock company in New York" is the Association Players of 32nd Street Y.M.H.A. The company is to present Emerson-Loom "Whole Town's Talking" following it with "The Touchdown," a new play of football by Marion Short.

Western "White Cargo" Closing

The Western company of "White Cargo" closes in Detroit Dec. 19 with the Eastern company taking up the remainder of the route.

Leon Gordon, who had been featured with the Western company, will immediately leave for Australia, where he will launch and appear in the Australian production of the piece.



RICHARD L. STOKES

Music and Drama Critic, St. Louis "Post-Dispatch"

Richard L. Stokes, music and drama editor of the St. Louis "Post-Dispatch," was born Nov. 30, 1882, at Rockville, Indiana. He entered Harvard University in the fall of 1900, at the age of 17, and began newspaper work as a reporter on the "Post-Dispatch" in 1904, became a re-write man and then a feature writer in the Sunday magazine department. Having studied the piano as a child, he was appointed music critic of this paper in 1915 following the death of the late Ripley D. Saunders, and two years later the department of dramatic criticism was added to his duties.

Mr. Stokes wrote the book and lyrics of an operetta, "Marco Polo's Devil," for which the score was composed by Charles Previn, musical director of the St. Louis Municipal Theatre Association; and also the libretto for a grand opera, "The Music Robber," based on an episode in the life of Mozart. The score is by Isaac Van Grove of Chicago. When the first act of this work was produced at the Central Theatre, in Chicago, June 14, 1925, it was pronounced by Edward Moore, music critic of the Chicago "Tribune," to be "the best American opera as yet written." The work will be presented next August at the Municipal Theatre in St. Louis as a feature of Guy Gollerman's third grand opera festival.

(This is the 55th of the series of brief sketches and photographs of the dramatic culture of the country.)

STATE OPERA'S DISTURBANCE

Prof. Max Schillings Dis- missed from Berlin Post

Berlin, Dec. 4.

That the Prussian Ministry of Culture has suddenly cancelled Prof. Max Schillings' contract as first conductor and general director of the State Opera has aroused interest, talk and newspaper comments such as Berlin has not before witnessed. The contract was cancelled although last year Prof. Schillings was signed for an additional five-year term.

The Prussian Parliament has appointed a committee to investigate the matter, but the attorneys of the leoparded director have refused to read claiming they will fight for his rehabilitation. From many of the capital cities of the various German states have come expressions of sympathy and offers to conduct there at any time.

Prof. Schillings' wife, Barbara Kemp, the opera singer, holds a fine contract for five years given her by her husband. His enemies claim that his wife exerts her influence on him in conducting the affairs of the opera.

"MADGA" LAYING OFF

Bertha Kalich, in "Madga," is laying off this week prior to reopening at the Princess, Chicago, Sunday night.

The temporary closing was sanctioned by Equity under the pre-Xmas week closing clause inasmuch as the company will play next week at full salary.

"MOOCHIN' ALONG" ON CIRCUIT

"Moochin' Along," the new musical by Jesse A. Shipp, Cecil Mack and James P. Johnson, holds its initial production last week at the Lafayette, (colored house), New York, is to play the T. O. B. A. circuit.

The show is in two acts and ten scenes. The cast comprises Billy Cunby, Ien Dennis, Olie Burgoyne, Alonzo Fenderson, Jimmy Marshall, Mattie Harris, Al Majors, Ada Rex, Richard Gregg, Izelle Reingold.

MARY "SAVAGE" FREE

(Continued from page 11)

the loss of his money. The trousseau hung in the bathroom. When Bantell went to get them he found his bankroll gone. He phoned for Detective Jerry Butler of the West 88th street station and Miss Burke was arrested in the apartment.

She denied the theft. A search of her clothing by a matron in West 20th street station house failed to reveal the money. She spent the night in the station. The next day bail of \$1,000 was furnished.

According to Bantell's story, he and a room mate (Garrigan) flirted with Mary and her sister. After the flirtation they went to a restaurant and then to Bantell's apartment.

Mary's Story

Mary's sister had to leave. Mary remained with Bantell and Garrigan. Soon after she alleged that Bantell, who posed to her as a doctor, attempted to give her a stimulant. It was when she refused, she said, that he charged her with obtaining his money.

She told reporters that Bantell said before he called the police he could "straighten out" the matter for \$1,000. In court the next day, her attorney, Maurice Carter, issued a formal statement alleging it appeared that his client was a victim of attempted blackmail. He promised the following day to delve into the case.

When the case was called the attorney requested the right of cross examination. Detective Butler told reporters that Bantell had told him he and Garrigan were attached to French Hospital. At the hospital they stated that they have a male nurse by the name of Garrigan, but have no physician by the name of Bantell.

Kelly's Memory

George Kelly is said to have a remarkable memory, perhaps better than all other playwrights. He conceives the entire plot and dialogue of his plays before putting a word on paper.

Last season, when returning from abroad, he heard, "Craig's Wife" throughout to a fellow passenger, although he had not then written the play. He is credited with the same feat prior to the production of "The Show-Off."

Texas Dept. Stores Sell Tickets for "Rivals"

Dallas, Texas, Dec. 15. William H. (Bill) Branch displayed some new tricks in showmanship when he piloted the all-star cast in "The Rivals" through the State last week.

Branch arranged for the leading department stores both here and in San Antonio to sell tickets for the engagement.

Singer Brothers, of Dallas, and Joske Brothers Co., of San Antonio, the two largest stores in the State, not only sold tickets for "The Rivals" but permitted their charge customers to add these theatre tickets to their accounts. This is the first time such a practice has been employed in the south.

"The Rivals" played to big business in the six Texas towns with the exception of Houston.

Upon completing "The Rivals" tour, Branch joined the Fortune Gallo enterprises as general press representative and is publicizing the San Carlo Grand Opera Company through the southwest.

GUILD'S OWN MAGAZINE

The Theatre Guild will begin the publication of its own periodical next month, when the "Theatre Guild Magazine" will make its bow Jan. 10.

Its editorial matter will be derived from the authors of the plays produced by the Guild with additional stories by New York and foreign commentators. Lawrence Langner will be editor.

Musicalizing "Money"

Edward Laszka denies that he will sponsor the musical version of "We've Got to Have Money." Instead Laszka will collaborate with Guy Bolton in transforming the piece into a musical comedy.

Laszka authored the original version, produced by A. L. Jones and Morris Green.

FIRESTONE AT FORREST

Dave Firestone is manager of the new Forrest theatre on 48th street, having moved from the Ritz. The latter house is being handled by Herman Phillips, who was shifted from the 39th Street.

Josie O'Brien was moved from the Ritz box office to the Forrest, with Ruth Vonne the assistant treasurer. Mrs. Ewen is now treasurer of the Ritz.

JAMES A. DEVINE

24 Year Original "Beverly Ferguson" with "The Pearly Gates" Apollo, Atlantic City

MAX HOFFMAN, Jr.

Tripling in "CAPTAIN JINKS," CRO'S and 300 CLUB

EVE KOHL

LEADS Calumet, South Chicago, Ill.

HARRY G. KEENAN

"MY GIRL" Direction Lyle D. Andrews Chestnut St. O. H., Phila., Pa.

MISS (Angie) NORTON

AT LIBERTY

PAUL NICHOLSON

"Johanna," First National HOLLYWOOD ATHLETIC CLUB HOLLYWOOD, CAL.

"MERRY MERRY"

WITH

MARIE SAXON

GEORGE SWEET

"MY GIRL" Chestnut St. O. H., Phila., Pa.

NANCY WELFORD

"ALL FOR YOU" Mason Opera House, Los Angeles

Met. THOS. WILKES

"CHARLESTON" IN DRAMA

The first instance of a Charleston dance entering into a serious play occurs in the new Elsie Ferguson vehicle, "The Dark."

In the first act Eleanor Griffith and Ika Chase, of the cast, do the step (neither doing it with any degree of skill) while Basil Rathbone, leading man, makes a reference to it in his lines.

AMATEURS TOURING

Washington's St. Patrick Players With Revue Under Guarantee

Washington, Dec. 15.

The St. Patrick Players, sponsored by Rev. Francis J. Hurney, are to go on tour with "The Fatter Revue of 1925." This ran for two weeks here to capacity business and glowing notices from all the first line critics.

Father Hurney has developed this group of amateurs through all the trials and tribulations of such organizations until now they are looked upon as a Washington institution. They are self supporting and the present tour covered by guarantee.

DONATES ROOM FOR CRITICS

The first line critics of the New York dailies have been given a room in the Fitzgerald Building through the courtesy of Joe LeBlanc. This room is equipped with typewriters, etc., and is not used as a clubroom nor for the reception of the critics' mail, but for the writing of reviews after the show.

Treasurers Changing

Dirle French, manager of Wallace's for several years, will switch to the Little as manager and treasurer, with Bobby Stevenson his assistant.

Willie Conner will be treasurer of one of the new Chanin houses on 47th street, along Al Hyde, now at the Little, handling the "box" at the other.

Duffy's L. A. Stock House

Los Angeles, Dec. 15.

Marcus Loew has leased to the California Theatres, Inc., the California here. The house will be devoted to a legitimate policy with Henry Duffy and his stock coming in on a lease with an option of renewal.

COAST SHOWS EXCHANGING

Los Angeles, Dec. 15.

"All For You" will close at the Mason Dec. 21 and reopen Xmas Day at the Wilkes, San Francisco.

It will change houses with "Silence," at the northern house and opening here on Xmas night.

"Up the Line"

Richard Herndon has acquired the rights and will give it production next month.

Legits for Radio

Musical show press agents are falling for the broadcasting idea as proffered by various hotel grill rooms. The angle of the press men seems to be that the obligation of having his entire troupe, principals and chorus, perform as a cabaret floor show is worth the pictures in the radio sections of the various dailies and the single line mention in the radio program schedules. On the other hand it is generally a routine for the hotels, standing lobby announcements supplying the information of regular such-and-such a night features and relying on the musical troupes to draw 'em in.

It seems a business getter for the hotels, but it remains a matter of opinion as to whether the combination of broadcasting and giving a gratis floor show means a dime at the boxoffice. Certainly there's as much chance of a grill room patron staying away from the show after seeing excerpts as there is of attending the stage performance.

BILLY E. STOUT

FEMININE LEADS, SINGING, DANCING Artists and Models—On Tour

Worst Single Gross After Duncans Radioed

Kansas City, Dec. 15.

The Duncan Sisters, appearing at the Shubert in "Topsy and Eva," went on the air here from the Kansas City "Star's" station.

Although the sisters got a world of publicity out of it the business for the week that followed was greatly off from the opening week.

The Sunday night following that morning's broadcasting was one of the worst of the season for the house.

Cort's Judgments—2

Father and son figured in two different judgments in Supreme Court the past week. Norden, Jordan & Miele, Inc. took judgment for \$2,000 and interest on a 30-day note of Sept. 25, 1923 for the loan of the \$2,000 against John Cort.

In turn, Harry Cort recovered judgment for \$7,754.75 against Ely Stroock of the Brooks Costume Co., claiming back pay 1923 when Cort ordered theatrical costumes and failed to pay up in total. Stroock recovered the properties and sold them at public auction, Cort suing for the proceeds from this sale.

Malm Fooled Derby

Waterbury, Dec. 15.

Inhabitants of Derby had hoped to be able to support a first class playhouse and Sigfried Malm of New York was the person they looked to. Early last spring Malm went to Derby and announced he was going to erect a most attractive playhouse. He secured a title to a piece of the most desirable land in the city for the purpose.

Malm even leased business locations in the building he was to build, and one Harris Levine of 1060 Kelly street, New York city, paid him \$1,000 for a bowling alley lease.

Levine finally discovered that the theatre was nothing more than blue prints. Malm was arrested in New York. He has disposed of his title to the theatre site.

ENGAGEMENTS

Max Montor to succeed Egon Brecher in "The Master Builder."

Urich Haupt to succeed B. Mack, "The Makropoulos Secret."

Leo Baker, Betty Linley, Armina Marshall and Charles Hinton, "Marchants of Glory."

Viola Gillette and Alexander Clark, "Rainbow Rose."

Philip Merivale, "The Monkey Talks."

Rebekah Caudle, "Oh, Oh, Nurse."

Mabel Winnes replaced Patti Harold in "The Cossacks."

Frances Quinn, Santrey's "Trouba."

Bela Lugosi, "Open House."

TREBITSCH MUST TURN OVER

Although Paul M. Trebitsch has some \$4,000 coming to him from a musical comedy composer on a judgment arising over a contract suit, Trebitsch in turn has several claimants to any proceeds he may come into possession of. Accordingly Trebitsch has been ordered to turn over all money to the County Clerk and a referee must be appointed to apportion the new claims.

Gallina Kopernak and other Equity members claim various sums dating back to July, 1923, when Trebitsch produced the flop "Four in Hand" and wound up with salaries due the actors.

COMPLETING 4 COHANS

Chicago, Dec. 15.

Work on the Four Cohans, George M. Cohan's new theatre on the site of the old Grand, was resumed Friday, differences with labor being adjusted.

The house is to open next Washington's Birthday. Originally the date set for completion was New Year's, but the strike interfered.

COLUMBIA, 'FRISCO, CLOSING

San Francisco, Dec. 15.

The Columbia theatre, producing and presenting musical shows under management of Ralph Pincus, has decided to close, due to lack of patronage.

This house also held the Erlanger franchise for road shows, but has announced that all bookings of that nature have been cancelled. Future plans not announced.

PLAYERS IN THE LEGITIMATE

BLANCHE BATES

Management, GUTHRIE MCLENTIO
NEW YORK CITY

HELYN EBY-ROCK

as MISS SPERRY
"THE CITY CHAP"
Liberty, New York

GEORGIA NEESE

WOODWARD PLAYERS
ST. LOUIS, MO.

HARRY PUCK

Leading Man and Producer of Danes

"MERRY-MERRY"

Vanderbilt, New York

CHARLOTTE TREADWAY

Lead—Morosco Theatre
LOS ANGELES

INA WILLIAMS

"THE CITY CHAP"
Liberty, New York

ALFRED H. WHITE

Leading Comedian
"ABIE'S IRISH ROSE"
Republic, N. Y.
Management, ANNE NICHOLS

JOHN BYAM

"MY GIRL"
Chestnut St. O. H., Phila., Pa.
Management, LYLE ANDREWS

EDNA COVEY

With Leon Errol in
"LOUIE THE 14TH"
Tremont, Boston

GAVIN GORDON

LEADS—MOROSCO THEATRE
LOS ANGELES
Met. CHAMBERLAIN BROWN

WILLIE HOWARD

"SAY HIGH"
Shubert's, Riviera, N. Y.

Personal Direction: EUGENE HOWARD

EDNA LEEDON

Tremendous Hit Singing
"Tondelejo"

ZIEGFELD "FOLLIES"

Detroit O. H., Detroit

MARIANNE RISDON

WOODWARD PLAYERS
ST. LOUIS, MO.

BILLY TAYLOR

JUVENILE
Care EQUITY, New York

SHOWS IN N. Y. AND GOVERNMENT \$25,000 TRY OUT

Figures estimated and comment point to some attractions being successful, while the season is expected to suggest liberality or less. 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.

Alice's Irish Rose, Republic (18th week). Business last week about same, pre-holiday slump normal condition; run leader off like others but figures to rebound after Christmas and run through fourth year.

"Accused", Belasco (13th week). Final week; going on tour with A. H. Sothorn in Shubert houses because of star's contractual connection with Lee Shubert; average \$11,000; "Seaside" probably Dec. 28.

"A Lady's Virtue", Blou (4th week). Mary and Florence Nash favorites and with bachelors' group playing drawing profitably at \$5,000; total gross o. k. in house of capacity; lower floor all-time good.

"A Man's Man", 49th Street (7th week). New management saved some from the slump; business takings continue at disappointing pace; not over \$3,000; moves back to 5th Street; house gets "One of the Family" Tuesday.

"Andros and the Lion", Klaw (4th week). Holds up the show; Shaw bill, the other being "The Man of Destiny"; business very good, gross quoted at \$12,000.

"American Born", Hudson (11th week). Final week; George M. Cohan could not get away from season but actor-manager can get bigger money on tour; has averaged \$14,000; business very good; Christmas week then tours and may open Cohan's new Chit-house, the Four Cohans; "The Deacon" Dec. 28.

"Arms and the Man", Garrick (14th rather moderate; first three weeks excellent; and engagement exceptional for revival; \$7,500).

"Artists and Models", Winter Garden (26th week). Shubert's ace ace production; business estimated about \$3,000 but sure to jump after holidays.

"Beware of Widows", Maxine Elard (2nd week). Will at least go through holiday time though business of \$5,000 to \$8,000 means nothing; author at work on script in effort to strengthen farce.

"Butter and Egg Man", Longacre (13th week). Going along to satisfactory trade; with last week's gross about \$10,000; show remains until Washington's Birthday.

"Captain Jinks", Martin Beck (15th week). While not paced by musical money-grubbers, leaders has always made money and will remain through winter; \$17,000.

"Charlotte's Revue", Selwyn (6th week). Very little affected; business at approximately \$28,000 considered great for English revue at \$5.50 top.

"Chivalry", Wallack's (1st week). While Brooklyn last week to fair business condition, show is in William Hurlbert, author, interested.

"Crash Snatchers", Music Box (15th week). Rates most successful comedy success of season and credited with having best advance sale over \$20,000; business \$10,000.

"Craig's Wife", Morosco (10th week). Good chance to go through winter because of strong female draw; business \$10,000; with last week's takings estimated at \$10,000 or a bit over.

"Dearest Enemy", Knickerbocker (6th week). Business here mostly for lower floor this next opera never able to climb to big money; last week nearly \$13,000, however appears satisfactory.

"Easy Come, Easy Go", Hillmore (3rd week). Certainly in the groove; at Cohan and excellent grosses but slipped off sharply; here last week, with some aid from theatre parties got \$5,000.

"Eve's Virtue", Empire (2nd week). Jane Cowell show, after notices, star getting break over Noel Coward's play; first week over \$14,000 indicates attraction's importance.

"Gay Parade", Shubert (13th week). Reported going on tour soon; business estimated at \$10,000; \$18,000, probably even break for review. "A Night in Paris" framed for review. Rialto, maybe berthed here instead.

"Gypsy Girls", Cohan (24 week). First week unless producer secures another star; business two weeks, as Cohan sets pictured "Ben-Hur" at Christmas; "Gypsy Girls" business \$10,000; takings figured under \$5,500.

"Hamlet", National (6th week). American classic moved from Village last week, getting \$5,000; repertative and may continue, although not expected.

"In a Garden", Plymouth (5th week). While business fair indications do not favor run; no real line on show unless revival; \$5,000 last week and made money.

"Le Zet So", Channin's 46th St. (51st week). Based off again; last week about \$3,000; lowest gross for holdover comedy; will move to Central next week, and expected to pick up smartly there.

"Made in America", Prof. Closed Saturday at end of ninth week; indicated takings \$3,000; played three different theatres, but cut-rate; house dark.

"Mayflowers", Forrest (4th week). Looks like in between musical; business moderate, with probably even break at \$11,000; business after holidays will fix length of engagement.

"Merchants of Glory", Guild (12th week). Theatre Guild's second non-production effort this season (not including revivals); adaptation from French; E. Ray Gotsdiner interested.

"My Merry", Vanderbilt (12th week). Going along at even pace of late; last two weeks gross close to \$10,000; good holiday trade and should ride through winter.

"The Show-Off", 49th St. (7th week). After announced to close, addition moved here on pooling arrangement; house to be torn down after first week; business \$10,000; Wallack's last week net \$3,000.

"Morals", Comedy (3d week). Some good business; comedy about farce of German origin; but rather dull entertainment and business claimed to be improving; little over \$5,000.

"Moscow Art Musical Studio", Johnson's (1st week). Morris Gent sign of business; business \$10,000; opened Monday at \$11 top; tickets \$5.50; first attraction "The Merry Widow."

"Naughty Cinderella", Lyceum (6th week). Commands smart draw; strong force registering nicely; holding up fairly well in pre-holiday week; bit under \$12,000 last week.

"No, Nanette", Globe (14th week). Last week slightly under great pace of familiar out-of-town hit; some doubt about it holding through season because of touring companies; off early last week, but got \$7,500.

"The Nurse", Hamilton (3d week). Does not appear to have chance; first week's takings between \$9,000 and \$10,000, which means nothing for musical comedy.

"Princess Flavia", Century (18th week). Musical comedy opera at first, but not in air that attraction is exceptional; rated around \$8,000.

"Rose-Marie", Imperial (68th week). Another month to go, opera holdover then going on tour; business about \$10,000; should be profitable and sure to get good slice of holiday trade.

"The Road to Rome", Little (9th week). Final week. Mrs. Ina's revival unable to attract much trade; average \$3,000 to \$4,000; business high; "The Master of the Inn" next week.

"Stolen Fruit", Fritzing (10th week). Based off; business \$10,000; pace now \$7,000 to \$8,000, about even break for show; "The Show-Off" held over; business \$10,000; probably find another house as production too heavy for this one.

"Student Prince", Ambassador (14th week). Moved here one day after over cast at Johnson's; present berth much smaller in big money; but should succeed; date holdover as now paced; \$20,000.

"Topsy", New Amsterdam (13th week). Dillingham's smash revue stays away out in front of its class and leads Broadway; business unaffected; \$3,000, right along.

"The Cocoanuts", Lyric (2nd week). Musical comedy; business \$10,000; show off to great start; reported Tuesday at \$11 top and at \$14.00; business \$10,000; best \$20,000; scale will go to \$5.50 starting next week; this old house finally back in big money division.

"The Deacon", Sun, 11 Harris (4th week). Is to move to the Hudson next week according to plan; good attendance; business because of show's rating out of town; title changed to "Alone the Deacon"; "The Monkey" "Topsy" Dec. 28.

"The Enemy", Times Square (9th week). Virtually no change last week with gross \$10,000; business takings not as high as hoped for; Channing Pollock drama is attraction; business \$10,000; through winter; sure of big holiday trade.

"The Green Hat", Broadhurst (14th week). Based off after Thanksgiving; but still great money maker; estimated \$19,000 to \$20,000.

(Continued on page 27)

Shows in Rehearsal

(AND WHERE)

"Move On" (Edward Miller) Longacre

"Money Business" (Low Fields) 39th Street

"What Are You Going To Do About It?" (Oliver Morosco) Little

"Markopolous Secret" (Ganvoort & Hopkins) Hopkins

"The Matinee Girl" (Ed. Rosenbaum, Jr.) Cohan's

"The Golden Xmas Jewel" (Marjorie Rameau) Windsor

"Rainbow Rose" (George Mac Farlane) Knickerbocker

"The Graven Image" (Henry Miller) Miller

"Sweetheart Time" (Rufus La Maire) Shubert

Other Shows in Town

Offering Fairly, with Show-Off 2d Choice at \$18,000

Philadelphia, Dec. 15.

Some of the town's legit just about held their own and others slipped off last week.

The leader of the eight shows was "Tip-Toe," the new Aarons-Freedley musical comedy trout. In its first week at a forest "Tip-Toe" did around \$25,000, fine business for a new show.

The second best was "The Show-Off" at the Garrick, in 4th week, hitting close to \$18,000, easily the best figure of the non-musicals.

"The Master of the Inn" in its opening week at the Adelphi, had the season's record for low money, claimed a small improvement, and the business \$10,000 or a little over. The management is pocketing losses and keeping the show in for a while longer. Changes in cast and script are being made.

Of the town's two other musicals, "My Girl" at the Chestnut, got the best results with about \$14,000, claimed, while "Rose-Marie" in its 13th week at the Shubert was down around \$11,000, possibly even less.

Next Monday, "What Price Glory" at the Adelphi for a run and "Scandals" for their traditional two holiday weeks. The "Show-Off" at the Adelphi will be dark the four days before Christmas.

Jan. 1, Mrs. M. Cohan will come into the Broad in "American Born" and "Topsy and Eva" to the Forrest.

On the 11th "Naughty Riquette" comes to the Shubert and William Hodge in "The Judge's Husband" to the Lyric. Jan. 18, unless the "Show-Off" continues to hit heavily, the heavy "Heavenly Bodies" deferred here, will come to the Garrick.

Estimates for Last Week

"They Know What They Wanted" (Broad, 3d week). Nothing sensational, but did hold its own. \$11,500 quoted. Two more weeks after the "Rose-Marie" Shubert, 15th week. First week. Has nose-dived body of late. \$11,000 last week. Business reopening Christmas with "Vanities."

"The Show-Off" (Garrick, 4th week). Continues to do surprisingly well. Almost \$18,000, 4th week. Claimed last week. Will surely stay until Jan. 16, perhaps longer.

"Tip-Toe" (Forrest, 2d week). First week. \$27,000 (5th week). Off from original pace, about \$15,000 last week. Stays until Jan. 9, and then make next come-back during holidays.

"Alone of the South Seas" (Walnut, 8th week). Pace slackened late in the last week. \$12,000. "Tip-Toe" (Lyric, 5th week). Off from original pace, about \$15,000 last week. Stays until Jan. 9, and then make next come-back during holidays.

"Master of the Inn" (Adelphi, 3d week). Business fairly well. \$14,000. Holding on. \$17,000 (5th week). Reported. Looked very sweet to all concerned, considering try-out. Last week. "Scandals" Monday.

"Alone of the South Seas" (Walnut, 8th week). Pace slackened late in the last week. \$12,000. "Tip-Toe" (Lyric, 5th week). Off from original pace, about \$15,000 last week. Stays until Jan. 9, and then make next come-back during holidays.

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CHILABARD PREXMAS TOBACCAN

'Dove' and 'Castles in Air' Holding Up — Average

Drop from \$3,000 to \$5,000

Chicago, Dec. 15. Down went the grosses another last week. Judging from Sunday's and last night's receipts there will be further slip this week. The average drops are from \$3,000 to \$5,000 for both musicals and dramatic pieces.

When "Ziegfeld" "Follies" arrive at the Illinois this Sunday and "Big Boy" at the Apollo Christmas night the musical play competition will reach its highest peak. There'll be "Kid Boots" to rival the two new attractions.

"The Love" will hold the dramatic lead so long as it remains in town, and the engagement at the Blackstone has been lengthened. "A Kiss in a Taxi" has shown it could stay longer at improved grosses if not for the "Follies" and the Adelphi to "Old English" on Jan. 1. "Rain" will have to be watched after the holidays. The Harris piece has slipped, but good money will be picked up during the holiday rush.

No new shows this week, adding to the list of shows which Tuerc wasn't able to overcome the hoodoo at the Princess, for he took out "One of the Family" Saturday. The Princess and the Selwyn are dark this week.

"Castles in the Air" is slowly but surely making a comeback. The figure. The longer this piece lingers the greater becomes the indications for fast recapture. It's working up the way to "Nettie".

Besides the "Follies" next week other openings are "Magda" at the Blackstone, "The Merry Widow" at the Selwyn and "Big Boy" at the Apollo Christmas night.

Last week was one of the slowest the theatres have checked for a long time. These are worrisome moments for the "spec" who don't know what is going to happen after Jan. 1 with the city fathers, who are framing the new speculators' laws.

Last Week's Estimates

"Greenwich Village Follies" (Apollo, 7th and final week). Went down with others but engagement probably considered the best cost operation ever checked here. Grossed \$3,000 less than previous week and business \$2,000. "Follies" maintained first half of stay. Final \$24,000. House dark until Johnson arrives Christmas.

"The Kiss in a Taxi" (Adelphi, 4th week). In line for big holiday money. Increasing present gain of between \$2,000 and \$3,000.

"What Price Glory" (Studebaker, 10th week). Overcomes weak Monday nights by special sale price to Legion organizations. Holding around \$15,000. Women not patronizing matinees.

"The Merry Widow" (Garrick, 3d week). "Big Parade" (film) mentioned to follow Dec. 27. "The Merry Widow" (Garrick, 3d week). "Kid Boots" (Woods, 12th week). Still strong, although last week slipped to about \$2,000.

"Charm" (Payphone, 11th week). Satisfactory at \$7,000, but cut-rates slaying up.

"Judge's Husband" (LaSalle, 8th week). Despite big Sunday ace place gone out Jan. 2 to be followed by "Hello Lola". Figured under \$5,000.

"Pigs" (Cort, 4th week). Mentioned as the show attraction that will rival musicals during holiday week. Did about \$8,000 last week; indications good for a run.

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"THEY KNOW WHAT THEY WANTED" AT BOSTON AT \$13,000

"Lady Be Good" \$23,000, Only Rival—Christmas Slump Begins

Boston, Dec. 15.

The effect of Christmas was felt in the box offices last week. But the "Show-Off" at the Garrick, in 4th week, hitting close to \$18,000, easily the best figure of the non-musicals.

(Continued on page 27)

Ahead and Back

J. D. Blaufox is doing the press work for the Colony, New York.

SONG OF THE FLAME

Wilmington, Del., Dec. 10.

Konstantin	Edmund Hurk
Krisha	Feas
Grusha	Dorothy Mackay
Nicholae	Hugh Camer-
Boris	Bernard Gorcy
Tartar	Paula Bro
Nadva	Ula Sharon
Go-ya	Allan Rogers
A Ivaner	Leonard St. Leo
Alexandra	Blanche Collins
Alexis	Paul
Russ	by Alexander

Hugh Fine; also American ballet

"Song of the Flame" opened last night before an audience that went wild over its initial performance. Magnificent scenery, beautiful gowns, bewitching scenery and the largest the Playhouse stage has ever accommodated, went to make up what old staid, cynical New Yorkers call "the layman's point of view the most entertaining, dazzling, interesting, spectacular and stupendous musical show will ever be seen in this city." The ballets were given in this city. Owing to the accident tonight the show leaves tomorrow (Saturday) for Washington and is listed to arrive tomorrow before reaching New York.

[illegible]

The show has a number of popular song hits, particularly "Don't Give Me Vodka," "The Song of the Flame" and "I Want a Great Big Bear."

The diminutive Bernard Gorcey as "Boris," a nobleman, one costume and makeup got many laughs. Ula Shanon, as always, was a dancing sprite.

Scenery and set designs are superb. Originality sticks out all over the production, and it is that with the general unavailability of the whole play that is bound to win for it a place in New York. — Rumbi.

SAVAGE[illegible]

Stronger Than Love

Carl Reed presents	Nance	O'Neill in a
new modern play by Doro	Nievent	
Staged by Alfred Hickman	Production	
direction by Edgar W. Platt	At the Na	
tional theatre Dec. 9.		
Anna de Bernois.....	Nance O'Neill	
Comtesse de Bernois.....	Kathleen	
Laura Renaud.....	Zola Talbot	
Morrice Lumley.....	Patricia Calve	
Marguerite.....	Lois Rose	
.....	Julia Dunbar	
.....	Luella Huston	
.....	Ralph Brown	
.....	Birdie Harrison	
.....	John Storer	
Hie Fernance Monseigneur	Guido de	
Bernois.....	Frederic de Bernois	
John Michael Lumley.....	John Storer	
.....	Echlin Gayen	

There is a decided market ahead for "Stronger Than Love." However, there are the usual gaps to be bridged.

The play possesses three dramatic smash scenes that are decidedly worth the attention of any theatre-goer. The first is the scene in which is created a situation of a mother and son facing the big moment in their lives. The second is the intensity of "The Vortex" minus the morbid repulsiveness of that play and the third is the scene in which the story started, a dilettante puts his characters through much of the expected small talk. The Italian scribbles in the scene are not so much the fact across that the eldest son is in the dumps because of the apparent loss of his father.

The opening up of the real story is in the girl with much money, no social position, who is being thrown herself at this eldest son and when repulsed gives him the innards of her heart.

It is a pity that he is the least

she has learned from her father
who is the business agent of the
family.

The second act climax terminates with the older boy on his knee pleading for an explanation of why his mother no longer loves him. She evades him. Then he tells her he knows of his birth. The mother informs the boy he is a son of her husband and another woman before she married him, & that she had promised to care for him as her own until now, when everything was going to him and not to her own.

It has been said that Nancy O'Neill has no box office value on Broadway—let Broadway see her in this scene and history will be written. That is true, too, of young Ralph Forbes.

The third act finds the author selecting to plant his characters in a chapel, an idea that smacks of the olden times and which would be enhanced by any other setting. Here

PLAYS ON

LYSISTRATA

F. Ray Comstock and Morris Gest present the Moscow Art Theatre Musical Studio in a series of miscellaneous dramas with musical interpolations, of which this is the first; it is a free translation by Dmitry Smolin after the original of Aristophanes: at the Jolson Theatre, Dec. 14 for five weeks.

Another one of those field days superinduced by Morris Gest brought to the Johnson theatre Monday night an extraordinary collection on both sides of the footlights. Men with strange beards and women with queer haircuts jabbered all the Slavonic tongues and cackled with delight.

Among these people must have been a great many intellectuals: bolsheviks and gluttons for art. This

reporter being out of all those classifications, looked on all of it in a confused and bewildered frame of mind, which at times reached an actual stage of gooseflesh.

Mr. Gest this time has brought a populous outfit which is supposed to represent the "synthetic" theatre movement in Russia. Its theory appears to be that grand opera has too much singing and the straight drama has too little, so this is neither. Every now and then one of the actors and sometimes all of them burst into song which is never

quite operatic nor distinctly low-brow. Some of the leads have strong and melodious voices, although the usual trappings of operatic timbre.

This play, which is more than 2,500 years old, deals with what must have been a shocking and daring subject in those days—a sexual relationship between a man and a woman, who were regarded as the gods, in which the woman occupied all the leisure and efforts of the bearded males and kept them away from home nights. The theme is handled in a low comedy vein and the capering and capering cannot be taken too seriously. The play is applied to American theatricals. At times it sounded like a dog fight.

Those who understood the language laughed boisterously at each gag. Apparently the Russian version not only is howlingly funny, but is bluntly blue.

For a non-Russian consumer the antics were about as funny as the Marx Brothers would be to a Russian who understood no English.

The scenes were played with movable bits of scenery before a lovely cyclorama of Urban blue. The set pieces did not look Russian. The program credited costumes and settings to Isaac Rabinovich, but does not state whether he is here or there.

While the sponsorship of the unique Gest in itself blows the trademark of art into the bottle, it failed to disclose any of the other familiar symptoms that go with that dear old abused word. Perhaps transplanting the amusement of any country to another project it into the realm of higher and more exalted things.

Stripped of all these psychological elements, however, it appeared to be a noisy, hearty festival of bawky songs and dances that would be played on Houston Street.

To a standance audience, with the better seats priced at \$11, it resisted everything to those who undressed and danced in the streets. Nothing to those who didn't. "Chauve Souris" was a delight to any human being; the Russian Art Theatre group, which played at the same time, meant anything to anyone who could understand it; this comes nearer to being universal than the latter because there is some singing and much more animation, but not nearly as much as the former. The latter is a good entertainment with variety, specialization and jaunty talent.

A Balloff would be very helpful here. This suggestion is made in all seriousness. An announcer who would describe and explain the dialog and action would make the intelligible and perhaps very fascinating. The scenes are completely described in the program, but, in the first place, few people have time to read the detail, and it cannot

too many words again sink the story into the big moment when she is with the boys, and she is one of the sons at the front, but the mother awaits the coming of the other—which one she does not know. The scene is again a dramatic squall. The performances in many of the plays with Wilson and Forbes. Katherine Day, as the grandmother, represents a character study of unusual depth. The play is a study in the psychology and understanding for the second son while, though given many convincing speeches, the Monseigneur of Freeland is a little flat. The play is a misreading of the evidence was in it's selection of Zola. Tamara for the "vamp" with Ambrosia. She fails in the part of the play. Washington liked this one, the doctoring necessary should not be impossible and when Accomplish is an excellent actor. The play is getting across. *Reckin*.

Without Balser there would never have been a "Chauve Souris" in this country. A splendid showman, Gest might have profited by the lesson as he profited by the example. The background of this play being both so old and so Greek, makes the entire thing baffling; a Russian troupe playing Russian life of modern and colloquial character could be followed with fair approximation; but a Greek play more than 2,000 years old is a different matter. 1925 piles up too many strata of mystery, and it goes on at times for many moments in which one who cannot understand 1 Russian not only cannot grasp what it means, but he cannot grasp the remotest idea of what it is about.

Pantomime is the same in any language, but sheer dialog which sometimes evokes tremendous guffaw from your left-hand neighbor, which you don't know whether it is about a war or a plate of soup, becomes extremely vexing.

It is difficult for a non-Russian to critically analyze the quality of the acting. To this observer it appeared to be of a high-power comedy class, and undoubtedly this is a troupe of first-rate professional established stage standing the-
theaterland

There were many bitter controversies about the Moscow Art Theatre group, some raving over the as super-artists and others saying that they were the bunk, and we given the Geste and glamor here because they were a long way from home and the famous Russo-American impresario could get away with murder. But there can be no dispute about this outfit. For one thing, nobody, not even a Geste, can fake singing, and if their acting is as good as their warbling, they must be high-priced and thoroughly accepted performers.

A glance at the announcement for the future productions, which will be changed weekly, indicates that the musical end will be more pronounced in the forthcoming vehicle, several of which rank as operas. While "Lysistrata" may be a great delight to the Russians because of its comedy and salaciousness, it is highly likely that the production to come will be more amusing to the non-Russians.

If the way "Lysistrata" was received at the opening is a safe indication, this engagement will again turn the trick for the indomitable Morris. *Lait.*

THE COCOANUTS

Musical comedy produced by Sam Harris, starring the Marx Brothers. Book by George S. Kaufman; lyrics and music by Irving Berlin. Da'cee staged. Sammy Lee; book staged by Oscar Eagle.

THE COCOANUTS

Musical comedy produced by Sam Harris, starring the Marx Brothers. Book by George S. Kaufman; lyrics and music by Irving Berlin. Dances staged by Sammy Lee; booked staged by Oscar Eagle. Opened at Lyric, New York, Dec. 8.

[illegible]

That \$11 on the first night com-
pens to the premiere of Sam Har-
"Cocoanuts," bringing the Marx
brothers back to Broadway as sta-
of a big and elaborate musical com-
edy production, recalled the early
career of the Marx boys, a step
much more interesting than the
of "Cocoanuts," and possibly, on the
inside, as amusing.

It must have been the biggest laugh of the evening to the Ma brothers—that \$11 per. It isn't long ago they were a vaudeville act with a "production," themselves and some girls, at \$1.100 a week, of 'em, two or three performances daily, pay your own transportation and commission, and play where you nut.

The Marx brothers in Vaudeville and the Marx brothers on Broadway are merely a change in scale. Just those days, was an assist in his talk act. He was a very good actor, and did not have to calculate critics those times, and Arthur (Harpo) the same sublime red thatch pantomimist. Nor did Chico Marx, who played the piano any better worse than now.

And that is what makes "Cocoanuts," a production looking like \$75,000, with the crack Negro comedy team, a team-maker as the unsurpassed Irving Berlin, the melody maker, also lyric joiner. One can easily imagine Messrs. Berlin and Kaufman with getting together, and this should be the information saying, one to the other: "Ever see these Marx boys?"

"Sure. Know their stuff well."
"So do I."
"What'll we do for 'em?"
"Get 'em on and off."
"How many times?"
"As it breaks."
"Okay. See you at rehearsal."
"Okay."
"The Marx boys are the nuts
"Cocanuts," and they need nothing
but themselves. Mr. Harris is a
nice man for spending so much
money for the boys, but his \$75,000
production has liberally set him back
\$60,000 in profits.

This show was not built for the barn-like Lyric. But the Lyric could hold more money than an intimate house. And also but—if the Mac brothers ever get into an intimate house on Broadway, the probability will remain in it so long that "Abbie Irish Rose" will have to start a new record.

the crowd for bringing the Mart brothers out of the despond. Beau Brummage, the first to get up and shout, told the crowd that the Mart brothers own oil production act flashes. He leaving he had no more to say. The Mart brothers were brought back to show into the Casino, New York and it started there were featured a worried. They wanted to be star and they wanted me to be star. I was from Sam Harris—which was broadcasted by the Mart brothers. I heard Columbus, O. a metro "Coconauts" runs in two acts and eight scenes. There are four men in the Mart brother's show. The Mart brothers twice and hit each time. I have a way, the De Marcos. I am going to show the better they sell. Another in Frances Williams' one who can sing, arms and head simultaneously—the mark of a real Chob and de Marcos. The Mart brothers are around With Francis' blonde bob and singing, she just grabbed the audience's attention. The Mart brothers went over to a night club called

Janet Velle is a principal, pretty and dandy. Mabel Withee again, as though built into the production. Sam H. didn't cheat anywhere, not even in costumes, some of the finest gowning of the season is on the stage of the Lyceum.

Mr. Kaufman set the story straight. By the time perhaps Julius Marx got through his dialog, George's Florida of his own was left. Mr. Beerlin didn't seem to stretch himself on the music. One or two songs may lightly put

through, and here it's neither
back nor the mere "one flat
In numbers is the blend of
ensemble into a minstrel first pa-
and again the Berlin operatic me-
vise with verse to "A Tale of
Shirt." A Span'sh group is more
picturesque, while as a comedy
the travesty on a door-slamming
French farce outdoes burlesque
the Marxes can be said to do
can commode, and do—they
specialize, and do—and through-
all they can be clean, and arc.
A rarity in the show business for
ad-libber to be clean—the easy
cursive to an extra laugh is even
tempting temptation; but

OPEN HOUSE

Comed-drama in prologue and three acts written and presented by Samuel H. Gold, at Italy's 400 Street, Dec. 14.—It is a play about a play, and stars Henry Lyman and Robert W. Lawrence.

Travis	.....	Frank Merrill
Jay	.....	Alfred Arnold
Joe Williams	.....	Robert W. Lawrence
Joe	.....	Freddie Stone
Eugene Bellamy	.....	Helen MacFadden
Harriet	.....	Josephine Wood
Joe	.....	Freddie Stone
Amy	.....	Janice Ray
Dr. Roger Lund	.....	Robert W. Lawrence
Dr. Lund	.....	John Lee
Miss Raymond	.....	Janice Ray
Miss Lund	.....	Robert W. Lawrence
Volstead	.....	Robert W. Lawrence

Samuel R. Gold is a lawyer by profession though he has been a successful playwright for some time. He is a member of the Dramatic

HEARING DATE, JAN. 6, SET FOR REOPENING F. P. INVESTIGATION

Federal Trade Commission Officially Notes Petition of Chief Counsel—Mr. Fuller's Reasons as Mentioned in Application

Variety Bureau,

Washington, Dec. 15.

The Federal Trade Commission has taken official cognizance of its former chief counsel's (W. H. Fuller) petition to reopen the Famous Players investigation, the filing of which petition by Mr. Fuller was previously reported in Variety.

The commission has set Jan. 6, 1926, as the date when its attorney and the attorney for F. P. may be heard with an hour granted to each side for argument.

Two phases of the case are to be considered: Theatres acquired by F. P. since the close of the testimony on Sept. 1, 1924, to Dec. 1, 1925, and for the commission to pass upon the offers of proof as presented during the taking of testimony by counsel for F. P., which were excluded by the trial examiner. In the Fuller petition it is stated that "from statements in the trade papers and in the daily press" that F. P. has acquired a large number of important theatres since the closing of the testimony. "Many of the theatres," sets forth the petition, "are located in States and in cities where it has been proven in this proceeding that respondent already owned or controlled large numbers of theatres, thus materially extending its control in those territories or localities." It is estimated that the additional theatres acquired exceed 100 in number.

Referring to these acquisitions the New England situation is gone into as well as the securing of control of the Balaban and Katz chain "numbering some five hundred." The building activities of F. P. are also set forth at approximately 25 theatres.

More Reason

"Counsel for the commission deem it of the highest importance that evidence on this point should be brought down to date," says the Fuller petition, which continues with the statement that "Further reason why this proceeding should be opened for the purpose of introducing this evidence is found in the fact that the commission has spent two years and a very large sum of money in making the record in this proceeding."

Owing to the changes that have taken place in the industry since this proceeding began, and the difficulty of procuring witnesses and documentary evidence as time elapses, it is doubtful whether the evidence thus far adduced in this proceeding could be again secured in a proceeding against these respondents. If there is any question that the evidence thus far adduced does not show a dangerous tendency toward monopoly and competition, then the evidence of the respondents' policy to continue the purchase of theatres should be added at this time to be considered in connection with the record heretofore made, rather than at some future date a proceeding should be instituted for this purpose without the evidence in the present record for various reasons be available."

As to the exclusion by the trial examiner of the F. P. evidence, Mr. Fuller asks that it now be considered to counteract any impression on the part of the commissioners, gained during the argument, "that the exclusion of some of this evidence constituted prejudicial error." "The move is also made to have the status of this evidence settled definitely by the commission so that, should the trial examiner's rulings be upheld, F. P. could not use the same in the Court of Appeals in case of an adverse decision, to 'cloud the issue.'"

COSTUMES FOR HIRE

PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS

BROOKS
1437 B'way, Tel. 9580 Pen.

Employees as Writers

Los Angeles, Dec. 15.

Famous Players studios are working a stunt asking employees to submit titles for pictures that are in the making. Anyone whose title is selected is to get \$25 in cash. The pictures for which they are now asking employees to choose permanent titles for are "Volcano," recently completed, and "Sea Horses," now in production at the Hollywood Studios.

B. & K. CUTTING SHOWS AND BUSINESS

Chicago Theatre Chops on Stage Presentations—Grosses Drop

Chicago, Dec. 15.

The Chicago theatre has cut down on its stage presentations. The circuit has practically eliminated all opposition in the loop for that particular style of entertainment, and also eliminated playing the pretentious shows that once set a standard for other picture theatres. The theatre formerly engaged "name" attractions, with no salary limit. The bigger the attraction the more interested the B and K circuit was in procuring its services. Now the only time that a "name" is engaged is during the "Syncopeation Show" or similar super-presentations introduced three or four times yearly.

The elimination of special standard attractions may be partly responsible for the decrease in business that the Chicago has shown during the past four months.

Authorities Step in on Exploitation Violation

Cleveland, Dec. 15.

Last week when "The Clash of the Wolves," a film featuring Bill Timlin, came to the Circle, Roy Goldberg, house manager decided to push it.

He struck upon the idea of attaching coupons to the admission tickets and offering a German police dog. All went well until Assistant Police Prosecutor Bert Griffin issued a warrant for Goldberg's arrest, the charge being that he was operating a raffle.

Armed with the warrant, police went to the playhouse and apprehended Goldberg and the dog. Both were taken to Central police station. Goldberg emerged a short time later, after bond had been fixed and the trial date set. But the dog, held as evidence, is still in custody.

The episode prompted Griffin to issue a warning. "This thing of theatre managers violating the law to exploit moving pictures must stop," Griffin declared, adding that he wanted all local "theatre managers to contravene Goldberg's arrest as a warning."

The stunt gave the Circle one of the best weeks it has had thus far this season.

"Unnatural History"

Los Angeles, Dec. 15.

Joe Rock is going to make a series of one reel pictures entitled "Unnatural History."

They are to be released by the Bray productions, and will be made at Universal City.

Dona Cowan, Depressed, Tries Vainly to Suicide

Los Angeles, Dec. 15.

Dona Cowan, 28, rodeo rider and picture actress, attempted suicide in her home on Western avenue by slashing both wrists after police came to her home and instructed her guests not to make too much noise at a party then in progress. She was taken to the Receiving Hospital, where death was prevented by a prompt bandaging of the wounds.

"BIG PARADE" CAN DO \$21,600

Increase of Scale at Astor—Now \$19,472

Beginning next week a new scale of prices will be in force at the Astor New York, which will increase the money capacity of the house for "The Big Parade," from \$19,472, which it is at present to approximately \$21,600 weekly. At present the theatre is playing to a \$11 at matinees except Saturday when \$2 is in force. Under the proposed new scale there will be five matinees weekly, from Monday to Friday at \$1, with the Saturday, Sunday and holiday matinees \$1.50 and the night \$2 scale will be stiffened. New ticket racks will be installed and an advance sale for eight weeks will be in force.

The advance sale for this week, Saturday, was \$13,300.

In three weeks and a few days the picture has played to \$65,163.70, decidedly over capacity. There have been 1,837 standees and 263 extra chairs sold so far.

The Loew interests have taken over the Astor company, having paid off the Shuberts the rental coming to them to the end of their lease at the rate of \$6,000, this rental with the salary roll for the house and the advertising bringing the weekly overhead to about \$15,000. At the clip that the picture is going at the Astor it looks that the New York engagement should show a profit. The cost ran in excess of \$500,000 with retakes, after it had been decided to make it a road show.

After the first of the year when Loew has the house on its own terms for the next 10 years the weekly rental net will be reduced about \$3,000 and at that time it will be decided whether the picture will remain in the house on a percentage basis or on a straight pooling arrangement, with the house and picture expense taken out and a split of the profits after that.

"Fire Panic"—Light Loss

Leominster, Mass., Dec. 15.

Scores of frightened women, girls and boys made a mad scramble for exits when the film "Unrestrained Youth" caught fire in the projection room of the Sunshine at matinee.

At the first cry of "fire" the crowd lived up to the title of the picture and let loose, shouting and screaming, and promptly the fire fell blocking an aisle, while another woman and a boy were overcome by excitement. The three were revived and sent to their homes by auto. The flames were confined to the reel of film within the projection room, with the damage not exceeding \$1,000.

SHEA'S NEW BUFFALO HOUSE

Buffalo, Dec. 15.

Mike Shea has leased the Kensington, now under construction at Bailey and Kensington avenues, for 20 years from the Bickford Realty Co.

The new house will be the largest neighborhood theatre in Buffalo. The move is another step in line with the expansion of the Shea company, which now controls six picture and vaudeville houses in Buffalo. Famous Players holds an interest in all of Shea's local houses.

Paul Bern in New York

Paul Bern who supervises pictures for Famous in Hollywood is in New York.

Grauman's Chinese Bond

Los Angeles, Dec. 15.

The bond issue of \$450,000 for Grauman's Greater Hollywood, Inc., for the building of the new Chinese theatre, has been placed on the market by Banks, Huntley & Co. The bonds are first mortgage leasehold 6 1/2 percent serial and are offered at 100 to yield 6 1/2.

The corporation was formed early this year with a capitalization of \$1,000,000. The principal stockholders are Sid Grauman, Joseph M. Schenck and West Coast, Inc. The theatre building with equipments will cost \$906,000, twice the amount that Grauman's Egyptian coat, Meyer & Holler, who built the Egyptian, will also have charge of the construction of the new house to be gotten under way some time this month.

Lehrman May Go to F. P.

Los Angeles, Dec. 15.

Honry "Fath" Lehrman may join Famous Players as a director in a B. P. Schulberg unit.

Lehrman has just completed a contract with Warner Brothers whereby he made two pictures.

ROACH'S 'NAME' PLAN FOR ALL COMEDIES

Los Angeles, Dec. 15.

Hal Roach has hit upon the plan of employing "names" for his comedies as upholders should the pictures themselves fall down.

In pursuance of this innovation he has engaged so far, Elnor Barrymore, Mildred Harris-Chaplin and Theda Bara. Others are to be secured to have continuously one or more "names" in each Roach-com film.

Roach has gone to New York to clinch contracts along these lines. He is reported a firm believer in the plan.

The recent withdrawal by the Keith Circuit of the Roach comedies in the big time vaudeville houses of the East is said to have had considerable to do with Roach's latest move.

I s VARIETY Partial?

In an appraisal of the picture trade papers of its Anniversary issue, "The Film Mercury," a coast publication generously included Variety. The appraisal in general sounded as though written in good faith and could be accepted as 50% accurate.

Variety was given a very good "notice," with the statement that this paper is not a straight away picture weekly.

"The Mercury" stated, however, that, while Variety's reviews are "the most fearless and reliable of any of the trade papers," a couple of its reviewers display bias toward certain picture interests.

If that observation is correct or even within the 50% of accuracy the appraisal should be credited with, Variety would like to know the names or signatures of either two or one or any of its reviewers showing partiality toward any one in the picture business, in reviews or in news.

WELCOMES INFORMATION

Variety will not only welcome this information from "The Film Mercury," but from any one in the picture business, at any time, and for any reason. Any such information will be treated as in the strictest confidence and the name of the writers not used either in the paper or outside of it.

While Variety often makes statements with the utmost frankness, it does not do so at any time with any bias. It has no bias in its news; it is not partial to any interests anywhere in the show business, and it does not want an impression existing that it is. Such an impression could injure the value of Variety as news or critical medium.

NECESSARY TO BE IMPARTIAL

Variety continuously asserts it is the best show business advertising medium in the world, to or for any branch of the theatre, its executives, business end or professionals. It can not continue to be that if partial.

To prevent bias or even a tinge of it, Variety will be thankfully appreciative at any time any of its readers will kindly take the trouble to criticize it, either for publication or confidentially—and for publication a critic of Variety may be equally as frank as Variety is in its criticisms.

This invitation is not only for the present—it stands for all time.

F. P. PRESENTATIONS PRODUCED IN N. Y.; 20 WEEKS OF TRAVEL-ACTS IN THEM ALSO

Chicago Producing Staff of B. & K. Will Sit In with New York End—Everything Staged and All Talent Engaged in New York—Own Scenery and Costuming Departments—Sam Katz in Chicago Talks to Heads of Departments and Kindly

Chicago, Dec. 15. All Famous Players Presentations with people, scenery and costumes will be engaged and made in New York City. A. J. Balaban, Frank Cambria and Will Harris of the Balaban & Katz staff here will go to New York to sit in with Sam Katz, Harold B. Franklin, J. Murray Anderson and James Cowan on the production work.

Presentations with people will be routed for 20 weeks, traveling intact with necessary electricians and carpenters. Acts engaged for the presentations also will receive at the outset a contract for 20 weeks.

All bookings and engagements are to be made in New York. Famous will have its own scenic studio, costuming plant, with its own place to rehearse and show the presentations, which will be built adaptable to any of the stages they are to play.

Sam Katz told all of this to the various B. & K. heads when here. It was a large executive meeting. Katz said he would try to contrive to advise the Chicago men what was going on in New York instead of "making them read 'Variety' and guess"—that all of the local men should pull together—they wanted team work and no feeling to exist over anyone being called to New York.

Proposed Route
At the present time the plan is for the presentations to open at the Metropolitan, Boston, then play New York, Rochester, Pittsburgh, Cleveland, Detroit, Milwaukee, Chicago (3 weeks) and Kansas City, without a decision having as yet been reached whether they are to go to the coast and further time to be filled in.

B. & K. presentations have been playing in Chicago for five weeks. This is evidently not looked upon as an advisable policy, since the management gives the New York productions but the local Chicago, Tivoli and Uptown theatres, with another policy to be set for the Senate and Harding, all of the five being B. & K. houses.

Nathan A. J. Balaban, Harris and Cambria have been the local B. & K. presentations heads.

The eastern Famous houses and those in the south capable of standing through Sam Katz's direction will have their entertainment more in conformity with the B. & K. policy here.

Strong for Organists
An addition cast will be featured organists, to be heavily exploited through the organists to present a novelty each week as part of the presentation.

Jesse Crawford, the extraordinarily featured organist of the local B. & K. houses, will shortly tour the east as guest-organist in the Famous theatres. He will set a style of entertainment that will be followed by the permanent house organists. Locally no program is complete without an organ solo. It is prominently featured in the ads. A new novelty inaugurated by Mr. Crawford here and changed weekly is the employment of comedy and straight slides.

In New York
For the opening at the Tivoli in New York Christmas Day there will be the John Murray Anderson presentation entitled "The Melting Pot," to be followed with a weekly change of presentation whether a picture holds over or not. The first four presentations will be those that have already been presented at the Metropolitan, Boston. The 11-

Federal Censoring Bill

A story on the Federal Censorship Commission bill, introduced by Congressman Swope of Pennsylvania, appears on Page 2 of this issue.

voli, New York, will be the producing house in the future.

The plan now tentative is that the presentations will first be shown at the Rivoli here, then travel to Boston, then to the new Shea-Publix house, Buffalo, possibly Detroit to follow and three or four weeks in Chicago, after which a week at the Missouri, St. Louis, with the Newman, Kansas City, and possibly the Palace, Dallas, Tex. There is a question at present whether the latter houses have sufficient stage space to accommodate the shows and if not whether they can be converted in sufficient time to house the first unit when it hits there.

The Detroit situation at present is that the Public people will sell the attractions there to break the jump between Buffalo and Chicago. This would probably mean a deal with Kuskys in Detroit.

Another matter to be adjusted is that the Public people will sell the attractions there to break the jump between Buffalo and Chicago. This would probably mean a deal with Kuskys in Detroit.

The shortest jump will be New York to Boston. The Boston to Buffalo leap is about 10 hours. The Buffalo to Detroit jump would be a matter of hours, as like-wise would the jump from Detroit to Chicago, but out of Chicago into St. Louis and into Kansas City would be rather hard nuts to crack and the leap into Dallas from either St. Louis or K. C. looks to be impossible to make time for an early opening.

Rivoli Daring B'way
In announcing the change of policy at the Rivoli, New York, the program at that house this week sets forth at length what the future is to hold in store. Seemingly the announcement might be taken as throwing down the gauntlet to the legitimate theatres housing the same type of entertainment, for the announcement reads in part as follows:

"When the remodeled Rivoli opens under the new policy, Clifton and Broadway will witness the most expensive legitimate stage presentation ever shown to a movie audience, and at movie prices. This innovation, which is to be followed each week with a new and different production, represents the beginning of a new era in movie entertainment, not only in theory but in genuine fact, as the initial outlay and subsequent investment are far greater than any ever devoted to this particular field. The financial preparation at the same time may be considered secondary to the work of organization and invention which is being planned upon the shoulders of John Murray Anderson, noted producer and artist."

"The growing importance of stage entertainment as combined with the showing of pictures has prompted this move on the part of the new Public Theatres Corporation, now operating the Rivoli. It is announced that no expense or effort will be spared to make the Rivoli a state stage entertainment as elaborate and spectacular as any to be seen in the larger Broadway productions such as 'The Greenwich Village Follies' and 'The Music Box Revue.'"

DeMille Directing But 2 Pictures Next Year

Name Will Appear on No Film Not Personally Directed for P. D. C.

Los Angeles, Dec. 15. Cecil DeMille has decided to make but two pictures next year, for Producing Distributing Corporation.

Another decision by the crack director is that his name will not appear upon any picture unless personally directed by him.

It is reported Mr. DeMille may conclude to do one big P. D. C. super-special in '24.

Conspiracy Charge by Exhibitor in Northwest

Portland, Ore., Dec. 15. Charging C. S. Jensen, head of the Jensen and Von Herberg picture circuit, W. E. Tebbets, suburban theatre owner and the State Amusement Company, with unfair business methods and tactics, employed against him, E. H. Marsten, local exhibitor, has filed suit for damages.

Marsten, in his complaint, alleges he owned theatres in the suburban districts of the city, but that he was indebted on one house to the amount of \$23,000. Jensen and Tebbets, he contends, entered into a conspiracy through the UFA, to defraud his house, but this was done only to have him dispose of his holdings to them.

Case of Mae Murray

Mae Murray has gone to Europe to make several pictures for UFA, having provided for a long vacation from film work in America.

The quick is that by the recent UFA-Universal deal, all UFA films for America will be handled by Universal. Thus one of the most important Metro-Goldwyn stars will be seen in pictures released under the trademark of a competing organization.

Dick Barthelmess Pals With Countess Salm

Palm Beach, Dec. 15. Richard Barthelmess is visiting here, also Milcent Rogers-Salm, known as "The \$40,000,000 Heiress." The couple are often seen together. Miss Rogers is also known as the author of a famous local remark made by her when it was reported her husband, in New York, might visit their child, also here.

"Perhaps, if he can find another money lender," said the Countess.

"Ben-Hur" \$11 Top

Los Angeles, Dec. 15. An \$11 top will prevail for the premiere of "Ben Hur" in New York, according to Marcus Loew, who leaves here Friday to reach the East in time for the event. This marks the second time in film history \$11 has been charged for the premiere of a picture, the other instance being the opening of Griffith's "Way Down East" in New York some years ago.

Jesse L. Lasky will accompany Loew on the way back to New York.

Caray Wilson, scenarist, has split with the Metro-Goldwyn organization because that concern is not crediting him on the screen for his part in scenarizing the "Ben Hur" story.

There has been a three-cornered feud for recognition with the participants Wilson, Ross Meredith and June Mathis. The understanding here is that Miss Mathis holds a contract with L. L. Ziegfeld to do the scenario and that who will be given the sole screen credit. Wilson is negotiating with First National. It is expected that he will join their scenario department shortly.

B. & K. PICKING F. P. PICTURES

Balaban & Katz are picking their pictures from among the Famous Players output of films, despite the recent merger of the firms, of their theatre properties.

This is reported to have been the understanding reached between Sam Katz and Adolph Zukor, prior to the consummation of the merger agreement.

Katz is said to have advised Zukor he would not take the run of F. P. pictures as they came along; that B. & K. would choose, filling in whenever required from the outside market.

A further report says this has had something to do with F. P. deciding upon 26 pictures for its next crop, instead of 40 as at first announced.

FOX IN BUFFALO

Buffalo, Dec. 15. Despite inspired reports William Fox did not intend to build here, ground will be broken this week at Main and Chippewa streets for Fox's picture theatre, to cost \$2,500. It will be the second largest house in the city.

PICTURE STAR WALKS OUT ON "CUT" SALARY

Frank Mayo Tires of 'Break-Ins'—Leaves Vaudeville Flat

Frank Mayo, picture star, has walked out on his proposed vaudeville tour under direction of Lewis & Gordon. Inability to reconcile Mayo to the custom of cutting salary for break-in dates is said to have prompted Mayo to leave vaudeville flat.

Mayo was to have been projected in "The Unexpedited," a skit by the late Aaron Hoffman. Mayo played several short dates with the act and figured his salary had had plenty of time to become set.

Aaron Jones, President, Of Exclusive Club

Chicago, Dec. 15. Aaron Jones, senior member of Jones, Linnick & Schaeffer, and one of the best liked showmen in Chicago, was accorded signal honor when, unopposed, he was unanimously elected president of the Idlewild Country Club, an exclusive organization with memberships selling at \$5,000 each.

Another local showman, Nathan Ascher, was elected to the board of directors.

Fight Pictures Apart

The Paul Berlinbach-Jack Donlany fight pictures opened this week at the Broadway, 5th avenue and Coliseum, New York. The Broadway received the print Saturday morning of last week and showed the pictures Saturday matinee.

No pictures of the Babe Herman-Kid Kaplan feather-weight championship bout will be taken by Cosmo Films this Friday night at Madison Square Garden. The picture people discovered that two pictures of different fights occurring close together could not be sold to the trade.

P. D. C.'s at Warners

For the first time since Warner Bros. took over the former Piccadilly, New York, in the summer and renamed it Warners, they are permitting a production other than their own to be shown there.

Next week they have "Rita Preferred" booked into the house. This picture is a Producers' Distributing Corp. release.

PICKETING ON THEATRE DOOR FORBIDDEN

Kansas Supreme Court Decides Can't Keep Patrons Away

Kansas City, Dec. 15. The Supreme Court of Kansas has denied the right of labor unions to picket the general public for the purpose of turning away customers.

Picket lines can be established and maintained to prevent men from going to work but cannot be used against the general public. This decision affirmed the decision of the trial court in Wichita, in the injunction proceedings brought by Charles A. Bull, local picture theatre owner. The suit was against the International Alliance of Theatrical Stage Employees and Moving Picture Operators.

Quoting from the decision, "The act forbidding the issuance of restraining orders and injunctions applies to controversies arising between employers and employees, between employees, and between persons employed and persons seeking employment. It is not applicable to controversies between an employer and parties not employed or seeking employment."

The court further said: "The picketing of theatre by persons with the intention of reducing and injuring the owner's business, by standing near the entrance and announcing to would-be patrons in a loud voice that the owner was unfair to union labor, causing crowds to gather there and obstruct the passage, where such obstruction causes a substantial reduction in the owner's business, constitutes a deprivation of property rights and entitles the owner to an injunction."

Officious Censoring Lady Loses Her Chicago Job

Chicago, Dec. 15. Mrs. Mabel Rockwell, police censor of movies, has lost her job as a result of causing agitation over "Her Sister From Paris," which most laymen regarded as an innocuous farce that no more deserved censorship than Grimm's "Fairytale."

Chief of Police Morgan A. Collins has given the censoring job to Ella Sgier, who won't be quite so desperately anxious to discover suggestive meanings in harmless sequences.

FORUM

THEATRE DEbut

Week Beg. Dec. 19

"THE VERDICT"

with Hinge, Notable Cast

TED HENKEL

Most Popular Orchestra in Los Angeles

Legislative News, Page 2

Commencing with this issue, and during the 69th Congress, all legislative news or reports are preliminary to any part of the show business will be found on page 2 of each issue of Variety.

LITERATI

Gross in Book
The popularity of Milt Gross' "Gross Exaggerations" has resulted in publication of the dialect comedy in book form. It is slated to come out of the press soon. George D. Loitman has also arranged with Gross for the exclusive phonograph recording rights to the "Gross Exaggerations" and will have the comedy orally on the disks.

Bearing Now Directing
James O. Searling, picture critic of the New York "Times" until about three years ago, has been named a director for Universal following three years of schooling in the scenario department. He is finishing up his last scenario, adapted from a Johnston McCulley novel. His re-seeing title has not been determined. Pat O'Malley will be the star.

Romance of Balto, "Post"
"The Post," Baltimore, a Scripps-Howard tabloid, is now rated as having the town's biggest daily circulation—and its city net paid circulation of 111, 195 has been gained in three years. The paper was started in 1922 with a small capital and sold for a penny. Meantime, the "American" and "News" were acquired by Hearst and started circulation drives which offered anything from a flat iron to an automobile for a subscription. The "American" dropped many thousands in circulation, while the Sunpapers, morning, evening and Sunday, held their own.

Their figures are over those of the "Post," but unlike the tabloid, their circulation extends all over Maryland, Delaware and Virginia and is almost impregnable in the rural districts.

In comparison to the "Post" figures, the other papers give figures as follows: "American," city 45,000; "American," Sunday, 100,000; "Sun," city 88,000, total daily 128,000; "Sun," Sunday, city 136,000, total, 133,000; "Evening Sun," city 102,000, total, 112,000; "News," city 34,000, total 102,000.

The rise of the "Post" is a modern newspaper romance. All the more remarkable in that it is a conservative tabloid, dealing in no sensationalism and holding closer to the true idea of a tabloid than any of the others in the East.

Caricaturist's Rep in Wrong
An artist's representative, one who handles the work of several caricaturists now doing theatrical work for the Sunday papers, was thrown from the office of a leading daily last week.

Only a few days before, several press agents had protested against his business methods, claiming he overcharged them and regularly sent bills in for more than the standard rate, \$1.00 to \$2.50 a column for the Sunday editions of certain papers. Producers of certain caricatures in all the papers except the "Times," which pays for its own, and the other leading dramatic editor generally specifies what artist he wants to do the work. An artist represented by the man who was thrown out had been doing a lot of work recently and was so far as he personally concerned, innocent of any wrong-doing, but the unfortunate representative has recently come in for a great deal of censure.

As a result, he is being boycotted right and left and the newspaper episode is but another incident in his recent downfall. It is but another incident of working a good racket in too "raw" a manner.

Paris Needs Newspaper Men
Some smart American newspapermen desirous of settling down in Paris may do so exceedingly well. There are three dailies in Paris printed in English. Two are the Paris edition of the Chicago "Tribune" and the New York "Herald," and a third, a local English sheet, "Paris Times." Good newspapermen are in demand, it is reported.

Furthermore, conditions and concessions to press men are such as to make it particularly attractive for American newspapermen.

Writers and Publishers

Dramatists arguing their rights with regard to motion pictures and asserting they should have an equal say, as they do in the sale of the disposal of plays or films, brings out another aspect of the writer, apparently waived. While the playwrights allege some producers often force or cheat them in the sale for pictures, yet writers place stories with publishers, with the publishers frequently reserving the play or picture rights.

William R. Hearst, from reports will accept no serial or short story for publication in his magazines or papers without reserving to himself the prior option for picture rights. This requires the author to procure a declination from Hearst before offering the story elsewhere.

First Nighters' Astor Quarters
The First Nighters club has taken quarters in the Hotel Astor for its members. The club's membership is solely composed of the dramatic editors and critics of the New York "Times" and "Brooklyn Daily Eagle," the editorial staffs of the theatrical papers.

Marianna Moore's Appointment
The appointment of Marianna Moore, winner of this year's annual "Dial" prize award, as editor of that publication, does not mean that Schofield Thayer, who formerly held the post, is out, altogether. Thayer has been given an indefinite leave of absence by James S. Watson, Jr., head of the Dial Press. He is abroad for his health and to complete some literary works.

Miss Moore is hitherto unknown, and the new post marks her first editorial appointment of responsibility. Watson is reported to have been so pleased with her occasional contributions and prize-winning pieces, that he offered her the editorship of the publication during Thayer's absence. It is understood that Watson is not to step out upon his return, however, when she will continue as a sort of associate editor.

Having deplored his newest play, "Robert Burns," with William Harris, Jr., John Drinkwater has departed on his first visit to the coast to look over the picture field. Drinkwater wants to do a number of screen stories but was told, before he left, that costume stories, the kind he favors, are not in favor at present for pictures.

Beat Novel Contests
"Harpers" started something with its prize novel contest, and now Dodd, Mead and Co. and E. J. Clode and Co. have followed. Dodd, Mead, in the "Harpers" contest, now has an ordinary seller, but the publishing house's "prize novel" claims enhanced its value in the eyes of the book-buying public. It has made Anne Parrish, the author, famous, as well as adding mightily to the revenue of both herself and her publisher.

Jazz Between Covers
What with concerts by Whiteman, Yerkes, Lopez, et al., and the winning around of such composers as Deems Taylor and others to write special pieces for them, jazz is becoming a book publishing industry. Now comes a book on essays on jazz written by Alfred V. Frankenstein and entitled "Synopocating Saxophones." Robert O. Blau, the Chicago publisher, is launching the work in which Frankenstein goes meticulously into every phase of jazz.

Bruce Gould, of the New York "Evening Post," has found that the New York night clubs make good copy, and will syndicate a full page feature on that subject. Gould has tied up with one of the large syndicates which will place the story throughout the country. He will continue his regular newspaper work at the same time.

Splitting Commission
Authors who tie up with play brokers for exclusive representation, may not know that two and many times three brokers often get in on a deal, all pitting the 10 per-

cent commission. This is especially true of screen material. Some brokers are intimates of certain heads of scenario departments; others are intimates of the writer, a split with the favorites to effect a sale, rather than risk a return, on their own. Or a broker believing he can put through a story that another is handling, will do the work on a split basis.

The same is true in fiction. There are some story brokers in such high standing it is known they wouldn't handle any story unless it is saleable. Other brokers, to enter an exceptional story into the high-pay magazines, will turn it over to one of the big boys for disposal.

Booth Tarkington says he will never write another play. The author is frank to admit that the flop of any stage piece is always due to the writer, and he won't be a party to it, any more.

Tarkington in retrospective looks back at his playwrighting activities as a youthful escapade. In his new novel, "Women," he writes like a kind of old man, wagging a gentle finger. Tarkington evidently has enough faith in his prose to get across, else he wouldn't be writing that, either.

Pearl Keating and Daughter
When Pearl Keating resigned as scenario editor of Warner Brothers to devote her full time to literature, she did not leave her daughter, Marcelline, entering the same field of activity. But the 13-year-old girl stole a march on her mother, and her first effort, "Fame," has been published. The two are now engaged in completing new novels.

Louis Bromfield, conductor of "The New Yorker" column in the "Bookman," has left for Europe to complete a new work, and will be succeeded by Larry Barretto. Both are novelists.

Cyril Hume, whose "Wife of the Centaur" was recently published by First National, has been in town trying to dispose of the film rights to his novel, "The Golden Dancer," uncomplicated as yet. Hume submitted the story to a number of producers, but in each case he was told that they preferred to wait until after publication. "Wife of the Centaur" was bought in manuscript form.

Ivy Lee's "Publicity"
Ivy Lee, publicity man for John D. Rockefeller, and one of the best known in the business, has written a book on "Publicity." A recent work on the same subject was "Crystallizing Public Opinion," by J. Bernay.

Gilbert Gabriel somehow can't keep away from literature, and is reported at work on a new novel, "The dramatic critic of the New York 'Sun' has had two books published and has written a number of innumerable magazine articles.

Zane Grey's Adventure Trip
Zane Grey will leave Hollywood December 16 on his winter trip of adventure in the New Zealand waters. Grey takes these trips just for the sport and to do game fishing about once every two years. On the coast he also has been doing scenarios for pictures.

Belasco's "Deburau" Volume
David Belasco has published a book on his production of "Deburau." It contains a number of excellent plates interspersed with matter about the play. That includes praise comment accorded the production.

The first part of the volume is devoted to Belasco himself in reference to the manager being granted the Legion of Honor and the publication. The production of "Deburau" probably figured in the manager being made a Legionaire. The show ran for some time in New York but was never toured, the manager explaining the show was too costly to operate to be sent on the road.

Critical Controversy
"Morals," the most recent Actors' Theatre production, became the center of a controversy upon its production Sunday night. Boy the writer, had letters praising the play in the "World," "Times" and "Herald-Tribune," the letters being written with a view to drawing a

reply, by Boyd praised the play unreservedly.

George Jean Nathan is the center of the controversy. For many years he has been mentioning "Morals," which is the play's proper name, as one of the finest comedies of modern times. Before its production Robert Sparks, press agent of the Actors' Theatre, sent out a story saying that his organization had answered Nathan's challenge that the piece was too intelligent for any local theatre to produce. Immediately after the play, Alex. Woolcott and the rest of the critical boys on the dailies jumped on the play. Woolcott, however, praised Sidney Howard's adaptation, calling it a "delicious piece of surgery."

Then out came Mr. Nathan and he panned the piece all over the lot, saying it was a terrible adaptation and asking who it was that said it was good and what did he know about it, anyway? It was the arising of Nathan's contempt for several of the daily critics of New York that started the "Morals" thrust at Woolcott, whom Nathan cracks at every opportunity.

Woolcott went back at George Jean in last Sunday's "World" and called "Mencken—the Man." In this book it is stated by the author, Dr. Isaac Goldberg, that Mencken and Nathan once made an adaptation of "Morals" and tried to sell it but several things stood in the way. Woolcott grew sarcastic.

Worthen ("Bud") Cornish, sporting editor, the "Herald" (M. J. O'Connell) has blossomed out as a short story writer. Slightly under 25 Bud has been sports editor of Maine's largest daily for over a year.

Snappy Headlines
For some time it has been customary to put flip and smart single lines over the headings of the theatrical reviews in both morning and evening papers. For instance, if somebody on the "World" catches a war play, the single line, "Boom-Boom" is likely to adorn the review. But the peer of all these lines was used last week by Frank Vreeland, the "Evening Telegram," a particularly apt phrase over his consideration of "The Fountain." In this play the mass beginning "To Deum and Tedium" is "The Graphic." Walter Winchell captioned his notice "O'Neill and Pray."

When Fieselman backing provided "The New Yorker" with its capital some months ago, there were many doubts as to whether the success were undeniably poor, some pessimists claimed it was marked for an early death. But last week, it broke forth with four pages in comparison with the other leading and a generally enlarged issue.

Young Bernard Simon, who was a critic and dramatic reporter on the "Telegram" until last week, was told that paper recently and rejoined his old love, the Greenwich Village theatre group. Just now he is at \$10,000. Marie Bonaparte, one of the theatre directors, will continue down in Sheridan square with a monthly visit to Times and Longacre.

Frank Craven's farce, "Too Many Crooks," will go to Universal shortly as a story for Reginald Denry.

Terms for "Is Zat So?"
Through a news story recently in Variety to the effect that the Fox picture people had purchased the picture rights to "Is Zat So?" for \$10,000, Marie Bonaparte, of the theatrical production firm of Booth, Gleason & Trux, forwarded a correction, mentioning the exact terms of the sale.

John Gleason and Richard Tabor are the authors of this stage success. It is current at the 46th Street theatre. Mr. Gleason plays the leading role as well. Customary sharing terms for sale of rights to stage plays are an equal division between producer and writer or writers. This likewise applies to royalty received for stock rights.

Fox gave a guarantee of \$100,000 in cash, with the release date for the picture stated as not earlier than July 1, 1926. The guarantee is against an agreement that the show group shall receive 10 per cent of the profits, 15 per cent of the picture, and 15 per cent on all receipts over that amount, probably including grosses from foreign sales.

Leighton Blood's Dilemma

Leighton Blood signed up for the army a few months ago to secure a newspaper story. The understanding was, his tenure as a second lieutenant was to be one month. High officials on all sides assured him that things were fixed.

Recently Leighton was informed he was in for a year; nothing to do for the latter 11 months but conduct himself with all the dignity which second lieutenants usually manner. Blood was to write a series of articles for a magazine on the subject "The 'War' Then and Now," which would compare it to the army of the war days.

Blood is still stationed in Washington. He's the husband of Ada Forman, the dancer.

'Old Heidelberg' Bought Direct

Metro-Goldwyn has bought "Old Heidelberg," the story on which "The Student Prince" is based, carrying on its negotiations direct with the author, some time ago. The author is Wilhelm Meißner. It will be on his original story that the film will be made. It is scheduled on next year's M-G program.

Another Wilde Play Film

One more Oscar Wilde property has been acquired by Warner Brothers, following their making of his "Lady Windermere's Fan" into pictures. The new play, "The Importance of Being Earnest," directed by The Brothers have now acquired "A Woman of No Importance" from the Wilde estate and in its picture form Irene Rich will be starred. Lubitsch will probably direct.

\$15,000,000 Bond Issue

W. R. Hearst has negotiated a \$15,000,000 bond issue upon his New York "Evening Journal." It is the largest bond issue of \$10,000,000 in investment bonds with the bonds oversubscribed before distribution.

In the announcement for "The Journal," it is said the Hearst plant on William street, New York (where Hearst has not visited for 10 years) will be moved to new quarters (built out of the bond proceeds) at 100 South Street and 41st street. Another building will be erected for "The Journal" at 8th avenue and 38th street where the paper's present business offices are located. Still another "Journal" building is to go on William street plant.

With the removal of "The Journal" will go Hearst's New York "American" and other Hearst publications now turned out at the William street plant.

"The Journal" is reported as Hearst's biggest money-maker, yielding an annual profit of \$3,000,000. It is stated by newspaper men, who think the "American" has lost it as a New York daily newspaper. A continuous story has been that Hearst might merge his "American" with "The Mirror" (New York) and keep the "American" as the "Mirror's" seventh day paper. "American" Sunday is up to 1,200,000 while the daily "American" is down to 750,000 and dropping.

Edward J. Riedel, managing editor on "The American," was once said to have replied to Hearst, upon receiving news of his appointment: "I have seen 27 successful and unsuccessful administrations on the 'American' at Hearst. Why pick me for the 28th?"

A Forgetful Author

"The Funny Way Out" (Doran) just came in under the wings of the Washington Church's objection to the 22 book. It's Nellie Revell's third volume since she became an invalid. It will be out Xmas at the retail price of \$1.00.

Miss Revell wrote "Right Off the Chest" while lying flat in a cast on a hospital cot, naming it from her mode of writing, with lead pencil in her right hand. She said that much to determine Nellie she could do a come-back from an unwieldy spine, and she did, to later write "Frighten" Through" in her hotel room.

Having written a couple of books while seeking strength, Miss Revell writes her third, without informing her friends. It's a volume of humorous anecdotes heard by her when in the hospital, told by visiting friends to cheer her up. If the same friends buy but one book each to find out if Nellie has gone back to her jokes, Doran will think it's a last seller before out for a week.

During four years in one cot in one hospital room you can see a lot of people and hear a lot of funny things—some good.

Fred MacIsaac has gone to Havana, where he will remain until (Continued on page 42)

YEAR ROUND

XMAS PRESENT

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PICTURE POSSIBILITIES OF CURRENT PLAYS ON B'WAY

"Gypsy Fires"—Favorable

"Gypsy Fires" (William Caryl, Cohen): Likely picture proposition, the possibilities being that lots of action could be incorporated. Most of the settings would be exteriors and a large cast unnecessary. It allows for a colorful love story with the fight between the outsider who loved a gypsy girl and his rival could be built into a real screen punch, whereas its possibilities on the stage are limited.

"Beware of Widows"—Favorable

"Beware of Widows" (Farce, Crosby Gage, Maxine Elliott's). Owen Davis contributed this amusing farce, action taking place aboard house. Inexpensive to film and plenty amusing for program purposes. *Idea.*

"Morals"—Unfavorable

"Morals" (Comedy-Actors' Theatre-Comedy). Spite in theme limits appeal to rostrum before sophisticated audiences, hence elimination of cinema for this German-adapted comedy. *Abol.*

"The Devil to Pay"—Unfavorable

"The Devil to Pay" (Drama, The Stagers, 52d Street), a drama of Dutch authorship with little meat for pictures. There is an unusual sex angle but that would not pass the censor. *Abol.*

"Easy Virtue"—Doubtful

"Easy Virtue" (Charles Frohman, Empire): Though by Noel Coward, famous author of "The Vortex," and bound to do pretty well with Jane Cowl starring, film value of this play is precariously problematical. It hasn't what the movie fans call a "happy ending." It is sophisticated and deals with a heroine who has a "past" and who is unhappy with purists and moral snobs; and its "story," reduced to a resume, wouldn't make a film director turn in his swivel chair. With wide changes, perhaps, anything could be done with this to trade on the title and the reputation, but short of that, not prime movie material. *Late.*

"The Man Who Never Died"—Unfavorable

"The Man Who Never Died" (Spirit-Melodrama-Provincetown Players-P. Playhouse).

Impossible screen stuff with its far-fetched and "deep" theme. The murder stuff and its importance in the development, were the latter acceptable, is an automatic barrier for filmization. *Abol.*

"Open House"—Unfavorable

"Open House" (Drama, Samuel R. Golding, Daly's 63d St.): Straight drama without comedy relief. It tells a story that would be hard to inspire a director nor are the situations such that it could be fashioned interestingly. *Abol.*

WEST COAST STUDIOS

Los Angeles, Dec. 15.

Al Cohn is making the screen adaptation of "Flames," a story by Kate Corbely, which Metro-Goldwyn will make as a fire prevention picture for release in an international tie-up with the fire chiefs organization.

Kathleen Myers is appearing opposite "Lefty" Flynn in the "Kitten and the King," which Harry Garson is directing for F. O. Ziegler. Jerry Murphy is also in the cast.

Rex Taylor is supplying the continuity for "Rolling Home," Reginald Denny's next starring vehicle for Universal that Wm. A. Selter will direct. Following "Rolling Home," Denny will appear in "Too Many Cooks."

Jean Hersheoff's first starring production for Universal, will be "The Square Head," from an original story by Edward Sedgwick, who will also direct the picture.

Jack Conway is to direct "Brown of Harvard," which will be a super-feature made under the direction of Irving Thalberg.

King Vidor will start shortly to make "Barclays, the Magnificent," a Rafael Sabatini story for Metro-Goldwyn-Mayer. John Gilbert will be starred in this picture.

Hobart Henly is making fast headway in the production of "The Aqueduct Block" at the Metro-Goldwyn studios. Those in the cast are Elinor Boardman, Charles Ray, Ernst Gilen, Edyth Yorke and James Corrigan.

Those appearing in the cast of "The Torrent," which Monte Bell is making as a Cosmopolitan production for Metro-Goldwyn release, will include Ricardo Cortez, Greta Garbo, Tully Marshall, Arthur Hovine, Carey, Lucy Beaumont, Mack Swaine, Lucien Littlefield, Maio Cirillo, Martha Mattox, Gertrude Olmstead and Maurice Kains.

Frank Lawrence, former editor-in-chief at Universal City, has been engaged by Louis Moomaw to supervise the cutting of "To the Brave," which will be released through Associated Exhibitors.

Harvey Gates has been added to the staff of scenario writers at the Metro-Goldwyn studios. Gates was formerly on the writing staff for Lew Stroussberg, when the latter was making his own productions. Also added to the staff is Marion

Orth, who was formerly located with the Universal Scenario staff.

Herman Raymaker is making "The Night Cry" as the next Rint-Tin-Tin picture to be released by Warner Bros. Those appearing in the cast are John Harron, June Marlowe, Heine Conklin, Gayne Whitman and Don Alvarado.

At the Fox studios among the production which is to be made within the next few months are "Is Zat So," adapted from the stage play by James Gleason, "The City," and "Whispering Wires."

The fourth of a series which Harry Carey will make for Charles B. Rogers to release through Pathé will be "Satan Town," an original story by Jack Boyle. This picture will be put into production in January with Scott Dunlap directing.

John Bowers is playing the lead opposite Priscilla Dean, who is starring in a Metropolitan production, "The Danger Girl."

B. A. Dupont, European film director, has been placed under a contract by Universal, and will shortly come to the local studios to work.

Buck Jones will have as his leading woman in "The Fighting Buckaroo," Sally, played by Wm. Neil, who is making the Fox picture.

"The Rough Rider," a story of Theodore Roosevelt, and his regiment of volunteers during the Spanish-American war, will be a F. B. Warner production to be released on the 24-27 catalog.

Carrol Nye for the male lead in "The Earth Woman," which Mrs. Wallace Reid will produce at Universal City.

To westerns being made at the Universal lot are "The Desperate Game," starring Jack Hoxie, under the direction of Al Rogell, and "The Tanglefoot Tornado," in which Art Ward plays the lead under the direction of Arthur Rosson.

Freema Wood will play the leading "I'll See You Tonight," Adolphe Menjou's starring vehicle for F. P. Mal St. Clair is directing it in New York.

The cast of "The Torrent," which Monte Bell is making as a Cosmopolitan production at the Metro-Goldwyn studios, include Ricardo (Continued on page 38)

DRIVERLESS CAR STUNT

There have been a number of overland and exploitation gags pulled by the big releasing corporations. One of the latest was the Metro-Goldwyn truckless train which obtained oodles of publicity throughout the country.

Now comes a "driverless car" trip booming the Johnny Hiss picture for First National. This car is in the Southwest making a stop of from three to six days in a city.

1st Nat'l Reported

Buying F. B. O. Studios

Los Angeles, Dec. 15.

Joseph Snitzler, general manager of F. B. O. is here from New York for the purpose, it is understood, of conducting negotiations for the sale of the studio to First National in case the latter organization is compelled to leave the United Studios through a sale of that studio to Famous Players Lasky.

The F. B. O. studios adjoin the United on Melrose avenue and runs along Gower streets, which covers 14 acres with half dozen stages with modern equipment, large administration buildings and a number of additional stages. The property is said to be valued at \$1,250,000, with the adjoining property the United studios reported to be held for \$1,000,000.

First National, it is understood, is interested in obtaining the F. B. O. studios for its own companies and independent producers associated in case they must make change in their present location. It is also understood that First National, in case it takes over the F. B. O. studios, will only make about three pictures a year in New York.

Fatty A'Alexander, 412 Lbs.

Net, Marrying Mary, 140

Los Angeles, Dec. 15.

Frank "Fatty" Alexander, 412, one of the comics in the Joe Rock Comedies, is going to marry Mary Druse of Red Wing, Wyo., who weighs 110.

The wedding will take place this week at Las Vegas, Nevada.

Warners' B'way Radio

The Warner Brothers new station opening Dec. 27 in the Warner theatre, New York, will be the second radio broadcast central for the film concern. Station KPWB is operating from the Warners' studios in Hollywood. Call letters for the local station have not yet been assigned.

Frank Mallen will be in charge of the station. It will operate on a 263-meter wave length from 6 to 12 p.m.

LEO WYCKECK KILLED

Shelbyville, Ill., Dec. 15.

Leo Wyckeck, 25, salesman for the Universal (films) at the St. Louis branch for a year, was killed when a sedan he was driving collided with a truck on the hard road a mile south of Windsor.

The truck had stopped Wyckeck's car, hit it from the rear, plowed under, shearing off the top of the sedan. Dazzled by the lights of another car approaching him, the film salesman did not see the truck. The remains were taken to St. Louis and shipped to Brooklyn, N. Y., his former home, for burial.

FEATURING AUSTRALIAN

Los Angeles, Dec. 15.

Charles Puffy, Australian stage star, appearing in Universal comedies, will be featured in a series of comedies, with the material supplied by H. B. Witwer.

Indian Actress in Realty Dispute

Syracuse, Dec. 15.

Dispute over ownership of a house on the Onondaga Indian reservation will be carried into court by Mrs. Cynthia B. Jones, an Indian movie actress, and her half-brother, Albert Webster, both claimants.

Webster now lives in the house and refuses to move. Mrs. Jones, who has been appearing in Westerns.

If You Don't Advertise in

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Mrs. Mullanee Freed of Husband's Murder

Utica, N. Y., Dec. 15.

Acquitted by an Onondaga County trial jury of the charge of manslaughter, first degree, preferred against her as the result of the death of her husband, William M. Mullanee, veteran Utica theatrical man, Mrs. May Kingsley Mullanee today is in seclusion at the home of her family in New Hartford.

"Justifiable homicide" was the characterization given her action by M. J. Fitzgerald of this city, as spokesman for the jury. Mrs. Mullanee shot and killed her husband early Sunday morning, May 17, last, following a quarrel in which he is alleged to have struck her and forced his way into her room.

With a bullet wound close to the heart, he died almost instantly, dropping to the floor just beyond the door inside Mrs. Mullanee's room.

Spectators in the courtroom applauded the jury's verdict.

After "East of Sun"

Los Angeles, Dec. 15.

Famous Players has offered Joseph Schenck \$50,000 for "East of the Setting Sun," the film which Von Stroheim was to direct and produce with Conrad Veidt. It is understood that advance preparations have made the story worth \$100,000 but that Famous is anxious to acquire it as the first Von Stroheim release under their banner.

If Famous gets the property, Von Stroheim will also direct and act for them.

"Break In" Presentations

Los Angeles, Dec. 15.

West Coast Theatres, Inc., has inaugurated "Break in" as a break-in house for the Fanchon and Marco circuit, which is shown as a break-in unit and playing around 14 consecutive weeks.

The break-in house is the new Alexandria at Glendale, where the production is new from Wednesday to Friday, inclusive. In the past the shows have opened cold at Loew's State, Los Angeles, with the opening performances not as smooth as wanted.

Saenger in Havana

Havana, Dec. 15.

Bids were opened here for the new Saenger theatre, seating 3,000. It will rank as the finest theatre in Havana.

The house is to be called the Saenger, and will be built by Saenger Theatres, Inc., with head office in New York.

The Saenger will operate with first run pictures supplemented by a large orchestra.

A. E. Substitutes

Under the new managerial regime of the Associated Exhibitors, four pictures slated for release via A. E. exchanges, have been withdrawn and five others substituted.

Andrew Vales is making the screen treatment of this Owen Davis play.

CHRISTIE'S '26 SPECIAL

Los Angeles, Dec. 15.

"The Nervous Wreck" will be Al Christie's special for next season's release by P. D. C. and will be put into production about March 1.

Andrew Vales is making the screen treatment of this Owen Davis play.

"BIG PARADE" AT GARRICK

Chicago, Dec. 15.

The Pat Rooney show will take its leave of the Garrick Dec. 27 to be replaced by "The Big Parade." This is the first film to use a light house here since Aaron Jones turned the Woods back to musical comedy.

Featuring Conklin in Arlen Story

Los Angeles, Dec. 15.

Jesse Lasky announces that Chester Conklin's new picture, is to be featured in "I'll See You Tonight," a Michael Arlen opus in which Adolphe Menjou is the star.

M. St. Clair is to direct at the F. P. L. Long Island studios.

PROTECTION IN PALESTINE

Way Found to Check Pirating—Safeguards

Washington, Dec. 15.

The pirating of pictures in the Palestine has reached the point where the original producers in many instances cannot dispose of their pictures. For this reason, states a special report from Richard A. May, American Trade Commissioner, to the Department of Commerce.

Quoting from complaints received from American film producers, Mr. May states that the industry is suffering such heavy losses in Palestine through pirated films that "either we cannot sell at all or when we do find a customer to buy, we have to pay heavy indemnities to our buyer if the film is pirated after we have sold the rights for Palestine."

Through the American Consul in Jerusalem, Mr. May, acting upon instructions from Washington, had interviewed N. S. M. Bentwich, Attorney-General, and the British Government, and to quote the report, "It was soon shown that it was necessary to give the film producers protection."

Pirates Cleaning Up

While the pirates have been literally "cleaning up" the question has never before been brought officially to the attention of the Palestine Government, for reports Mr. May.

"It was found that film rights can be fully protected in Palestine by the Palestine Copyright Act of May 1, 1924, which is an adaptation of the British Copyright Act of 1911. Protection under this Act is further amended and amplified by the accession of Palestine to the Berne Copyright Convention of 1908, officially announced on Nov. 15, 1924.

During the conference referred to a representative of an American producing company was with the government officials, with the result that not only is this company going to create a means of protecting its rights but an appeal is also to be made to other producers for co-operation.

Recent developments indicate that since the picture industry has appeared to the Government in the matter of pirated films abroad that the Palestine Government is taking steps in clearing up the situation, according to representatives of the industry in Washington.

Gloria Swanson Out With F. P.—Next Films for U. A.

It is understood that by mutual consent the two remaining pictures Gloria Swanson has to make for Famous Players, in completion of her contract, have been called off. It leaves Miss Swanson free to start immediately her picture making, for release through United Artists.

"Parade's" Runs

A half dozen runs of indefinite length for "The Big Parade" in addition to those effective at Grauman's Egyptian, Hollywood, and Astor, New York, have been arranged to start shortly.

Andrew Vales is making the screen treatment of this Owen Davis play.

Andrew Vales is making the screen treatment of this Owen Davis play.

A company organized to play the southern territory will get underway at the Playhouse, Wilmington, Del., Dec. 31.

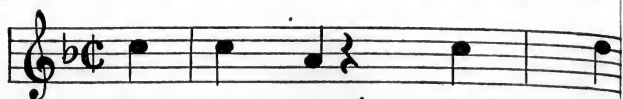
All of these engagements will be played at a \$2-top scale, and the attraction will carry everything with it as to effects, orchestra and crews.

SCHENCK-SHUBERT IN FRISCO

San Francisco, Dec. 15.

Joe M. Schenck with his attorney came up from Los Angeles, stopping at the St. Francis hotel. Lee Shubert is at the same hotel. Schenck denies he is here for any business conferences.

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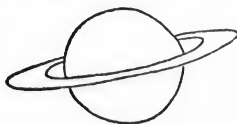
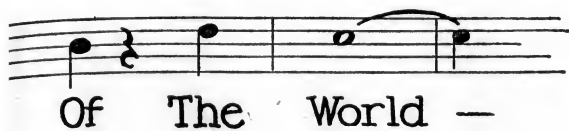
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No Standees in Lobbies, Fire Department Order Had
Some Effect—Pre-Holidays Too at Blame—Tom
Mix Outstanding for Business Last Week

Chicago, Dec. 15.—The strict enforcement of the fire ordinance which prohibits the theaters from standing outside customers in the lobby were in some respect responsible for the extreme low gross last week turned in by all of the picture theatres. The downtown cinemas, having a one-price scale for all sections of the house, have experienced innumerable difficulties in getting their patronage to take the upper floor seats. This has resulted in the loss of quite a bit of trade.

Heretofore they were privileged to stand in the lobby, entertaining by a piano concert while waiting for downstairs seats. With the ordinance having been ushered in, the theaters refused to line up outside of the theatre, also refusing to take seats in the lobby. The theaters actually hindered the Saturday and Sunday business, when the overflow is the largest and the holiday period prevail. It is doubtful if the strict enforcement will be maintained for any length of time. The premiere of an annual occurrence when the anniversary of the Iroquois fire rolls around. The theatre managers have decided to make an amendment but thus far have been unsuccessful in obtaining one.

The lobby campaign coupled with the pre-holiday shopping expeditions, left little for the theatres to draw from and resulted in making the bottom out of the box business in general. The depression was also felt by the legit and vaudeville houses.

"Phantom of the Opera" failed to click at the Roosevelt, hopping in at the wrong time. The premiere of this well-exploited feature drew the lowest gross of any picture that has played in this theatre. The run was greeted with unanimous praise from the critics, and despite the splendid advance notices that were brought here, here took one of the worst flops of the season for a super-spectacle. No one connected with the theatre or exhibitor has a logical explanation save that business is bad. The picture on its initial week only grossed about \$15,000, an exceedingly low figure for an opening of a picture at this theatre.

Not a week in the past two years was the gross of the Chicago as low as last week. It is reported a change of policy will be made here or else the presentation will be augmented. Business has been very dull during the past few weeks. With "The Midshipman" and a fairly good presentation the gross just sealed \$30,000.

McVickers, minus Paul Ash, also took a slap when the receipts of the four hours tumbled to one of the lowest of movie presentations. He suffers more than any of the others when it comes to prohibiting business. Theaters are of the opinion they have to keep the house pretty well filled at all times to do the business. Having no other means to overcome the house, they are unable to reach better than \$10,000.

The Monroe, with Tom Mix in "The Bad, Bad Man," was the only theatre that did not suffer in comparison, drawing the usual business anticipated with a Mix feature. He pays to a certain clientele and draws them in with every appearance. The picture is being held for a second week, with the first week's business hitting better than \$6,000, considered good judging from the other houses.

"Sporting Life," at the Randolph, was hard hit. The picture, with fairly good features, could reap a harvest from the overflow. But as the week the feature was neither mediocre or second runs.

Estimates for Last Week
Chicago—"The Midshipman" (M.-G.), (1,100; 50-75). The picture did stand up under existing conditions resulting in theatre turning in one of the lowest receipts in two years. Though fairly good program, gross only grossed \$30,400.

McVickers—"Woman of the West" (F. P.). 2,400. Despite Paul Ash was absent with public unaware until entering the theatre, house took in a creditably good week, considering. Feature good and stage presentation possible. Around \$25,000.

Monroe—"The Bad Man" (Fox). (873; 50). This Tom Mix feature excellent inducement. House hung out of larger grosses in week. \$8,200. Held over.

Orpheum—"Man on the Fox" (Orpheum, 3d and last). (602). Sudden depression in business responsible for hurried departure. Feature originally intended for long run, but three weeks seemed suffi-

"Irish Luck" Well Placed For Providence; Did \$7,800

Providence, Dec. 15.
(Drawing Population 300,000)

Managers were plunged into pre-Christmas business last week here. Business went way down. Rushing week at the university (Brown) is thought to have been responsible, and the city before the holidays depression, normal here. The Victory, most popular with the college men and their girls, didn't escape the drop.

Only the Strand got the big crowd. Manager Eddie Reed had an idea in the hole Tom Mix in "Irish Luck." This city has a big Irish population, who go wild over the handsome harp. Illustrates how a manager should study his public with regard to their racial extraction, and make a play once in a while for all of one group.

"Lord Jim" failed to pull at the Majestic. "Counsel for the Defense" was below the average number at the Rialto.

Exploitation, too, was at a minimum all over town, and, evidently not of the right kind. The slow days might have been forestalled had they been seen coming. Get out the exploitation.

(Estimates for Last Week)
Majestic (2,500; 10-40) "The Pleasure Buyers" (W. B.) and "Lord Jim" (F. P.). Bad at \$5,000. Rialto (2,500; 15-40). "Irish Luck" (F. P.) and "Sealed Lip" (Col.). \$7,800. Excellent in bad week.

Victory (1,950; 15-40). "Bright Lights" (U.) and "Thunder Mountain." \$5,500.

Rialto (1,448; 15-40). "Counsel for the Defense" (A. E.) and "The Wranglers" (Astor). Bad. \$3,000.

TOM BAY ACQUIRED

Los Angeles, Dec. 15.

Tom Bay, picture cowboy, has been acquired by the murder of Yakima Jim Anson, also a cowboy actor.

The Jury deliberated 21 hours, basing its sentence on the plea made by Bay that the shooting was accidental and occurred during a drunken brawl at the Hollywood Hotel, Aug. 9.

LESSER'S 2 REASONS

Los Angeles, Dec. 15.

Sol Lesser leaves for New York Dec. 26 to attend the First National meeting there. He will confer with William Fox regarding new financial plans for the West Coast Theatres organization.

LOEW-HEART BANQUET

Los Angeles, Dec. 15.

Officials of Metro-Goldwyn here will tender a banquet to Marcus Loew and William Randolph Hearst tonight (Tuesday) at the Ambassador.

The affair will be private.

BLANCHE SWEET'S VACATION

Los Angeles, Dec. 15.

When Blanche Sweet's contract with First National expires in February, she will leave for New York to sail for Europe, for a four-month vacation.

Clock Stander Gets 60 Days

Los Angeles, Dec. 15.

Peter Roslan, actor, accused of stealing a gold clock from the apartment of Pola Negri at the Ambassador, has been sentenced to 60 days in jail by Superior Court Judge Keetch.

element. Dropped over \$3,000 from preceding week, reaching close to \$4,300.

Randolph—"Sporting Life" (U.). (650; 35-45) Though Universal house all of U's good pictures drawing by opposition with this one drawing the interior pictures. House doing good business with good pictures. Last week's feature mediocre. Only \$3,000.

Roosevelt—"Phantom of Opera" (U.). (1,400; 50-75) Just why this picture has a mystery. Obvious came in at wrong time. Poor start will undoubtedly prove big handicap. Opening week's gross only \$15,300.

INSIDE STUFF ON PICTURES

What seems to be rough tactics in Hollywood on part of an editor of a picture trade paper was a letter received by Dave Epstein, picture press agent, signed by the name of the editor. The letter it is said was sent after Epstein had informed the editor's local representative he had no copy for the Christmas number of the paper's publication. Not only was the letter sent to Epstein, but also to clients who employed Epstein to handle their publicity.

Several weeks ago a representative of the paper approached Epstein and requested advertising copy. Epstein told him he had already made up his appropriation for the other trade papers and did not think he could stretch to include the newer publication. The representative left, and, according to Epstein, said, "We'll fix you for that."

Last week the editor arrived in Los Angeles. Dec. 4 on the stationery of the paper the following letter was received by Epstein:

"I am advising your clients according to the list which I see today that my paper will not receive publicity in their behalf coming from you."

"My reason for this is that the material is inferior and in a large measure unintelligent."

"In addition to this, the bad taste of a press representative soaking his clients at the holiday season when expressions of good will are customary by combining them in advertising that only glorifies the publicity representative is quite the most indecent thing I ever have experienced since I have been in the business."

"There is no necessity for a reply to this letter."

At the same time the editor sent letters to the various clients of Epstein in the hope that the letter sent to Epstein, and related that in fairness to the clients he felt that they should know the reasons for so writing. He said that the material supplied by Epstein was unsatisfactory and therefore had not been used. He concluded the letter by saying his publication wanted the news of the people's activities, but did not want it in the manner in which it had been provided by Epstein.

This letter written to Epstein was dated Dec. 4 in the Hollywood office. However, on Dec. 1 Epstein had received a letter from the equipment editor of the same publication in which the writer said "that has a darn good story you sent me. If you will send me a few more details, telling me how the device operates, I will publish the article in an early issue."

Epstein represents a number of prominent picture clients and, it is said, garners on an average more space in newspapers and magazines for them than does the average free lance press agent.

The Rialto, New York, will go into a 50c. top scale policy with the opening of the new Paramount theatre next year, it is said. Pictures and presentations will continue, although the presentations will be confined to such as can use dresses as other scenery has been barred from the house following a ruling of the Fire Department.

Universal is breaking its way into the Metropolitan at Los Angeles Famous Players house, through disposing of three forthcoming Reginald Denry pictures. They are: "What Happened to Jones?" "Skinner's Dress Suit" and "Rolling Home." All of these products are directed by Wm. A. Slater.

According to reports Universal City, though it has a director general, general manager and business manager, is being operated from the Universal offices in New York. All matters that come to the attention of the studio officials at the coast studios must first be transmitted by either telegram or telephone to the New York office for approval, before they can be acted upon one way or the other by the studio officials. It is said.

It is reported that while Carl Laemmle was en route to the east, close to 100 telegrams daily were dispatched to him from the studio to obtain his approval on various matters that came up.

It appears that all the theatre holdings of Famous Players-Balaban and Katz will be placed under the heading as well as the operation of the Public Theatres, Inc., the recently formed holding company for the merged concerns on the theatre end. An indicator of this is a report that Famous Players-Balaban and Katz will first runs, and Crystal, second run, at Dallas, with 13 other houses operated under the direction of the Southern Enterprises, Inc., have been placed with the Public.

Variety's report came via Oklahoma City. In addition it said, and the mention must have been contained in publicity sent out, that the recent merger representative of the two studios must first be transmitted by either telegram or telephone to the New York office for approval, before they can be acted upon one way or the other by the studio officials. It is said.

"Stella Dallas" will remain at the Apollo, New York, through the season, according to the new booking arranged for the picture. The original booking was for 10 weeks, the extension being handled by Arch Selwyn, Famous Players-Balaban and Katz first runs, and Crystal, second run, at Dallas, with 13 other houses operated under the direction of the Southern Enterprises, Inc., have been placed with the Public.

The picture deal calls for a \$5,000 weekly rental, it costing at least \$1,000 additional for operating expenses. The booking is highly profitable for the house, which George White and associates have under lease. The house rental is \$130,000 annually and the picture booking means a profit of \$2,500 weekly.

One could almost believe from the talk around that the Fox pictures have the Famous Players people worried, or if not that, annoyed. Fox is having and is going to have a big season with his program. That was known earlier in the year. Of late it appears from reports that the Famous bunch slip over a pun on the Fox pictures whenever seeing opening. Doesn't mean anything one way or another but has brought up the question if Famous is apprehensive of Fox.

Were there not so close a business relationship between Famous and Metro-Goldwyn, the latter should be the one for Famous to watch. M.-G. comes along with a couple of corks and one "The Big Parade" will get the world's record for gross in pictures, while right on top of it M.-G. is going to place "Ben Hur" in Broadway, with "Ben Hur" the only one in sight to beat "The Parade." If "The Merry Widow" remains at the Embassy that long (next week or so), Marcus Loew will have three extra-price film within three blocks, and just as Famous must turn the Criterion back to the legit through not having anything at 99c. top to follow "The Vanishing American," without the "American" having been any sensation at the slightly tilted scale on a grind in a small capacity house.

Besides which there isn't much joy in the F. P. camp if you mention "The Big Parade" is the first big picture since "The Four Horsemen" also a Metro production. Famous has had their "Covered Wagon" and "Ten Commandments" without either touching either of the M.-G.'s for grosses.

That Loew has had a break goes without saying but that doesn't affect the result. For instance "The Big Parade" was not picked for a summer M.-G. paid advance Stallings \$25,000. The story and it was intended to turn it as a regular release. When Jeff McConrath say its possibilities within the first three reels, M.-G. went to it for the current film.

"The Road to Yesterday," the F. D. C. picture is playing, the Famous (Continued on page 37)

PRE-HOLIDAY IS LOW IN BALTO. \$10,500, TOP

Valentino Got It but Not
Good Showing—Betty
Bronson Did Best

Baltimore, Dec. 15.
(Drawing Population, 450,000)

The Century, with "Cobra," was the only first run picture house to show any appreciable improvement over the previous week. At that the Valentino draw was far from impressive.

The pre-Christmas shopping made its appearance as a serious counter attraction, especially for the matinee, and business generally was under.

The remodeling of the Victoria, a one-time Nixon house is under way. The theatre, to be renamed the Embassy, will reopen with "The Phantom of the Opera" and enter the top price picture ranks. It is across the street from the Rivoli.

Estimates for Last Week

Rivoli—"The Golden Princess" (2d week). (2,300; 35-75). As a hold-up picture business held up as usual, but matinees under. Not over \$3,500.

Century—"Cobra" (3,000; 20-75). Valentino no longer draw of yesterday. Time was when he packed 'em in. Foxman figured something out. What in it up. Showing not as lively as \$10,500.

New York—"The Golden Princess" (1,800; 25-50). Betty Bronson building as draw. In off week bettered previous week's receipts, although credit was given to the picture.

Metropolitan—"Satan in Sables" (1,500; 15-50). Lowell Sherman good legit draw here, but failed to break any b. o. records on the up-town screen. Pre-holiday season shoulders part of blame. Satisfactory, but not unusual at this time.

Hippodrome—"Under the Rouge" and vaudeville. (3,200; 25-75). Business reacted from extraordinary showing of past several weeks. Nothing outstanding on bill. Not over \$3,500.

Parkway—"Man and Maid" (1,400; 25-50). Sex stuff goes better downtown. Failed to overcome pre-holiday doldrums.

Garden—"The Timber Wolf" and vaudeville. (2,800; 25-50). Jones rated next to Mix as Western draw here. In spite of season let unable to make fair showing. \$3,500.

This Week
Rivoli, "Sealed Lip", Century, "Royle Girl", Parkway, "Royle Girl", New, "In the Name of Love"; The house took in a creditably good picture, "Wall Street Whirl"; Garden, "When the Door Opened."

M-G IN ON BUY

Los Angeles, Dec. 15.

Marcus Loew, representing Metro-Goldwyn, has bought an interest with the West Coast Theatres in the Alhambra on Hill street. The house will be under production and the scale boosted to 50 cents.

Its policy will be to house second runs from Loew's State for an indefinite period. The house seats 900 and is modern.

FORUM UP FOR SALE

Los Angeles, Dec. 15.

Adolph Ramish and Claude Langley, formerly associated with the Vitaphone Company, as stockholders, are negotiating to purchase the Forum, which goes on the market Feb. 1, due to the Mortgage Investment Company's foreclosing of a trust deed for \$135,000 on the property.

Other outstanding indebtedness includes a \$100,000 first mortgage.

ANOTHER STUDIO DEAL

Los Angeles, Dec. 15.

First National and Warners are negotiating, according to report, for the Warner studio on Sunset boulevard to be taken over by First National.

The Warners have another studio on their hands which they took over with their purchase of Vitaphone and at the latter place, production at present is very light.

BOLGER'S SCARECROW DANCE

In a review of the presentation at the Strand, New York, last week. Sisk credited Anatole Bourma with the best dance done with the Strand ballet.

The dance was actually done by Rap Bolger, a youngster of 21 and who, until recently, was a partner in the vaudeville team of Sanford and Bolger.

PRE-ADAMS STUMP HITS ALL B'WAY PICTURES EXCEPT "BIG PARADE"

M.-G.'s Special Still Packing Standees—Valentino's "Cobra" Does Poorly, While "Stella Dallas" Also Takes Drop—Strand Does \$29,400

The pre-holiday slump made itself felt generally along the entire street front, with the majority of the houses dropping off about \$1,000 in receipts. That was the general rule, the Saturday and Sunday business being all that saved the week. Monday and Friday were both decidedly off, while Tuesday and Thursday were better. Wednesday was a fair day.

The Capitol, with "Sally, Irene and Alibi," dropped below the average of the house with \$12,300, while the Strand, with "We Moderns," was next in line with \$28,400. Next week the Strand will have Ted Lewis and band as a special feature. At the Rivoli Rudolph Valentino in "Cobra" opened fairly well, but went away to almost nothing, finishing the week with around \$23,000 to his credit. The Rialto had "His People" Universal's renamed "Proud Heart," and did a little over \$16,000.

The second week of "The Phantom" at the Colony almost touched \$29,000, while at the little Cameo the second week of "Stage Struck" here, around \$15,000. At the Warner's "Seven Sinners" played to almost \$11,800.

The Big Parade" led all the run pictures on the street, playing to \$19,833, which is about \$400 over the capacity of the Astor at the current rate. "Stella Dallas" at the Apollo did a little better than \$12,000, while "The Merry Widow" attracted \$10,500. "The Phantom of the Opera" is finishing at the Criterion and last week was around \$6,000.

Estimates for Last Week
Apollo—"Stella Dallas" (Goldwyn): (P. 1180; \$2,200). Fifth week. The pre-holiday slump has hit this little picture, particularly its appeal to women and the fact that now they are devoting their time to shopping. Last week around \$12,000, which is about an even break without figuring the advertisement.

Astor—"The Big Parade" (M.-G.-M.): (1120; \$1.10 and \$2.30). Fifth week. Last week the returns here were \$18,533, which brought the business to date to \$65,163 on a couple of days over three weeks. That time there have been 1,837 standees and 263 extra seats. Every performance is over capacity and the last week the seats according to the standing room. The capacity figures for a week are \$1,472.

Cameo—"Stage Struck" (F. P.): (549; \$0.85). This is the third week for Gloria Swanson at this little house after having played to the biggest receipts that either the Rivoli or Rialto pulled so far this season. Last week just topped \$5,000.

Capitol—"Sally, Irene and Alibi" (M.-G.-M.): (549; \$0.50-\$1.65). This week was off a little here last week, dropping about \$4,000 under what the previous week brought. The returns were \$12,300.

Colony—"Phantom of the Opera" (U): (1,980; \$0.55). Third week. Here the two weeks show a drop in the business, but the picture for this feature, last week being \$28,829, which brings the two weeks to \$61,347.

Criterion—"The Vanishing American" (F. P.): (608; \$1.75). This is the final week for this feature. The business last week was around \$6,000. The house goes to the Frohman Co. for legit productions.

Buffalo Very Quiet
Buffalo, Dec. 15.
Last week's Estimates
Hip—(2,400; 50). "Don Q." Doing five shows daily failed to get much, \$13,000.
Loew's—(3,400; 35-50). "Golden Princess" and vaudeville. One of best all round bills in weeks, but nothing doing. \$14,000.
Lafayette—(3,400; 35-50). "Girl Who Wouldn't Work" and vaudeville. \$15,000.

NEW WASH. RUN RECORD
4 WEEKS, \$55,000

Nothing Else Exciting Last Week at Capital—"Only Thing" Got \$12,000

Washington, Dec. 15.
(Estimated Population 500,000; 120,500 Colored)
In the completion of its four weeks at the Columbia "The Merry Widow" broke all records for the town.
The "Storm Breaker" failed to stand up at the Rialto and forced this house down to almost the low figure prior to a new plan of plugging, which has resulted in business.

Estimates for Last Week
Columbia—"The Merry Widow" (M.-G.): (2,237; 35-50). Continued to get matinee play. Final week, \$9,000, given picture gross on four weeks of about \$55,000. Record for Washington.
Metropolitan—"The New Commandment" (1st N.) and Crandall Saturday Nighters (Radio): (1,542; 35-50). Film liked, but hardly strong enough to stand gaff at this time. Saturday Nighters—development of Nelson Bell, Crandall's publicity man, credited with \$5,000 running up.

Palace—"The Only Thing" (M.-G.-M.): (2,432; 35-50). Elinor Glyn always starts controversy here, and "The Only Thing" is no exception. Possible \$12,000.

Rialto—Housie Peters in "The Storm Breaker" and presentation, "Florida Police" Both topped Under \$6,000.

This Week
"Vanquishing American," Columbia; "The Beautiful Girl," Metropolitan; "A Woman of the World," Palace; "Fast Lynne," Rialto.

CRITICS PASS UP
(Continued from page 1)
no publicity on its shady side, the week's gross was under \$6,000.

In the "Evening Sun," one of the most liberal papers in the country, somebody figured that a panning notice on the lurid language was what the show people wanted. Instead of a regular notice, the following brief comment appeared:

"The signer of the review is Gilbert E. Kanour, dramatic critic and dramatic editor of the paper. While not a highbinder for strictly moralistic stage offerings, Mr. Kanour apparently scored on this one. In the morning "Sun," T. C. Cushing, critic, delivered him a similar brief paragraph, the gist of which was that the intellectual life of the city would not suffer irreparable loss by ignoring the play.

For Dr. Riesenfeld

This week is the last of the Hugo Riesenfeld regime at the Rialto and Rivoli. An organ stunt by Hy Gels at the Rialto this week seemed to tie it up effectively, although some of the laymen might not have seen the point.

In Gels' organ act, which he works from the pit with slides on the screen, he is using a song which he calls "Hugo, I Go Where You Go."

Immediately following, with the audience singing all the way through is "Auld Lang Syne."

Topeka Is Surprised With Good Business

Topeka, Kans., Dec. 15.
(Drawing Population, 75,000)
Shopping crowds surprised the theatre men last week and instead of the slump continuing, business braced up to about normal. Orpheum's take did not recover, possibly due to this house trying out Thunder, the dog, on its patrons.

The business of the week caused changes of bookings, stronger attractions being switched in at the last minute. It's the first time hollers have paid much attention to movies.

Estimates for Last Week
Isis—(700; 40). "The Ancient Highway" did better than average. \$1,800.
New—(400; 25). "Hell's High Road" did not stand out, but brought business to above normal. \$1,600.
Orpheum—(900; 30). "Overland Limited" first three days average business, but "Black Lightning," which opened last week, failed to get expected response. \$1,300.

Gem—(400; 15). Formerly second run and now changed to first run. New regime with revival of "Charlie's Aunt." Packed business first three days and good business last half of Fred Thomson's "All Around a Frying Pan." \$300.

13 NEW STARS

(Continued from page 1)

Mary Astor, now under contract, First National; Mary Brian, under contract to Famous Players; Joyce Kilmer, under contract to First National; Dolores Costello, daughter of Maurice Costello, under contract to Metro-Goldwyn and now being used in new contract to Metro-Goldwyn; Mary Langdon, the leading lady of "Mr. Nobody"; Marceline Day, free lance; Dolores Del Rio, Mexican helress, whom Edwin Carewe select d while he was in Mexico; and Gloria Swanson, who has proved to be an over-night sensation in Hollywood; Janet Gaynor, Irving Cummings' find, who has been placed under contract by William Fox for first National; Gladys Hulette, Edna Marlin, graduate of the Universal and Fox lots, now starred by Century comedies; Sally O'Neill, discovered by Marshall Neilan; and a new contract to Metro-Goldwyn; Faye Reynolds, under contract to DeMille; and Fay Wray, Universal contract player.

The Wampas expects this group of girls to make an exceptionally good showing as they feel they were picked on their merits only.

CASEY, POLICE CHIEF

(Continued from page 1)

present incumbent, Richard Enright.

According to report Casey's candidacy will receive the consideration of Senator Walker. They are lifelong friends and the appointment of a theatrical man is more than a possibility.

Senator Trevelyan, following in the show business and his contacts with it as a legal counsel. The V. M. P. A. head would also sit the outside of police specifications, said to be one of Walker's chief considerations for an Enright successor. In addition Casey is an executive of known ability, having been in the police force for several years, and he has been in the recognized vaudeville circuits under one banner and standardized the contracts between managers and artists.

If you don't advertise in "VARIETY"—Don't advertise

XMAS IN BOSTON

Valentino Got \$20,000—It Wasn't Enough

Boston, Dec. 15.
Christmas shopping ate into the business of the picture houses here last week with the grosses clearly reflecting the disinterested attitude of the public.

At Loew's State, where the Valentino picture, "The Eagle," was looked upon as a sure fire could get but \$10,000. At the Loew's in the past Valentino has been one of the most dependable draws.

New Metropolitan still bumping. It is keeping about \$50,000.
Fenway, "The Ancient Highway," did about \$10,000, with the same drooping business noted.

NEW ORLEANS TURNS ON "COBRA" FOR \$4,600

Others Fell Away Also—"Lightnin'" \$1,900—"Gold Rush," \$4,800, Bad

New Orleans, Dec. 15.
Chaplin's "Gold Rush" fell away in its second week at the Liberty. During the first seven days the comedy hung up a record, but the second week was rather disastrous, falling below \$5,000.

Rudolph Valentino in "Cobra" proved a flop at the Strand, the picture getting less than \$5,000. "Lightnin'" did not come up to the expectations although considerable bombing was done by those in charge of the tude. It sent it across.

Estimates for Last Week
Liberty—"Gold Rush" (U): (1,300; 50). Not strong enough for second week. \$4,800.
Strand—"Cobra" (U): (1,300; 50). Valentino came forgot all about sheik of former days. \$4,600.
Tudor (800; 50)—"Lightnin'" did not live up to expectations, failing as week progressed. \$1,900.

K. C.'s Counter Attractions On Streets Hurt Theaters

Kansas City, Dec. 15.

The Merchants' Association has expended thousands of dollars in decorating the downtown streets with Christmas greens, trees and brilliant lights, and with a week of balmy weather the crowds were thrown, but the theatres failed to reap much from the shoppers.

The "Merry Widow" at the Royal was the most important and started with a rush with the business holding up very nicely in spite of the much poorer weather. The other Famous Players house, Newman, had "Stage Struck" with a number of stars. The business was fairly uniform although the house has done better business with much worse shows.

Estimates for Last Week

Royal—"Merry Widow" (M.-G.): (920; 50). This much heralded picture started its two and possibly three weeks' engagement at this little run house with capacity business and it continued for many of the performances. The newspaper reviewers were all fifty-fifty on the production. \$11,300.

Newman—"Stage Struck" (F. P.): (1,300; 50). Gloria Swanson, Hokum, Lee Evans, jazz and melody. Minsky, music, leading features and customers liked "em all. Usual screen fillers and comedy; whale of a show for 50 cent. Business fairly steady all week. \$11,300.

Liberty—"Peacock Feathers" (U): (1,300; 35-50). Jacqueline Logan, Pauline Lord, a big band and orchestra, under direction of Fritz Gump. Did three numbers. \$5,000.
Ma—"Mr. Nobody" (U): (1,300; 50). (3,200; 25-50). Played up strongly in publicity. Five act vaudeville bill extra measure. \$14,000.

Pantages featured "Manhattan Madness" on screen, and Globe had "Don Q." in addition to vaudeville.

Managers Dismissed

Cedar Rapids, Ia., Dec. 15.

S. A. Wentcott, manager of the Strand, and Ray K. Oyle, manager of the Palace, both Diodot picture houses, were summarily dismissed when Frank J. Norris, ticket taker at the Strand, was also discharged. Investors and stockholders have been struggling around for several days. Representatives of bonding companies came on to watch the check up on accounts.

Fitzgerald's Latest Find

James Fitzgerald, independent, has as his latest picture, "Wives of the Prophets," Ray Oyle head. In the cast are Alice Lal, Ruth Stonehouse and Harlan Knight.

PHILLY SUES OFF "MERRY WIDOW"

"Don Q" Only Film Running Through Holidays—"Widow," \$11,000

Philadelphia, Dec. 15.

Arrival of a number of new pictures which had benefit of special hooding off natural pre-holiday decline. Adolph Menjou's first starring vehicle, "The King on Main Street," was a good, if not unusual, draw at the Stanley. A personal appearance by Mr. Menjou, and the presence on the bill of the University of Pennsylvania Club helping a lot in holding the gross up to about \$24,000. The Fox had a good week with a combination of "The Fool" as feature picture, and the eight Victor artists held over. The general slump held the gross down to about \$18,000, but that looked good to everybody.

Next week the houses will change their Christmas bills. The Stanley will have "The Keeper of the Bees" the first four days of the week, and "A King in New York" beginning Friday. The Kariton will have "Tessie" the first four days, and then "The Man on the Box"; the Arcadia will keep "Old Lady Jones" and the eight Victor artists held over. The general slump held the gross down to about \$18,000, but that looked good to everybody.

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Estimates for Last Week

Stanley—(4,900; 35-50-75). "The King on Main Street" (F. P.) Fairly good picture. About \$24,000.
Stanton—(1,700; 35-50-75). "Don Q." (U. A., first week). Fine notes for Fairbanks picture, indefinite run. Business good at \$13,500. Only picture now showing to ride through holidays.

Aldine—(1,500; \$1.65). "The Merry Widow" (M.-G.): (1st week). Disappointing picture, only \$11,000, with "The Big Parade" to follow. Hard to understand why "Widow" didn't catch on. Not over \$11,000.
Kariton—(1,500; 50). "Victor Dark Angel" (M.-G.) Very well liked. Cashed on success of spoken drama last week. About \$4,000. Over house average.

Arcadia—(800; 50). "The Unquenchable Fire" (U. A.). Weak booking. About \$1,750.

Fox—(3,000; 90). "The Fool" (U. A.). Good picture. Held over. Eight Victor Artists helped hold business. \$18,000.

Stanley-Crandall Finance

Washington, Dec. 15.

A meeting of the stockholders in the new Stanley-Crandall company, now operating the former Crandall picture houses here, has been called for Monday morning.

The new company has a capital stock of the company from 150,000 shares to 1,000,000 shares of no par value. The proceeds of the sale are to be used, according to the letter to the stockholders, to complete the financing of the deal with Crandall. The old stock is to be exchanged on the basis of one share for two of the new stock.

Also to be given the right to subscribe to one share of new stock for each share of old at the price of \$48 per share.

Since the merging of the Stanley and Crandall interests, Mr. Crandall has been made the directing head not only of his former picture chain, but also the Earle, a vaudeville house playing Keith's run time program and a first rate feature with a 3-a-day policy.

OKLA. EXHIBS MEET

Oklahoma City, Dec. 15.

The Oklahoma Motion Picture Exchange opened its annual session at The Elks Club, with about 100 members in attendance.

All committees reported, that the association was in good condition, financially and otherwise.

Routine business was transacted and following officers elected: Fred McKrell, president (Ponca City); Willis Spearman, vice-president (Edmond); J. C. Brown, secretary (Tulsa); Robert D. Hutchinson, treasurer (Oklahoma City).

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"DANCING FEET"

Evolution of Dancing
22 Minutes
Rivoli, New York

An attempt to build something elaborate in the presentation line with this production showing the evolution of dancing through the ages. The result is more or less disappointing, for the offering lacks speed, which even the titles, the work of Morris Ryskind, failed to instill. It was only in the last minute there was anything that got to the audience, and when it did flirte it stuck like a thunderbolt in the person of George Raft with his Charleston dance. What that boy did to the audience was the highlight of the whole show.

Eight different periods in the dance review. It opens with the Garden of Eden with a number by Beth, one of the regular Rivoli ballet. This is followed by the Stone Age period, Senia Gluck doing the number here. The next is the Egyptian period, with Marley, Alma, Marguerite, Myrtle and Beth offering an Egyptian dance in silhouette against a dark blue sky effect. The next phase is Arabia, with Felicia and the Four Rivoliettes doing an Orientale, picturesque enough but lacking in kick to get it over.

These numbers were all run with the full use of the stage and the titles, modern and jazzy, and flippant, pointing out that each age had its censors left the walls. Then the Medieval period dance was performed in "one" by Alma and Marguerite. The next in order was the Minuet, with Alma and Marguerite as the dancers and August Warner and Charlotte Woodruff with song. The Valse period with Miss Woodruff again on the scene with number and four of the girls in a waltz ballet movement.

The final kick was "1926." It started with the Original Indiana Five (from the Cinderella Ballroom) on the stage, after a couple of boys

In Etou suits had worked in one with an acrobatic jazz routine. With the band the sextet of girls were on with a combination of jazz and a couple of Charleston movements, the two boys coming on again to work at each end of the line and building up the speed for the entrance of Raft. When he appeared and cut loose, the audience at the final night show Sunday simply went wild. They interrupted his stepping time and again with applause and finally when the turn finished the applause continued into the picture which followed. It was Raft that saved the day and night for the presentation. Fred.

ELEANOR SHALER (1)

Burlesque Danseuse
4 Mins., Special Drapes
Rialto, New York.

Miss Shaler, a Vaasar grad and formerly film reviewer for the boys organization, made her professional debut in the "Caricik Galetics" last summer, clicking with a dance specialty in which she burlesqued the barelegged aesthetic dancers. This time, with a short costume and a scarf, which is manipulated in a comic fashion for plenty of laughs. In other words, where the regular aesthetic dancers take their work seriously, Miss Shaler takes the life out of it and gets laughs with several falls and routinized blunders.

Went well at the Rialto, opening the presentations, and although plainly overworking at the Sunday matinee, displayed a routine which will fit well into a presentation for the average picture house. Sisk.

GRANDALL SATURDAY NIGHTERS

Radio Revue
25 Minutes
Metropolitan, Washington, D. C.

This group of entertainers for the past several months has been utilized as a Saturday night radio play by the Grandall chain of theatres. The plan has worked out to be a decided success, and the bringing out of the bunch "in person" was expertly timed, as each was accorded that audible "ah" of recognition when trotted out to do their respective bits by Nelson B. Bell, the Grandall publicity dispenser, who has also been handling the announcing end.

As an example of just how good Bill is the result of an act of one night when the bunch was on the air the names of the 14 Grandall houses, singly and collectively, were sent through the air 28 times—twice to a house.

The backbone of the entertainers, naturally, is the concert orchestra under the direction of Daniel Breekin. Broadcasting direct from the theatre after the Saturday night show has made the use of this capable aggregation of musicians possible. The orchestra has been a trump card, not only as a unit, but with the use of various musical instruments by a quartet of violins rendering a special arrangement of "The Rosary" by Elias Breekin, brother of the director, and himself playing K-A. vaudeville, was the outstanding number of the appearance at the theatre.

In the group there are "weak sisters" to be expected. These, however, are counteracted by such worthy contributions as Sig Newman and his solo sax, and Michael Shelly, trumpet solo; the violin quartet, Ziebel, Podnos, Benedict and Linn; and for the pep angle Kate Smith, a local blues singer, that is fast developing into a "wow" hereabouts.

The routing of the act was excellently handled by Bell, Breekin and Dan J. Payette of the Grandall office. It never dragged, and though the idea has not quite a piece of change, all artists being paid, with the resultant denting of the advertising appropriation, it is decidedly worthwhile.

The personal appearance angle carried the house over an expected bad week and should be good for a repeat within a brief period. Markin.

Locates Goggled Football Player

San Francisco, Nov. 19.

Editor Variety:
Last July at a private invitation performance at the New York Roof you saw the Harold Lloyd in his latest, and greatest, "The Freshman." In Variety of July 15 the review on "The Freshman," in part, said:

"To make a football player play with glasses on? Whoever thought of that—even if they were painted on. Mr. Lloyd needs a personal editor who isn't afraid of losing his job," etc.

The writer thought seriously about that when he read it. He knows Harold Lloyd productions are built for comedy and entertaining purposes only, regardless of reality or fact.

Now, it is a reality and a fact that they play football with glasses on, as the enclosed clipping from the San Francisco "Chronicle" of Nov. 18 will prove. Here is the picture and the words.

So, whoever thought of that (as you said in your article) was right, and Lloyd either has, or doesn't need, a personal editor.

Just a film salesman.

H. W. Peters.
(Clipping enclosed by Mr. Peters was a photo-out of Carl Wolfe, substitute halfback for Rutgers. The caption stated Wolfe is compelled to wear glasses. To protect them, also himself, he has a "cage" built around his head. A cage is a wired and padded goggle of large open rim, fitting over the smaller nose glasses inside.)

Blues Singers

8 Mins., Special Drapes
Rialto, New York.

A cute little team, these girls, and with their regular work at the Parody they're getting in this one at the Rialto. From their hit Sunday they should repeat.

They harmonized with pop stuff but were able to put it all over without any gymnastics or too much head. They sang in little red pinfolds, they made a nice appearance and although they took two encores, could have held the show up indefinitely.

A good deal of this was due to the size of the house, which permitted of a certain intimacy, and while the effect might not be so good in some of the huge houses, their hit here would provide a good reason for the experiment. Sisk.

NEE WONG Sings

8 Mins.; Full (Special)
Capitol, Chicago.

Nothing here to even suggest entertainment as such. Chinese Minstrel he makes a futile attempt to put over three numbers, one of his own characterization. At times he suggests "Ukulele Ike" only through the fact that he handles a ukulele and does some indistinct crooning to his own accompaniment. Wong works in full stage, dressed in native attire and backed by a fairly good setting. He has no conception of delivery and hardly qualifies with the standard of specialties currently employed in the better grade picture theatres. As a prospect the road will be still rougher. Hat.

BURNOFF AND JOSEPHINE (2)

Dancing
5 Mins., Special Drapes
Rialto, New York.

The pair works a new routine and the majority of their act consists of rather difficult feats which combine acrobatic and strength. As an example, the exit is made with the girl held aloft by the man, not only shoulder but in the palm of his hand—and that, draw a heavy applause for the finale.

The rest of the routine is equally good and at the Rialto they clicked nicely. Suitable for picture houses all around. Sisk.

Fitzmaurice May Direct Rudy

Los Angeles, Dec. 15.
George Fitzmaurice will probably direct Rudolph Valentino in his next film, "The Son of the Sheik," for which Frances Marion is writing the scenario.

HOUSE REVIEWS

MET, BOSTON

Boston, Dec. 12.

The Sunday advertising announced that "The Management of the Metropolitan personally recommends the show next week as the best management that has ever offered!" In all fairness, however, it should be remembered that Sunday copy has to be finalized on the previous Thursday, which may logically explain the incorrect statement.

"We Moderns," the First National, was the feature picture, and did not hold the way it drew, the previous week's flash of the airplane and the dribble colliding accounting for much of the draw. The orchestration followed the projection better than some of the earlier weeks, and the general indications are that Joseph Klein will make the grade as director on the departure of Nat Finton to be John Murray Anderson's general musical production man in New York.

The orchestra feature was the overture, the "Grand Fantasia" from "Lucia di Lammermoor." For the second successive week the audience gave the overture a little more hand, proving that they would show response to music if given what music selected under the current policy that "if they don't like real music, they'd have to get used to it." Possibly the fact that the orchestra couldn't do justice to some of the earlier heavy bits that were rehearsed may account for the popularity of the classical programs. Arthur Martell, at the organ, is still holding up well and is unquestioned.

The incidental feature for the week was Dorothy James as a dancer and the specialty by her male partner, a next act that stood up. The presentation was John Murray Anderson's "Gypsy Follies," a lavish affair. It was a little overdone, a man Rosse did an effective job scientifically, and Boris Petoff did one of the best dancing creations of his career. There were three successful scenes here. There were three types of tents on the first floor, and these ultimately revolved, revealing the three masked gypsy dancers, each tent emptying out nine dancers after the tableaux. The third tent held Petroff and Dorothy James here. There were three in a really striking bit of gypsy specialty.

It is apparent that the local policy to have cost \$30,000 does not call for a really big show. The audience tended to applaud the business. And yet that is what the local people want, and sooner or later after the success of this garish palace wears off and it comes to draw as a show-place, it looks as if the John staff will have to snap into it, especially with John Murray Anderson, Boris Petoff, Nathaniel Finton and Herman Rosse all passing through the door. The show, going to New York to do their producing there after Christmas week. Libbey.

McVICKERS

Chicago, Dec. 10.
Business slightly off last night, due to a snowy weather. Lack of interest displayed in the running of the presentation when the screen revealed that Paul Ash is on a two-week tour in Ash, in the screen talk, also urged the audience to render their utmost co-operation to the managers. He has engaged to supply the show during the season. Every conceivable method was employed in extracting legitimate applause.

Henri A. Kents dragged out a community singing bit to 15 minutes. Due to the orchestra appearing on the stage, the original did the overture. He started by playing "Light Cavalry" and after finishing the overture, he started singing to a melody of popular numbers.

"Pickings of 1925" was the title of the presentation. Johnnie Herman, blackface comic, opened in "one," bringing out a peacock and "milk," announcing the entire show would be brought to the stage. Paul Ash is listening in, getting the returns of the show with it. To make him feel good they were asked to applaud loud and freely. Followed a few third-rate "wheezes" he exits with the band taking up the assignment under the direction of "Sig."

Orchestral renditions that intervened during the turns elicited a few good laughs. The last time, when they still missed that the actual singing was done by Ash himself, the audience, tripping all over his lines. He should have tried to do a set routine instead of trying to do it.

Sammy Lewis, with his pantomime and dancing worked hard and was very responsible for putting over the turn. A pop number was done by a blonde miss. It failed to move the audience. Attempts at comedy, Sammy Lewis, stopped the show with a "hot" dance. The show was the applause hit of the entire presentation. The audience ripped off several numbers to good returns. Johnnie Herman followed

with three numbers with the last one an unannounced imitation of Jolson. George Glavin, having procured a glimpse at Cantor, tried to "in" him, to impersonate the comedian. He even employed a "glavin" as a "must" without the assistance of Ash. He badly needs the better about it.

Hank and Lil are the latest graduates from the "Charleston" ranks. The couple are youthful and supplies the necessary punch at the proper time.

The show minus Ash seemed drab and incoherent. This could be attributed to everyone working for individual recognition. The presentation occupied 45 minutes. The feature, "Woman of the World," followed and entertained for 55 minutes, with "Fables" and Pathe weekly following.

The entire program ran close to 2 hours and 20 minutes.

RIVOLI

They could have washed up their show at the Rivoli this week and packed it away if it hadn't been for a fast stepping boy who hoofed the version of the Charleston at the conclusion of the presentation. It was that boy who saved the day or show. He stopped it completely, and the applause rang out long after the picture, following, came along. This piece of hoofing came along after 30 minutes of dancing stuff and just mopped up, while after all, shows that picture house audiences want speed, pep and the modernistic in dancing.

The overture of the week is "Scheherazade," which runs eight minutes. Then came the presentation entitled "Dancing Queen," a review of dancing through the ages.

This was followed by a novelty short subject, entitled "Lalla," presented by the Moving Picture World. It was a picture of the longer ones made in the past in Germany. However, this seems rather interesting toward the end, although a waste of footage getting to the punch.

Immediately follows the feature, "A Worst of the World," which proves tiresome.

A song car-tune was on to finish the bill but was not in on the final show.

An outstanding fact was the elimination of the news weekly from the show. Undoubtedly the audience missed it, and the chances are that before the week is out the Rivoli will have a number of kicks registered. Fred.

WARNERS

Three outstanding touches to the program at Warners' this week and none on the screen. First came the overture, followed by the term of excerpts from the record "Nanette." It was jingly and jazzy and just what the audience wanted. The highlight was the vocalizing by Louise Braye in a remarkable voice, a coloratura with almost a range of voice, strong and fresh. The third item was the manner in which "The Song of the Volga Boatmen" was handled by the Russian vocalists. The manner in which it was presented on the stage, Herman Heller enthusiastically took the sketch that is serving as an advertisement for the DeMille production entitled "The Volga Boatmen," and posed his quartet accordingly, utilizing the lighting facilities of the house in a manner that made the number most impressive.

The balance of the bill comprised the News Weekly, composed solely of Pathe and International shorts, three of the former and two of the latter. International Locarno treaty pictures were the leader of the lot. Pathe's "Flashes of the Past" and "The Great Shipwreck" were interesting. The whole ran 15 minutes.

An education scene, "Yarns of Old Kashmir," showing the rug and shawl making filed in the next spot, and a cartoon comedy was next. The first item was preceded by the "Golden Cocoon," with Huntley Gordon and Helene Chadwick. Title has nothing to do with the show, but one of love and political intrigue. Fred.

CAPITOL, CHICAGO

Chicago, Dec. 9.
It's "Irish Wake" out at the Capitol, but the inhabitants of that locale failed to participate in its activities. The title was suggested through the feature, "Irish Luck." The entertainment in the main dispensing the Erin brand of songsters consisted of a Chinese singer, juggler and a number of vocalists.

Business exceedingly off for the second show. The customers of this theatre have been educated to be cautious, and have been disappointed and failed to accept this as a substitute. This is probably one of the first times in the history of the theatre that the scenery employed was

MARK STRAND

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"JOANNA"

with DOROTHY MACKALL and JACK MULLHALL
A First National Picture

COLONY

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THIRD WEEK

The Phantom of Opera
with LON CHANEY, MARY PERRY and NORMAN KERRY
Also magnificent musical production
"PARISIAN GALETICS"
Musical Extravaganza of Song and Dance with 15 Artists

CAMEO SWANSON

in
42d St. & W Stage Struck

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The Sea Woman
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Also
At 41st Street
Light Pictures
AND WORLD'S BEST VAUDEVILLE

CAPITOL

BROADWAY AT 51st STREET
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NOW PLAYING

TIME, THE COMEDIAN
with LEW COOK and MAX BUSH
WITH A GIRL IN THE
CAPITOL GRAND ORCHESTRA

STATE AND METROPOLITAN

47th & 48th St. Brooklyn

RUDOLPH VALENTINO

"COBRA" with Nita Naldi
At the State—SEANASTY SWINS
At the Metropolitan—FRED MUTTONS

WARNERS

Broadway near 32d Street
New York

"THE GOLDEN COCOON"

with HUNTLEY GORDON and HELENE CHADWICK

If You Don't
Advertise
in
"VARIETY"
Don't Advertise

INSIDE STUFF ON PICTURES

(Continued from page 34)

shabby and the manner in which the various turns were introduced gave it the appearance of a mediocre vaudeville bill.

Robert E. Short split his overture into two sections with the first a medley of popular Irish tunes, the second half devoted to the "Irish Lullaby."

The musical renditions elicited and were the entertaining bits of the program.

"Mrs. My Heart, Mother," a sob ballad introduced by Fenton McAvoy (Shapiro-Bernstein staff), played a good "Irish Lullaby." The first reel took up six minutes of interesting shots, succeeded by Nee Wong (Presentations) who introduced the "Unselfish Shell," was easy to look at. Jack Hanley followed with his comedy juggling, procuring innumerable laughs. Hanley, in working picture theatres, should bring his props further from the stage. His routine missed fire through being set too far back. Leo Terry, at the organ, played a "Lullaby" on the organ, "Heaven," displaying good pipes. The prolog for the feature was introduced by Fenton McAvoy and Sarah Ann McCabe with the assistance of a harpist. Both possess good Irish names and voices. A serim was introduced by Nee Wong, who was on a pedestal. The presentations collectively rounded out a mediocre variety of entertainment.

"Irish Luck," the feature, was introduced by a strong two-reel comedy that had the audience laughing. Program kept within the usual time, running 2 hours and 28 minutes. Loop.

RIALTO

New York, Dec. 13

Good program with everything excellent except the feature picture, "The Splendid Crime." It was also Bernie's last night. Bit of a maestro having played a long engagement here. Bernie's contract was taken up, but a new contract was coming in (Sam Katz) the bandman offered to abrogate it if satisfactory for the four shows daily at the Rialto. He has been in the engagement and sundry other duties, such as record making, etc., were much appreciated.

Opening, Bernie played several pieces of jazz, following which the orchestra played "The Vagabonds" by Shaler, Burnett and Josephine, the Harrington Sisters and Edward Atchison, the first three being repeated under "Presentations." Atchison sang "Sing Me Songs of Araby" and elicited, as did the others. And after the feature stuff was over Bernie played the rousing "March of the Vagabonds" from "The Vagabonds in King" and went over handsomely.

Then followed a short subject, "The Song of the Nightingale," a French-made film with a bit of national, and set down on the program as the winner of the gold medal offered by Hugo Rosenfeld as the best short subject of 1925. It was done in color and represented the dream of a little girl who captured a nightingale, the subsequent action being performed by insects and birds and all hands well.

Then Hy C. The featured organist, presented a novelty called "Looking for Talent," which was a new idea for the audience to join in songs. It was a good idea, but Gels plugged several times in the songs, and the audience response was practically nil Sunday afternoon. After this a short subject, "New York" (maker unprogrammed), in which the producer of the city was shown by comparing the town of today with stills of many years ago. The audience spots which are now famous. It apparently is a piece together film and just fairly well. The first reel of Broadway by night showed the Ziegfeld "Follies" sign at Broadway and 47th street, and that sign has been off several years. This reel went into the news reel without interruption, and this Fox one subject. The second reel was a two and international one. The Pathe shots of aeroplane bombing practice were especially good. The camera was so placed that a huge bombing plane, one being stationed directly above the cockpit of several of the ships, showed the pilot handling his machine.

Then followed the feature, which was dull.

Business Sunday afternoon off the house reaching capacity at no time before 5:30 o'clock. Risk.

MILESTONE AND MEIGHAN

Los Angeles, Dec. 15

Lewis Milestone's new film, loaned by the Warner Brothers to Famous Players and will direct the new Thomas Meighan picture of a Florida romance.

Milestone is on route to New York to make the picture at the F. P. Long Island studio.

Laemmle's New Secretary

J. H. Ross has succeeded Harry Zehner as secretary to Carl Laemmle, president of Universal.

Zehner was recently promoted to an executive position at Universal City.

Players houses. (Just what came about might be interesting. Variety printed a story from the coast that none of the F. P. downtown houses in Los Angeles or San Francisco would take on the picture, acting under instructions, although the stalling reason given out was an overload of bookings. Just how the switch happened no one appears to know, excepting the fact that Famous has taken the picture.

It strikes any number of people that during this Washington tangle through the Federal Trade's investigation, that considerable of the movements made by Famous is being directed by attorneys. Several times of late after Variety has come out reporting this or that deal Famous was negotiating, the negotiations suddenly lagged.

What Famous might be doing with Washington clear could be only a conjecture, but it probably would be plenty.

In the current "Sat. Eve. Post," DeWolf Hopper, in one of the series of stories he is writing, touches on the period he appeared in the silent drama for the Triangle. He gives a little inside history of how Harry Aitken formed the company and that his contract for the year called for \$33,000. Also that he was a flop in the screen is admitted by the comedian who says that of the entire group of players from the legitimate stage signed by Triangle, there was but one who became an outstanding screen star—Doug Fairbanks. Incidentally Hopper thinks the motion picture is here to stay but that it has done about all the harm that it can to the legitimate theatre and that the time is coming where the big picture combines in the producing field are going to force the picture house managers in the smaller cities to revert to the spoken drama. He points out that because of his own experience, he would not want to give the original companies to their public at a nominal admission price.

Some years ago Ferdinand Dinny Earle made a picture under the title of "The Rubiyat," in which it is said Ramon Navarro was discovered. There was litigation regarding the picture and it was put on the shelf. It is off now and shown at Pantages this week under the title of "The Lover's Oath."

Having his contract torn up twice within a year and a new one at a large increase in salary given him without request is the good fortune of Hobart Henley, who has successfully made a number of pictures for Metro-Goldwyn.

Henley is considered one of the best box-office directors on the Metro-Goldwyn lot. Last spring he was sent for and asked to turn in his contract. He felt he was being offered a new one on a salary of \$10,000. This contract was to have expired next February. Last week Henley was again sent for and asked for his contract. He was then given a bonus as well as a new contract, which is to run for two years. This is the first time Metro-Goldwyn organization is known to have treated a director in this way.

Raoul Walsh, when he goes over to the Fox lot in January, may have as his first vehicle the Laurence Stallings play, "What Price, Glory?" It is expected that the author will come to the coast to witness the screen production of the play. It is understood that George O'Brien will be featured in this picture.

Mrs. Jean K. Allison, mother of Elaine Hammerstein, announces her daughter is engaged to marry James Walter Kay, of the Los Angeles Board of Fire Commissioners, in the near future. Miss Hammerstein is the daughter of Arthur Hammerstein. She has been living in Los Angeles with her mother since 1922.

Edwin Carewe, who returned to the front on the screen Alla Nazimova and Jack Pickford in "My Son," has dug up what Hollywood considers over night sensation in a wealthy Mexican heiress, who gives promise of reaching stardom in a short time. The girl is Dolores Del Rio. Her family is one of the largest in Mexico with the girl a leader in Mexican society. They also own one of the largest ranches in Mexico, of 1,200,000 acres, of which 168,000 acres are planted with cotton.

When Edwin Carewe went to Mexico last year on a short trip he met Miss Del Rio. The young woman desired a career on the screen. One glimpse of her satisfied Carewe that she had everything necessary to make a leading woman. He made a five-year contract with her and last spring she arrived in Hollywood, accompanied by six servants in charge of 17 trunks.

Motion picture notables who have seen the girl on and off the screen say she is one of the most beautiful women they have ever gazed upon. They assert she has the most charming figure and wears her clothes as only a fashion leader can.

Her first picture was "Joanna, the Million Dollar Girl." Her work was reported to have been sensational, with the result Carewe is going to feature her in his next picture, "Carmen." Carewe has also received several offers from outside producers who want to star the girl but he feels that he had better keep her under his wing for the present. Since Feb. 12, according to the Carewe publicity department, her photographs have been printed in 8,500 newspapers throughout the world.

Gloria Swanson is said to have proposed to Famous Players that she buy the negative of "Stage Struck" and that they shelve the picture. The star of that film did not like the picture and so informed the F. P. people, adding she felt it might injure her in the future. Famous is reported to have answered that its pictures are made to exhibit, not to shelve, and that as "Stage Struck" had been scheduled for release, besides contracted for by exhibitors it would be sent out, regardless of her feelings.

Not alone did Miss Swanson not care for reports for the picture when completed but she is said to have been dissatisfied with the way it was made.

When "Stage Struck" was first shown at the Rivoli, New York, it was a gag among the film men, who knew it had been rushed through in three weeks and looked it. Alan Dwan, the director, is said to have worked fast to secure a bonus F. P. had offered for quick time and low production cost.

This sort of thing among picture makers, Famous Players included, in the earlier days of the industry, also then the promiscuous adding of stories upon stars without regard to their suitability or type of title, led to picture stars when going into a contract insisting upon a clause giving the star the right to accept or reject stories the producer wanted to appear in; it also led in a way to picture players forming their own companies, although the latter in other days was more of a commercial proposition.

Miss Swanson need not fear that "Stage Struck" will ever turn up in the picture market. It is said that the picture, as had as the picture, and its making were, will remain to at least vindicate her. But picture is no credit to anyone connected with it and much less to Famous Players.

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A plan of stock issuance has been placed before the stockholders of the recently merged Robbins Enterprises with the Mark Strand interests, both of New York state. Preferred stock to the amount of 132,000 shares, no par, and 200,000 shares common, no par, will be issued with the preferred carrying class A, and class B, for preference in dividends of \$3.50 annually and a net value of \$50 per share in case of dissolution.

Robbins' stockholders may exchange for each \$100 of par value held in the old concern for two shares of class A and one-half share common in the new firm.

The tilt between the dramatists and the producers concerning the Fox company's proposition to the managers has brought to light an

interesting account of the negotiations for the firm right of "The Fool," William Fox was in Stamford, Conn., the night that the Channing Pollock play had its tryout, but he did not attend the performance. The next morning, going to a barber shop to get shaved, Mr. Fox happened to pick a barber who had seen the show. The tonsorial artist raved for 15 minutes about the great play he had seen the night before. Fox decided that any show that could make a fan out of a barber should be worth going after. He did make an offer immediately of a much smaller sum than the \$150,000 he finally paid after the piece was a Broadway success.

A picture house sale that was not consummated is the subject of a damage suit for \$5,000 by the S. W. & S. Amusement Co., Inc., against Emanuel Acker, Henry Ginsburg, Louis Traub and Harry Katz, who were to have purchased the Sunshine theatre, 141 East Houston street, New York. The defendants paid \$5,000 down and were to have paid \$52,000 balance with another cash payment of \$35,000 and the rest on notes. Having failed so to do, R. W. & S. Co. sued for \$5,000 damages. The defense asks the return of the \$5,000 down payment and the \$500 expended in examining the title of the property which indicates that Max D. Steuer owns the theatre realty and adjacent property, and that the lease prohibits transfer thereof.

A definite move is once more afoot among the independent producers to arrange for a national distributing organization. Sam Zierler, president of the Commonwealth Film Exchange, is mentioned as selected to work out the idea. At the present time the plan is still in the talking stage, but it is expected that Zierler will begin work on it shortly and effect an alliance of various state right exchanges to attempt a betterment of the present independent distributing system.

Trying to get short stuff that will fit into a bill in a deluxe Broadway house is one of the hardest tasks that confronts the managing director who has the laying out of the show. As an instance, Monday night Major E. J. Bowes at the Capitol, after dinner sat in the private projection room until midnight looking at "short stuff." There were 41 reels run off in that time. Some ran in the way through, some snapped off after a few hundred feet had been shown. Net result of the night's labor was nil.

That doesn't speak as though the short stuff exchanges were paying the proper sort of attention to their business. In a few of the reels seen during the final hour Major Bowes was looking them over it was noticeable the tinting was but the hand coloring worse and the titling terrible in the majority of the pictures.

Some had no idea of continuity in presenting their subjects while others were simply a hodge-podge of shots thrown together without any thought or reasoning.

There is a little to be said in the short subject field for someone who will take the tinting seriously and the hand coloring worse and the titling terrible in the majority of the pictures.

What was true of the features is true of the shorts—it's the first run the shorts and today they are not turning out stuff worthy of the first run or deluxe presentation houses, except for the occasional novelty that comes along.

New England is flooded with literature regarding the new Roxy theatre in New York, from the Boston office of Whitney, Cox and Co., an investment securities house which recommends the stock as an exceptional buy over the signature of their local manager. The brokerage firm seemingly believes that through radio broadcasting, Roxy has made as much of a name for himself in that territory as he has on Broadway.

In the letter the firm states there is an estimated profit annually of \$2,500,000 over the operating expense of the house, and set forth the following figures:

Gross (Estimated)	\$2,500,000
Bond Interest and Amort.	400,000
	2,100,000
Class A Dividend	437,500
	1,662,500
Class A s. f. (15 per cent of above)	250,000
	1,412,500
Common Dividend @ \$1.50	225,000
	887,500
Participation of additional \$1 per share for Class A	125,000

Surplus \$ 782,500

They likewise state that they believe the stock is underpriced at \$40 and that the Class A stock will yield 8.75 per cent.

According to Broadway picture men, the new Roxy, as it is understood to be lined up for operation in front, in the pit and on the stage with carrying charges of \$100,000 a week, and a weekly overhead of \$45,000, in other words a gross profit annually, \$2,500,000, means a weekly amount of a trifle under \$50,000. If both figures are correct, the new house, seating 6,200, four performances daily, will have to do a gross of \$93,000 weekly.

At the A. M. P. A. luncheon at which Roxy was the guest of honor, he stated that he expected that \$100,000 weekly gross receipts would be a frequent occurrence at the new Loews which he stated would seat 6,200. Some of the distinctive features will be that the balcony seats will be 60 cents, the orchestra \$1 and there will be a charge of \$2 for divan seats, of which there will be 700 which will be reserved. There will also be a yearly subscription plan for the divan. The matinee price will be 40 cents for the balcony, 60 cents for the orchestra and \$1 for the divan.

Universal has in its cutting room in New York the UFA picture, "Variete," with Emil Jannings. That title is the German of "Variety," with the subject matter of the picture the variety (vaudeville) show business. The picture was lately released in Germany.

Although accepted, many protests were sent to Los Angeles against the merger of Metro-Goldwyn and United Artists, as that Charlie Chaplin's strenuous objections carried some weight, it is not thought in Chaplin's mind that the complete story of the abandonment of the merger as announced by Jos. M. Schenck in his statement.

More it strikes the New Yorkers that the present is not thought the moment to go through with the deal and its big stars in the face of the present "trust" talk throughout the country on pictures. To what extent the protests, other than Chaplin's, were excited through propaganda, no one here will be known. Neither is there any information just now whether the abandonment is but temporary or that if another attempt is made to get together, whether it will become public.

Irving Cummings claims he has found another embryo star in Janet Gaynor, who entered the picture field via the Scenett lot, last January. New York critic Gardner, considered an unknown in the film field, was engaged for the ingenua lead opposite George O'Brien in the "Johnstown Flood" by Cummings, after a brief screen test. Cummings says she has every element necessary to make her a stellar light. Miss Gaynor had been engaged for this one picture, but after early rushes, she was placed under a five-year contract.

First mortgage bonds, secured by the new Metropolitan and Hyde office building in which it is situated in Boston, are held by 5,700 persons, according to a report of the American Bond & Mortgage Company, Inc.,

which assisted in financing construction of the theatre building. New England and Boston people are not the only ones who have invested in the enterprise, which is said to involve approximately \$5,000,000. The 5,700 investors are located in almost every state in the Union and some foreign countries. The American Bond & Mortgage Company also assisted in the financing of Loew's State theatre building on Massachusetts avenue, Boston.

Reports from Hamburg state 150 cases of American picture films exploded in the hold of the S. S. Jufuku-Maru in that port, killing 17 persons and setting fire to the ship. The fire spread rapidly and the vessel, 6,000 tons, was destroyed. It is explained air reaching too quickly the parcels of films caused spontaneous combustion, leading to the explosion.

William Fox's lease on the Press Club theatre, to be built in Washington, is for 35, not 25, years. Fox's rental is at \$200,000 yearly if the present contemplated capacity, 3,200, is not increased. The picture firm will prefer \$4,000 and if any increase beyond 3,200 is secured, Fox will pay proportionately. The last year's rent will be paid in advance and Fox will do the decorating as well as the furnishing. The \$500,000 worth of 7 per cent. preferred stock of the Press Club purchased by Fox must be taken up by the club within six years.

Famous Players had offered \$175,000 annual rent for the same house.

Just how it happened, nobody seems to know, but Ann Teeman, who won a beauty contest prize offered by the Chicago "Herald-Examiner," will have a part in the Cecil B. deMille production, "The Volga Boatman." Miss Teeman was brought to Culver City as a prize winner under an agreement that she was to play in a current production on the deMille lot. At the time of her arrival production had progressed so far that she was only used for one day and then told her services would no longer be required.

Theatrical papers in Los Angeles and Chicago did not like the idea much and Miss Teeman was given employment in numerous other studios until, it is said, some understanding was reached between the Hearst organization and the deMille outfit whereby Miss Teeman will appear in the next deMille picture, with deMille directing.

Boston theatres are to try out a scheme of closing the shows at a slightly different time so as to relieve traffic congestion at the theatre hour. Earl L. Crabb, manager Metropolitan, has agreed to hold his show over to complete the last performance between 11:05 and 11:10, a little later than other nearby theatres.

A picture house now nearing completion by Peterson and Horowitz on Lincoln Avenue, Chicago, is under lease to Andrew Karzas, owner of the Trianon Ballroom and Woodlawn theater, who is reported having agreed to take the house at \$75,000 a year.

Recently the butler of Mrs. Karzas, claiming the latter should pay for the interior decorating. As a result the lease was peddled from one office to another, with Balaban and Katz in particular said to have indicated their sincere hope that Karzas would take the lease.

Eric Von Stroheim will not make "East of the Setting Sun," starring Constance Talmadge for First National release, but will go to work on his contract with Famous Players and begin the production of "The Wedding March," his first picture.

"Though reports are current from the Joseph M. Schenck office that Eric Von Stroheim will make a \$1,000,000 picture for Schenck in 1926, it is said Constance Talmadge will not be the star of this picture and that Von Stroheim will not produce for Schenck.

Von Stroheim provided Schenck with a story of "East of the Setting Sun" for which the producer paid him \$15,000. It was originally planned that this story would be a vehicle for Miss Talmadge for a First National release. As Von Stroheim kept working on the story the production costs kept mounting until it was figured that the picture could not be made for less than \$650,000, while under Miss Talmadge release contract with First National, the cost of production for the program could not exceed \$250,000 to make any money for either the producer or the distributor. It is said that the story which Von Stroheim turned out, though a corking good script did not give Miss Talmadge the material she should have as a star.

The way the story was worked out the biggest honors were given to Von Stroheim, who was to play the heavy, next went to the leading man, who was to play the star and then came the laurels for the distributor. Constance Talmadge has three more pictures to the importance of Miss Talmadge's part could not be changed or altered without excessive cost of production.

It is understood that Mr. Schenck will use this story for some other picture as a star is not necessary for the title role and that the \$37,000 which Constance Talmadge gets for her work in a picture need not be spent on thisopus.

Had Von Stroheim gone through with his contract with Schenck to produce this picture he would have gotten another \$35,000 for his work as an actor and director in addition to the \$15,000 he received for providing the script. Constance Talmadge has three more pictures to deliver to First National, before she will enter into her United Artist contract. All of these will be average program releases, costing between \$200,000 and \$250,000.

It is understood her first United Artist production will be a super-feature.

Henry Salisbury is to leave Famous Players on Jan. 1, it is rumored. The importance of the departure appears to be that Mr. Salisbury, before becoming a picture executive, was a dentist, and the family dentist for Jesse L. Lasky.

The boys started gagging the advertising of Famous Players for "The Vanishing American." One of their daily paper advertisements started with "Lo, the Poor Indian," whereupon the gang started by saying, "We always thought Marcus was Jewish."

In Paris the picture controversy has a decided international complexion. The contention is laid at the door of four large American picture concerns unwilling to offset pretensions of the Fourmire-Sapene battle, playing films, the latter demanding the booking of a group of halls as a block, paying a low price for the whole, while the American interests prefer to rent to each hall separately.

In the Paris argument have appeared long articles in print. One, in the financial organ, "Le Droit Nouveau," owned by Jacques Meyer was said to be M. Sapene's financial secretary, signed by Mr. Meyer, was the Sapene side of the controversy. Another in the "Courrier Cinematographique" branded the Meyer article as misleading and published some comment wherein each of the Meyer paragraphs were more or less torn apart.

Mr. Meyer also is general secretary of the company, Pathe Consortium and the "Cinematographique" said his article was inspired by Mr. Sapene, co-director of the Pathe Consortium, director of the Cinematographique, co-director of the Omnium-Pathe-Consortium-Lutetia, commercial manager of the "Matin" and of the consortium of Grands Quotidiens" (big dailies).

The Sapene contention via the Meyer article declared that an open-

sive had been started by the heads of American films against French picture interests. In some detail it was borne out that the Fourmire chain of halls had had the American films refused them when the halls desired to buy them in a group, the American concerns insisting each hall be dealt with separately.

The American concerns included in the controversy are United Artists, Famous Players, First National and Gaumont-Metro-Goldwyn.

The chances are that no one in the New York offices of these American distributors is paying the slightest attention to something that has gone on in the inside of the French film business. But when government intends to place a prohibitive import tax on American pictures, they will then footstep over to Bill Hays to see what can be done. Meanwhile they don't help Hays one whit; make it harder for everyone in a foreign matter of this sort and the Americans can rest assured, upon inside information, that the French Government, and not so far away, intend to heavily tax film imported into that country. The Paris incident is fine ammunition for the French.

During the quibbling on the coast as to whether or not United Artists and Metro-Goldwyn organizations would amalgamate their distributing organization when Charlie Chaplin was holding out against any such proposition, Carl Laemmle, head of Universal City, decided it would be a good opportunity for him to open possible negotiations to get Chaplin to either join his ranks or distribute his products through that organization.

Jack Kearns, the fight promoter, was commissioned by Laemmle to communicate with Chaplin. It is understood that the proposition which Laemmle made to Chaplin was that they would distribute his product free of charge through them with the possible exception that he would stand a certain share of the advertising they did in conjunction with the exploitation of their pictures. It is also said that Universal was even willing to go further by declaring Chaplin in on a percentage of profits to certain other super feature picture works made. According to reports Laemmle has been so successful that the addition of Chaplin to the Universal distribution organization would give that organization a big prestige as well as a large amount of publicity.

Kearns, it is understood, had numerous conversations with Chaplin with the latter at no time committing himself as to whether he was interested in the proposition, requesting that any interviews on the matter be delayed until he had completed the United Artist matter.

With the calling off of the Metro-Goldwyn negotiations no further advances were made by Kearns to see Chaplin.

"Smiling" Billy Mason intends leaving pictures and the show business to enter Wall street. He has been offered a brokerage connection. Mason of late has been doing very successful on the street, dabbling in stocks on good tips and making a profit every time.

In all the New York houses, catering to Negroes, Oscar Micheaux's picture, "The Devil's Disciple," starring Evelyn Preer, colored actress, with Lawrence Chenault featured, has been getting quite a play more than any other picture in the city. The picture is through the na life in Harlem. Mr. Micheaux is a colored film producer and one of the few of his race who has been able to make it pay.

"His Brother's Keeper," known as "The Typographical Union Picture," is now being shown on the screen of the country with its sponsors, a number of the militant phases of the union, which derives its title from the famous Doolittle painting, "Am I My Brother's Keeper?" shows a number of delinquents on a London park bench with institutional buildings in the background. In the picture is Typographical Terrace, Indianapolis, a five-acre tract, now owned by the union, which at one time was the estate of the millionaire Van Camp family. The "sets" were made at the "Printers' Home, Colorado Springs, Col. The film purports to show what happens to the down-and-out when out of a job and on the verge of a collapse and that which awaits the union man who becomes ill or too old to work.

Portland, Ore., is considerably interested in what business as a releasing proposition Louis H. Moosmaw's picture, "Under the Rouge," is going to do. This Moosmaw film, an underworld drama, was produced entirely in Oregon and financed by Oregonians. Mr. Moosmaw also brought out "Cheekbones." He was reported directly responsible for the Moosmaw film company getting its start through the selling of stock in Portland, Ore. under the Rouge. "Under the Rouge" was placed with Associated Exhibitors. It has Tom Moore, Zeppo, Pitta, Helen Percy, Mary Allen, James Mason, Claire de Lorez and Chester Conklin in its cast.

It looks as though no immediate successor will be named to John S. Woody, who has resigned as general manager of Associated Exhibitors. For the present the work handled by Woody will be divided between Arthur Price, president, and E. H. Smith, recently appointed general sales manager. There have been no changes in the Associated Exhibitors' exchange heads.

"The Birth of a Nation," barred from Kansas for many years, is to be given its first run in Kansas City, Kan., (really a part of Kansas City, Mo.) this month. The showings will be given in the new Soldiers and Sailors Memorial building, according to the trustees of the building, who have leased it to Clarence Sayers, promoting the picture. It is reported Sayers is secretary of the Wyandotte county chapter of the Ku Klux Klan. Complaint was made to Mayor Gordon as soon as the showing of the picture was announced, and he was asked to prevent it on the grounds it might arouse race prejudice. The mayor stated that he was powerless to stop it as the picture had been passed by the State board of censors, and that the only one in authority to prevent the showing was the Governor.

An unusual dispensation to Fowler and Tamara at the Rivoli, New York, last week was the elimination of one show a day, permitting them the Casa Lopez, a night club, and the strain was too severe. They played the Rialto the previous week and, with a lighter routine, managed to do all four shows.

Although the deal has not been finally closed, it is hinted by the Whitehurst interests in Baltimore that William Fox will shortly take over their chain of houses. Their chain includes the Century, 2,300 seating capacity; New, with 1,800 capacity; Garden, combination house, with 3,000 capacity; Parkway, with 1,200 capacity, and the Peabody, a small house. The price will probably be about \$1,000,000 and the deal may be announced before Christmas. Into the Garden Fox will book vaudeville the other houses, and it is said he will alter the policy of one of the other houses to include vaudeville. The Garden has been the gold mine of the group, making good profits since its opening. A vigorous publicity campaign during the last year has been on and has also made the other houses pick up in business, this year having been good all around.

COAST STUDIOS

(Continued from page 31)

Cortez, Greta Garbo, Gertrude Olmsted, Arthur Edmund Carewe, Tully Marshall, Edward Connelly, Maurice Knaus, Mack Swain, Lillian Leighton, Martha Mattox, Lucy Beaumont.

Al A. Cohen has completed the continuity of his original scenario, "Frisco Sal," to be produced by M-G as their next year's group.

Those in the cast of "Faker Faces," Universal, being made by Harry Pollard, starring Edward Everett Horton and Laura La Plante, include Tom O'Brien, George Siegmann and Tom Ricketts.

In support of Hoot Gibson in "The Chip of the Flying U," Universal, which Len Reynolds is directing, are Virginia Brown Baur, Philo McCullough and Harry Todd.

Reeves Eason for Chndwick will direct George Walsh in "The Test of Donald Horton," Hudson Bay story by W. A. Pinkerton.

Ford Sterling will play a featured role in "Miss Brewster's Millions," which Len Reynolds' first starring vehicle for F. P.

Those supporting Buck Jones in "The Flying U," Universal, which Wm. Nell is directing for Fox, include Sally Long, Lloyd Whitlock, R. J. Ratcliff, Ben Henderson, Frank Butler, Duke Green.

Cecil B. De Mille has added three new pictures to his roster, all in the production of "The Volga Boatman." They are Mitchell Lusen, Anton Grot and Max Parker.

Victor Senstrom will direct Lillian Gish in "The Scarlet Letter." The screening will begin in January.

Oscar Apfel is producing "Somebody's Mother" for Paul Gerson at the Metro-Goldwyn studios. Mary Carr is featured.

Paul Gangelin is writing the script for a two-reel story by Sam Heitman, entitled "Fighting Hearts," to be made at the F. B. O. studios. Albert Vaughn, Larry Kent, Al Cook and Kit Guard are playing in them.

L. G. Rigby has been added to the scenario staff at the Fox studios.

Frederick and Fanny Hatten are working on the screen adaptation of the "Buck Slapper," from the play by Paul Dickey and Mann Palise at the Metro-Goldwyn studio.

Frances Agnew is now writing scenarios for the Hunt Stromberg unit at the Metro-Goldwyn studios. Her first will be a script for Charles Ray.

Scott Darling is directing "A Lucky Chance," a Sweet Sixteen comedy (Universal) with Arthur Lukey and Dorothy Gulliver featured.

Zion Myers, now at the Educational Studios, is directing his first comedy, featuring Joe Moore (Moore Brothers) and Christine Francis.

Universal plans to make 54 White List pictures in addition to serials, comedies and short westerns next year.

Arthur Rosson is to direct Hoot Gibson in "Chip of the Flying U" (Universal).

Montagu Love has been added to the cast supporting John Barrymore in "Don Juan" (a Warner Brothers).

Instead of Leatrice Joy, Marguerite de La Motte has been engaged to appear opposite Rod La Rocque in "Red Dice," which Wm. K. Howard will direct under the Cecil B. De Mille banner.

The cast of Cecil B. De Mille's "The Volga Boatman" includes: Boyd, Elinor Fair, Victor Varconi, Julia Faye, Theodore Kosloff, Robert Edison, Rosa Rudani and Arthur Rankin.

Gloria Swanson's next picture for Famous Players-Lasky will be "Untamed," an original story by Fannie Hurst.

This picture will be directed at the Long Beach Studios by Frank Tuttle. Lawrence Grey will play the male lead.

Svend Gade will begin production on "Florence Barclay's story," "The Rosary," for Universal this week.

SMALLER PERSONS FAGAN

AMERICA'S FOREMOST WHISTLER

THIRD RETURN ENGAGEMENT FOR BALABAN AND KATZ WONDER THEATRES.

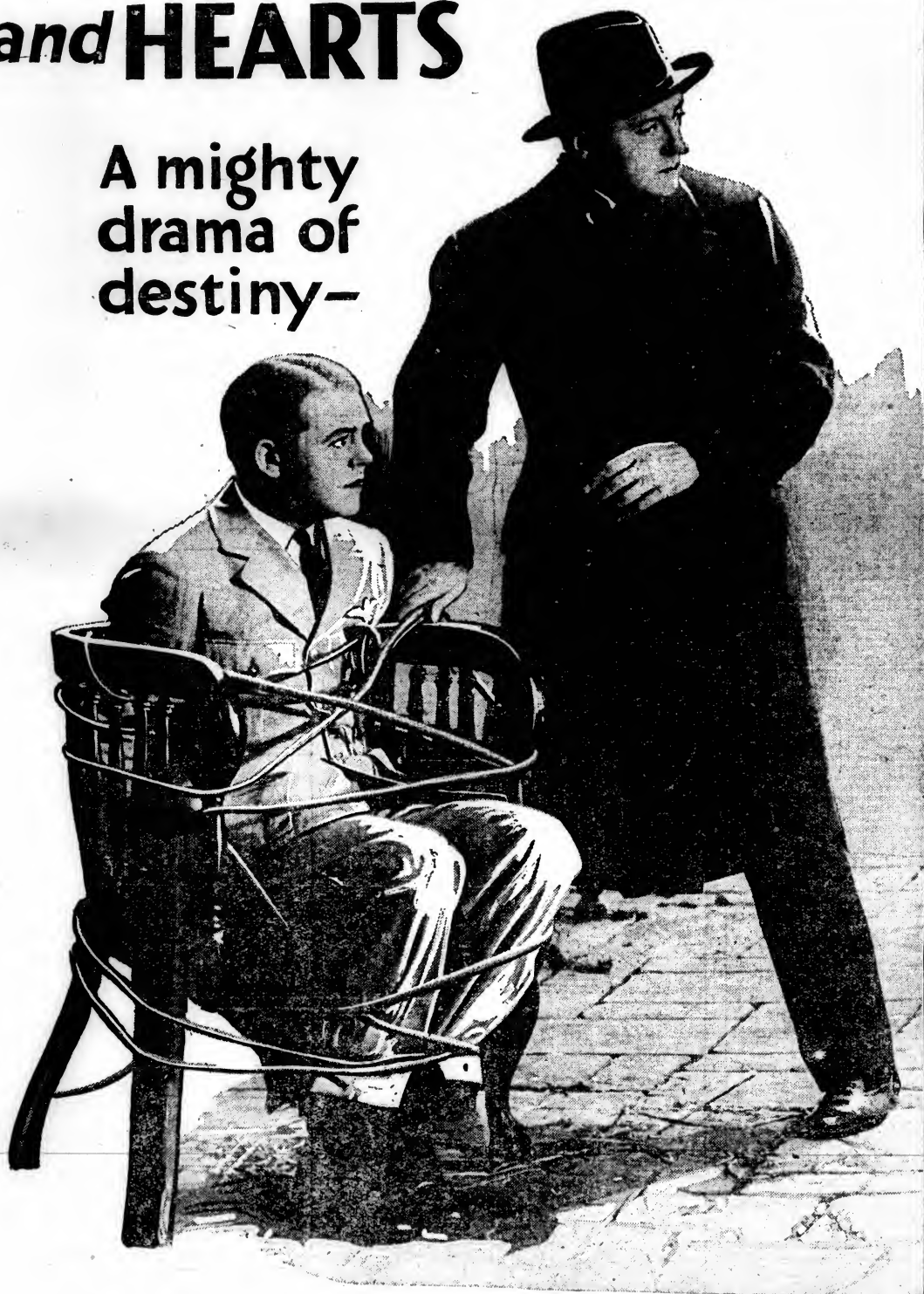
WEEK NOV. 30, CHICAGO. WEEK DEC. 7, TIVOLI. WEEK DEC. 14, UPTOWN. WEEK DEC. 21, HARDING.

RECORDING FOR LEADING PHONOGRAPH COMPANIES.

Management, WILLIAM MORRIS

A GAME OF NATIONS *and* HEARTS

A mighty
drama of
destiny—



CECIL B. DEMILLE
presents

"THREE FACES EAST"

A RUPERT JULIAN
Production

ANTHONY PAUL KELLY'S sensational stage success that galvanized the blasé audiences of New York, Chicago, and other metropolitan centers into ecstatic thrills, has at last come to the screen with its absorbing dramatic elements intensified a thousand-fold. Backed by a remarkable record of triumphs, this greatest melodramatic-mystery play of the century is the last word in intrigue, suspense and startling action.

It is *entertainment-plus*—a picture that the exhibitor can present for extended runs with the assurance that his audiences will come back again and again.

*An Astounding Stage Success—It Will Repeat
Its Sensational Triumphs as the Greatest
Melodramatic Mystery Play Ever
Put on the Screen!*

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F. O. Munroe, President Raymond Fawcett, Vice-Pres. & Treas.
John G. Folan, Vice-Pres. and Gen. Mgr.

Member of Motion Picture Producers and Distributors of
America, Inc. Will H. Hays, President

With
**JETTA GUDAL
ROBERT AMES
HENRY B. WALTHALL
and CLIVE BROOK**
Adapted by C. Gardner Sullivan
and Monte Katterjohn
From the play by
Anthony Paul Kelly



Foreign Distributors Producers International Corporation
130 West 46th Street
New York, N. Y.

MILLION DOLLAR OFFER

(Continued from page 1)

ture house shows would carry the Ziegfeld name. Ziegfeld has turned down the offer but it is not improbable such a deal may go through later.

Famous already has John Murray Anderson, a revue producer, under contract covering several years, with his weekly salary stated to be \$1,500.

Indications are the picture people plan to use the biggest musical comedy production names in all their major theatres. The Ziegfeld offer is interpreted to be principally for the use of his name and gives an idea how far a managerial name may be capitalized in pictures, especially for such a mammoth and expensive new house as will be the Paramount in Times Square.

The first of the picture house revues will be presented in New York at the Rivoli, Christmas night. The house will be dark the first four days next week so that structural changes can be made to the house. Anderson will stage the revue.

Tailor's Mania for Stealing Canaries from Loew's

His mania for stealing canary birds from picture houses, particularly Loew's, resulted in Isadore Goldberg, 43, tailor, 202 East 44th street, in receiving a sentence of 15 days in the workhouse. He had pleaded guilty to petty larceny.

Goldberg's arrest came about on Nov. 24 as he was seen to remove a canary from its cage in Loew's Lexington theatre by employees who had been ordered to keep a watch for the thief operating in the Loew

houses, not only in Manhattan but in Brooklyn.

According to Harold McMahon, manager of the Lexington, and Probation Officer Jacob Lichter, Goldberg is also responsible for the death of two mates of birds he had stolen a month ago from the State theatre. Lichter declared that the mate died of loneliness within 24 hours after the theft.

When police visited Goldberg's home they found a half dozen empty bird cages, while there were a dozen birds in other cages in the rooms. As there were no identification marks on the birds, their owners could not be traced.

The loss of canaries has become so frequent, Lichter told the justices that the Loew's and other theatres have decided to place an identification mark on each of their birds so that the ownership cannot be disputed.

SOUTH AFRICA

(Continued from page 9)

16 in "Sacred and Profane Love," followed by "At Mrs. Beam's" and "Smilin' Through," under direction of African Theatres Ltd. Dennis Nelson-Terry, Mary Glynn and company will tour South Africa under direction of African Theatres, Ltd.

A company of entertainers called "The Cabaret Kittens" will shortly tour this country under direction of African Theatres, Ltd.

The feature, "Monsieur Beaucaire," will shortly be screened at the New Bijou.

Natal, Durban
Iris Hoey, well-known English actress, and company doing good business at the Theatre Royal, singing "Jill, the Giant Killer," "Scandal" and "Baby Mine," under direction of African Theatres, Ltd.

BOOZE PRICES

(Continued from page 1)

proaching holidays and the recent activity of the federal officers in New York on wholesale handlers. This has brought a rise especially with champagne now retailing at \$90 a case (12 bottles).

Prices quoted are retail to dealers, who buy in lots of five cases or more. Bootleggers dealing with single case purchasers may charge more according to the knowledge of the customer.

The "bad" Scotch at \$48 a case is reported of fair quality but not comparable to the \$55 a case brand, though the difference in price is slight. Dealers in phony liquor to uphold a semblance of genuineness send the price as close to the first grade stuff as they can demand.

A very bad quality of rye whiskey is being peddled around New York at \$25 a gallon. It is claimed that the \$115 rye is uncut and aged.

Champagne Jumped

Champagne at \$90 is said to be of the best quality. Champagne jumped in price immediately following the arrests of the Dwyer crowd, though wines are usually up around New Year's.

Anything in gin below \$42 a case is reported suspicious. Gin may be bought as low as \$20. The "bad" benedictine at \$72 a case is represented as German-made.

Liquor in New York, according to bootleggers, is in greater demand than ever, selling freely and maintaining a fairly steady quotation. Despite all activity and prohibition enforcement publicity, the inflow of booze to the metropolis has not yet fallen below the demand at any time.

LITERATI

(Continued from page 30)

he finishes the dramatization of his serial "Nothing But Money."

It has been said by newspaper men the Denver "Post" is the most unique daily in America. In a city of 315,000 population the circulation of the "Post" is 160,000 weekdays and 250,000 Sunday.

Berryman, Grid's Press.
Clifford K. Berryman, cartoonist of the Washington "Evening Star," was elected president of the Gridiron Club, most famed of all the newspaper men's clubs, at the annual meeting Saturday. Berryman has been drawing for the "Star" continuously for the past 18 years, not missing a single day, even when on his vacation.

The annual dinner staged Saturday night at the Willard had President Coolidge as the guest of honor and every other Government official who could get a ticket. From the President down these same officials were made the subject of a series of burlesque sketches on their pet policies or characteristics.

Splitting Responsibility
A shift of some importance is said to have taken place in the executive line-up of the publishing company responsible for the Chicago "Tribune," the New York "Daily News" and the magazine, "Liberty." Jack Wheeler, head of the newspaper syndicate bearing his name, goes back to devote himself entirely to his syndicate after having served as the editor of "Liberty" since its inception. Joseph Medill Patterson and R. R. McCormick have divided their sphere as a result of this move. McCormick staying in Chicago to guide the "Tribune" while Patterson comes to New York to edit "Liberty."

The decision of Wheeler to leave the magazine is reported to have been rather sudden, this being borne out by the fact that the weekly still carried his name as editor a week after his leaving-taking.

WILSON STORY FOR ERROL

H. Leon Wilson has written the picture story Leon Errol will next appear in for First National.

It's an original with the working title, "The Boss of Little Arcady."

FEATURES AND STAGE ACTS

IN PICTURE THEATRES

THIS WEEK (DEC. 14)

Theatres are listed below with attractions for this current week if not otherwise indicated.

1. A stationary house orchestra, or its leader, or a permanent vocalist is not to be listed.

NEW YORK CITY

Capitol (12)

Marjorie Harcum
William Robyn
Charlotte Woodard
Doris Niles
Jack Triswell
"Time, the Comedian"

Colony (12)

"Parisian Gaiety"
"Phantom Opera"

Rivoli (12)

Beth Senia Oluk
Felicia

Carl Thorne

"Irish Luck"
Troll (14)
"Cinderella"
"The Great Gatsby"
Collins & Travers
"Knockout"
Upstart (14)
Nyls & Pagan
"Midnight"
COLUMBIA, O.
Majestic (14)
BIM Dalton
"Old Clothes"

Moore & Edith

Louella Lee
Minnie
(Indefinite)
Singing Cowboys
Sherry L. Hill
Francis Brooks
"Foxy Express"

State (12)

Kiddie Revue
Maggie Kiddie
Margaret Brown
Jane Shirley
Betty Hill
"Daily Irene & M"
"Havoo"
No Free

Critic (12)

"Havoo"
No Free

ST. LOUIS, MO.

Miner (12)
Stewart Fox
Cherniavsky
Henkel Orch
"Face East"
Downtown (12-16)
"Keeper of the Beat"
Specialty
"We Moderns"
Specialty

MILWAUKEE

Alhambra
Crystal Revue
Winnie Mitchell
Unfinished Symphony
Margery Fringie
"Sally Lundy"
Strand
"Home Again"
Heddie Lassar
"Knockout"
Wisconsin
Jockey the Crow

DETROIT, MICH.

Colonial (14)
Victor's Circus
John Brown
Fawn Eyes
White Bear
J. Vargata
Hold & Holdman
Burns & Burns
"Rose of the World"
Washington (14)
Pinner's Band
"Wages for Wit"
Divions (12)
Dell & Bennett
Wright Dancers
Helen Pachard
H. & J. Craghton
Hatter & Fann
Harvey Thill & F
"Sally Lundy"
Regent (14-16)
Pallenberg's Bears
V. Rucker & Beauz
"Exchange Wives"
"Beverly's Whispers"

ATLANTA, GA.

Howard (14)
Ralph Pollock
Jan Rubin
"Boysie Girl"

BALTIMORE, MD.

Century (14)
George Lyons
"Boysie Girl"
New (14)
Tyler Mason
"Name of Love"
Gordon (12)
F. Claire Co.
The Scaptons
Edith York
Neil Barrett
Thornton & Citta
"Door Opener"

BUFFALO, N. Y.

Lafayette (14)
Ann Linn
Band Box Rev
Earle Cavanaugh
Bud Singer Co.
Macy & Scott
Jack Jean & J
"Stepin' Out"
Hippodrome (12)
Zim'm's & G'dville
"Tower of Liss"

CHICAGO

Chicago (14)
Marie McQuarrie
Harp Ensemble
"Pina Cloth"
Capitol (14)
Loos Bros
"Keeper of the Beat"
Harding (14)
Yareeda & B
Ruth Braver
"Irish Luck"
Melvickers (14)
Sammy Lewis
George Givert
"Go West"
Scane (14)
Art Kahn
Motive Theatre

LOS ANGELES

Metropolitan (12)
"Irish Luck"
Julius Falk
Walter Ponton
Million Dollars
(Indefinite)
Arthur Burleigh
Edith Griffith
Nora Sheller
Hobbs Trammie
Tramaine Dancers
Manuel & Veda

PHILADELPHIA, PA.

Fox (14)
William Cregar Bd
Cowan & Walker
Locust Sisters
Al Schenck
Paul Mall
Charleston 2
12 Fox Trotters
"Thank You"
Fay's (14)
Bobby O'Neill Co
Baby & Doris Co

NEWARK, N. J.

Brantford
Hazel Gladstone
Marie & Rommie
Art Landry Bd
"Irish Luck"

MOON

Julie Tomsett
Ruslan Dainalish
"Cobra"

PHILA., PA.

W. E. Lyrie (12)
Allister Wylie Bd
Johnny Maher
Rene Klotz
Steve Cady
Goddard Twine
"Road Yesterday"

TOPEKA, KAN.

Novelty (14-16)
Billy Starnard
Reed & Ray
Waltoske Revue
Ford & Cunningham
Rich Howell 2
(17-19)
Scale
Christie & Daley
Trout & Hoff
Dancing Couples

UNIONTOWN, PA.

State (14-16)
Variety Rev
"Bobby Hall"
(17-19)
Little Revue

PROVIDENCE, R. I.

Fay's (14)
Edna W. Hopper
Frank McConville
Kate Wiley
Alton & Alton
Herford Hartwell
Charles Hall
Madeline Eubanks
Myrtle Benedict
Myrtle Morton
"Parisian Love"

ROCHESTER, N.Y.

Eastman (14)
Thelma Hirscoe
Lionel Tefft
"Sally of Sawdust"

ST. LOUIS, MO.

Revue in Color
Oscar Neal
Oliver Cornell
Helen Malcom
Helen Malcom
16 Mo Rookies
"Beat People"

State (12)

Lee Boers
"Sally I & M"

Delmonte (12)

W. U. Glee Club
"Unknown Lover"

Capitol (12)

Burns Twine
"Road Yesterday"

Grand Central (12)

Conley-Silv'm's Bd
Daggers Sisters
Eddy Clark
Arthur Neely
"Road Yesterday"

PHIL TYRRELL

Attractions
Suite 706, Woods Building, Chicago
Booking more larger picture theatre than any other office in the Middle West

Call of the 66's

Gracie & Scarlet
"Irish Luck"

NEWARK, N. J.

Brantford
Hazel Gladstone
Marie & Rommie
Art Landry Bd
"Irish Luck"

MOON

Julie Tomsett
Ruslan Dainalish
"Cobra"

PHILA., PA.

W. E. Lyrie (12)
Allister Wylie Bd
Johnny Maher
Rene Klotz
Steve Cady
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"Road Yesterday"

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Dancing Couples

UNIONTOWN, PA.

State (14-16)
Variety Rev
"Bobby Hall"
(17-19)
Little Revue

MACY AND SCOTT

The Radio Aces
Always Working

Lydia Harry

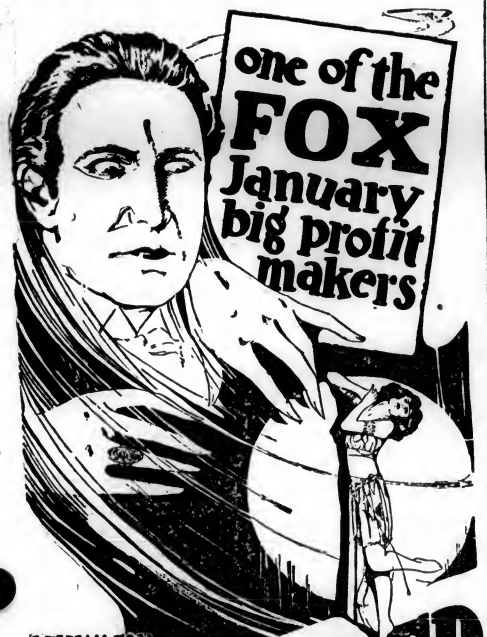
Roberts & Clark
Herbert Henson
"Swing! Whirl!"
Stanley (14)
Cardo & Noll
Buddy Fischer & Chesterfield Hope
"Beat Lyons"

WASHINGTON, D. C.

Rialto (12)
Stanley (14)
Cardo & Noll
Buddy Fischer & Chesterfield Hope
"Beat Lyons"

NEW YORK

806 S. Washash Avenue
CHICAGO



WILLIAM FOX
presents

The OUTSIDER

RESENTATIONAL STAGE SUCCESS
OF NEW YORK AND LONDON
BY DOROTHY BRANDON

JACQUELINE LOGAN
LOU TELLEGEN
ROY ATWILL
WALTER FISHER
AND AN ALL STAR CAST

ROWLAND V. LEE
PRODUCTION

HYPONOTIST OR HEALER
HE CAST A MAGIC CHARM
OVER WOMEN!

play
FOX
for profits

Fox Film Corporation

Here's the Sensational Group of **NEW** *Paramount Pictures*

(RELEASED FEBRUARY ~ JULY 1926)

Showmen are Rushing to Book

HAROLD LLOYD

IN HIS FIRST PARAMOUNT RELEASE. PRODUCED BY HAROLD LLOYD CORP.

Two Road Shows Now Available at Popular Prices:

"THE VANISHING AMERICAN"

"THE WANDERER"

12 Smashing Gold-Getting Attractions Starring

GLORIA SWANSON

THOMAS MEIGHAN

POLA NEGRI

DOUGLAS MACLEAN

RICHARD DIX

BEBE DANIELS

RAYMOND GRIFFITH

ADOLPHE MENJOU

and the starring debut of the splendid comedian

W. C. FIELDS

7 Lavish Long-run Special Productions, including "DANCING MOTHERS," "SEA HORSES," "THE SONG AND DANCE MAN," "THE RAINMAKER," "THE GRAND DUCHESS AND THE WAITER," "THE BLIND GODDESS" and "BEHIND THE FRONT".

8 Built-for-the-Box Office Specials, including "VOLCANO!" "THE LUCKY LADY," "THE DEER DRIVE," "DESERT GOLD," "MOANA," "GRASS," "THE SECRET SPRING" and "WILD GEESE".



BIG Pictures from Now till Next Fall



(Continued from page 39)

wins a scholarship at one of the universities. While there one of the professors makes love and promises to marry her, then runs off with the heiress daughter of the chief of the vice element of the town. This drives the youngster practically out of her mind, and she returns home.

In time the man who donated the scholarship which she won—a judge—has become so interested in her he follows her home and marries her. They return to the city. Five years later, when he is a candidate for Governor, his opponent, being the head of the vice ring and the father-in-law of his wife's former lover, tries to frame a story to the effect that she was once an inmate of one of his dives. They threaten to make the accusation public unless she has her husband withdraw from the race. Instead she disappears, leaving the impression she has been drowned.

Fate in the form of her old lover overtakes her in the subway, and he threatens to expose her disappearance in the papers as a trick framed between herself and her husband for sympathy. She prevents him from doing so at the point of a revolver. In the struggle for its possession he is shot and dies, but not until he confesses the plot.

Huntly Gordon as the philanthropist

leally inclined Judge and husband gave his usual studied performance, while Richard Tucker was all that could be asked as a villain. Lew Cody will have to look to his laurels as an indolent lover if this boy plays a few more love scenes as he did the once in the summer house in this picture. Frank Campbell as the vice king slips over the role as one real "hard guy."

There is nothing about the direction to distinguish it particularly, and there are a couple of ballroom shots that appear to have been rather badly handled.

Prod.

THE SPLENDID CRIME

Famous Players release, produced, directed and written by William DeMille. Rehe. Daniels starred, and Neil Hamilton featured. Scenario by Violet Clark. At the Radio, week Dec. 13. Running time, 60 minutes.

Bob Van Dyke.....Rebe Daniels
Neil Hamilton.....Neil Hamilton
Anthony Jovitti.....Anthony Jovitti
Fred Wilson.....Fred Wilson
Lloyd Corrigan.....Lloyd Corrigan
The Kid.....The Kid
Mary.....Mary
Madam Denise.....Madam Denise

"The Splendid Crime" is poor stuff all the way through. It seems Famous Players isn't giving Rebe Daniels much help in the way of stories.

William DeMille, who directed this, also wrote it, which shows, among other things, that his mind isn't given to holding anything which smacks of originality. His most recent pieces of directorial work for P-P, such as "The Streets of New York" and "The Streets of New York," have shown him to be a consistent producer of box office flops and in his most recent effort he has again kept down to his record. Thus "The Splendid Crime" is the combination of a poor story, a star whose recent work has been marked by flops, and a director whose box office success list is very small of late.

This time ("The Splendid Crime") DeMille's story, to be original, tells of a poor girl who lived with crooks and who was a crook, but who reformed and became very honest—so honest that she kept the boy she loved (an aristocrat with golf pants and everything) from temporarily appropriating money entrusted to him. When he says he must take the money to save himself from ruin, she goes back to her old pals and gets them to crack his safe and take the money, which she intends to keep until he changes his mind. The early part has Miss Daniels in dirty clothes and acting generally like a hard-boiled dame who gives them lots of gestures, some plain

and fancy gum chewing, and little real acting. Her support includes Neil Hamilton, a good actor who does well as the poor hero.

But the surprise of the whole film to the initiate is that Anthony Jovitti, Gloria Swanson's leading man in "The Coast of Polly," has a part here. Cora Payton could teach him volumes about acting, for Jovitti hasn't even learned the elements yet—such things as walking, lifting a hand, bowing, etc. The crook types are well handled, and Josephine Crowell plays an old housekeeper role well.

As far as the exhibitors are concerned, nothing beyond ordinary business is to be expected on the strength of this film.

WANDERING FIRES

Arrow Pictures release and Maurice Campbell production, directed by Campbell. Adapted from a Warner Fabian story. Cast includes Malcolm St. Clair, at the Radio, week Dec. 13. Running time, 45 minutes.

Warner Fabian's name is slotted most of the billing in that he turned out "Flaming Youth" and is also the pen percent of this one. Whether a novel or not doesn't make much difference, for Campbell has clut-

tered up the film by permitting "Wandering Fires" to be a very dramatic, often and consistently. The film's best personal bet is Constance Bennett, and her assignment here amounts to little more than setting up exercises.

It's a story of a serious minded young man who falls in love with a society miss with a blemish against her name. The dark spot is revealed in a flashback, the girl having remained in the apartment of her love the night before he sailed for France to fight.

Exposed and accused as a traitor, the girl cleared his name by proving an alibi when admitting she had been with him that night, and all night.

The bemired warrior comes back a shell-shock victim; two niched piano keys restore its memory, and after MacDonald has heaved and acted all over the screen worrying whether his wife still loves him, he finally finds out she still does on him, so it's okay. The picture is a bantamweight principally because of the manner in which Campbell has handled it. A subtitle, "The Vacant Chair," pre-empted a scene of the mother of the hero's dead soldier fiancé leaning at a table with her son's picture and his two medals glowing at her from an opposite white. Touching with grapefruit? Hardly.

Hackathorne is the demented A. E. F. member for an average performance. Miss Bennett rides in on her appearance, and MacDonald is handicapped by the manner in which he has been directed. The remaining characters are secondary. Limited to the smaller houses, one day or double features. Skip.

A Woman of the World

Presented by Famous Players, starring Pola Negri. Adapted by Pierre Collings from the novel by Carl Van Vechten. Directed by Malcolm St. Clair. At the Radio, New York, week Dec. 14. Running time, 67 minutes.

Countess Elona Nattoni.....Pola Negri
Charles Herbert Mack.....Charles Herbert Mack
Richard Granger.....Richard Granger
Lillian Rich.....Lillian Rich
Sam Poore.....Sam Poore
Lois Poore.....Lois Poore
Jesse Porter.....Jesse Porter
Mrs. Bierbauer.....Mrs. Bierbauer
Pauline.....Pauline
Annie.....Annie

Poor Pola! Wonder what they are trying to do to her, anyway? It's a dead certainty that Famous isn't giving her this type of picture on her own appearance, and she's wasting the money there are secondary. If they can't pick stories any better than this they should get someone who can; or if it is a case of Pola selecting the material, then they had better stop her.

If something isn't done, then Pola Negri's value as a box-office attraction in the spots where that does exist is going to be wiped out. This picture is just another horrible example of what she should not do. It doesn't look as though it was going to be worth a nickel at the box office.

Possibly Carl Van Vechten's novel had some kick in it as written, but as screened it isn't even a fair story. There is nothing in it that would make any one want to walk farther than half a block to see it, providing there was no charge for admission.

Pola plays a countess who has an unfortunate love affair abroad and decides to come to America to forget. She joins relatives who are typical of a hundred thousand families in any of our smaller midwest towns. Here her gowns and her foreign customs cause any amount of stir and consternation.

It is one of those towns that is in the throes of an anti-vice campaign, with the district attorney as the leading crusader. The countess on the night of her arrival runs afoul of him, and determines to bring him to heel for his attitude when he meets her. In the long run she falls in love with him and he with her, but not until the two have had several clashes.

Charles Emmett Mack is programmed as the juvenile lead, but Holmes Herbert as the D. A. takes all of the honors away from him. The picture really belongs to "Cherter Konkin" in a comedy role. He just about walks away with the entire production, and if it wasn't for him the whole picture would be a sorry affair.

Pola has a new bob, and it is the type that is not going to endure her, particularly to the women, violent through the comment made by women in the audience at the Rivoli at the final show Sunday night. Pola seemed to get on their nerves.

The picture doesn't look as though it was very costly in production and there is nothing about the direction that distinguishes it. It is just a small-time picture that might have been turned out by any kind of independent.

Prod.

YIDDISH SHAKESPEARIAN

The McKinley square, New York, has reverted from its former vaude policy to legit. Joseph Kessler has taken over the house for a cycle of Shakespearian plays in Yiddish.

Contrasting general opinion the "Shakespearian" stuff "drawing" at the uptown house.

AL CHRISTIE'S COMEDY SPECIALS

Charley's Aunt
With SYD CHAPLIN
From the Farce Comedy by BRANDON THOMAS
Directed by SCOTT SIDNEY
Adaptation by F. McGREW WILLIS

Seven Days
With Lillian Rich, Creighton Hale, Lilyan Tashman, Eddie Gribbon, Mabel Julianne Scott and Hal Cooley
From the famous Stage Farce by MARY ROBERTS RINEHART and Avery Hopwood
Adaptation by FRANK ROLAND CONKLIN
Directed by SCOTT SIDNEY

Hold Your Breath
With Dorothy Devore, Walter Hiers, Tully Marshall, Jimmie Adams, Priscilla Bonner and Jimmie Harrison
Directed by SCOTT SIDNEY
Story by FRANK ROLAND CONKLIN

Reckless Romance
With Harry Myers, T. Roy Barnes, Wanda Leland, Tully Marshall, Tully Marshall, Tully Marshall
From the New York Stage Success "What's Your Wife Doing?" by HERBERT HALL WINSLOW and EMIL NITZKY
Adapted for the screen by F. McGREW WILLIS
Directed by SCOTT SIDNEY

STOP FLIRTING
From the Famous London Musical Success by FRED JACKSON
Directed by SCOTT SIDNEY
With Helen T. Murray, Wanda Leland, Jack Duffy, Ethel Shannon, and David James

Madam Behave
With JULIAN ELTINGE and ANN PENNINGTON
From the French Farce by F. McGREW WILLIS
Directed by SCOTT SIDNEY

RELEASED BY PRODUCERS DISTRIBUTING CORPORATION

FICTITIOUS PRICES ON SHEET MUSIC MUST CEASE—COM'S N

Federal Trade Decides It Is Unfair Competition in Summy Co. Investigation—Marked Price One-third Higher—Publishers Against Practice

Variety Bureau, Washington, Dec. 15.

"Fictitious prices" when printed on sheet music is an unfair method of competition, as well as against the public interest, declares the Federal Trade Commission in issuing a cease and desist order requiring the Clayton F. Summy Co., of Chicago, to discontinue this practice.

The Summy company, the commission found, marked its music \$3-1-3 per cent higher than it was expected and intended that such music should sell for this price. The findings state, enabled certain music teachers, schools and retailers to charge one-third more for the Summy musical publications than the price usually paid for music of a similar character.

At the instance of the Music Publishers' Association of the United States the findings continue, a trade practice suit was held with a member of the commission, resulting, at which a resolution was passed and later endorsed by the commission to the effect that "music books have the price printed on it which is substantially that which the publisher believes the music will bring under normal conditions of competition." Clayton F. Summy, president of the respondent company, attended the trade practice submittal and voted for the above resolution.

Means to Defraud

The commission points out that though practically all of the publishers represented at the meeting adhered to the adopted resolution, the respondent Summy continued to "carry on its" product, the fictitious price.

This, the findings set forth, diverted trade from those competitors who truthfully mark their music, and "places in the hands of dealers, schools and teachers the means of defrauding the ultimate purchaser of respondent's music."

The original complaint against the Summy company was issued by the commission on May 16, 1924. To both of which the Summy company answered, as part of their defense, that there was no competition in copyrighted music, the copyright of which was owned by the company. Another point of the defense was that the setting of the higher price was a trade practice of the music publishing industry. This phase, however, was of no value when all of the publishers met in Washington and agreed to discontinue the method of price marking.

WARC May Resume

Boston, Dec. 8.

Radio station WARC, Medford Hillside, Mass., will again be heard on the air soon. It is anticipated, following the purchase of the assets of the American Radio & Research Corporation (which went into bankruptcy last April), that Powell Crosley, Jr., head of the Crosley Radio Corporation, Cincinnati.

This station was one of the pioneer broadcasting stations in the country. The officials of the new company already have made plans to resume broadcasting at an early date. A new 500 watt transmitter is nearly ready for use, and the station will be sent out for one or several Boston studios, the locations of which are to be announced soon.

Billy King "Canning"

Billy King, colored comedian and one of the pioneer of colored radio producers, is now a "canned feature."

King has just completed a "talk" record for Okeh.

Legislative News, Page 2

Commencing with this issue, and during the 69th Congress, all legislative news or reports pertaining to any part of the show business will be found on page 2 of each issue of Variety.

AUSTRALIA'S RADIO VERSION OF COPYRIGHT

Variety Bureau, Washington, Dec. 15.

The Australian Government has very clearly defined under what conditions the broadcasting stations that country may use copyrighted works, according to a special report to the Department of Commerce.

E. G. Dabbitt, Trade Commissioner at Sydney, quotes from the Postmaster General's regulation to the effect:

"It shall be the condition of the granting of any broadcasting license that the licensee shall not: (a) transmit any work or part of a work in which copyright subsists except with the consent of the owners of the copyright; or (b) send out news or information of any kind published in any newspaper or obtained, collected, collated or co-ordinated by any newspaper, or association of newspapers, or any news agency or service, except with the full consent in writing first obtained, of, and upon such payment and conditions as are mutually agreed upon by the licensee and the newspaper, or association of newspapers, news agency or service."

This applies to both Class A and Class B stations with one case decided in the Supreme Court already in favor of the copyright owner's organization.

Mr. Dabbitt states that from information obtainable copyright holders are demanding 10 per cent of the revenue of commercial stations.

As with broadcasters in this country those of Australia are complaining of the demands of the copyright holders and when the station station places the blame for such suspension upon the aforementioned copyright holders.

Some funny inside stuff on the New York "Evening World's" radio popularity contest has cropped up with the closing of the contest today (Wednesday) and the winner selected for announcement Saturday. Will Oakland of the Chateau Thierry is the leader by a comfortable margin, although Harry Richmond is a near enough second to make it doubtful and Ben Bernie a third, the latter remaining in, despite heavy buying of votes by contestants.

One contestant is known to have expended \$5,000 for votes to win a \$2,500 sedan car, which goes to the winner. Another contestant has been levying taxes on the music publishers at \$50 each to bid buy votes for himself. C. P. Zittel has been planning Florenz Richardson of his Central Park Casino orchestra in frank fashion through orderings of "Evening World's."

OLSEN LANDS HOTEL PENN.

Succeeding Lopez Dec. 28—Sought For Berth

George Olsen and his orchestra open Dec. 28 at the Hotel Pennsylvania, New York, succeeding Vincent Lopez. Olsen is a Victor artist and will incorporate the Hotel Pennsylvania name following his own on the Victor label in lieu of the former billing, "George Olsen and His Music."

Lopez' resignation to confine himself exclusively to the Casa Lopez, his own supper club, the Hotel Pennsylvania, considered a prize plum as far as hotel locations are concerned, had been much sought after by a number of prominent bandmen, with Rosa Gorman consistently mentioned.

The Olsen selection brings to the Pennsylvania a Victor recording organization which has been a standard in Broadway's "class" musicals the past two seasons. As the Ziegfeld band, Olsen doubled between the Kid Boon and the "Follies." He switched this season to the Dillingham banner, doubling between "Sunny" and "The City Chape." With the latter slated to close, Olsen will continue doubling with "Sunny."

HOLMAN'S APPOINTMENT

Artists doing business with the WEAP radio station will be interested in knowing J. A. Holman, former studio manager, has accepted a staff appointment with the Commercial Empire of the American Telephone & Telegraph Co. G. P. McColland succeeds Mr. Holman and F. S. Spring becomes assistant manager.



WARREN JOHNSON

Trumpet Player
With James G. Dimmick's
Sunnybrook Orchestra, Ciderella Ballroom, New York

Mr. Johnson is an accomplished "hot" bass merchant, also doubling piano and melophone. His specialty, however, is the trumpet, besides being of the arranging corps of this smart dance organization.

The Dimmick Sunnybrook band is busy recording for various companies following its immediate invariable impression on Broadway and is now in its third month at the Ciderella.

SPENDING \$8,000 TO WIN \$2,500 RADIO CAR

"Gags" in "Evening World's" Air Favorite Contest—Fraud Ballots

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A fraud attempt in submitting counterfeit ballots has also developed. There is an "out" for the guilty party who can claim having been sold these votes by an outsider. It develops that fake ballots were printed up and several thousands submitted by a single contestant. The fraud was discovered through the "World" being one of the only two New York dailies owning its own printing plant. The peculiar stock of paper employed by the daily makes detection easy.

One contestant, as previously reported, Harry Richmond, is said to be holding back a flock of votes for a last minute balloting and counted on to sway the balance in his favor.

51,000 Employees in German Radio Plant

Washington, Dec. 15.

In spite of the general depressed business conditions the large radio firms throughout Germany are doing well, says a report to the Department of Commerce. In one plant 51,000 employees are on the payroll. Smaller manufacturing companies have been forced to quit, it being the general belief that shortly the entire radio field will be controlled by the three large companies now existent.

Eugene West Publishing
Eugene West has located in New Orleans, his home town, and is publishing for himself.

HERE AND THERE

Woody Meyer has formed a corporation with offices in Cincinnati. The complete title is "Woody's" Meyer Music Corporation. Meyer had a dance orchestra of his own prior to undertaking his booking project.

Bennie Krueger, the orchestra leader, has placed his "Hot Coffee" dance novelty with the Triangle Music Co.

Tom Brannon is now directing the Seven Aces at the Hotel Peabody, Atlanta, Ga., where they are representing the Columbia Phonograph Co. as exclusive recording artists on the Columbia label.

Irwin Abrams, Ben Bernie unit, switches in two weeks to the Palais D'Or, New York, from the Knickerbocker grill, succeeding Archie Slater's outfit.

Harvey Marburger and his orchestra, best known when at the L'Aiglon, Philadelphia, comes into the Roseland ballroom, New York, January 3, succeeding Tommy Christian who leaves for the road tour, prior contracted.

Ted Lewis switches from the Parody Club, New York, to the Hot Addition, Detroit, Mich., May 31, later is in the Detroit hotel at present.

Eddie Harkness and his orchestra completed a full year at the Olympic hotel, Seattle, Dec. 5, and have been resigned for another year. The Winter Ball at the Olympic which is the biggest social event in the Washington capital will have Harkness and an alternating band furnishing the music.

Roger Wolfe Kahn's Delatantes, a female band of 10, and Kahn's Mayfair Melodians are two new dance units being sent out by the young orchestra impresario.

Bud deSylva is enroute to San Francisco through the water way, with the trip taking 15 days.

The Original Memphis Five are on a 22 weeks' dance tour of one nighters through New England, Pennsylvania and Ohio.

Harold Leonard, from Windsor hotel, Montreal, has opened as the dance offering at Waldorf-Astoria, New York.

Under the managerial direction of John H. McCarron, the new ballroom at Rachele Park, N. J., will have a gala opening Dec. 31.

Frank Daley's Meadow Brook Orchestra will be the musical feature. The new whole Rachele Park arena is to be used by McCarron for staging fights and basketball games.

Max Fisher and his orchestra from California formally debut at Ciro's Dec. 18. Lillian Lorraine, Charles King and the Ciro's "Rhapsody in Blue" revue are co-attractions.

Laughner Orchestra Now At La Monica Ballroom

Los Angeles, Dec. 15.

Carl Laughner who had an orchestra at St. John's Casino, Miami last year, has replaced the Don Clark orchestra at the La Monica Ballroom with a 10-piece orchestra. The organization is made up entirely of college graduates. All the members do entertaining besides playing straight dance music. Every man is a singer and there are also four dancers in the outfit.

Laughner is the pianist and director. The road section is made up of Archie Wallace, assistant director; Charles Hoffmayre, and Lester DeLoach, saxophone players; Frank Benley, banjo; Mack Holm, drums; Victor Delony, bass; Harold Shock and Jack Clark, trumpets, and Fred Leblauer trombone.

MUNICIPALLY OWNED HALL

St. Petersburg, Fla., Dec. 15.

Johnnie Green, proprietor of the Green Lantern dance hall on municipal property, near the waterfront, has challenged the right of the city commissioners to eject him from the property and turn the building over to the chamber of commerce for the use of tourist organizations.

Legal steps will be taken by City Attorney A. S. Bailey to recover possession of the property.

ROMANO OFF AIR BUT POPULAR

Albany, N. Y., Dec. 15.

A popularity contest being conducted by the "Knickerbocker Press" here finds Phil Romano's orchestra from the New Kenmore hotel and the WGY Players among the leaders despite Romano having been off the ether as a regular WGY attraction for some time.

The "Inside" on the Romano radio situation is that WGY, the Schenectady station, switched its direct wire from the Kenmore to the Van Curler hotel in which the WGY people are interested. This brought considerable comment from the fans, with the result Romano's aggregation was specially engaged for weekly dance sessions from the studio, being paid for their services, whereas formerly the direct wire picked up the regular night sessions without charge.

Romano, although signed until May at the Kenmore, may switch to Miami if the hotel is agreeable. The advent of the legislative sessions is a hitch because of the Romano band's popularity in the state capital. The bandman and Governor Al Smith are fast friends, both having been raised in the same neighborhood on the lower east side of New York.

A public function will be made of Romano's presentation of his first Victor recording to reach Albany to the governor. Romano is the first band to be given Victor representation in Albany and, in fact, is the only New York band outside of the metropolis to be represented on the Victor label. As a result the capital has been making much of the distinction of being nationally represented via the Victor channels.

MODERN PLAYS HELD OUT OF RADIO

Play Brokers Against Policy—Affects Value for Stock Companies

Play brokers have a turned down attitude toward broadcasting of plays. Several units broadcasting from New York stations have found themselves up against a seemingly unsurmountable obstacle through inability to lease desired material from the brokers. The latter have been along with first non-reciprocal works of ancient vintage, but figure the popularity of the venture is threatened unless the brokers let to use up-to-date material.

The brokers are obstinate in their stand, justifying their action by claiming the broadcasting would lessen the value of the plays with stock companies. It is a question of revenue. Greater revenue has prompted them to take this stand against the radio broadcasting, according to their explanation of the situation.

Modeline Hunt's Radio Players had been broadcasting from WRNY once a week, but were compelled to curtail activities through inability to secure the proper play material. After the first week of impossibility to lease current stock releases for radio purposes, the company was compelled to broadcast plays and skits. They found the latter did not retain the enthusiasm of other fans that had been whetted with the longer plays.

This was made known through the number of inquiries reaching Miss Hunt at the station asking why more popular plays were not put on the air in preference to veteran dramas and skits.

Miss Hunt is a former stock actress with unswerving faith in the possibilities of a radio theatrical show. She is first in the dramatic actress to organize a dramatic broadcasting company.

BALLOON REVIEWS

Variety will review ballrooms hereafter, in the manner of the reviews below. They will be reviewed in many cities, where correspondents of staff men of Variety may visit a ballroom.

These reviews are not aimed to be critical; rather informative, for those interested in the ballroom business. Reviewers, however, may note matters for inclusive comment. They also will lend their show business experience and knowledge as occasion arises.

No order of precedence will be observed in the reviewing of ballrooms. Unless requested by the management, ballrooms will be taken in turn at the convenience of the reviewer. Upon request for a review, that ballroom will be given a preference.

Reviews of ballrooms such as below have never been previously published in any theatrical paper.

GUYON'S PARADISE

Ballroom at Crawford and Washington, Capacity, 4,000 persons. Admission, 50c to \$2.00. Louis L. Guyon, Orchestra (40).

Chicago, Dec. 4.

J. Louis Guyon has made a hit-tune in the last 15 years in his ballroom. It has been rebuilt, retaining only the building shell of the earlier Paradise. The floor is measure, 250 by 85 feet, making it easily the biggest dance surface in Chicago. The new Paradise is a masterpiece of design, with the diffused light system on the ceiling for a blue-sky effect. A promenade is around the floor, with a refractory at one end.

To insure against imperfections in the acoustics on account of the immensity of the room, a wire mesh ceiling has been hung. This was devised by Mr. Guyon, and the wooden ceiling surrounds the mesh, and the combination is 100 per cent effective.

The manager, Edward Don Levy, long connected with Trilone and numerous other ballrooms, has also done a little inventing on his own having perfected a system for handling wardrobe.

Ballroom Influence

The rebuilding of Paradise cost half a million, not counting the nick in receipts, which the place was closed for reconstruction.

This gives an idea of the importance of ballrooms in Chicago, and particularly of Guyon's Paradise, which has had a pronounced influence on the development of the neighborhood around Crawford and Washington boulevard. Cooney Bros. have started work on a mammoth movie palace, and Eastern Kitz may project a house for next year for the same locality.

Mr. Guyon, far from fearing the opposition, so far from the side to the Cooney's for a theatre.

Paradise always has been the most conservative ballroom in Chicago. For a long while only the waltz and two-step were allowed. While the fox-trot and one-step are now okay, the "Charleston" does not flourish here. The clientele is probably somewhat older than at most of the ballrooms, but in general the dancers are on the lean side of 30.

No Freak Stuff

The Guyon floor does not include any of the freak publicity stunts, specialty nights, novelties, raffish, etc., occasionally in a team of professional dancers brought in to give an exhibition, but this is seldom. Newspaper and elevated platform posters are the principal forms of Paradise publicity.

Big Drawing Power

The nearest ballroom to Paradise is the Wicwam, which has been under a series of management changes and has never really elicited. The west side has a drawing population of about 600,000. Paradise is known to territory as far away as five miles. Paradise is, in fact, a gold mine.

Louis Panico has the orchestra. He is the famous cornetist, with Jaham Jones for soloist at College ton. His band is a fine one, creating a service brand of dance music—penny but not hot-ty-tutty, according to the standards of the institution. The acoustics make the music clear and distinct from all angles. The instrumentation is excellent for a 15-man orchestra. Panico has adjusted himself nicely to the ballroom idea, which is different from the cafe. The lone intermissions common in cafes would ruin business in a public ballroom, where the cash is made pastime—not just one item of the evening, as in a cafe.

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WEYMAN & SON

1108 Chestnut St., Philadelphia, Pa.

ARCADIA, CHICAGO

Ballroom, Broadway and Wilson Avenue, Capacity, 2,000 persons. Admission, 50c to \$2.00. Louis L. Guyon, Orchestra (40).

Chicago, Dec. 5.

Arcadia is somewhat of a back number among the smart ballrooms which have sprung up in Chicago within the last few years. No effort seems to have been made to keep up with the times. It is architecturally unpretentious, a handicap in competing with such palatial ballrooms as Trilone, Margold, Paradise, etc.

While in easy proximity to the Gold Plate district around Wilson Avenue and Arden Road, Arcadia enjoys only a limited attendance these days. Perhaps the amusement opposition of the theatres is exceptionally keen, since the Up-town (pictures) opened but a few blocks away and the Riviera went over to the Greenwich circuit. Most ballroom men claim that theatres are not really opposition, as the crowds at the latter are different. Amusement institutions are quite unlike. Theatre men do not wholly agree.

Two mediocre bands alternate continuously and supply a poor sort of dance music. One is labeled "warm" and "hot" and the other latter smokes a little, but never burns.

Sheiks and Shebas

The patronage seems to be exclusively "sheiks" and "shebas," with the girls coming alone or in pairs, and the star boys for 75c. If they like one another's looks they mingle. Popularity here is based on the ability to twinkle an eye. Much of the dancing is individualistic, done in the corners where the stars converge with the young frails. When the individual dance style pleases one of the opposite sex a team is formed and they venture out on the main floor. Everybody seems intent upon drawing the limelight in their direction. Fashion in stepping are exceedingly versatile and varied.

In spite of the tremendous labor put out, one sees no one seem to grow thirsty; the soft drink concession is dying on its legs. The reason is that the boys and girls would probably sit until the last note of the last number.

While Arcadia goes in for "barn" dances and special nights of that description, they do not employ outside entertainment. The reason is that the boys and girls would probably regard a team of professional dancers with disdain. And at that very professional crowd could include some of the dancing pulled by the Arcadia amateurs.

Cinderella, Chicago

Ballroom at Madison and Central, Capacity, 2,000 persons. Admission, 50c to \$2.00. Seattle Harmony Kings (42) Orchestra.

An hour's ride direct west of the city, the ballroom is located in the heart of the residential district known as Austin. Two years old, Cinderella is one of the largest ground floor ballrooms in the city. It operates nightly except Monday, the regular off night in ballrooms, and Wednesday, usually a rental affair.

Friday nights and Sunday matinee are crowded and are strictly collegiate, with the rising generation garbed in Oxford bags and the other distinctive attire of the rah-rah. On ordinary nights the stoppers are recruited from less picturesque groups, the collegiate gang being home primarily. Jonas Perlberg manages Cinderella. His efforts are not confined to Austin. He is perhaps the most active promoter of "Charleston" contests and exhibitions in town. It is a dull night for Mr. Perlberg when, after doing his bit at Cinderella, he doesn't go to the other end of Chicago to officiate as Judge, master of ceremonies or something. He is constantly on the move, and is one of the least customers of the Yellow Taxi.

Doesn't Plug Stunts

Jonas uses some special stunts, but does not plug this angle to the extent it is plugged elsewhere. On the night Cinderella was locked over, he was staging first a "Charleston" and then a waltz contest, with the cash prizes going to the couple in each case bringing the

BAND LEADER'S PABLO PUBLICITY

Mal Hallett's Advertising

—Other Boston News

News

Boston, Dec. 15.

Mal Hallett left here Saturday night bound for Broadway and the Arcadia ballroom, after a most successful season touring New England. He closed at Crescent Gardens, Revere, Mass., with the biggest burst of newspaper advertising that any band has received here; all paid stuff, with Hallett paying the greater part of it himself.

Hallett has the right idea as regards advertising, \$600 per week having been his regular weekly payment for display in the dailies, and the results more than justified his expenditure. Is a question if any other band in the section which can outdraw him in the public ballrooms at present.

The Memphis Five is here for a week at the Arcadia ballroom, and rates as a real drawing card in Boston. They asked \$250 per night their last appearance here, but it's not known if they're receiving as much as that for their booking. It's a very high figure for Boston.

A great many small bands are around town, with little known about any of them. How any of the halls built up a band, and a constant use of unknowns is a mystery. It would seem logical to build up a "name" and cling to it, but the idea seems to be to get any band at the best possible figure.

The Club Argonauta, night club, which broke onto the front pages of the dailies when it opened up on the deserted wharf on Atlantic avenue, and which is sponsored by L. C. Prior, manager of the Hotel Brunswick, has a Leo Reisman band. Lucienne Hervel of the "Student Prince" company got herself some good publicity last week through an "Interview" with a Boston daily in which she called conditions at the Argonauta "worse than anything in Paris." The Argonaut was not named in the story, but everything was so cued that a reader with any sort of inside information could easily place it.

The Argonaut, by the way, is running a Sunday night cabaret and getting away with, chiefly because the Mayor's hand-picked staff, as investigating it goes. It is the only approach Boston has to the real night clubs of New York.

MAX B. MARKS' VACATION

Max B. Marks, for over a generation heading the business department of his brother's firm, the Edward B. Marks Music Co., has left for an extended vacation trip through South America.

The music executive, who in his 30 years with the Marks firm paid out over \$3,000,000 in royalties in taking the trip to celebrate his 25th wedding anniversary.

most popular applause from the side-lines it was given. It was felt that the youngsters applauded with zeal and determination for the cause of the waltz contest. This team from an earlier generation accordingly won. Cinderella is happily situated so far as the cash side of the business is concerned. It has almost none; no big theatres or other ballroom with a radius of any sort.

The music is dispensed by the Seattle Harmony Kings and this band is doing perfect. Plenty of heat and pep but none of the raucous blare of the tinny outfit. In fact, the Seattle Harmony Kings are okay for much more important show places.

Patrons on Honor

An interesting fact about this ballroom is that it employs no bouncers or floor men. Perlberg puts the patrons on their honor and himself he has almost no trouble. When it does become necessary to slow up some over-exuberant youth, he is quietly warned and after the dance and not on the floor. Then he is cautioned to either be more conservative or to leave.

Cinderella is probably a moderate winner, making money for all concerned without grossing sensationally.

Ted Lewis 1 Week At Strand, New York

Ted Lewis and his band, from the Parody Club, open Sunday at the Strand, New York, for one week's engagement. The booking was consummated by Joe Plunkett through the William Morris office. Lewis will have 10 men on the stage, including himself, along with Bobby Armat as a feminine accompanist.

The Strand has twice played Lopez and his unit so far this fall with the Cosa Lopez aggregation scheduled to appear one week at this picture house about every four or five weeks for the remainder of the season.

The booking of Lewis is apparently to bolster business during the pre-Christmas slump, Lopez having played there but two weeks ago.

Copyright Dropped Off With Music Last Year

Washington, Dec. 15.

A total of 4,477 dramas, listed as "Dramatic or dramatic-musical compositions"; 8,701 picture plays, 699 pictures, and 36,362 pieces of music were deposited with the Register of Copyright during the last fiscal year, according to the annual report of Thorvald Solberg.

With the exception of the musical compositions, increases are noted by Mr. Solberg in all of the above. Music dropped from 37,950 to 36,362.

Frank Tours Supervising Picture House Music

Frank Tours, musical comedy orchestra leader, is returning to England under contract for three years as supervising musical director for Famous Players new picture, due soon to open in London.

Tours is rated the highest salaried leader in his field here. He sailed last Saturday with his wife (American) and their children.

Bands for Florida

Harry Rosenthal and his orchestra open Dec. 17 at the Royal Dandel Hotel, Palm Beach. Marion and Randall also open there as featured dancers.

Eddie Peabody and his band of 10 open at the Casino, Miami, the end of the month. Peabody is an exclusive Banner recording artist and also solo recording with jazz fiddle and violin numbers. Peabody has played picture houses and will return to the west coast after the Florida engagement on a picture house tour.

Roger Wolfe Kahn is another slated for Florida at the Biltmore, Miami, during February. Kahn's sub-unit, the Deauville Dozen, will be based in New York Biltmore in his absence.

Musicians 50% Idle

Chicago, Dec. 15.

The Chicago local of the A. F. of M. in a recent check up on membership and those holding transfer cards showed that there are 6,300 members attached to the local. The total number of musicians engaged at present is estimated to be just a trifle of 3,000, with half of the membership unemployed.

A vast number of organists are included in this group.

MILLER'S DEFAULT JUDGMENT

Ray Miller gave a note for \$1,235 to Joseph M. Ordens, Jan. 20, 1923, and was never paid. Ordens, in a suit to recover the amount, Miller was called to the Hotel Addison, Detroit, which may account for judgment for that amount being filed against him by default.

Miller is making the Addison soon on a tour with Ted Lewis following him in. Miller is still a Brunswick recording artist, all reports to the contrary notwithstanding. Miller holds here is another year with the Brunswick.

JIMMIE JOY'S COLLEGIATES

San Antonio, Dec. 15.

Jimmie Joy's orchestra at the St. Anthony hotel here is another collegiate outfit, having been in existence five years and dating back to the University of Texas where it was founded.

Their hotel engagement at the St. Anthony is in its 86th week. The band is an exclusive Okeh recorder and broadcasts regularly from WOAI.

ORCHESTRATION ROYALTY PAID BY LEO FEIST

Takes Lead in Full Consideration of Writers—Pays Same as for Sheet

That the music business can be operated in a clean-cut, legitimate fashion, with full consideration for all concerned, is evidenced by the action of Leo Feist, Inc., ruling against additional royalties to be paid to writers on the sales of orchestrations.

E. P. Dittler has formally notified all sheet writers that beginning Jan. 2, 1926, a royalty will be paid on orchestrations sold through orchestrations given away gratis for exploitation purposes are non-royalty payable. The same rate of royalty as governs the sale of sheet music will be paid the authors.

Considering that thousands of amateur musicians and many professional "buy their way" into the industry, under a recent M. P. A. ruling only certain "blue list" orchestra leaders receive new issues gratis for their exploitation of the sheet music, and particularly printed arrangements is quite sizeable. The Feist firm feels that the writers are entitled to remuneration the way, and it is hoped by other writers, that the other publishers will similarly make provision for royalty compensation on orchestrations.

For today is the only "popular" house paying 3c. sheet music royalty as against the others' 2c. per copy except for established hit writers.

Feist also inaugurated the holiday bonus system for its employees with the result an unusual esprit de corps obtains in the Feist organization.

Writers receive no royalty on dance folios. These folios contain a dozen or more numbers, each with a book form, retailing at 50c. The songs are the latest hits but minus the lyrics. The folios cut in on the sales of the regular sheet music since the words become essential and are not needed. For 50c, one gets 10 or 12 hit numbers without words. For the same amount, two songs with lyrics can be bought in sheet music form.

More Orchestral Schools

What is considered a big boon to individual musicians throughout the country and especially those "breaking in" is the orchestral school. In the Midwest, orchestral schools are quite popular and more are cropping up in the east.

One of the last schools to be formed was the one by the Cleveland Institute of Music, which will have the principal members of the Cleveland orchestra as its teachers. The schools will naturally turn more musicians into the professional channels but the interest is such where the schools are operated that the results are considered well worth the effort by those responsible.

Lentz in Philly Restaurant

Al Lentz and his band close Dec. 20 at the Mercury Club, New York, and open three days later at the Piccadilly restaurant, Philadelphia.

The picture house tour has been deferred until later in the winter.

The Human Broadcasting Station

B. B. B.

AT STATION W. J. N.

LITTLE CLUB

NEW ORLEANS

SPEAKEASY BARTENDERS STEALING BOOZE TRADE

Proprietors Now 'Tending Bar
—Barmen Akin to Hostesses
in Cabarets

Proprietors of the uptown speak-easies have defied the previous "high hat" attitude and many are now working behind the bar to get acquainted with their trade.

The change is a move for protection, also to show the spenders that they are as regular as the bartenders who had been buying back at the proprietor's expense.

Heretofore proprietors of the closed-in places displayed little interest in customers, other than to take their cash on the count-up. Habitués were of the opinion that the head bartender was boss. Consequently when the latter built up a good clientele he'd "move off to open a place of his own. The crowd would follow, getting the tip that the place was changing hands and that he was located elsewhere.

The popularity angle among bartenders is as prevalent as that of the hostesses in the better class places. The barmen have found this out and now figure it high time to step in and mix with the spenders or lose the trade to their former help.

"Miss America"

Now in Ballrooms

Fay Laupler (Miss America) of Oakland, Calif., adjudged the prize winner in the 1925 Atlantic City beauty pageant is being booked as a freak attraction in ballrooms. Having completed the Famous Players picture, "Miss Venus," she is making personal appearances before returning to the coast for other picture work.

National Attractions is handling her. With the F. P. film release they look forward to greater demand for the prize winning beauty.

LEADING ORCHESTRAS

IRVING AARONSON

AND HIS
COMMANDERS

THIS WEEK (Dec. 14):
B. F. Keith's Palace, New York

DAN GREGORY

AND HIS
Victor Recording Orchestra
En Route to Coast
Dance Tour
Headquarters
1101 North 16th Street
HARRISBURG, PA.

The Original Memphis 5

Direction BERNIE FOYER
1674 Broadway, New York

CHARLEY STRAIGHT

AND HIS
Rendezvous Orchestra
Rendezvous Cafe, Chicago, Ill.
Also Jack Johnstone and His Samovar Orchestra. (A Charley Straight Unit)
Using Conn Instruments Exclusively

RAY WALKER'S

RADIOLIANS
PLAYING CLUBS
Representative, Harry Pearl
1607 B'WAY, NEW YORK CITY

MR. AL TUCKER

and his
SOCIETY ORCHESTRA
Keith-Orpheum Circuits
Direction Bernard Burke

EXPLOITATION FOR BALLROOMS BY DANCERS

Piatov and Natalie Will
Teach Gratis—Building
Matinee Business

A tour of the larger ballrooms will be undertaken by Piatov and Natalie, the dancers, with a band of 12 pieces, opening for the week of Dec. 28 at the Roseland Ballroom, Reading, Pa.

While in the towns the dancers will co-operate with local dance teachers, attracting new pupils for them and advising pupils to continue their lessons. Piatov and Natalie will also each matinee conduct dance classes, and teach children without charge the rudiments of the different styles of dancing.

Through this exploitation Piatov believes a profitable matinee trade may be built up for the ballrooms. He will repeat the processes in each town played.

The dance hall booking was made through the National Attractions of 1550 Broadway, which specializes in dance place attractions, also representing some of the largest and best known ballroom circuit managers.

Coast Raids

Los Angeles, Dec. 15.

The District Attorney's Dry Squad has raided the Nightingale and Lions' Den in Culver City, which is an establishment frequented by picture people. They made four arrests in the places, and besides raided 23 bootlegging establishments and speakeasies, getting 103 and three violators.

As a result, pre-holiday prices for liquor have jumped 50 per cent.

ACE BRIGADE

and His 14 Virginians

PICTURE HOUSE TOUR

Direction William Morris

FOR DETROIT

IT'S

JEAN GOLDKETTE

Orchestra
VICTOR RECORDING ARTISTS

MAL HALLETT

and his
Versatile Entertaining Band
Permanent address, Box 612
Lawrence, Mass.
"TOURING NEW ENGLAND"
Management: Charles Shriebsman

DAVE HERMAN

AND BAND
"Touring Keith-Orpheum with PRIMO & KOSAREK"
Foremost Exponents of the "Apache" and Dena Bros.
Next Week, Orpheum, Kansas City

Original Indiana 5

Record and Radio Artists
Now Playing Cindarella Ballroom
48th Street and Broadway New York
TOMMY MORTON, Manager
Phone Richmond 8111 R429, Sterling 8626

VAN

and his
COLLEGIANS
A Rehearsed Orchestra Available
For NEW YEAR'S EVE
ASTORIA 9614-J

EXTRA ACTS BOOST BALLROOM BUSINESS

Miniature Revue Stimulates at
Box Office—Supplements
Bands

Canton, O., Dec. 15.

Land O' Dance, the new Market avenue ballroom here, has inaugurated a new policy by playing a miniature musical comedy revue the last three days. Business was greatly stimulated, the vaudeville offerings being presented in addition to the band playing at the ballroom. Added attractions will be booked each week now, according to I. G. Goldson, managing director of the ballroom.

Bands are playing two weeks' engagements at Land O' Dance, moving from Canton to East Market Gardens, Akron. They come here from Madison Gardens, Toledo.

ALERT POLICE

Spoil Proposed "Stag" Affair in
Connecticut.

Waterbury, Conn., Dec. 15.

Police heard Saturday of a girl show to open in Jacques at mid'night. The show was being put on by two New York men, who had imported five girls. Plans called for several dances and a few other things, with seats selling at \$3.50 top, it was said.

With the police keeping an eye on Jacques, the show was moved to Carden Hall, but the police also got wise to that. Then the men gave announced that they would stage the dance in a roadhouse in the village of Cheshire, a short distance outside the city. A colored roadhouse was selected.

Again the police heard where the affair was to take place and tipped off the state police.

The state police raided the roadhouse shortly after the performance was scheduled to start, but someone had evilly informed the managers, for the police got nothing more than a quantity of liquor for their trouble.

Duke Pohl as Host

Chicago, Dec. 15.

A. C. (Duke) Pohl, owner of the Brevort hotel, St. Louis, tendered a dinner Thanksgiving day to about 65 members of the theatrical profession. The affair was a huge success. Mr. Pohl has made this a weekly event. On Wednesday night the members of the profession appearing locally are invited to partake in the foodstuffs and whatever else happens to be there. They go to the post at 11.

Marshall's Little Club

Chicago, Dec. 15.

George Marshall, cafe man, has taken space upstairs in the Hotel to Henri's on Randolph street and will shortly open as the "Little Club."

Marshall denies Albert Bouche will be interested in the venture. Marshall has just returned to Chicago after a trip to New York where it is understood he signed talent to appear in his new cafe.

Murphy's Gala Opening

Tomorrow (Thursday) night (Dec. 17) Bob Murphy's Cellar, under the Carroll theatre at 7th avenue and 60th street, will have its gala formal opening to celebrate the sole possession of the cabaret by Bob Murphy himself.

Mr. Murphy is making a special occasion of the event.

HUDGINS BACK AT ALABAM

After 10 weeks at the Cotton Club (uptown), Johnny Hudgins, colored dancing pantomimist, returns to the Club Alabama (downtown), next Friday night. Hudgins was the former comedy card at Alabama.

The colored comedian returns to his former haunt under a salary contract calling for \$850 weekly and his name will go up in lights.

1ST NEW CABARET IN YEAR

Chicago, Dec. 15.
The first new cabaret to open in Chicago in nearly a year will be launched Dec. 21, the Avalon, on Diversey boulevard near the Red-Red-Red.
It will have entertainment. Joe Jackson is the promoter.

"CHARLESTON" IS DISTINCTIVE IN ONE WAY

It has been brought out by an observation that the "Charleston" dance is at least entitled to one distinction; that it is the only dance grown popular tending to keep the dancers apart.
The tendency for years in the popular dancing resorts has been the jazzy style of dancing, repeatedly growing more jazzier and as often bringing the dancing couples more closely to one another.
At different times within the past decade, dance places have had to issue instructions for positions while dancing, also to warn of fondled. At one time around New York, dancing couples were tightly clasped as they whirled, with what was known as the cheek-to-cheek posture about closest.

Village's Varsity Club Is Closed for Good

The Varsity Club, first of Greenwich Village night places to be snuffed out as a prohibition violator, has heard its swan song as a cabaret. The padlock which closed it, was removed upon promise of the landlord that it was through as a jazz and thirst-quenching place. It will shortly reopen with a line of electrical supplies.

The Varsity Club's passing has tended to snuff out another "Flapper's Paradise" in the section. The name, a minomery attractive to the feminine contingent through the idea it catered to a collegiate clientele. After first out different they were too accustomed to surroundings and spenders to remain away.

The place was originally opened five years ago by Larry Lawrence and Butler Brock, former employees of the Lamb's Club. Later it was transferred to Margie Pinetti, burlesque actress, who operated it until the place lost its license after condemnation of a young woman hostess. Miss Pinetti was cleared of any complicity in the case, but could not have her dance license renewed.

It was called the "Blue Bird," but Margie closed it because nothing but grief and soon passed it over to other interests, which operated it until a government padlock was snapped on the door several weeks ago.

Green Mill Reopens

Creditors in Charge

Los Angeles, Dec. 15.

The Green Mill Cafe at Culver City through financial difficulties dark for a month, has reopened, to be operated by a creditors' committee.

S. H. Jensen, former manager of a Chicago cafe, has been engaged. The music is furnished by Dave Snell, with his 10-piece Italian orchestra. Curley Broadwell is master of ceremonies.

Cabaret Songstress Freed Of Murder Charge

Aurora, Ill., Dec. 15.

Fritzi Snow, the cabaret singer held for murder of Dean Pennock, Aurora gambler in the North Shore Inn, has been released from custody. The Kane county jury failed to vote an indictment, the grand jurors accepting her story that she believed the revolver to be unloaded when she pulled the trigger.

Miss Snow told police authorities she "was through with high life" and will return to Chicago to live with her mother and sister.

Thoughtful Police Chief

Chicago, Dec. 15.

Chief of Police Morgan A. Collins has let it be known that a certain latitude will be allowed the boys and girls who celebrate New Year's Eve in the time-honored fashion by getting barrel-housed.

Persons in a state of alcoholic saturation must keep within the cabarets and must not stagger on the public highways. This will invite official notice.

The cabarets are safe from raids for the night.

Gillen's Closes

Pittsburgh, Dec. 15.

Gillen's Cafe in 7th street, one of the few remaining popular night life resorts and probably one of the most popular and wildest places of its kind in the city, has closed.

The cafe, which also housed a cabaret, closed to escape the Volstead padlock being prepared for it by Frederick C. Baird, prohibition administrator. The padlocking was indicated at prohibition headquarters some time ago and was the result of two raids on the cafe last month.

BOOTLEGGER AND EX- WARDEN OWN BALLROOM

Wigwam, Chicago, Represents
Over \$100,000—Butch Crowley Sold House

Chicago, Dec. 15.

The ownership of the Wigwam Ballroom is divided between "Butch" Crowley, famous Joliet bootlegger, and Ned Allen, former Warden of Joliet Penitentiary, in which Crowley served a sentence for operating a brewery despite a Federal injunction.

Crowley is understood to have sold his palatial residence in Joliet which had golden doorknobs and a thousand-dollar cuckoo clock. He came out over \$100,000 in the Wigwam, which has been open and starving for about seven weeks.

Private Poll Says Wet Iowa City on Prohibition

Davenport, Ia., Dec. 15.

After six years of prohibition the sentiment of the community leaders of Davenport is still "wet." It was disclosed in the releasing of a contemporary club paper presided by William T. Waterman, of the law firm of Lake & Waterman, in which he discloses the result of a poll of over 1,800 members of the Rotary, Kiwanis and other civic clubs, besides factory workers and their wives.

The vote stood almost 4 to 1 in favor of modification of the liquor law to permit light wines and beer, and 4 to 3 in favor of complete repeal of the prohibition law.

The vote stood, for repeal, 850 yes and 652 no; for amendment, 1,259 yes and 52 no. In answer to the question "If prohibition been of any benefit to our community?" the vote was 591 yes, and 1,024 no.

As the poll was secret, by mail, and included the cream of the business community and the workmen in factories in all parts of the city, it was taken as unusually representative of the sentiment here.

The poll included one block in every precinct of the city.

Mr. Waterman sent out over 4,000 ballots.

Texas Guinan's Fla. Place Hallmarked with Success

Miami, Dec. 15.

A liquor raid at the new Texas Guinan-Larry Fay's night club, Del Fay, hallmarked it as a hit. No night place can successfully operate around here without running into a "pinch."

Seven bottles of champagne were found in a garbage pail back of the club when the officers called.

Every other indication since the New Yorkers started their palace of after dark entertainment is that it will vie with their New York resorts for popularity.

Covert charges, \$5-less than the price of the cheapest lot.

Partial Lid at Miami

In New York is a report of a partial lid having been clamped upon Greater Miami, to the effect that all dancing must cease on midnight of Saturday and Sunday.

The city of Miami now takes in nearly all of its suburbs.

YEAR 'ROUND XMAS PRESENT

A Subscription to
"VARIETY"

Send It To Your Friends
37, U. S.
\$8, FOREIGN

CABARETS

Little Club, Chicago, Reopened

The Little Club, after having discontinued business for several months, reopened Saturday. The cafe has changed policy and is now serving a medium-priced dinner between six and nine.

A small revue dispenses the entertainment, with Charles Kerr and his orchestra, taking care of the music.

Comedian Runs Loose

Mayhap believing night clubs haven't enough trouble watching souses who slip in and out, a comedian in another cabaret the other evening, started on a visiting jaunt. Before finishing, although his own cash was awaiting his return, the comic managed to ruin the business in two other places. His principal "fun" came through play, fully pushing over tables to heat the splatter of the dishes.

Selling whiskey by the spontaneous at a drink is considered a bargain price in one night club. The other evening one of the drinkers asked for a double quantity so he could make a decent highball. The proprietor sitting at the same table entered a protest against the awkward. He said there was plenty of whiskey in the glass and at the price, more than plenty. Whereupon the consumer, taking a silver for a table spoon and measured out the quantity. There were three tablespoons.

Insisting that proprietor, who was burning up, at last, the consumer figured that an ordinary (Continued on page 51)

No Dance License

For Unhappy Widows

Los Angeles, Dec. 15. The Board of Police Commissioners do not think that the Widows and Widowers should have a dance hall for the exclusive use with the possible object matrimony. Application was made to them by the "I-Want-To-Be-Happy" Widows and Widowers dancing club for a permit to operate in a hotel on South Hill street. The commissioners after listening to the applicants decided that there were too many dance hall dance permits in town and that if the widows and widowers wanted to be happy that they can find their happiness in plenty of other dance halls.

Glee Clubs Touring

Cleveland, Dec. 15. The Rah Rah boys' dramatic clubs are coming, five strong.

The Yale Glee Club, under direction of Marshall M. Bartholomew, troop in Dec. 21 for a revival of New spirituals in Masonic Auditorium.

The Powder and Puff Club of Kenyon College, Ohio institution at Gambler, follows Dec. 29 when it is to present its musical comedy "Naughty Nita."

The Scarlet Mask Club of Ohio State University, more or less famous by the fact that one of its members composed the song hit of not so long ago, "Nobody Lied," is to appear the night of Dec. 30.

New Year's night is to be given over to the dramatic club of the University of Michigan and the following night brings the famous Triangle Club of Princeton, which is to present the comedy, "Fortune."

COLORED REVUE TOURING

Ethel Waters and the "Plantation Revue" (colored), following its work at the Lafayette, New York, went into the Howard, Washington, with other dates to follow.

With Miss Waters are Eddie Reeder, Earl Dancer, Beas Allinson, Ralph Cooper and Eight Plantation Vamps.

Gehring's New Florida Hotel

Charles E. Gehring, now vice president of the hotels of Hollywood, Fla., opens the new Hollywood Hotel there Jan. 9.

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. Professional Copy with Quartet Arrangement of the Chorus. Full Orchestra Arrangement by Alfred & Cubby. FRANK H. GILLESPIE, Music Publisher, 1112 FOREST ST., PITTSBURGH, PA. New York Office, 1508 Broadway. London, Regent Office, B. Feldman & Co., 125 Shaftesbury Ave.

The Switching "Gag"

The latest "gag" in the cafes if you bring your own is that the management allegedly fears leaving liquor bottle around. As an accommodation, the help requests custody of the bottles, stating they will transfer the contents to an innocent looking ginger ale or mineral water bottle to play safe. The managers "fear" that any enforcement emissaries on the premises might become attracted by the regular bottle but be "deceived" by the bottle with the water bottle label.

The patrons naturally suspect a switching of contents once their good stuff leaves their hands and the wise ones insist upon making their own switches.

Frivolity Just Opened

Sold to George West

The recently opened Frivolity on 52nd street and Broadway, controlled by Louis Hahn, has changed hands with George West the new owner. The consideration is reported at \$32,000.

The place has been taken over by several cafe men, the site being an attraction, although not a money maker as yet.

An "inside" slant on why Evelyn Nesbit did not open at the Frivolity is that the police had something to do with it. The precinct chief expressed himself relative to avoiding trouble with Miss Nesbit who figured on her last Times Square debut. Her tea room was a flock of newspaper attention on her last advent.

Miss Nesbit is at present at the Moulin Rouge, Chicago.

"Names" in Chicago

Chicago, Dec. 15. Frisco will go into Friar's Inn, taking a percentage of the cover charge for his end. Lew Kane of the John Billings Agency negotiated the deal.

Among the other cafes now using names is Rendez-Vous with Van and Schenck; Montmarite with Bee Palmer, and Moulin Rouge with Evelyn Nesbit.

CAFES AND BALLROOMS BOOM

Cleveland, Dec. 15. Phil Selnick's new supper club, the Castle, has opened.

The Club Madrid, first of the city's all-night establishments, opened early last year, and has operated with little real opposition until this fall when 12 other such places are in the field.

Danceland, constructed last year at a cost of more than \$100,000, is doing capacity business, and the Crystal Slipper, just across the street from Danceland, isn't far behind. The Crystal Slipper got into operation last winter, but financial difficulties resulted in its closing about mid-year. It opened under new management in October, and since then the volume of business has measured up to fondest expectations of its managers.

Down Euclid Avenue a mile or more Euclid Gardens is packing them in nightly, and the same seems true of virtually all of the city's other dancehalls.

CLUB GALLANT REOPENED

The former Club Gallant, Greenwich Village, has had its padlock lifted after having been closed for a year and has reopened as "The Studio." Gallant, who operated at Barney's, around the corner from The Studio, still maintains control interest. The remainder is held by Joe Newgardien, who has the checkbook also in the Village.

The place has a five piece orchestra and entertainers, operating with a \$1 cover charge.

Chinese Cafe Syndicate

Engages Paul Specht

Paul Specht has been given control of the entertainment at the Moulin Rouge, New York, introducing a new show with Gypsy Rhomajie, Pete Dale, Rose and Carroll and the Musical Musketiers featured. Specht's own Columbia recording orchestra continues. Specht will also bring the music for the Chinese syndicate controlling the Moulin Rouge, Chinatown and other New York chop suey emporiums and has booked the Metroland into Chinatown.

Al Wilson will take his "Adopted Darlings" revue, featuring Trilix Hicks, from the cafe into vaudeville.

Wouldn't Know It if They Got It—So Don't Get It

The restaurant managers are now in the state of mind where they figure the average patron wouldn't know a good glass of beer if he drank it and so, when the quality of beer is asked for, the help acts very mysterious, refuses to make a definite assertion and tends to impress the patron is getting something of super-grade quality.

Half times as not, the management's assumption is right as the fresh beer is being served, the staff fools the diner who, however, pays extra value for the near beer.

Floor Show Hurt Business

Chicago, Dec. 15. The Silver Slipper has discontinued its floor show because of the poor quality of the production, which they figured was hurting business. The cafe has omitted all cover charges in an effort to combat the sharp drop in business.

Mack & Berger produced the show which accomplished the sharp drop in receipts.

PERLBERG'S INVENTION

Chicago, Dec. 15. Jonas Perlberg has invented and placed on the market a "Charleston Antic" for the girls. The idea threatens to become a fad for every one sold the manager of Cinderella Ballrooms gets the usual inventor's royalty from the jewelry house which is putting them out.

"PADLOCK" CELEBRATION

A unique breakfast dinner a padlock was staged at the Club Cameo on West 52nd street recently to celebrate the blow-off of the cafe which accepted a six-months' padlock.

The Cameo was one of the guilty 30 on Buckner's list and agreed to a voluntary suspension for a half year.

GLORIAS IN FLA. REVUE

The Glorias, the dancing team, have been signed to head a revue at the Coral Gables Country Club beginning Jan. 11. The show will have five principals and eight girls.

Rendezvous, L. A., Sold

Los Angeles, Dec. 15. Mike Lyman and his brother, William Simon, have disposed of the Palais de Dance, formerly the Rendezvous, to Wallace Wilson, who operates a dance school there.

Schertzingers Switches

Canton, Ohio, Dec. 15. W. F. Schertzingers, old-time minstrel man and for several years connected with Summit Beach Park, Akron, who has been temporarily in charge of Land o' Dance ballroom here, becomes manager of Danceland at Toledo.

Spenders Desert C. V.

A scarcity of "butter and egg men" in Greenwich Village lately has worried the cabaret men. They don't know whether its "off season" temporarily, but most fear that the spenders are onto them.

No one is more responsible for current conditions than the wailing proprietors. Most have ruined good lands that would still be paying dividends and they been able to control their mathematics. The easy money lure was irresistible.

The "take 'em quick" racket was fine, but it didn't last. The boys that got the coin figured it a steady flow and got rid of it quickly fast.

Losers Made Winner

That a so-called "luxe" room can be made into a quick success is evidenced by Vincent Lopez's business at the Casa Lopez. As the former lue de la Paix it was a dice flop, costing Herman Lefkowitz about \$10,000 up to the advent of Lopez.

Business has necessitated breaking down the side wall to increase capacity and the use of the dance floor. It is the usual thing now on Sundays to seat patrons on the stage.

The upstairs room, formerly a store-room, will be opened as a banquet hall this week.

AGAINST "CHARLESTON"

Chi Ballrooms Offer \$5,000 Fox Trot Contest

Chicago, Dec. 15. Chicago ballroom managers have ceased plugging the "Charleston" and are now trying to revive the fox trot. A \$5,000 contest is being arranged with elimination contests to be held weekly in all ballrooms.

The inability of innumerable ballroom attendees to grasp the e-cu-lon of the "Charleston" is given as the reason for trying to revive the standard "fox trot."

Cleveland ballrooms have been trying to dampen the "Charleston" craze for the past few weeks, claiming it a business killer.

DANCERS' GUILD DISSOLVED

The Dancers' Guild, Inc., has been pronounced dissolved by the Supreme Court, the Attorney General not opposing the petition of Dixie Hines, Stanton Griffiths, Stella Block, and La Sylvine who constituted the majority of directors.

Dancers' Guild, Inc., was formed originally to foster the art of tertiophore in all its branches.

BREHMER'S BANKRUPTCY

Davenport, Ia., Dec. 15. Ed. Brehmer, owner of a dance hall and inn at Plain View, Ia., has filed a petition in bankruptcy. According to the petition, the assets exceed his liabilities. They are \$17,380; liabilities total \$14,649.11.

The heaviest debt is a judgment for \$2,535.41 in favor of Mrs. Louis Burnmeister.

BOOTLEGGERS REMUS TROUBLE

Cincinnati, Dec. 15. George Remus, Cincinnati bootlegger king, whose marital troubles are in several courts, augmented his petition against his wife by another.

Remus has filed suit through his Cincinnati attorney, saying his wife and daughter, Ruth, are detaining his auto. He also asks \$2,000 damages.

2 NEW FLOOR SHOWS

Frank Montgomery is to stage a new revue for the Moulin Rouge, New York.

Connie's Inn (Harlem), is rehearsing a new floor show, with the same principals as in its previous revue.

CABARET 100% EQUITY

Chicago, Dec. 15. An amicable adjustment of differences has been arranged between Ed Bickel and Euclid Gardens as to the local Equity office. The Rainbo will continue 100 per cent Equity, as it has been for the past three years.

The Rainbo is the only Equity cabaret in Chicago.

COLORED CLUB PADLOCKED

The Hamville Club which has consented to a Buckner padlock for six months is one of the few colored clubs not controlled by white men.

Two colored men, John Carey and Mal Frazier, have operated the Hamville, offering floor entertainers (Negro) instead of the usual revue that prevails in other night clubs.

John Metakis Not Guilty

A charge of assault against John Metakis, restaurant proprietor of the Hamville, was dismissed in Special Sessions Monday. The complainant was Jerry Vattis, also a restaurant keeper of 333 West 41st street, who charged Metakis with striking him over the head with a rattle during a business fight, Sept. 26 last.

Restaurant Bandits

May Get 40 Years

A jury before Judge Rosalsky in General Sessions brought in a verdict of guilty of robbery in the first degree as second offenders against Joseph Kopp, salesman, 539 West 50th street; James Sweeney, salesman, 609 Greenwich street, and Frank Trein, 21, process server of 2440 Marlon avenue, Bronx. They can receive as much as 40 years each in State's Prison.

The three men were tried for the hold-up of the La Pong Chinese restaurant at 259 West 42nd street on the night of Aug. 22, last. The three armed with guns forced the waiters and a half dozen men and women diners into a rear room, robbing them of \$300. They were caught two hours later burglarizing a drug store at Christopher and Washington streets.

"Literary Circle" Closed

By Cops as Speak Easy

New Haven, Dec. 15. One of Yale's most popular liquor depots has been closed by the New Haven police. The police have long been considered harmless as far as liquor enforcement goes, this being only the second time the college's supply in two years.

The recent raid was on a speak-easy operating under the name of "Trumbull's Literary Circle," at 88 Church street. The place served meals obtained at an adjoining restaurant, but was very careless. The proprietor, Lester Clawson, will be tried for sale of liquor and maintenance of a public nuisance.

Approve Extra Charge

On Whiskey Shipments

Washington, Dec. 15. The Interstate Commerce Commission has approved the extra rates charged by the railroads when transporting whiskey shipments. Legitimate shipments of the whiskey cost so much trouble and expense that the extra rate is stated to be considered fully justifiable.

Every carload of whiskey, it was pointed out, has a special guard riding it, while extra guards are provided at all terminals and switching points.

EMBASSY CLUB JUDGMENT

The high-hat Embassy Club, 686 Fifth avenue, operated by the Raleigh Co., seemingly has a difficulty in making good a \$1,668.46 balance for electrical fixtures.

As a result, judgment for that amount has been entered by Oberg, Blumberg & Bleyer, electricians.

DOUBLING IN CHICAGO

Chicago, Dec. 15. Cabaret performers, principals, are reaping a harvest out here in doubling in many of the theatres. The cabaret performers are used only in picture houses.

\$50—No Dance Hall Licenses

Convicted of operating a dance hall without a license, Andrew Ochs, proprietor of a restaurant at 144 2nd avenue, was fined \$50 in Special Sessions Friday.

Officer Albrecht of the Special Service Squad testified he had observed Ochs dancing in the rear of his restaurant on Oct. 14 last. Ochs promised the Court to obtain the necessary permit before allowing dancing in his place in the future.

MUSIC PUBLISHERS AND WRITERS

THE FOLLOWING SONG IS A SAMPLE OF MY WORK. Am interested in being connected with music publishing house to handle my compositions, or will consider collaborating with composer.

"Where Is My Little Bluebird Hiding?"

I have often read, I have oft been told That bluebirds bring happiness If there is a truth in that saying old, Somewhere please find this little bird.

(CHORUS)

Where is my little bluebird hiding? Where can my little bluebird be? When I'm feeling blue, so unhappy, "You" say, "Why don't he ever care for me?" I'm alone in the place where he's "not" coming.

(VERSE)

Somebody was unkind; so, you see, I'll just have to borrow a smile for tomorrow.

Oh, where can my little bluebird be?

LOUIS SEIFERT
(ORIGINAL LYRICS)
FOND DU LAC, WISC.

80 OF 97 FAIRS IN IOWA LOST

Operating Beyond Means Given as Cause

Des Moines, Dec. 15. — Deducting state aid from accounts of 97 fairs held in Iowa last year, 80 showed losses, according to an analysis prepared by A. R. Corey, secretary of the Iowa State Fair Managers' Association, and submitted at the annual meeting here.

The state distributed \$100,965.22 to various associations and this put 74 fairs in the clear with total profits of \$127,141.98, while 23 others continued with losses aggregating \$23,159.34. The net profits of all fairs was \$103,982.64. Total receipts for all fairs, including balance on hand, receipt from stock and borrowed money, was \$1,602,008.96, and total expenditures were \$1,604,170.94, leaving a balance of \$7,835.02 at the close of the year.

Attendance at the 97 fairs listed showed an increase of 50,000 over 1924, the total figure being 1,563,342. Mr. Corey's chief criticism was that fairs are operating beyond their means, expenditures for premiums, speed purses, music and attractions showing marked increases. Grand total receipts were \$1,259,925.51, an increase of \$69,845.93 over the previous year.

The association elected officers for the year as follows: President, Walter Light, West Liberty; vice-president, R. E. Huchnell, Spencer; district directors, O. J. Ditto, Sibley; first district, C. J. Halderman, Malvern; second, J. Henry Lytle, Oakdale; third, E. D. Carter, Perry; fourth, E. W. Williams, Manchester; fifth, and H. M. Ofelt, Burlington, sixth.

Two hundred officers and delegates of the various associations attended the two-day meeting and discussed topics of interest to their 1926 programs.

The Iowa state fair showed a profit of \$60,403.72, according to Mr. Corey's report to the state agricultural board, and total gate receipts were \$343,508.85, with other revenue of \$43,717.80. The fair's actual expenses were \$339,165.23, while expenditures for the year included payment of a \$100,000 loan; expenses of \$13,124.39 not directly charged to the fair; maintenance of grounds, \$28,434.19, and permanent improvements of \$184,404.59.

MONROE FAIR'S DEFICIT

Rochester, N. Y., Dec. 15. — The annual meeting of Monroe County Fair Association was held at Brockport, N. Y., Dec. 9. All officers were re-elected, except Edward Cotter, who was chosen general superintendent. The officers are: President, Frank M. Dutcher, of Hilton; vice-presidents, L. W. Adams and Dr. Harry Greene; secretary-general manager, Harold G. Dobson; treasurer, Fred B. Richards; general superintendent, Edward Cotter.

The financial report showed more than \$33,000 received and disbursed during the year, with a deficit of about \$200. The meeting raised salaries of secretary and treasurer.

Caledonia Fair Profitable; F. W. Walker Re-elected

Rochester, N. Y., Dec. 15.

Postor W. Walker was re-elected president of the Caledonia Tri-County Fair Association, Inc., at the annual meeting in Caledonia. Other officers re-elected are: Vice-presidents, Charles A. Place and John C. Mitchell; honorary presidents, Sylvanus J. Macy and Donald Woodward; secretary-treasurer, A. Miner Wyman, and race secretary, L. D. Haslip.

The financial report showed gross receipts of the 1925 fair as \$26,219.55, expenses were \$21,708.09, leaving a surplus of \$4,510.46. Deduction of fixed charges and overhead expenses, and showed a net profit for the year of \$1,273.27, after payment of insurance, repairs and old accounts charged off. Dates for the 1926 fair have been set for Aug. 10 to Aug. 13, for a four-day fair, or to Saturday, Aug. 14 if it should be decided later to run the fair five days, as was done in 1925.

FREE PARK GATE AS THE BUNK

Park Men Trying to Fool Concession Men

Several of the smaller inland parks of the east are contemplating operation next season without gate charges. The angle is said to have been adopted in an effort to sell concession space at an increased rate by dangling the free gate as a lure.

The attempted subterfuge and rental fee calculated to bring the potential gate money in advance will, few feel of the seasoned concessionaires, who know these spots are poison ivy patches as far as business possibilities are concerned. The sooner the operators get on to the fact that a carousel, ferris wheel and a few swings do not make an amusement park worth a 10c admission, the better chance they will have of selling concession space.

A few marks left last season, but they have done plenty of broadcasting since about the take-in.

The only chance these parks will have in interesting concessionaires lies in their ability to get some real attractions into the park before reopening or else repeat the bust of last season.

Waking Up Old Orchard

Old Orchard, Me., Dec. 15. — At last Old Orchard seems about to come into its own. The merchants are anxious to wake the old town up and have a "white way" upon a miniature scale.

Old Orchard is regarded as a summer resort, and next season will find its main streets a blaze of lights if the present plan is sanctioned by the voters.

An elaborate arcade is also planned for the beach. Charles W. Usen has been in Chicago seeking new novelties and rides. Over 25,000 square feet will be utilized in the project and will include the space now occupied by the Seaside theatre.

\$2,000 VERDICT FOR DOGS

Massillon, O., Dec. 15. — J. J. Evans, circus man, has been awarded judgment for \$2,000 in Common Pleas Court in a suit against the B. & O. Railroad for the loss of five trained circus dogs.

Evans was shipping a troupe of 10 performers, Fred H. G. Falkhild, and charged that the railroad company misdirected the shipment, with the result that five of the dogs were lost.

NEVADA EXPO POSTPONED

Las Vegas, Dec. 15. — The Nevada Transcontinental Highway Exposition, scheduled to open for three months July 1, 1926, has been postponed until June 15, 1927.

The reason given for the postponement is said to be on account of roads leading to the state not as yet properly put into shape.

Ill. State Fair Date

Chicago, Dec. 15. — The Illinois State Fair will be held Aug. 21-23, 1926, at Springfield.

OUTDOORS

N. Y. FAIRS HAD LOSING SEASON

Lowville One of Few Money Makers

Syracuse, N. Y., Dec. 15. — Annual meetings of leading up-State county fair societies during the past week revealed that with few exceptions 1925 county exhibitions were hit by financial losses.

The Batavia Fair, fostered by the Genesee County Agricultural Society, for instance, lost \$3,630 this year. It is managed by Fred B. Parker, who is also a member of the State Fair commission, and, as such, commissioner in charge of amusements and attractions.

The Potsdam Fair, after two years of losses, will seek to stage a financial comeback through the formation of a stock company and reorganization.

The Monroe County Fair, held at Brockport, also shows a deficit for 1925, although the loss is comparatively a small sum, about \$400.

The Lowville Fair was one of the few to make a profit during the year, but conditions are such that the Lewis County Agricultural Society will hold only a four-day exposition next year.

The Batavia Fair will follow the example of the New York State Fair and change its dates in order to avoid inclement weather. The fair has been advanced from the third week in September to August 24-28. The indebtedness of the Batavia fair now totals \$12,000. Assets are held at \$35,925.62.

The receipts for the year, including the fair receipts and miscellaneous amounts, amount to \$39,345.82, while the expenditures amounted to \$37,352.62, leaving a cash balance on hand of \$1,993.20. The assets, which amount to \$305,992.62, are made up of real estate and buildings, \$300,000; cash due from state, \$4,000, and cash on hand, \$1,992.62.

New officers of the Batavia Fair are: President, Cyrus W. Carrier, of Corfu, who succeeds Charles F. Wood, of East Bethany; vice-presidents, R. L. Bradley, of Pavillion; J. James C. Brodie, of Bergen; secretary, Fred B. Parker (re-elected); treasurer, John C. Pratt (re-elected).

The following officers were re-elected: President, Edward A. Everett; secretary, E. E. Baum; treasurer, G. A. Morgan; directors, Ray Newton, C. A. Perrin, Jerry Donovan, W. J. Quinn, and George Garfield.

The treasurer's report of the Lewis County Fair Association showed a net balance of \$2,472.48 after expenditures of \$21,475. The date for the 1926 fair were fixed as Aug. 24-27. Hereafter, it has been a five-day exposition.

The officers named are: President, George C. Cannon, Lyons Falls; vice-president, A. M. Seymour, Copenhagen; second vice-president, H. E. Slocum, Beaver Falls. Directors for three years: C. W. Noble, M. W. Salmon, L. E. Carpenter, L. C. Archer. Board of Managers: W. J. Stoddard, G. C. Cannon, A. M. Seymour, P. H. Louisa, H. E. Lyman. Auditors: S. W. Windecker and Eugene Arthur. Delegates to the State Association: G. C. Cannon and W. J. Stoddard. Superintendent and Secretary of Races: H. G. Falkhild. General Superintendent: Glenn W. Smith. Superintendent of Baseball: L. E. Carpenter.

At the meeting of the board of directors, W. J. Stoddard and M. W. Lyman were re-elected treasurer and secretary, respectively; assistant secretary, James Lombor; superintendent of juvenile department, Grace H. Child; general theatricals, R. W. Hill; assistant, L. C. Archer; superintendent of race exhibits, L. C. Archer.

The 1926 Brockport Fair will probably open on Aug. 18 and close on the 21st. It will mark the 50th anniversary of the exposition. The society at its meeting last week elected three officers, and adjourned until Dec. 29. President, Frank Stinson, Hilton; vice-presidents, W. Adams, Spencerport; Harry R. Greene, Brockport; secretary and treasurer, Harold G. Dobson; general superintendent, Edward Cotter, Brockport.

Genesee County Fair Dropped \$5,686 This Year

Rochester, N. Y., Dec. 15. — The Genesee County Fair at Batavia, N. Y., operated at a loss of \$5,686. The indebtedness of the society now amounts to \$112,000, which is made up chiefly of bonds against the steel grandstand, which was erected a few years ago, while the assets of the society are \$305,992.

The receipts for the year, including the fair receipts and miscellaneous receipts, totaled \$90,458.22, while the expenditures amounted to \$96,152.62, leaving a cash balance on hand of \$1,992.62. The assets, amounting to \$305,992.62, are made up of real estate and buildings, \$300,000; cash due from state, \$4,000, and cash on hand, \$1,992.62.

The officers elected for the coming year are: President, Cyrus W. Carrier of Corfu, who succeeds Charles F. Wood of East Bethany; vice-presidents, R. L. Bradley of Pavillion; J. James C. Brodie of Bergen; secretary, Fred B. Parker (re-elected); treasurer, John C. Pratt (re-elected).

CHICAGO TALKS 2D WORLD'S FAIR

Either in 1934 or 1937— "10 Years' Work Needed"

Chicago, Dec. 15.

Mayor Dever has proposed for the first time that Chicago hold another world's fair either in 1934, the centennial of its incorporation as a village or in 1937, the centennial of the incorporation as a city.

In his letter to the City Council the Mayor included letters from Charles Wacker of the Chicago Plan Commission, Dr. Otto Schmidt of the Chicago Historical Society and Myron Adams, statistical expert.

Each endorsed the plan and went into some detail as to the measures necessary to consummate the exposition.

"At least 10 years of hard work on the part of the citizens of Chicago" is described by Mr. Wacker as the first requirement.

Dr. Schmidt recommended the Grant Park strip as the ideal site.

Fair Elections

Kahoka, Mo., Dec. 15.

The Clark County Fair association has re-elected officers as follows: C. L. Young, president; C. T. Duer, secretary, and T. J. Dages, treasurer. Financial report for the year indicated that the fair was self-sustaining, covering in addition a number of permanent improvements to the property.

Cambridge, Ia., Dec. 15.

Officers of the Henry County Agricultural board, directing the annual fair, were re-elected unanimously last week. They are: C. P. Riner, Cambridge, president; Judge Leonard E. Tellen, S. W. Poppleton, J. A. Bradley, vice-presidents; R. A. Blomgren, Cambridge, secretary; Frank Wilson, Cambridge, treasurer.

Fort Dodge, Ia., Dec. 15.

L. E. Armstrong was re-elected president of the Hawkeye Fair and Exposition at the annual meeting last week; T. F. Sims, Duncombe, vice-president, and A. W. Garlock, treasurer.

Although the secretarial appointment has not been formally made it is proposed to continue H. S. Stansberry, that position on a temporary basis. Financial report for the year indicated that the fair was self-sustaining, covering in addition a number of permanent improvements to the property.

VENICE WORRY OVER "SUNDAY"

Annexation to L. A. Threatens Concessionaires

Los Angeles, Dec. 15.

With Venice having become a part of Los Angeles and the Sunday blue laws being put into effect, a number of members of the Venice Amusement Men's Association held a meeting. They decided that until they get legislative relief all concessions will close on week day evenings and only operate Saturdays. There are about 100 men employed by Venice. They have now only one day a week employment. The Bonton dance hall management also decided to keep open only Saturday night. Pending the decision by City Attorney Stephens, concessions were allowed to run all sorts of games of chance Sunday at the various piers in Venice and Ocean park.

The Venice concessionaires assert that a good deal of business is being driven away from that community by the enforcement of blue laws which prohibit Sunday dances now and that this business is going to St. Monica, a mile away, Redondo Beach, a few miles away, where dancing is permitted. Reports are current that Bohemia, an amusement enterprise and park, abandoned two years ago, will be revived for the purpose of profiting from the dance hall shut down at Venice, three miles away.

Ernie Young Cinches

Routes for Four Revues

Chicago, Dec. 15.

Ernie Young cleaned up last week at the convention, obtaining routes for four different revues to be produced by him for the fair season next year.

The show is contracted for eight weeks in Wisconsin; another seven weeks sold in Texas, Kansas and Oklahoma; a third will open in Muskogee, jump to Little Rock, thence to Shreveport, Jackson and Beaumont; a fourth show will take in various Minnesota and Western Canada fairs.

Park Men Engage Bands

Chicago, Dec. 15.

It was reported that during the recent convention of the park managers' association a number of "name" bands were booked for parks and dance pavilions. The majority of the bands engaged had it specified in the contract that they were to play a day free concert in the afternoon and appear in the ballroom during the evening.

Several of the park managers are said to have tried out the policy and proved a financial success from all angles.

MABEL EDNA STONE VERY ILL

Mabel Edna Stone, former circus artist and later in vaudeville with several Russian ballets, is reported critically ill at 1352 Santa Fe Drive, Denver.

Miss Stone has been in serious condition for the past 10 months. Her husband has been with her.

Miss Stone at one time was a contortionist with the Ringling-Barnum-Bailey circus.

Her husband gave up the profession to attend her.

TELLING WHO'S "HAZEL"

Chicago, Dec. 15.

"Teaser" advertisements running in a local daily reading "Who is Hazel?" finally developed that Hazel was a champion hen on exhibition at the Poultry and Cat Show at the Coliseum.

Maine Rejects Daylight Saving

Boston, Dec. 15.

Daylight saving in Maine has been defeated by the voters. This apparently means that next summer no community in the state can legally use any time other than standard.

Theater managers of Massachusetts have started a campaign in the hope of abolishing daylight saving in the Bay State this coming summer.

TIGHTS

Silk Opera Hosiery and Stockings

Are Our Specialties

QUALITY THE BEST AND
PRICES THE LOWEST

Sold and Silver Brocade Theatrical
Sewing Machines, Gold
or Trimmings Wigs, Bands and all
Theatrical Samples upon re-
quest.

J. J. WYLE & BROS., Inc.
(Incorporated in New York)
18-20 East 27th Street New York

SCENERY and DRAPERIES

SCENEL SCENIC STUDIO, Columbus, O.

CABARETS

(Continued from page 49)

drink, such as makes 16 drinks out of a bottle, hold a little over nine spoonful. Therefore, the joint was getting over 48 drinks a bottle and at \$1 each; getting retail \$18 a quart in the place, meanwhile selling whiskey by the quart at \$2 a bottle.

"You mathematicians are too tough for me," said the proprietor. "I'd better blow before you commence asking for rebates."

Ernie Young opened his revue Dec. 8 at the Rainbow Gardens, Miami, Florida. This is the same show that went south to play the Florida State Fair at Jacksonville.

Marion Harris has returned to the Cafe Lafayette, Los Angeles, for an indefinite engagement, as the solo entertainer with Harry Owen's Orchestra. She makes two appearances nightly.

Young's Restaurant at 49th street and Broadway, New York, is running a half-hour revue, with the first performance given at a party given by the few clerics on Broadway that dines up this style floor show at the dinner hour.

Katherine, Adolph, prima donna, has left.

Cabaret shows in some of the outlying cafes of New York have failed to draw and the sponsors have been slow to abandon them. The weekly investment of the floor revue, with principals and a chorus, has proven too much of a handicap where the nightly trade is uncertain. One uptown cafe tried the girly floor show three times and each time it was withdrawn.

Deppe's Plantation orchestra, with Bobby Robinson and Clifton Jones, dancers, have signed for the Ritz, Cleveland.

Venetian Gardens, Montreal, has a new show, with Sebastian and Nord, Yukona Cameron and Sonia Arlyn.

The old time habit of restaurant men visiting one another may be returning. The other evening a night club proprietor started out to visit and called at eight places before returning to his own. He was not rubbing as to the condition of business elsewhere, as he made up a little party, carrying them around with him and not announcing him in any place unless recognized.

The Studio is a new Greenwich Village night club with Nora White the hostess. The announcement also says "Michel will greet you at the door." A Continental style of entertainment is alleged. The Studio is at Washington square, south, and Macdougall street.

Jimmy Hodges in Florida and who calls himself "The Chatterbox" (Julius Tannen's billing) has in his company Clesio Hayden and her Mascots, Irma Dane, Jr., Ole Edgemo, Mae Miller and Dave Manau's Hawaiians.

A new roadhouse is the Club Niblick, operated by William Hecker, a nephew of Billy Gibson, who is known in sporting circles. The Niblick is located at New Brunswick, N. J., and will have a Paul Whitman (Pleasant Players) orchestra as the attraction.

Tom Kielly, who has conducted one of the most successful supper clubs in Paris, has returned to this side. He plans establishing similar places in New York, Florida and on the Coast.

Club San Benoit has opened at 39 East 53rd street, with Alex. Weber, formerly of The Lounge, as manager.

Corinne Marsh, dancer, has joined the Hofbrau show.

"The Tent," Stuart Whitman's supper club, atop the Academy of Music, Baltimore, has engaged the Niblick with Salva and Gertrude, billed as "late of the Theatre Nationale, Havana." The Meyer Davis band is retained and there is no advance in court case charge.

Harry Richman, whose name is mentioned in the new ownership of Ciro's, is also concerned in a new night club to be located on the sec-

ond floor of the Earl Carroll theatre building. A special entrance from the first street side of the building is made. The Schwartz brothers are said to be the backers for the new Richman place, which will be the second in the building. Bob Murphy's cellar in the basement is the former Club Wigwam, also variously known as Ringside and Rodco.

Two former choristers of the Club Alabama revue, New York, Alye Buchanan and Jewell Thomas, have passed up Broadway cabaret shows for the season. The colored girls got a chance to join the "Smartest Set" show when Minnie Glines and Janet White severed connections. The show is now in the west.

Billy Mitchell's Revue, playing vaudeville around New York, has been engaged as a special attraction at the Frontenac club, New York. The revue has John Churchill, "Toots" and Ernest Taylor, with Mitchell. The chorus comprised: Herliette Frederick, Gwendolyn Poy, Juanita Boyd, Marguerite Beckett.

The Club Kentucky's new show, headed by Bert Lewis, holdover, as master of ceremonies, includes Gypsy Byrne, male impersonator, Margaret Edwards, Peggy English, Jane Laurence, Bernice Peters, Harry Harris and Sid Clark, plus Duke Ellington's Club Kentucky orchestra.

Walter Stanton, "The Stout Rooster" opened Dec. 1 at the Rainbow Gardens, Miami.

The Shelburne Hotel, Brighton Beach, will not be razed this spring, but will remain open all through next summer. J. C. Razing, in 1921, a new apartment hotel is going up on the site of the Shelburne.

Heleen LaVonne opens Dec. 31 at the Chateau Lido, Daytona, Fla.

With Guirain and Marguerite leaving for Coral Gables, the Ed Janis revue succeeded them at the Frivoliety cafe, New York.

The Dover Club at 110 West 51st street, the night club where Jimmy Durante, Eddie Jackson and Lew Clayton are the prime funmakers, is making a special play to the show people, through special attention to them.

The popular Lakeroot Inn, not far from the famous Myopia Hunt Club and frequented by fashionable North Shore society folk, near Hamilton, Mass., has been ordered closed by Federal Judge George W. Anderson in United States district court, Boston, on the grounds it is a common nuisance. The court ordered Henry C. Hausch and John Richards, proprietors, their servants, agents, etc., to refrain from manufacturing, selling or bartering intoxicating liquor for one year.

Julia Gerrity is at the Little Club, New Orleans.

Eddie Green, colored, has joined the Club Alabama revue.

Harry Rose will be master of ceremonies in the Florentine room, Addison Hotel, Detroit.

Fay Marbe has been booked for eight weeks at the Cafe de Paris, London, for Harry Foster. She opens in January.

Anna Chandler has left the up-town Hofbrau.

Toboggan at Arrowhead

Ben Riley, who runs Arrowhead Inn, near Yonkers, N. Y., has installed a toboggan slide and an ice skating rink on the terrace.

Club Alabama Settles

Arthur S. Lyons won his \$750 suit for royalties due for staging the Club Alabama show, the latter deciding to appeal.

The case has since been settled out of court, the Club Alabama, Inc., Samuel J. Weiss, Benjamin I. Baerwald and Gus Schuit discontinuing the appeal and making a cash settlement.

PRESTON W. ELDRIDGE

Preston W. Eldridge, 71, many years a minstrel man and vaudeville monologist, died in Flower Hospital, New York, of heart disease, Dec. 13.

Mr. Eldridge laid aside the burnt cork about 10 years ago and went to live at the Murray Hill Hotel when pneumonia prevented continuance of his stage work. Heart trouble developed and he was unable to combat it successfully.

The veteran stager is survived by one son, Preston W. Eldridge, Jr., 45, the last of the Eldridge family, living in Westfield, N. J.

Mr. Eldridge had been twice married. His first wife was Louise Sanford, as she was known professionally, and the son who survives was of that union. His second wife was Nell Van Tassel, who at the time of marrying Eldridge was a non-professional but who appeared with him on the stage for one season.

The deceased minstrel was born in Philadelphia. His father was Daniel Eldridge, connected with the Metropolitan Steamship Co. His mother was the famous Aunt Louisa. Eldridge, a prominent figure in legitimate productions and otherwise well known. It was "Aunt Louisa" Eldridge who founded what was known years ago as the Stage Children's Festival, organizing a show given by these children in the Tony Pastor theatre. She was for many years vice-president of the Professional Women's League and died about 20 years ago.

Preston W. Eldridge devoted most of all his years to the stage. If he wasn't appearing on the end-man with a minstrel company he was playing vaudeville as a blackface monologist. In the same characteristic way the late Lew Dockstadter took his fling at the new business, so did Mr. Eldridge. When Dockstadter withdrew from the Dumont front comedy line in 1888, Eldridge stepped in, an honor then as Dockstadter was regarded as one of the best known of American minstrels. Dockstadter quit Dumont's to form a show partnership with William H. West.

With Eldridge later was with a number of big minstrel troupes, he was also one of the principals with the late "Honey Boy" Minstrels, also appearing in vaudeville between times.

His death recalls the strenuous objection he made to "continuous vaudeville," which required three or four appearances a day for each act. He is believed to be the first of the "old timers" who went on record as being against such vaudeville operation.

Mr. Eldridge was a member of the Actors' Fund of America and a charter member of the New Haven (Conn.) lodge of Elks (25). The funeral was conducted from Campbell's undertaking parlors, New York, at 11 o'clock this morning (Dec. 15), auspices the Actors' Fund.

The Elks held their ritualistic service with the remains being cremated in obedience to Mr. Eldridge's last request.

FRANK WUNDERLEE

Frank Wunderlee, 50, stage and screen actor, died suddenly Dec. 11.

ENDOR'S BUNCH SOUTH

Florida figures include a high weekly quotation for Chick Endor's quartet from the Yacht Club. The band is slated to open next month at a new place in Miami.

BACK STAGE CLOSED

For a cabaret to close in Times Square without being palooked is a novelty.

It has happened to the Back Stage, a night club on one of the side streets of the 49's. It was opened by Soly Violinsky and others, later taking in Tommy Lyman who was recently reported having sold his interest to Jimmy Morgan.

Brennan Booking in Pittsburgh

James Brennan, formerly booking manager of Jan Garber and Walter Hines, is now booking bands on his own in Pittsburgh. Brennan is associated with Mitchell Rapaport, who heads the Famous Players at the Fort Pitt hotel, Pittsburgh.

OBITUARY

at the Green Room Club, New York City. Funeral services were held Dec. 13 and the remains were shipped to St. Louis, where interment was made in St. Mary's Cemetery.

The deceased was born in St. Louis and had been in show business for 25 years. Some years ago he appeared in vaudeville with Ed. Wynn as partner and after that entered legit and pictures. He appeared in several of the D. W. Griffith screen productions and his most recent appearance was in support of Lovell Sherman in "The Pastorate Prince."

Mr. Wunderlee's untimely death is said to have been caused by apoplexy. He had been dining at the club when the attack seized him. Many of the members were in the dining hall at the time.

Mr. Wunderlee had been a member of the Green Room Club for a number of years. His personality readily made friends for him and he was generally well liked.

NED BURKE

Ned Burke, veteran blackface comedian and former end man of the Primrose and West Minstrelsy, died at Portland, Ore., after a long illness. He was widely known in the show business and had conducted road shows, minstrelsy, farces, comedies and pictures. In 1901 he married Lena Davenport, the cornet soloist. A three-act Davenport-Burke and Davenport was formed. The third member was Ed. R. Davenport, brother of Lena.

Mr. Burke was born in Marion, O. His first employment was with the late President Harding's newspaper, the Marion Star. In 1912 he went to Portland with his family and entered the real estate business, retiring five years ago, due to ill health.

He is survived by his wife, Mrs. Lena Burke, and four daughters. The family resides at 170 Vista avenue, Portland.

LEW ROSE

Lew Rose, pioneer burlesque producer and manager, died in New Orleans, La., Dec. 14.

Death was due to a heart affliction. He was 60 years old and had been in the New Orleans show for 15 years, during which time he operated stock burlesque houses.

Mr. Rose was well known as a manager of shows in New York City and on the road. He was born in New York City and is a brother of Ike Rose, the vaudeville producer "Rose's Midgits."

He is survived by his wife, known professionally as Elaine Von Thielicke.

JULIA DUDLEY

Mrs. Julia Dudley, retired actress, died in the Boston City Hospital, Boston, last week of injuries received when she was knocked down by an automobile. She was well known to theatregoers of a generation ago under the name of Julia Melville. She retired from the stage in 1880.

Two sons survive.

JOE WEBER

Joe Weber, 50, brother of Lawrence Weber, legitimate producer, and Ike Weber, head of the Columbia Casting Agency, died last week at his home in New York after a short illness from hardening of the arteries.

Mr. Weber was well known in all branches of the show business. At the time of his death he was associated with his brothers. He at one time owned, with Ike Weber, the Mohawk, Schenectady, operating burlesque and vaudeville. He had managed various vaudeville houses in New York City.

JAKE TANNENBAUM

Jake Tannenbaum, 58, one of the best known managers in the South, died at his home in Mobile, Ala., Dec. 10. Tannenbaum controlled the legitimate theatrical situation in Mobile and had managed the only theatre devoted to high-class attractions.

Tannenbaum earned fame through his keen wit and his repartee was quoted the length and breadth of the land.

SARAH MAHN

Sarah Mahn, 33, said to be a Chicago chorus girl, died at a hospital in Fort Dodge, Iowa, from self-inflicted poisoning. She had hovered between suicide and drink for two days, since police found

her in a hotel room in an unconscious condition.

A letter found indicated that poverty had driven her to poisoning herself. She worked for a short time as a specialty actress at a local theatre.

JAMES O. BARROWS

James O. Barrows, 72, stage and screen actor, died in his home in Hollywood, Cal., Dec. 7, of a heart attack. He was married, and was 39 years and at one time was leading man for Adelaide Neilson. Barrows had been a resident of Hollywood for seven years.

DON HOWE

Don Howe, film studio employee, injured in an aeroplane crash at Hawthorne, Cal., Dec. 6, in which Cecil DeFelia, film cameraman, was killed, died Dec. 8 at the Hawthorne Hospital, from a crushed lung.

Mrs. Gertrude Anderson, 22, daughter of the late Lawrence Barrett, and wife of Joseph Anderson, died in London, England, Nov. 27, according to word received by friends in Boston where she formerly resided. Mrs. Anderson was married in Boston in 1889, and during her early life spent the winters in Boston and the summers at the Barrett summer home at Cohasset, Mass. Mrs. Anderson's husband had made her home in London with her family. Besides her husband she is survived by a son, Lawrence Anderson, actor on the English stage, three other children, and a sister, Baroness von Rodder, who resides in Germany. Another son, Francis, was killed in the British aviation service during the World War.

The mother, 80, of I. R. Samuels, Keith booking man, died at her home in Freeport, L. I., Dec. 14. Death was the result of natural causes. She is survived by her husband, another son, Teddy (non-professional), and a daughter, Fritz Brunette (pictures). Services from the Freeport home tomorrow (Thursday, Dec. 17).

Prof. Alexander Mirault, 36, leader of Mirault's Band, died in Lowell, Mass., Dec. 7. He was born in Paris. For seven years he was leader of the government's band at Kingston, Jamaica. He organized Mirault's band nearly a half century ago. He was the author of 38 musical compositions.

Mrs. Ellis C. Swan, 77, mother of Mark E. Swan, author-playwright, died Dec. 9 at the Swan home, Canton, Miss. Mrs. Swan was a contributor to newspapers and magazines, and well known in the South some years ago. Besides her son, her husband survives.

C. W. Campbell, 50, manager Lakewood Theatre, Minneapolis, died suddenly last week in that city. Mr. Campbell formerly managed the Tower and Blue Mouse, St. Paul.

The mother, 65, of Joe Topitsky, real estate man and part owner of the Biltmore and Mason theatres, at her home in Los Angeles, Dec. 7, of heart disease. Three other sons survive.

Emma Stass, 56, mother of Theodore Stass, musician, Garrick Theatre, Chicago, committed suicide at her home by plunging a butcher knife into her body. She was subject to fits of melancholia.

The mother of Bud Gilbert (The Gambler) died Nov. 39 in Portland, Ore.

The sister of Dave Hoffman (vaudeville, "Karter's Komedians") died Nov. 18 at her home in Charleston, W. Va., after a lengthy illness.

The mother of E. A. Paul, press agent, died Dec. 14.

Deaths Abroad

Maxime Vuillaume, 31, former French journalist and author, died in an institution for aged, at Neuilly (suburb of Paris).

M. Verdier, tenor, at Nice, France.

Edmond Laurens, French composer.

Mme. Giulia Valda, former well-known opera singer, born in Russia, died at Neuilly-sur-Seine, near Paris.

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CHICAGO

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SHERIDAN AT ARGYLE

AKEDMORE 2600

The American field capacity down-
stairs for the first show Thursday
night. The five acts that were
showing their wares, collectively
several new turns were on in the
five-act bill.

Three Herman Brothers (New
Act) came with a routine of
acrobatics, followed by Ada Brown
and Co. (New Acts). About a three-
minute act, caused here through
shifting a piano and replacing
the set of Frank Stafford and
Co., which followed. Stafford and
Co., a female assistant. The same
idea of the "hunter" is introduced
with the bird imitations being the

young and should have the idea
shown to perfection who he is ready
to step out on his own.

Esie Alverson's band of seven
women, assisted by a youth, a
mixed dancing team, closed. The
musical combination is not so forte
but should improve with work.
Either acrobatics or something
made them blare out several "blue"
notes. The dancers execute a varied
routine of singles and doubles that
scored. —Loop.

Normalcy at the Lincoln last
half. There was the normal per-
centage of new acts, normal per-
centage of standard acts, and a normal
audience.

John Alden Dancoettes (New

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless
otherwise indicated.
The cities under Correspondence in this issue of Variety are as
follows and on pages:

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strong feature. The comedy is an-
cient but at times fits. The turn
can stand a trifle chopping. A well-
trained dog is also part of the turn.
Hay Conlin, followed and con-
nected, despite the familiar ven-
triquet talk. The dummy and
Conlin both employ the same tone
of voice. For a finish a youngster
who looks to be about five, hope out
for a box, conveying the idea that
he enacted the part of the dummy.
A burlesque bit that followed re-
tracted that impression. The
youngster also gives an imitation of
Conlin. The kid is breaking in

Acts) opened with an averagely
good small time miniature revue.
Howe and Fay followed, doing their
usual mingling routine. All the
whiskered dogs were used. The
man works the audience with the
ease of long practice. His best piece
of business is when he asks the
blinded folk: "How many places
of candy are there in this bag?"
"Ten." "There's eleven. I'll have
take one," and he hands the bag
back to the owner.

Billy Dale and Co. are familiar.
This delinquent of old route char-
acters writes his own stuff and
mingles some chestnuts in with the
more by material. Did well.
Erna Ward (New Acts) con-
sumed almost as much time in the
setting up and taking down of her
equipment as the act itself required.
Frank DeVoe followed. Frank is
"big time," and while he went well
at the Lincoln it was apparent the
unsophisticated patrons did not ap-
preciate just how good he is.

A girl band, Don Fraser Synco-
pettes (New Acts) closed, followed
by intermission and the Pathe News
Hit.

Speed, snap and entertainment
arranged at the Majestic. Though
business somewhat off for the first
performance Sunday, it will step
along at a good gait for the re-
mainder of the week.

The program is bolstered by two
entertaining flash turns and sur-
rounded with an adequate amount
of corking variety turns. Eddie
Beaty Revue, in the closing posi-
tion, drew down big applause with
a combination of fast stepping
and singing, intermingled with com-
edy. The other flash turn, "Argen-
tine Follies" is composed of a string
of variety turns, a good stepping
and singing, intermingled with com-
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and singing, intermingled with com-
edy.

George Stanley and Virginia fol-
lowed with some southern charac-
terizations in song and music. They
have fairly good voices, with the
male member also officiating on the
banjo. In the intermediate houses
they should encounter little diffi-
culty in getting over. "Argentine
Follies" followed.
Billy Elliott, conventional black-

face single as far as routine is

concerned, got over. His stories are

good and his singing ability is on

par with the best of the blackface

turns of this culture. At Chicago's

Billy "Swede" Hall, with a female

straight and a dancer, supplied a

good deal of the comedy with his

female "Swede" character. The

turn is composed of "gags," inter-
woven into a sketch. Good laugh-
ing turn.

Chabot and Tortoni were one of
the bright spots on this bill in the
next-to-closing position. At Chi-
cago's, violin and piano playing
are the feature. The woman looks
and dressed well, making an excel-
lent foil for his style of comedy.

Gould and Beaty Revue, seven in
all, closed, rounding out one of the
best programs witnessed here in
months.

Chicago is suffering from an
epidemic of fur coat robberies. The
mania for fur coats has spread rap-
idly, with several performers being
the victims. The latest costumed in
Mrs. Harry Hunsford, whose hus-
band is connected with one of the
publishing firms here. While tak-
ing her dog out for an airing a
machine drove up, relieved her of
her coat and jewels, and drove
away.

The "Greenwich Follies," closing
at the Apollo Saturday, will lay off
the forefront of the week, opening
at the Shubert-Rialto, St. Louis,
Christmas day.

St. James' Episcopal church, Cass
and Huron streets, has taken action
through its rector, Dr. Duncan H.
Broome, to establish an actor's guild.
The plan is similar to the one that
has made famous the Little Church
Around the Corner in New York
city.

"Doc" Wilcox of the Woods the-
atre has been re-elected president
of the Treasurer's Club of Chicago.

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VIDA

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in "A LIGHT UPROAR," by WM. K. WELLS

THIS WEEK (Dec. 14) KEITH-ALBEE RIVERSIDE, NEW YORK

Direction ROSE & CURTIS; HARRY WARD, Associate

Other officers chosen included James Sheehan, vice-president; Ray Farrar, recording secretary; L. O. Zinkelman, financial secretary, and Gene Wilder, manager of the Goodman Memorial theatre, treasurer.

Efforts will be made to make St. James' Episcopal church on Cass street near Huron a "Little Church Around the Corner" for visiting actors in Chicago. The Episcopal Actors' League is behind the movement.

Servais de Zanco, opera singer, was denied satisfaction from the Chicago Opera in court. He sued for \$50,000 damages as a result of not being allowed to sing in "Tannhauser" last season. The trial developed de Zanco had no contract with the opera.

Harry Smiltz, nephew and junior partner of Senator Adolph Marx, the original Chicago theatrical lawyer, has been appointed a master in chancery of the Cook county superior court.

Balaban and Katz have purchased for \$95,000 a two-story building at Kinzie and Ashland, the purpose being to convert the structure into a store house for scenery, props, wardrobe, etc.

The board of trustees of the Chicago Opera last week elected two new members, Samuel Bittelsohn,

lawyer, and Herman Waldeck, banker.

The third production of the Goodman Memorial Theatre will be staged Dec. 17. It is an adaptation of a series of cartoons which ran some years ago in the Chicago "Tribune."

There is a possibility, according to report, that the Chicago Opera will again broadcast over the radio.

PALM BEACH

By SAM KOPP

White's "Scandals" played two performances to capacity Wednesday night. The show was late getting into town. It was found necessary to put on a midnight performance for those who had nutmeg tickets. "Scandals" judged a good show by the townfolks. The company was the largest ever to appear on the Kettler stage. Nyra Brown and the Leeland Sisters were featured. \$3.30 top for both shows.

Nicholas Welsh and DeMilt brought "My Girl" here for three shows Dec. 1-2 and mopped up with only a fair cast. The takings, according to Manager Matt H. Whitman of the Kettler, was better than for "Lady Be Good," which did about \$7,000 for the same number of performances the previous week.

Will Rogers is booked to appear at the Closter Inn, Boca Raton, for a single performance Jan. 23.

Flo Ziegfeld and his wife, Billy Burke, are to occupy Concha Marina, the home of the George Sloanes on South Ocean boulevard, the grounds having the ocean for a front porch, with Lake Worth in the rear. Work is being rushed on the Club de Montmartre, where Ziegfeld is to stage his Palm Beach beauty contest at the height of the season. Paris Singer, said to be one of the richest men in the world (Singer sewing machine), is hooked

up with the glorifier in the venture. Singer and Ziegfeld are two of this resort's greatest boosters, the former having invested millions in realty here.

Grant Clark, songwriter, has joined the Mizner forces and is busy writing material for the opening show at the Closter Inn, Boca Raton.

PORTLAND, ME.

By HAROLD L. GAIL

Jefferson—"The Bride" (stock). Strand—"No Moderns." Empire—"Lord Jim." Keith's—Vaudeville, pictures. Sam—"The Tower of Lies."

Pauline Chalmers is now dramatic and music editor, Portland "Press-Herald," replacing John Liscomb, who wrote dramatic reviews following the death of Mrs. Tena Jordan.

Plans have been made for the annual "Evening Express" "Opportunity Show" at Keith's, held in connection with the regular Keith's bill with several local acts added. The proceeds are used for Christmas charity.

James H. Curran, manager, local branch of the American Feature Film Co., reports business as quiet all over the state. Theatres are closing owing to the quiet time.

NEWS OF DAILIES, N. Y.

(Continued from page 10)

ham, who died abroad while with the Ford peace party during the war.

Geraldine Farrar is resting at her home in Ridgfield, Conn.

Upset and nervous over her recent experience of being bound and robbed in her home at 103 Riverside drive, Amelia Bingham has decided to sell her home and its furnishings and move.

Frank Munsey, the publisher, is recovering from a recent operation for appendicitis and peritonitis.

Minor stockholders, charging diversion of funds, applied to the supreme court for the appointment of a receiver for Tyson & Co., theatre ticket brokers. Papers charge officers of the company with diverting \$200,000 to "improper uses." Thomas J. Fallon, Thomas C. Naughton, Anthony E. Stille and Henry W. Avery, officers, were named as defendants. The papers allege that Tyson & Co. is insolvent.

Maurice has taken Eleanor Ambrose, heiress from the west, as his newest dancing partner.

Marguerite Sittler's suit for \$100,000 damages against several owners

of a building in Pittsfield, Mass., was declared a mistrial in Queens supreme court. Miss Sittler alleged she was damaged in fire in the building on March 26, 1923.

Courtland H. Young's suit for divorce from Dorothy Campbell Young, former Broadway stage beauty, is having a retrial before Justice Costello in supreme court.

Sixteen were injured, one seriously, Monday, when an elevator carrying 25 persons up to the Japanese Gardens, a Fox roof picture house at 96th street and Broadway, fell from the fourth floor to the basement. The crash was heard a block down Broadway. As Angelo Acosta, 23, operator of the car, disappeared immediately after the accident, the cause could not be determined.

Huyler, Inc., candy manufacturers of New York, has been purchased by a southern syndicate; \$7,500,000 is subscribed to the company, which will be taken over Jan. 2.

In his decision in the case of Robert Lader against August Janssen, Jr., proprietor of the Hofbrau Haus, Magistrate Charles A. Oberwager upheld the right of a restaurant to impose a cover charge, regardless of the time the meal is ordered or paid for.

Fatling Siki is dead. The Senegalese, former light-heavyweight champion of the world and conqueror of Georges Carpentier, was found dead of bullet wounds at 41st street near 9th avenue, early yesterday (Tuesday) morning.

Although the negro pugilist's assailant was not found, police found in a revolver about four doors away from the house in front of which the body was found. Since coming to America two years ago Siki has had much trouble with the police, having been arrested on charges of intoxication and assault several times. In July Siki was severely stabbed and found unconscious on the same block where his body was found yesterday. He is Louis Phil in private life.

Battling Siki won the light-heavy title from Carpentier in Paris in 1921 and lost it to Mike McGuire a year later. In July, 1924, upon marrying a white woman at the Municipal Building, New York, his age was given as 23.

Taub's Error

Leon Taub, 28, in the electrical business and giving his address as 2 East 107th street, was freed in West Side Court by Magistrate Jean Norris. Taub was arrested at 47th street and Broadway by Patrolman Michael Curry of traffic B. Curry charged that Taub in his automobile passed a surface car that had halted at the corner. Curry said he told Taub to drive back behind the surface car, when the latter spat on his nice new blue uniform.

Taub denied he had purposely spat on the officer. He said that he suffered from a cold. He said he obeyed the bluecoat and that when he expected he didn't know that he struck the officer.

Taub apologized and was discharged.

Mammy, dear old Tennessee, and

STEIN'S BURNT CORK

4-oz. container, 50c
"A Stein's Make-up Product"

Write for free booklet
HOW TO MAKE-UP
The M. Stein Cosmetic Co.
430 Broome St. New York

The Littlejohns Headress
A Big Flash For November's Our Price \$5.
Famous Littlejohns Headresses can be bought only at
THE LITTLEJOHNS
254 West 46th St. NEW YORK
ANYTHING IN RHINESTONE

LONG ACRE Cold Cream
For SKIN AND COMPLEXION
If not, you've missed a great treat. Single test shows why.
One-half pound tin (8 oz.).....\$.50
Full pound.....\$.90
Through your dealer or direct by "REMITTING TO THE"
LONG ACRE COLD CREAM CO.
214 East 125th Street, New York City

The Prime Favorite HAVE YOU USED

LONG ACRE Cold Cream?

If not, you've missed a great treat. Single test shows why.
One-half pound tin (8 oz.).....\$.50
Full pound.....\$.90
Through your dealer or direct by "REMITTING TO THE"
LONG ACRE COLD CREAM CO.
214 East 125th Street, New York City

B. F. Keith's PALACE, NEW YORK, This Week (Dec. 14)

AUSTRALIAN WAITES

"World's Greatest Whip Manipulators and Boomerang Throwers
Including BILLY WAITE, MARION WAITE and INEZ ECTER

Direction
West—JOHN BENTLEY East—ROSE & CURTIS
B. F. KEITH'S, BOSTON, NEXT WEEK (DEC. 21)

Anatole Friedland

announces the opening of

CLUB ANATOLE

LUXURY, INTIMACY AND DELIGHT IS ITS ONLY AIM

at
145 West Fifty Fourth Street
on
Wednesday Evening, December 23rd
at half past ten o'clock

Reservations for all occasions including the opening night
Circle 0394
145 W. 54th St.

Due to the limited seating capacity of Club Anatole, reservations for New Years Eve should be made now, accompanied by check. The tariff per person is \$15 which includes supper.

DAVE APOLLO

HELD OVER AT
KEITH-ALBEE HIPPODROME, N. Y.
THIS WEEK (DEC. 14)

You Are Invited To Be Represented

in Variety's 20th Anniversary Number. It will be issued as of Dec. 30th, obliging the press date to be considerably earlier than for regular weeks.

For that reason advertisements or announcements should be immediately forwarded.

Full value is guaranteed in a Variety advertisement at any time, with the Anniversary Number annually a preferred issue for permanency.

In going around the world "Variety" takes you with it if your name is mentioned in it. In the Anniversary Number, retained as the year's book of the show business, the announcement gains more for permanent publicity.

Which makes an advertisement in Variety an economical investment.

In "Variety" the advertiser reaches everyone in the show business an advertiser would like to reach at one time, whether in America or Europe.

An advertisement in "Variety" makes but one cost.

Advertising Rates for the Anniversary Number Remain Unchanged

SYRACUSE, N. Y.

By CHESTER B. BAHN
Wieling—Dark until Dec. 25, when "The Gorilla" opens.
B. F. Keith's—Vaudeville—pictures.
Temple—Pop vaudeville—films.
Strand—"The New Commandment."

MINERS MAKE UP

Est. Henry C. Miner, Inc.

Empire—"The Recreation of Brian Kent."
Robbins-Eckel—"In Hollywood With Polish and Perlmutter."
Crescent—"Souls for Sables."
Regent—"I Want My Man."
Savoy—"Speed."
Rivoli—"The Wall Street Whiz."

Local screens this week bore a regular Central New York complexion. In "The Wall Street Whiz" is Dan Mason of this city. Doris Kenyon, Syracuse girl, is in "I Want My Man." Helene Chadwick of Chadwick Mills is in "The Recreation of Brian Kent," while "His Brother's Keeper," the I. T. U. picture, shown as an added attraction at the Robbins-Eckel, is James M.

Lynch of this city, International president of the tyoon.

Lady Odin Pearse, billed to head-line Keith's the last half, was cancelled. Wilfred Clark in "Now What," substituted.

"White Collars" is booked for the Wieling Jan. 14-16. The first week in February will be "Made-in-Syracuse" week at the Wieling. Boers Head society, Syracuse University, produces "Heavily Beauty" Feb. 1-2, and for the last three days the Knights of Columbus present their minstrel and revue show.

Laura Ormsby, local vaudevillean, routed into Keith's here for the first

half of the week, was stricken ill suddenly after her Sunday appearances, and left the bill Monday.

One of the aftermaths of the consolidation of the Robbins and Mark Strand interests is the deletion of the prefix "Robbins" from all Robbins houses in Utica, Watertown and Syracuse. The hyphenated form of title was used, as in the case of Syracuse, "Robbins-Eckel."

The Silver Lake Agricultural and Mechanical Association, operating the Perry fair, has re-elected these officers: W. W. McMahon, president; Charles E. Chase, secretary; Newton Clark, vice-president; John D. Rudgers, treasurer, and Dr. F. C. Clark, race secretary.

Dates for the 1926 exposition are Aug. 17-20.

The Mimmers of Hobart College will present a bill of three plays on Friday, the program including "Green Chantreuse," "The Angel Intruder" and "The Hero of Santa Maria."

The Cornell glee, banjo and mandolin clubs will start their 52d annual tour on the 19th.

Syracuse will have its first mid-night movie show on New Year's eve, when the Strand will give a special showing of "The Merry Widow." Walter McDowell, house manager, is responsible.

MINNEAPOLIS

By FRANK W. BURKE

The annual Christmas party for Orpheum artists appearing in the Twin Cities has been arranged by Frank N. Phelps, manager Hennepin-Orpheum; Silas Hess, Seventh

Street, and Ed Furni, Palace-Orpheum, St. Paul. It will be held at the Dyckmann Hotel, Minneapolis.

The Minneapolis Journal movie contest came to a close last week. The contest was a picture-matching affair, with photos of film stars carried in the photo section. Theodore L. Hays, general manager Finkelstein & Rubin, and Mr. Miles, dramatic critic, were judges.

Minneapolis is Charleston crazy. Marigold Gardens (dance hall) just closed Charleston contest, which ran several weeks. Garrick (pictures) had one, and now Seventh Street (vaudeville) announces grand final contest of Minneapolis Charleston champions for week Dec. 20.

Hockey in Minneapolis has been a money maker. Hockey was introduced here at the Arena, new skating pavilion, last season.



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Stretching and
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NEW YORK
Phone Bryant 8945

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PTFPA
Fred Stone, Frances White, Wellington Cross, Gloria Fay, Fred Allen, Joe Brown, J. Harold Murray, Gus Shy, Queenie Smith, Olin Howland, Chester Frederic, Tom Padden, Ida May Chadwick, Bill Seely.
324 West 2nd Street, New York
Phone Penn. 4123

An Open Letter

FROM

ELIDA WEBB

Originator of the Charleston

TO

NED WAYBURN

Despite the fact that in my first letter to Variety I erred to the extent of saying "Runnin' Wild" was produced in 1922, when in reality it was in August of 1923 that the first production was made, I am still several months ahead of you as a claimant for origination of THE CHARLESTON.

Incidentally I might call your attention to Dave Bennett also having claimed to be the originator of the dance.

Facts Speak for Themselves and I Am Willing to Stand on the Following:

YOUR OWN STATEMENT
Mr. Wayburn!

MY FACTS

From Variety, Aug. 30, 1923
Under Date of Washington, Aug. 25
"Charleston" sung by Elizabeth Welsh.
Lyda Webb is programmed as having staged the dancing end of the show."

From Variety, Nov. 1, 1923.

"RUNNIN' WILD"

"Colored musical show starring Miller and Lydie who wrote the book. Score by James Johnson and Cecil Mack. Dances staged by Lyda Webb. Produced by George White at the Colonial, opening Oct. 29."

"Old Fashioned Love," "Open Your Heart" and "Charleston" were the best of the numbers. The dances were staged by Lyda Webb, a girl director being something of a novelty and the numbers were well paced. "Runnin' Wild's" dancing should carry it for a run engagement on Broadway."

Wayburn Claims His "Charleston" First

Variety's first page box that the vaudeville bookers would be interested in booking the real originator of the Charleston has brought a telegram from Ned Wayburn insisting that he started the craze.

His telegram reads:
"In reference to your front page box story Dec. 2 issue concerning Charleston dance, Ned Wayburn has documentary proof that he originated the Charleston in October, 1923, long before its present popularity."

"Furthermore, he is producing a series of six one-reel moving pictures demonstrating the intricacies of the various Charleston steps which will be ready for release within a few weeks."

"This should answer the demand which your story says exists."

AT LIBERTY

OLIVER SCOTT

PIANIST, Reads Lines and Sings

Have Accompanied the Following Artists

ELIAN FITZGERALD
ALEXANDER SISTERS
DAVEY GREENE
SUGHERMAN and FORD
SUGHER SISTERS
MILICENT MOWER

EXCERPTS FROM PRESS
Detroit "News"—"PERFORMS WITH DISTINCTION."
"Hillbilly"—"A LEVER."
Pittsburgh "Press"—"AFFORDS SUPERB SUPPORT."
Toledo "Blade"—"GIFTED."
Newport "News"—"FINISHED ARTIST."

EXCERPTS FROM PRESS
Buffalo "Enquirer"—"PIANIST EXTRAORDINARY."
Indianapolis "Times"—"CLEVER."
Duxton "Herald"—"WONDERFUL MUSICAL ABILITY."
Lansing "Journal"—"CLEVER."
"Variety"—"FIRST CLASS—PERSONABLE."

ADDRESS, N. V. A. CLUB, 229 WEST 46TH STREET, NEW YORK CITY

NEW YORK THEATRES

VANDERBILT Thea. 48 St. E. of N.Y.
Mts. Wed. & Sat. 2:30
The New Musical Comedy
MERRY MERRY
with **MARIE SAXON**
and Notable Cast
Harry Archer's Orchestra

TIMES SQUARE THEATRE Crosby Gaige presents
Fay Bainter
in CHANNING
POLLOCK'S New Play
"THE ENEMY"
Mats. Thurs. & Sat.

Henry Miller's THEATRE
171 West 43rd Street
Even. 8:40. Mats. Thurs. & Sat. 2:30.
"THE NEW SEASON'S BEST PLAY"
—Hammond, Herald Tribune
THIS

VORTEX
Noel Coward's Triumph
with Mr. Coward and Lillian Brathwaite
in the leading roles

New Amsterdam Thea. W. 42d St.
Mats. Wed. and Sat. 2:30.
Elmer Dillingham & Ziegfeld, Mgrs.
MARILYN MILLER
and her Star **"SUNNY"**
Musical Comedy Hit
Music by Jerome Kern. Book by Otto
Harbach & Oscar Hammerstein 2d.
Staged by Hazard Short

FULTON Thea. W. 46 St. Eves. 8:30
Mats. Wed. & Sat. 2:30.
CHARLES DILLINGHAM presents
INA CLAIRE
in a Comedy by Frederick Lonsdale
"The Last of Mrs. Cheyney"
with Roland Young and A. H. Woods
Staged by Winchell Smith

LIBERTY Th. W. 12th St. Eves. 8:30
Krieger Mats. Wed. & Sat. 2:30
Charles Dillingham presents
THE CITY CHAP
with **RICHARD KEEET GALLAGHER**
Music by Jerome Kern. Book by James Mont-
gomery. Lyrics by Anne Caldwell

Di.A.L. Th. W. 46th St. Eves. 8:30
Krieger Mats. Wed. & Sat. 2:30
Charles Dillingham & H. Woods
present
Cvrl Maude in Michael Arden's
These Charming People.
Staged by Winchell Smith

Charles Globe Th. W. 46th St. Eves. 8:30
Dillingham Mats. Wed. & Sat. 2:30
H. H. France's Round-the-World
Musical Renovation
NO, NO, NANETTE
with **LOUISE GROODY** and Star Cast

CORT Thea. W. 48th St. Eves. 8:30
Mats. Wed. and Sat. 2:30
George Jessel in
"The Jazz Singer"

REPUBLIC Thea. W. 42nd St. Eves. 8:30
Mats. Wed. & Sat. 2:30
ANNE NICHOLS' Great Comedy
"ABIE'S IRISH ROSE" | FOURTH
THE PLAY THAT PUTS "I" IN HUMOR

EARL CARROLL VANITIES
with The Loveliest Girls in America
EARL CARROLL Thea. 46th St.
Mats. Thurs. and Saturday

ARCH SELWYN presents THE
CHARLOT REVUE of 1926
with BEATRICE LILLIE, JACK
BUCANAN, GERTRUDE LAWRENCE
SELWYN Thea. W. 42d St. Eves. 8:30
Mats. Thurs. & Sat. 2:30.

Now at New York's Newest Theatre
B'LTMORE 47th St. of N.Y. Eves. 8:30
Mats. Wed. & Sat. 2:30
EASY COME EASY GO
A Delirious of Laughs, by Owen Davis
with **OTTO KRUGER** and Victor Moore

LONGACRE Thea. W. 48 St. Eves. 8:30
Mats. Wed. & Sat. 2:30
The BUTTER and EGG MAN

MUSIC BOX Th. W. 45 St. Eves. 8:40
Mats. Wed. & Sat. 2:40
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
DAVID BELASCO presents
E. H. SOTHERN By arrangement
with Lee Shubert
in **ACCUSED** by BRIEUX

THE POOR NUT with
ELIOTT NUGENT
48th ST. THEATRE. Eves. at 8:30
Mats. Wed. & Sat. 2:30

LYCEUM Thea. W. 46 St. Eves. 8:30
Mats. Thurs. & Sat. 2:30
IRENE BORDONI
in "Naughty Cinderella"
AVERY BOPWOOD'S NEW SONG FARCE

MOROSCO Thea. W. 45 St. Eves. 8:30
Mats. Wed. & Sat. 2:30
Why is She the Talk of the Town?
THE DIAMANTINE
CRAIG'S WIFE
By GEO. GE. KELLY
with **CHRISTAL HERNE**

THEATRE GUILD PRODUCTIONS
MERCHANTS OF GLORY
(Courtesy E. Ray Goetz)
with
JOSE RUFIN, AUGUSTIN DUNCAN,
GEORGE NASH, HELEN WESTLEY,
LEE HACKETT & ORIN.
GUILD Th. W. 52d St. Eves. 8:30
Mats. Thurs. & Sat.

BERNARD SHAW'S COMEDY
ANDROCKES THE LION
with
CLARE EAMES, TOM POWERS,
HENRY THAVES, ORVILLE CALDWELL,
EDWARD C. ROBINSON &
50 OTHERS.
KLAW W. 45th St. Eves. 8:30
Mats. Thurs. & Sat. 2:30.

BERNARD SHAW'S COMEDY
ARMS AND THE MAN
Alfred Lunt, Lynn Fontaine
GARRICK Thea. 65 W. 25th St. Eves. 8:30
Mats. Thurs. & Sat. 2:30.

The MARX BROTHERS
IN THE **"COCONUTS"** GREAT
MUSICAL HIT
IRVING BRILLIANT'S GREATEST MUSIC &
GEO. & KAUFMAN'S Cleverest Hit
LYRIC Thea. W. 42 St. Eves. at 8:30
Matinees Wed. & Sat. 2:30.

EMPIRE Thea. Th. W. 40 St. Eves. 8:30
Mats. Wed. & Sat. 2:30
"A whacking popular success."—WORLD
JANE COWL
in **EASY VIRTUE**
By NOEL COWARD, Author of "The Vortex"

CHARLESTON IN 1922
(Continued from page 4)
Come!" Frank Montgomery staged
the greatest Charleston number in
it ever done in any show. Its down-
town life was short, as it had a
summer run at the Apollo theatre
on 42nd street and was left for the
road. Donald Heywood wrote the
numbers, and they, as Charleston
numbers, were getting better all
the time.
Next came "Running Wild," with
the now famous and accepted stan-
dard number written by Jimmy John-

And they all buy their slippers...



Miss Francis Arms--the well-known singer and comedienne, buys I. Miller slippers consistently. She is leaving for the Coast, and of course, a wardrobe of I. Miller slippers leaves with her!

Miss Blossom Seeley, scoring a greater success than ever. Possibly because she puts the same individuality into every song that I Miller puts into every beautiful slipper!

Miss Evelyn Herbert--the dainty star of Princess Flavia has created such a vogue with this front-strap slipper that it has been named the "Evelyn Herbert" slipper. Certain society women have asked for it specifically.

at the Showfolk's Shoeshop

I. MILLER
1554 BROADWAY
Opens until 9 P. M.

The Evelyn Herbert

sop and Cecil Mack, still being played and sung by all Charlestoners. During this period Leonard Harper was staging the dance in the numerous Harlem supper clubs, including the Cotton Club, Connie's Inn and the downtown Hollywood.

About this time Hurlie & Seamon called in Mr. Harper to do the numbers in a Columbia burlesque wheel show called "Hollywood Follies." In it were eight boys whom Harper taught the Charleston, one Paddy Cogh became a knockout doing it, and probably is one of the first white boys to do the dance. The girls didn't like the dance as there was too much work to it compared to what they had been doing.

At the same time Eddie Green, now at Minsky's Apollo on 125th street, instructing Violet Baron, who did the dance in Pat White's "Irish Daisies" the same season as did Mack and Bernard, who were taught by Mr. Harper. I don't know just what show they joined, but it was burlesque.

At that time the upper crust dancers would not accept the Charleston as they said it would die out. Instead, it spread like wild fire.

The first time the Ball Room Charleston was introduced in Harlem was at the New Star Casino by our group. And for the whites, the Balconades at 46th and Broadway, a place run by Bunnet. Incidentally, some of the best Charleston dancers I have ever seen were at that dance hall. That was three weeks ago.

Getting down to that best Charleston dancer. There's a little white girl working nightly at a night club downtown, New York, who can and will beat Be Jackson or any body in the Jackson family. She is none other than Irish Peggie O'Neill. You don't need any stage to prove it; just let them dance it out in your office. You can pick the winner. Miss O'Neill can beat any woman in the world bar none, double, single and triple tap

Charleston, and that goes for Miss Webb or her friends.

I believe you are trying to find the first dancer of the Charleston, so will not go into details giving you the long list of successful white dancers instructed at my studio but am merely mentioning the first.

Day and date will be furnished upon request in reference to any statement in my letter.

I will say that the Negro performers resent the statements made by Miss Webb that she staged the dances in "Shuffle Along." Give credit where it is due. Lawrence Deas staged the entire show, regardless of the unjust statement to the contrary.

I might add that Ned Wayburn has claimed he is the daddy of the Charleston. Well, he'll be claiming he is one of us if he finds it is worth while.

Billy Pierce.

(Billy Pierce is a very well known colored theatrical agent in New York at 225 West 46th street. He also has a dance studio adjacent to his office.)

Lillian Beaver Running
Out on \$74 Hotel Bill

Describing herself as a scenario writer and translator, Lillian Beaver, 40, resided until Saturday at the West 44th Street Hotel, when she tried leave the hotel with her effects without first settling a bill of \$74.55.

The manager, John J. Walsh, intercepted her, but could get no satisfaction. He detained her and got

in touch with the West 47th street police station. Detective Clarence Gilroy was sent over to investigate. The result was he placed her under arrest on complaint of the manager.

When arraigned before Magistrate Parkitz in the West Side Court Sunday morning, Miss Beaver was held for further investigation when it developed that at least five other hotels had lost money when she left without settling.

Among the other victims were the Langwell, Hotel Webster and the Hotel Seville.

She was held in Jefferson Market Prison in \$200 bail.

Real Butter and Egg Man
A new kind of butter and egg man is making the rounds of residential districts in and outside of the Times square district. He solicits orders for butter and eggs, giving the spiel generally about working his way through college in that wise.

DAVE MANLEY
will be
40 YEARS OLD
Xmas Day
Send all wires, letters, gifts, money and bookings to Room 307.
Woods Theatre Bldg.,
CHICAGO, ILL.

ARE YOU GOING TO EUROPE?
Membership accommodations arranged on all Lines at Main Office Prices.
Rates are going very tall--arrange early
Foreign Money bought and sold. Liberty Bonds bought and sold.
PAUL TAUBER & SON, 100 East 11th St., New York
Phone Stuyvesant 4126-4127

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.

"You Can't Go Wrong With Any FEIST Song"

The Irresistible Blues Ballad!

✓ A FEIST HIT!

"MIGHTY BLUE"

by Whiting and Egan.

The Tornado from the WEST!

✓ A FEIST HIT!

"SLEEPY TIME GAL"

by Ray Egan ~ Dick Whiting ~ Jos Alden ~ Ange Lorenzo

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

Fast and Snappy!

✓ A FEIST HIT!

"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

"You Can't Go Wrong With Any FEIST Song"

711 Seventh Avenue

LEO FEIST, Inc.

New York

SAN FRANCISCO, Postage Theatre Bldg.
CINCINNATI, 707-8 Lytle Theatre Bldg.
PHILADELPHIA, 1225 Market St.
KANSAS CITY, Gayby Theatre Bldg.
CHICAGO, 127 So. Clark St.
BOSTON, 121 Tremont St.
DETROIT, 1025 Beaubien St.

LOS ANGELES, 417 West Fifth St.
MINNEAPOLIS, 433 Loeb Arcade
TORONTO, 193 York St.
LONDON, W. C. 2, ENGLAND
128 Charles Green Road
AUSTRALIA, MELBOURNE, 226 Collins St.

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Orchestrations
35¢ from your Dealer
or DIRECT



Fill in Your Names --
And let us fill your Needs
for Gift Giving.

For months the envoys of Nat Lewis have searched
the fashion centers of the world for the thousands
of lovely things we have assembled for your gifts.

HOSIERY for.....
LINGERIE for.....
NEGLIGEEES for.....
PURSES for.....
GLOVES for.....
SHAWLS for.....
SCARFS for.....
MULES for.....
GARTERS for.....
KERCHIEFS for.....
VANITIES for.....
FRENCH NOVELTIES for.....

The Nat Lewis GIFT BOND is as good as a Government BOND

Nat Lewis
INC.

1380 BROADWAY at 47th St. 409 MADISON AVE. at 48th St.

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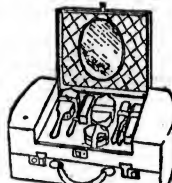
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MIAMI

By SAM KOPP

White's "Scandals" drew capacity
it all four shows presented at the
Palmetto 19-12. No restriction placed
on show either here or in West Palm
Beach. Plenty of nakedness and
blue humor.

Florence Walton and Leon Lei-

trilm have arrived to open an en-
gagement at the Coral Gables Golf
and Country Club Monday.

Arthur Pryor and his band of 39
musicians opened their ninth con-
cert season in Royal Palm Park
Sunday. Free concerts by the Pryor
troupe are made possible by a
\$50,000 fund set aside by the Cham-
ber of Commerce. Two perform-
ances daily are given over a period
of 13 weeks. Jane Rachel Hamilton
is the soprano soloist.

Van and Schenck have been
booked to open the winter season
at the Hollywood Golf and Country
Club New Year's eve. The booking
is for four weeks. Jane Overton,
solo dancer, is booked for the season
at the club, as is also Corinne
Marsh. Others signed are Anita
Furman, Shirley Dahl and the Four
Royal Neopolitans, singers.

Tommy Melghan and Lila Lee are
here with their company filming the
"New Klondike," from a story by
Ring Lardner. The story deals with
a baseball hero who came to Miami,
saw its opportunities for wealth and
fame, and cashed in. The interiors
will be taken on Long Island, the
Hotel Ponce de Leon at Miami Beach,
of Spanish design, being used as the
model.

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TORONTO

By GORDON ALLAN

Royal Alexandra—"The Bohemian Girl" (San Francisco Opera).
Uptown—"Three Wise Fools" (stock).
Empire—"Barney Google" (Columbia).
Strand—"Follies and Pleasures" (Mutual).
Regent—"The Iron Horse" (3d week).
Hippodrome—"We Moderns" (Tivoli)—"What Fools Men."

To Jack Arthur, musical director for Empire Players in Canada, goes the credit of staging "Hamlet" in modern clothes for the first time in a Canadian house. The players are all from the De La Salle Dramatic Society.

The Imperial Order of the Daughters of the Empire announce a contest for a one-act Canadian play for a cash prize of \$200. The winning

play will be staged in the theatre of the Margaret Eaton School. A short story prize of \$100 is also offered.

Raoul Amundsen, Arctic explorer, cancelled his Toronto lecture because of sickness. This is the second cancellation suffered by Massey Hall in ten days. The other was Rachmaninoff.

Mary Pickford hopes to visit Toronto, the scene of her birth, during Christmas week.

Although they had but an ordinary week with "The Mikado," the San Francisco Opera Company stayed this week to present the "Bohemian Girl" at the Royal Alexandra. The death of Queen Alexandra, after whom this house was named, seems to have had a temporary effect on the box office.

Although the injury suffered to Charles Hampden's ankle is practically recovered, it is not thought he will again open the Comedy theatre with stock. His leading lady, Sheila Hayes, and comedian, G. P. Huntley, have gone with Captain Plunkett's show, "Three Little Maids."

"The Iron Horse" closes three average weeks at the Regent on Saturday. Too much Americanism worked against it. "Little Annie Rooney" next.

Vaughan Glaser returns to his own stock this week after a three weeks' illness. Corinne Farrell also returns after four weeks in Hamilton. Lois Landon remains in Hamilton.

Two burlesque houses and eight featuring movies have so far announced plans for midnight shows on New Year's eve.

English pantomime, reintroduced locally four years ago, has made a big hit and several in a large scale are now being finally rehearsed. Jack Arthur will present "Jack and the Beanstalk" at the Hippodrome from the book by Hamilton Harrower and William Horwood, music by Horace Lapp. Gilbert Wahl, lyrics by Fred Emney and dances by Leon Leonidoff. "Jack and Jill" will be staged at the Princess and "Roses in Top Land" at the Uptown. Lee Daly has

charge of the latter, and the full cast of the Vaughan Glaser Players will take part. "Babe in Toyland" will go two weeks.

A. S. Angeles, one time assistant director of "Greenwich Village Follies," is working with the cast of "Jack and Jill" at the Princess.

Ground will be broken almost immediately for a new stock building and show ring to be used for the Canadian National Exhibition and the Royal Winter Fair. The new building will cover several acres.

CINCINNATI

By MELVIN J. WAHL
Grand—"The Harcun."
Cox—"The Meanest Man in the World."
Keiths—Vaudeville.
Palace—Vaudeville, "Those Who Dare."
Olympic—"His Rounders."
Empress—"Girly Girls."
Photoplay—Capitol, "The Beautiful City"; Strand, "Madame Be-have"; Walnut, "Lights of Old Broadway"; Lyric, "Don Q." (3d week); Family, "The Wedding Song."

"The Student Prince," after a three weeks' engagement, left here last week for Cleveland. The Shubert remains dark until Dec. 29, when "Blossom Time" comes.

Walter Heerman, cellist, Cincinnati Symphony Orchestra, will be soloist under auspices of the Community radio concert series.

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this week with the presentation in Emery Auditorium of the playlet "Mercy Mary Adams" Performances will be given semi-weekly.

Milford Unger, manager Grand, announces bookings as follows: "White Cargo," "The Greenwich Village Follies," "Artists and Models," "My Girls," "Aloma of the South Sea," "May Blossoms," "Old English" and a possible re-engagement of "Rose-Marie."

The National Stock Co. will give a Christmas celebration on the stage of the Cox theatre here, having members of their families as guests.

The Cincinnati Symphony has been re-engaged for three more radio concerts. The concerts will be features of the Monday night community concerts. Walter Heerman will be cellist.

Alice Maude Quickley, known as Maude Cleveland, character actress, died in Columbus from burns received there at a fire in her home.

BALTIMORE

By BRAWBROOK
Academy—"Naughty Riquette."
Fords—"Salvage."
Maryland—Keith-Albee vaudeville.
Guid Theatre—"Charles Street Follies" (3d week).
Vagabond Theatre—"The Beggar's Opera" (2d week).

Bernard Depkin, Jr., manager Warner-Metropolitan theatre, announces that a new facade is to be constructed, including an electric sign with nine-foot letters, the largest of its kind south of New York.

Will Rogers appeared at the Lyric Dec. 11. The big rectangular house was half filled and the intake was around \$1,200.

The Baltimore News is staging a big Christmas show in the downtown Hearst Tower.

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IN CHARGE

"One item, a roller-skating burlesque contributed by a couple called Steele and Winslow, provided comic poses, comic business that was as new as it was genuinely amusing."
—"EVENING NEWS," London.

"Steele and Winslow, whom we recently saw at the Holborn Empire, where their remarkable roller skating and talent for burlesque made a big impression on the audiences, are happily placed in this revue following the 'Sunny Havana' scene. 'Poetic Motion' is how their item is programmed—but that is only partly descriptive and scarcely prepares one for the really comic antics and poses of this pair of burlesque artists."
—"THE STAGE," London.



"Another act marked out for special approval is that of Steele and Winslow. It would be difficult to call to mind a funnier pair of roller-skaters. They bring imagination and ideas into their work, especially in a sort of 'dunse bacchanale' burlesque and a very funny 'Spring' pseudo-poetic motion. Quite obviously, this is an act cut out for the West End."
—THE PERFORMER, London.

"An excellent turn were Steele and Winslow, who did a sort of Nervo and Knox act on roller skates."
Sunday "HERALD," London.

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Newark—Vaudeville, "His People."

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Mosque—"Cobra."
Capitol—"After Business Hours," "Prince of Pep."
Rialto—"What Fools Men," "Not So Long Ago."
Goodwin—"We Moderns"
Miner's Empire—"Look Us Over," "Lyric—"Kandy Kids."
Orpheum—Vaudeville (colored).

The deluge of new residential theatres continues. Among the most recent are two new ones first announced for South Orange avenue in the Valsburg section. One, seating 2,300, is to be built for Joseph Stern, costing \$450,000.

Stern is building now three other theatres in Newark and vicinity, has others under way in Round Brook, Cranford and Red Bank, and is running nine other residential houses.

In Maplewood, a high-class suburb of 1,500 people, which has no picture house, an attempt to build a theatre is being blocked by the town on the ground that 80 feet of the proposed building will be in a district restricted to "residences. Frank B. and Elizabeth Ross, owners, have obtained a rule to show cause why a writ of mandamus should not be issued compelling the township of Maplewood to allow the others to erect a theatre and stores.

Another theatre is going up in Nutley.

The Neighborhood Players have selected Elsie Stowans, director; Jennie Becker, coach; Henry Satter, lighting; and Alex Sherman, publicity. The group will present two one-act plays and a pantomime the last of January.

BRONX, N. Y.

By P. W. TELL

L. S. Bolognino, with playhouses in this borough, including the Willis and Forum, has returned from the coast and will inaugurate a change in policy at the Willis. Instead of three acts and two feature films, Bolognino will offer six acts and one feature. The house changes bills three times weekly. Paul Bergoli, manager of the Willis, returned to his post at the same time as Bolognino, having been laid up with illness.

Joseph Maddern is producing a film on the stage of Fox's Audubon this week entitled "Love's Young Dream," with the cast recruited from among the members of the audiences. Both Maddern and Elmer Ryder, the cameraman, are locals.

"White Cargo," with Leon Gordon, the author, in the cast, failed to open at the Bronx opera house this week, with "Desire Under the Stars" switched in for a return engagement. The attraction played the house about a month ago.

VARIETY BUREAU WASHINGTON, D. C.

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By HARDIE MEAKIN

Belasco—Thurston (in for two weeks); week Dec. 24, "Captain Fury" (Otis Skinner).

Namias—No, No, Nanette. In for two weeks.

Poli—"Song of the Flame." Next, "Rose-Marie."
Keiths—K-A vaudeville (Avon Comedy Four).
Earle—Keith pop vaudeville ("Fashion Hints").
Strand—Loew vaudeville (William Ebs).

Gayety—"Powder Puff Frolic" (Columbian).

Mutual—"Moonlight Maids" (Mutual).

Columbia—"The Vanishing American," next, "Old Clothes" (Jackie Coogan).

Metropolitan—"The Beautiful City," next, "Stepin' Out" and "Santa Claus" (double feature).

Palace—"A Woman of the World," next, "Cobra."
Rialto—"East Lynne" and presentation, "Oxfordshire Boys," next, "Keeper of the Bees."

Though announced to follow "The Merry Widow" at the Columbia, Rudolph Valentino in "The Earle" has been held back until after the holidays, when it plays two weeks.

Francis Renault last week heading the bill at the Strand, lost his voice to such an extent that announcements had to be made from the stage with the female impersonator doing nothing but show his gowns. This apparently satisfied the Strand customers, as no complaints were registered.

A. Julian Brylawski of the Earle was in Columbus, O., for the convention of the M. P. T. O. A. He is the chairman of the executive committee.

Nelson B. Bell, publicity man for Crandall, again handled the Actors' Fund benefit at the National last

Friday and got reams of material across. John C. Hazzard was master of ceremonies. The program consisted of several local features, as well as professionals appearing in the theatres here last week. It was estimated the matinee brought \$4,000.

The Earle is staging a Charleston

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contest with nightly prizes. The winner of the finals will be given a trip around the Stanley houses, of which the Earle is one.

Poli's is to get two M-G films. "The Big Parade" is booked the latter part of January, with "Ben-Hur" to follow.

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"Funny Side Out" \$1.50

In this book Nellie Revell gives to the world several hundred of the world's ten best stories. It is made up of humorous tales and anecdotes and bon mots, and from cover to cover the only serious things are the numbers on the pages. The stories, no two of which bear any resemblance to each other or to any other, are ones she heard while she was in the hospital. As her foreword says, she attracted humor like a balloon tire attracts nails, and whenever her friends wanted a peerless audience for their quips they came to her. Now she has selected the best of these stories that helped her recover, and they will do as much for anyone else. There are hundreds of laughs in the book for everyone.

"Right Off The Chest" \$2.50

This is Nellie Revell's first book, the one that has made her name an international synonym for courage under tremendous difficulties. It is the account of her four years in the hospital, the victim of what physicians said was an incurable disease. But she vanquished it, and set down the record of this great fight against pain and discouragement at the very moment she was making the battle. Great men in all walks of life have praised it as a unique human document that nobody should miss reading. It is a thrilling account of victory over seemingly insurmountable odds. It is a further inspiration if you are well and happy. It is a draft of courage if the world seems dark and dreary.

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ALBANY, N. Y.

BY TOM DURKE

"Is Zat So?" is at the Capitol for the first half with "Miss Tobacco" (Columbia) the week-end attraction.

"Time, the Comedian" is this week's film at the Leland. "We Moderns" (Colleen Moore) is at the Mark Strand.

The Yale Dramatic Association presents "Out of Luck," by Tom Cushing, at the Vincentian Institute Dec. 21.

Ned Wayburn and his "Honey-moon Cruise" company at the Capitol last week, were the guests of Prof. James F. Murray, Albany dancing master, at a party in the Murray studio. John Martin, a pupil of Prof. Murray who won a Charleston contest at Proctor's Hall recently, did his stuff.

The Delaware & Hudson minstrel troupe provided entertainment at the Albany Club Saturday night.

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BUFFALO

By SIDNEY BURTON

MAJESTIC—"Stepping Stones,"

Yack—"Dancing Mothers"; next,

"Rose-Marie."

Hip—"Tower of Lies," 1st half;

"Cobra," 2d half.

Loew's—"Time, the Comedian,"

Lafayette—"Steppin' Out,"

Gayety, (Columbia)—"Follies of the Day."

Garden (Mutual)—"Smiles and Kisses."

Playhouse—Stock, "Sherlock Holmes."

The pre-Xmas trend theatrically

is showing itself in local theatre

bookings. The Majestic will be dark

Xmas week, while Shea's Hip is this

week offering a split-week bill for

the first time since the summer.

The Olympic (U) is doubling up

on its newspaper advertising since

Dec. 1 and featuring a special set-up

for its ads. The theatre has tied up

with Station WMAK, and broadcasts

Monday nights.

The new Kenmore, Buffalo sub-

urb, has been leased by Mitchell

Fitzer of Syracuse. It will open

about Jan. 15.

James Cardina will erect a new

community picture and vaudeville

house at Bailey and Delavan ave-

nues, seating 2,500.

CLEVELAND

C. S. GREGG

Hanna—"She Had to Know"

(Grace George).

Ohio—"Ladies of the Evening,"

Keith's Palace—Vaudeville (Alice

Gentle—Jimmy Savoy).

Keith's E. 105th St.—Vaude (Sing-

er's Midgets)—"Lazybones."

Reade's Hippodrome—Vaude—

"Lazybones."

Loew's State—Vaude—"The Un-

guarded Host."

Columbia—"Peek-a-Boo" (Colum-

bia).

Empire—"Hollywood Scandals" (Mutual).

Loew's Allen—"The New Com-

mandment."

Loew's Stillman—"The Fresh-

man" (2d week).

Circle—"Seven Sinners."

Robert McLaughlin, manager

Ohio, who, 10 years ago, wrote and

produced here "The Eternal Mag-

dalene," will revive it. It comes to

the Ohio week Dec. 29, produced by

the Bradley Players Workshop here

"The Harem," at the Ohio last

week, got between \$12,000 and \$13,

000 on its engagement.

Harold Lloyd's "The Freshman"

did so well at Loew's Stillman last

week that it was again held over.

INDIANAPOLIS

BY VOLNEY B. FOWLER

Murat—"Dark."

English—"Blossom Time."

Keith's—Golden Anniversary

Week.

Broadway—"Happy Hours" (Mut-

ual).

Universal Film Co. may purchase

the \$1,000,000 Victory Theatre Build-

ing, Evansville. Julius Singer, rep-

resenting Carl Laemmle, has been

in Evansville conferring with the

Standard Evansville Realty Co., the

Victory owner.

The Shelby county fair in 1925

netted the association \$2,319, it was

reported at the annual meeting at Shelbyville, Ind., last week. John Melks was re-elected president.

MILWAUKEE

By HERB. ISRAEL

Davidson—"Student Prince," next

"Music Box Revue."

Garrick—"7-11."

Palace—Vaudeville (Wealey

Broxy).

Maetico—Vaudeville.

Miller—Vaudeville.

Pabst—German stock.

Gayety—"Hurry Up" (Mutual).

Empress—Stock Burlesque

Alhambra—"East Lynne."

Garden—"Simon the Jester."

Merrill—"Flower of Night."

Strand—"The Knockout."

Wisconsin—"Irish Luck."

The Garrick returns to the legiti-

mate field this week by playing

"7-11" (colored burlesque musical).

For the past year the Garrick has

been dabbling unsuccessfully with

pictures, but has been dark most of

the time.

With the advance sale almost

equal that of the Duncan Sisters,

"The Student Prince" bids well this

week to reach the \$29,000 gross set

by the "Topsy and Eva" show.

Schumann-Heink, who cancelled

her Milwaukee appearance last

month due to illness, will appear at

the Pabst theatre December 20 for

a matinee concert.

The Vilna troupe of Jewish play-

ers made a one night stand here

last Sunday at the Garrick in

"Jacob, the Blacksmith."

NEW ORLEANS

By O. M. SAMUEL

Tulane—Fortune Gallo Opera Co.

St. Charles—"Girls" (Saenger

Players).

Strand—"That Royle Girl."

Liberty—"The Pony Express."

Tudor—"The Virgin."

Mort Singer patched up the Or-

pheus' differences with the local

musical union. The union wanted

eleven men in the orchestra, as per

contract. The house has been run-

ning with seven. A compromise

was effected with the theatre agree-

ing to use nine. It looked like a

strike for a couple of days.

"B. B. B." is leaving the Little

club next week to accept the man-

agement of Victory Inn, a road

house. The cabaret fellow is send-

ing north for his dogs and promises

to become a permanent resident.

Souza and band are here Christ-

mas day, management of the Saen-

gers. Last season the band played

to empty benches but the picture

magazines are everlastingly showing

the other impresarios around how

to do things.

"Lady Be Good" is at the Tulane

next week, followed by "My Girl."

Howard Gale is ahead of "My Girl."

NEW ENGLAND

A battle of music, with ten or-

chestra competing, was a feature of

the entertainment Monday (Dec. 14)

given by the Brockton, Mass., union musicians.

A benefit show for Denny Casey, stage veteran, will be given next Sunday in the Auditorium theatre, Lynn, Mass. Early in January Casey will enter the Elks home at Bedford, Va. Years ago he played with many leading stock companies of the time. Casey has been rated as one of the best soft-shoe and clog dancers of his day.

The new Coolidge (films), Water-town, Mass., was opened Dec. 7 with "The Freshman." The house is operated by Atlantic Theatres, Inc. Benjamin H. Green is manager.

Attempts to prohibit Sunday shows in Waltham, Mass., are being made by the Federation of Churches there. It is contended that the Sunday shows are illegal. A public hearing may be called to decide the matter.

La Parisienne

Stylish and Chic!

For afternoon and evening wear, in all leathers and fabrics. Many charming models on display. CAP-610 was awarded Grand Prize and Medal of Honor at Premier Paris Exposition for the most artistic and dancing fabric Slipper to the world.



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Winter Garden Bldg.

Shoes for Women

Dorothea Antel's Beside Shoppe

Mail your order now for Christmas cards selected by the "Romantic Girl" (15 "SHORTER" FOR \$1.00) Gifts for everybody at popular prices. Come and make your selections or write for a booklet. If you read the "Variety" or other magazines let me have your subscription. *Smilingly,*

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U. S. THOMPSON

"FLEET OF FEET"

"Thompson makes a good appearance and knows his footwork. Three routines incorporating taps, buck and clog put him over."—Edna, Variety.

LOEW CIRCUIT—HARRY SHER
KEITH CIRCUIT—PAUL DEMPSEY
This Week (Dec. 14), Loew's State, N. Y.

HOTELS FOR SHOW PEOPLE

SINGLE ROOM WITH BATH, \$2.00, \$2.50 AND \$3.00 PER DAY
Double rooms for 2 persons, \$21.00 per week

Twin Beds at \$28

LORRAINE and GRANT HOTELS

LEONARD HICKS, Managing Director

HOTEL HUDSON

ALL NEWLY DECORATED
\$8 and Up Single
\$12 and Up Double
Hot and Cold Water and
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Shower Baths, Hot and Cold
Water, and Telephone
Electric Fan in each room.
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NEW YORK CITY
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Opposite N. Y. A.

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Longacre 7132
Three and four rooms with bath, complete
kitchen. Modern in every particu-
lar. Will accommodate four or more
adults.
\$15.00 UP WEEKLY

BILLS NEXT WEEK

(Continued from page 17)

2d half
Jerome & Newell
Billy McPherson
Dolly Kramer & Rd
DUBUQUE, ILL.
Majestic
Belini & Albert
Clarence Willard
Dance Mad
2d half
Bronson & Evans
Phonola Dancers
(One to five)
EVANSVILLE, IND.
Grand
La Veen & Cross
Masters & Grace
Tabor & Green
GALSBURG, IND.
Orpheum
Roretta Boys
Moran & Sheldon
Proctor of 1925
2d half
Thalero & Gage
Smith & Cantor
Sleep & Songs
JOLIET, ILL.
Orpheum
Harris & Holley

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UNDER NEW MANAGEMENT

Newly renovated and decorated 1, 2, 3 and 4 room furnished apartments;
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\$15.00 and up weekly.

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Broad and Arch Streets
Central Theatre District
Will serve and entertain you at a profes-
sional rate. All rooms running water,
telephone, private baths and showers
newly furnished.

Goldie & Beatty R.
(One to five)
2d half
Follis Girls
Kaiser Bros
Delside
Outside the Circus
Delmar's Lions
MILWAUKEE, WIS.
Majestic
Mack & Velmor
Ellis & Satins
Jones & Jones
Galletti's Monks
(Three to five)
MINNEAPOLIS
7th St.
Joe Patton Co
Arthur Jarrett Co
Colored Orchestra
Monte & Lyons
Gautier's Dogs
(Two to five)
MADISON, WIS.
Orpheum
Frank Elshide
Kee Taki & Yoti
Harrison & Dakin
Barton & Young
Sweeney Twins Co

Aristo Hotel

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Phone Bryant 1297
Two Persons \$16 Week
Outside Room with Connecting Bath

(One to five)
2d half
Joe Patton Co
Porter J. White
Billy Taylor Co
(Three to five)
PEORIA, ILL.
Palace
Fonstlin's Monks
Buddy Doyle
J. B. Stanley Co
Fred & Palmer
Variety Pioneers
2d half
Little Puffins
Goldie & Beatty R.
Robinson & Pierce
(Two to five)
QUINCY, ILL.
Orpheum
Thalero & Gage
Smith & Cantor
Oddis Sleep & Sge
2d half
Roretta Boys
Moran & Sheldon
Proctor of 1925
ROCKFORD, ILL.
Palace
Joe Patton Co
A & M Travel
Frank Devos Co

(Two to five)
2d half
Belini & Albert
Kee Taki & Yoti
Harrison & Dakin
Sweeney Twins
(One to five)
SPRINGFIELD, ILL.
Majestic
Kelso Bros
Jugling Delside
Outside the Circus
Delmar's Lions
(Two to five)
2d half
Rasno Co
Around the Globe
Hickey Bros
(Three to five)
ST. LOUIS, IND.
Palace
Koman Japs
Chabot & Tortoni
Bills & Hall Co
Ann Greenway
Boylan Soranoff Co
2d half
Big Francis Ltd
Barton & Young
Authors & Compas
(Two to five)

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6640 Circle 3530 Longacre

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Broadway's Singing Sweethearts

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SAMMY STEPT

America's Greatest Accompanist

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DOLLY BERNARD

Broadway's Most Popular Hostess

JACKIE SURPRISE

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VARIETY

Published Weekly at 144 West 45th St., New York, N. Y., by Variety Inc. Annual subscription \$7. Single copies 20 cents.
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'PADLOCK' IN HIGHEST COURT

AS SAMPLE OF COUNTRY GONE THEATRE CRAZY, READ THIS

Rochester, N. Y., About 300,000 Population, with Enough Theatres Getting Many More—Canadians Coming In to Build Big House

Rochester, N. Y., Dec. 22. Burpee & West of Montreal, owners of a chain of picture houses, break definitely into the Rochester territory with \$1,000,000 building program. Ground for two new theatres will be broken within the next two weeks and a third will be started (Continued on page 48)

PRESS AGENTS AND BOOZE

T. P. R. Members Resign—Drinking By-Law

Several members of the T. P. R. (Theatrical Press Representatives) have resigned as a protest against a recently inserted by-law which states the organization goes on record against drinking among agents and managers.

One of the members who withdrew stated that he didn't mind his employer asking him not to drink (Continued on page 48)

Frank Munsey, Bachelor, Dies, Worth \$60,000,000

At the time of the sudden illness of Frank A. Munsey, multi-millionaire publisher, which caused his death Tuesday morning, it was believed by his intimate friends that he was about to marry Mrs. Ted Coy, divorced wife of the football star, who married Jeanne Eagles shortly after Mrs. Coy divorced him in Paris.

Munsey was a bachelor, 71 years of age. For several years, starting after the separation but before the divorce of the Coys, he had been markedly attentive to Mrs. Coy. She recently superintended the redecoration of his Long Island mansion and estate, preparatory, seemingly, to becoming mistress of it as Mrs. Munsey.

Mrs. Coy is the mother of two children. She was an Atlanta society beauty, daughter of a judge, member of a blue-blooded Dixie family.

Munsey is said to have left about \$60,000,000.

'HER HUSBAND,' SALM'S FILM

Count's Appearances with It Offered—No Takers

Count Salm may be seen on the screen in America or he may not. It may depend largely on the manner in which Will H. Hays and the M. P. T. O. A. will view the matter of showing a motion picture with the Count in the leading role. There is such a picture in this country now. It has been here for about six months and its title most appropriately is "Her Husband." In the light of the present legal entanglement between the count and his wife, Millicent Rogers, it might be looked upon as a sure fire attraction. Not only the picture with the Count in it is being offered about New York at present, but the Count himself is also a possibility with personal appearances.

The picture was made in Germany. It is an adaptation of a novel entitled "The Red Rider." Fern Andrea is the woman star and plays the heavy.

A German with social connections in this country and abroad who has been here several times and worked in a number of pictures here, brought the film over, having secured the North and South American rights. Some time has been (Continued on page 48)

MISS LA MARR RECOVERING

Los Angeles, Dec. 22. Barbara LaMarr is reported to be on the road to recovery in a quiet bungalow near Mount Lowe.

It is understood here that endeavors are now being made to negotiate a new screen contract for her with an independent producer.

New Evangelist Stops Business

Mason City, Ia., Dec. 22. Social activities were practically suspended, show business sagged badly and dancing was pushed into the background here the past month while Dr. James Rayburn, former railroad man, conducted evangelistic services in a tabernacle built for him.

INITIAL APPEAL IS PLACED BEFORE SUPREME BENCH

Detroit Action from 6th U. S. District—Defendants Allege Value of Property Destroyed—Claim Right of Trial Before Jury—Phil Kling Brewing Co. in Original Complaint—Defendants Now Individuals—Doerr's Inn Padlocked

CONSTITUTIONALITY

Variety Bureau
Washington, Dec. 22. The constitutionality of the National Prohibition Act, concerning padlocks, has reached the United States Supreme Court for final determination.

Kurt Kling, Emilie Kamper and Josephine Kling, owners of the property housing Doerr's Inn in Detroit, padlocked, filed a petition for a writ of certiorari to review the (Continued on page 8)

Air "Samples"

A new wrinkle on radio advertising to gauge the range of the audience is the Mystikum hour Sunday afternoons from WBBM. It is announced free samples will be forwarded on request to the radio listeners-in. This is the first time such an offer has been made through the air. Radio's listeners-in having been trained to expect something for nothing, a natural heavy demand is looked for, if WBBM can pass the word widely enough.

Paul Whiteman Rejects F. P. Offer for \$1,000,000

Paul Whiteman has rejected the offer of Famous Players, amounting to over \$1,000,000. Instead the bandmaster will continue upon his concert tour with a possibility he may go under the direction of William Morris for the future.

Famous had proposed to Whiteman a guaranteed salary of \$2,000 weekly, 46 weeks to a season, for three years, amounting to \$1,980,000 in bulk.

As a road attraction Whiteman plays to \$3.30 and often \$5.50 top.

JERSEY'S RUM ROW'S '49 CAMPS SEEKING GIRLS IN NEW YORK

Men Saying They Are Vaudeville Producers Invade Casing Offices—Girls Leave Town on Trolley Cars Upon Discovering Nature of Resorts

EVELYN GOSNELL WALLOPS ACTOR

John Deverell, English, Doubly Surprised

Evelyn Gosnell has left the cast of "Naughty Cinderella," following a laughable incident back stage at the Lyceum, New York. It started as a harness bit between her and John Deverell, an English comedian. When the second act curtain dropped during a recent night performance, Miss Gosnell, who had a tiny vial of perfume such as given away to patrons, poured it on Deverell's hair. The fluid happened to trickle down into his eyes. He gave utterances and a nasty and hasty exit.

The actress said nothing at the time but told the stage manager she would get an apology after the show. She had further incentive, since the Englishman went to her dressing room between acts and re- (Continued on page 48)

Take Lee Seriously

San Francisco, Dec. 22. Lee Shubert, on his maiden coast trip, spent a few talkative days here the past week. Mr. Shubert spoke highly of San Francisco and promised to make a producing center of this city. Also he will build a theatre or two in Frisco. The eastern manager complimented the discrimination of local theatre patrons, saying it was too bad that the city had to depend on travel worn troupes from the east; therefore he and his brother, Lee, stated, would produce shows right on the ground for the benefit of the coast's theatre patrons.

The local papers reported the interview seriously.

NAT'L CHARLESTON CONTEST

Talk is heard of an all national Charleston contest in Chicago. If it peters out a New York crowd of men will stage it.

State champs are being developed in Atlantic City bathing beauty pageant.

Stoek appearing gents suspected as being cappers for "49 camps" operating along the New Jersey rum row have been infesting offices of casting agents lately in quest of girls on pretext of being vaudeville producers.

Several agents accepting the offer (Continued on page 46)

BREAK-IN 'CUTS' ARE BREAKING PRODUCERS

Keith Office Act Makers Say They're Through—Cuts for Half a Season

No standard Keith vaudeville producers, so far as is known, intend producing for vaudeville next season. The producers interviewed are unanimous in voicing the opinion that producing acts for vaudeville is a thing of the past, due to the current systems of booking acts which necessitates the producers holding large casts together at cut salaries.

Producers claim the chief obstacle is the break-in period. Formerly figured as about two weeks it now (Continued on page 49)

Cabarets and Equity

There is talk of unionizing the cafe performers with the Equity Chorus branch taking care of the choristers as in the musical productions and the principals coming into Equity jurisdiction.

Several complaints against cabaret managements over contract violations has given rise to such probability.

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

SWOOPES ALLEGES FILM ATTORNEYS APPROVE OF FEDERAL CENSORSHIP

Mentions Committee Report of 1916 with Names of Lawyers and Statement Made—Condition Changed Now—Congressman from Pa. Intends Pushing Measure—Hays All Right but Status Unofficial, He Claims—Other Arguments

Variety Bureau,
Washington, Dec. 22.

Taking advantage of the lull in the House following the passage of the Revenue bill, William L. Swoope (R.) of Pennsylvania brought his proposed censorship commission before the lower legislative body. Mr. Swoope struck rather rough going in his attempt to deliver a proper speech, but finally found him entirely abandoning the attempt. He submitted it for printing in the Record under the extension of remarks rule.

The opposition came principally from Florentio L. LaGuardia of New York, who characterized the Swoope proposal as the opening wedge to not only censor of the movies, but the theatre, the press and the right of free speech, as well. LaGuardia likened the proposed Federal Motion Picture Censorship as another attempt to create more jobs on the government payroll comparing the idea with the New York censoring board, "which was created solely to supply a few soft jobs."

Mr. Swoope depended upon the previous favorable report on a like bill introduced in 1916 by the then Congressman Hughes. He also dwelt upon the play jury in New York last season because of the "13 plays" that met with condemnation because of their treatment of the sex question, thereby fulfilling the prediction of Mr. LaGuardia that the idea was not only aimed for the motion pictures.

All Countries

It was pointed out by Mr. Swoope that every country in the world, including Russia and Japan, had some sort of a censoring committee, adding that a Federal board would do away with the present confusion in the several states with their own censorship committees.

Wallace E. Denison (R.), of Illinois, asked if there was any guarantee that the Federal Censorship bill would be accepted by the states to which Swoope answered that that would have to be settled by the states themselves.

He established policy of leaving it to the producers, the press and the speakers as to what they will present or speak had worked out very well, stated Mr. LaGuardia, who added that the New York state board had "absolutely failed," it having done nothing of any good that I can see.

Spectators were impressed by the opposition expressed by the several Republican members throughout the debate. The bill has created considerable interest, even prior to the Swoope appearance on the floor, being freely discussed in both the Republican and Democratic cloak rooms.

The Congressman, while discussing his bill with a Variety reporter, stated he is prepared to show Congress that the commission he is now proposing has not only been previously approved by a former committee, but also by attorneys then representing the motion picture industry.

Mr. Swoope is to present Committee Report No. 627 on the Hughes bill, H. R. 15,162 of the 64th Congress, First Session, which was committed to the Committee of the whole House on March 1, 1916, to which is appended a statement from Meyers and Clark, attorneys for Paramount Picture Corporation; E. J. Ludwig and Ralph A. Kohn for Famous Players-Lasker Co.; Arthur S. Friend for the Jesse L. Lasker

Feature Play Co., Inc., and Moritz Rosenthal for the World Film Corporation and the Equitable Motion Picture Corporation.

It is set forth in this statement that "A Federal regulatory commission should prove a fearless surgeon and therefore favor such a commission."

That conditions in 1916 are applicable today claims Mr. Swoope who dwelt further upon this statement from representatives from the picture industry drawing attention to the following from his brief:

"The vicious picture brings the larger return to exhibitor and producer, because it gets the money of the regular customer and the sensation seeker also. This state of affairs constitutes a temptation hard to resist, and, in fact, the production of vicious pictures is constantly increasing just because they are more profitable. If the industry is to endure, if decent people are to stay in the business, this cancer must be cut out."

Swoope on Hays

Though praising the efforts of Will H. Hays, Mr. Swoope stated that the committee report on the unofficial status of the National Board of Review as set down nine years ago defines Mr. Hays' status today. "There is nothing official about Mr. Hays' rulings and hence no guarantee that at some time or several of the producers will not abide by the opinion of Mr. Hays," said Mr. Swoope.

Not only is this report, to which a dissenting one was filed by Frederick W. Delinger, the then Republican Representative from Massachusetts, being relied upon by Mr. Swoope, but he adds that he has one more argument to put before the lower legislative body—that his bill is patterned after the same Hughes measure that the previous committee approved.

"But in spite of all these attempts the Commission is not yet created," states Mr. Swoope, who added, "I would examine all these bills and carefully compared them, and also the State laws relating to motion pictures of New York, Pennsylvania, Florida, Maryland, Ohio and Virginia."

Swoope Informed

Mr. Swoope thoroughly knows his subject, he is a Republican of the majority and states he is going to much sooner after universal approval than he has in getting this bill through.

Author Bill Reintroduced

Washington, Dec. 22. The Authors' bill, providing for practically an entire revision of the present Copyright Act, has again been introduced in the same form as presented last year by Randolph Perkins (R.) of New Jersey. It is now known as H. R. 6341.

Mr. Perkins says he has taken the action in order to bring about an early hearing of the subject of copyright in the hope of securing the much sought after universally approved bill, as requested by him at the close of the last Congress.

Congressman Bloom's Brother Dies

Washington, Dec. 22. Congressman Sol Bloom of New York, left today (Tuesday) for Chicago following the sudden death of his brother, H. T. Bloom, in that city.

The Congressman's brother was in the manufacturing business. His death, exact cause not yet disclosed, followed an operation for appendicitis.

Bill Amending Copyright; 'Cumbersome,' Say Experts

Washington, Dec. 22. The first bill proposing to amend the copyright act reached the House with the introduction of H. R. 5245, providing for the substitution of the right of appeal as incorporated in the patent laws, section 4909, for the petition for a writ of mandamus as now necessary in the copyright act.

The proposed amendment, introduced by H. W. Taylor (R.) of New Jersey would add the following after section 24:

"And provided further, That if any author or proprietor of a work claimed by him to be the subject of copyright under this law shall be dissatisfied with the action or ruling of the register of copyrights or the assistant register of copyrights, he shall have the right to appeal to the Court of Appeals of the Supreme

Washington, Dec. 22.

It is believed that before the Senate is through with the amended tax bill, all admission taxes will be declared out of it.

All Tax Off

Court of the United States upon filing therefrom in the same manner and to the same effect that applicants for letters patent now have to appeal from the decision of the commissioner of patents on payment of the fees provided for such appeal in the patent office."

One other proposal is made by Mr. Taylor wherein he would add to section 19, which covers the publication of notice of copyright, the following: "In cases where an artistic work embodies a connected repetition of a design on one substance, one notice placed on such substance, or attached to it shall be sufficient."

The copyright act, as amended, as to the value of the Taylor proposal stated that same would be "but the adding of cumbersome machinery into the copyright act that doesn't belong there."

Thorvald Solberg, register of copyrights, would not discuss the congressman's bill, but did state that the present law so clearly defines the copyright interest and who is entitled to same that little question was left for discussion. Mr. Solberg stated that but six times in the last 12 years had there been a complaint.

SPOKEN DRA 10% EXEMPTION IN TAX BILL BEFORE SENATE

Washington, Dec. 22.

As anticipated the House, sitting as a committee of the whole, passed the amendment exempting the legitimate spoken drama from the collections of the 10 per cent. tax upon admissions. This was not accomplished without considerable controversy in which the managers were accused of making false returns on this tax and the government of collecting a tax on the sale of tickets above the 50 cent advance in New York city which was unlawful.

The charge was made by Anthony J. Griffin (D) of New York, who when offering an amendment to the committee's amendment providing for the entire elimination of the admission tax stated that the government was dependent upon the sworn statements of the parties turning over the tax, and "I know there is no way of guarding against delinquency in making such returns. In other words, to beat the government out of the tax, false representation as to the attendance is frequently made."

That Sol Bloom, also a Democratic congressman from New York, on his feet demanding to know who made these false returns and inquiring if Mr. Griffin wanted the House to believe the theatre managers were making the fraudulent statements to the government.

This caused Mr. Griffin to modify his statement to the extent that in the specific cases he had in mind it was a ticket agent and he expressed the fear that where it happened in one case it might happen again. At the same time he thanked Mr. Bloom for giving him the opportunity to correct a wrong impression, closing his remarks with the statement he was asking for the repeal of the tax.

Gov't Splitting Illicit Profit

Mr. Griffin had offered a second amendment which did away with the tax on tickets sold other than at the box office. This brought the charge from Mr. Bloom that the government was collecting a 50 per cent. tax on what constituted a crime in the state of New York.

"If anybody charges 50 cents extra," said Mr. Bloom, "for the price of a ticket, it is a crime in the state of New York; but if the man can get away with it, he makes money and the government gets 50 per cent. of the spoils."

Henry R. Rainey (D) of Illinois, who with Ogden Mills (R) of New York formed a drama trust, as incorporated in the bill, stated that he knew the amendments offered would not be carried, but wished to reiterate his position that the tax was economically wrong.

R. Walton Moore (D) of Virginia, suggested the repeal of the entire tax, stating that it was a matter that could be handled by the states. This caused a manifestation of considerable interest particularly from Mr. Moore stated that "we ought not to retain taxes of this character. Imposed simply for war purposes, at a time when so many of the states are involved in struggle in order to raise revenue they so sorely need." Mr. Moore's statement was greeted with applause.

Prior to the closing of the debate on the section Mr. Bloom again addressed the committee on the "tax upon education" as brought out by Mr. Rainey, this bringing from William R. Green (R) of Iowa, chairman of the ways and means committee, the question as to if Mr. Bloom considered prize fights educational.

Bloom's Explanation

Mr. Bloom informed the chairman that prize fights not only failed to qualify as a means of education but that they were illegal. Mr. Green thereupon let Mr. Bloom continue. The speaker said:

"Let me say that this is a matter that does not concern the theatre manager as much as you gentlemen think it. It concerns the public, the only reason the tax and the theatre business is being ruined. But do not think we are worrying in New York city, we are paying the bill but you of the United States are not getting the dramas, the pictures, the vaudeville and operas you are supposed to get."

The Griffin amendment for the entire repeal of the section was lost, the only record vote by 105 to 42. It gave Mr. Bloom the opportunity to present an amendment providing for the exemption of concerts and lectures, which tax it was claimed is now being evaded by the big stars who are always appearing as a "benefit" with high admission prices, while the newcomers endeavoring to establish themselves in the field were charged a low admission and forced to collect the tax.

Mr. Green characterized the Bloom amendment as an easy man's way of doing the job, which would ultimately cost the government approximately \$12,000,000.

Before the Bloom amendment was voted down, the Democratic congressman got into the record an interpretation of the present exemption from Mr. Mills to the effect that grand opera is included in the exemption as it is "a spoken drama set to music."

The tax bill as amended will now go before the Senate, where the picture people are expected to stage their battle against it.

UPSTATE FOR SUNDAY SHOWS

Campaigns to Start—Clergy Opposed

Syracuse, N. Y., Dec. 22.

The up-state will see a series of Sunday movie battles early in the New Year in some cities up in New York. Elmhurst and Elmira have Sunday movie campaigns in prospect or underway. In Elmira, the Elmira Ministerial Association has announced that the Common Council to withhold action until after a public hearing. The clergy raise the unusual point that to permit the pictures houses to operate would be "an unfair and unchristian discrimination in their favor, as against the owners or operators of other lines of business and industry."

In Binghamton the proponents of Sunday movies claim the Johnson City and Endicott theatres and restaurants are reaping a harvest from Sunday movie fans who each Sunday night go there for entertainment that they cannot find in the Parlor City. Johnson City and Elmira are under the sway of George F. Johnson, multi-millionaire shoe manufacturer, who is a liberal insofar as Sunday amusements are concerned.

If the Binghamton campaign is successful, Sunday films will be permitted after 2 p. m. The aldermen are expected to act early in the new year.

SOL BLOOM'S NEW MAP

Washington, Dec. 22.

Sol Bloom, Democratic Congressman from New York, has reintroduced his bill providing for the changing of the map of Washington. The Congressman proposes to demolish the present Patent Office building and erect a new one across "F" street, one of the town's main stems.

Mr. Bloom believes that in the sale of the present property the Government will realize enough money to purchase another site and erect a new building in a location where it won't be cluttering up the business section.

"The Theatrical Congressman," as Mr. Bloom is known hereabouts, had an experience in the local courts, the aftermath of which has caused considerable merriment among the other members of the House.

Residing at the Mayflower Hotel, the Congressman's apartment was being constantly filled with smoke from New York, has reintroduced his bill providing for the changing of the map of Washington. The Congressman proposes to demolish the present Patent Office building and erect a new one across "F" street, one of the town's main stems.

The gentleman from New York was all smiles—the next day he got a bill from the local attorney handling the case for \$400.

ON CHILD LABOR

Washington, Dec. 22.

The Child Labor amendment to the constitution, which has met with considerable discussion and opposition from all phases of amendments during last spring, has been again forced into the limelight by the recommendation of Secretary of Labor Davis for a model law for the District which could be followed by the other states of the Union.

A resolution was presented in the Senate during the past week requesting the Department of Labor for a full report as to the various states' action on the proposed Federal control.

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NIGHT LIFE OF THE WORLD

(The 18th installment of Night Life in the principal cities of the world.)

HONG KONG

and

MANILA

By MARK HANNA

Sydney, Rio de Janeiro and Hong Kong have been termed the three most natural and beautiful harbors in the world. The writer has only visited the latter but concurs with popular opinion regarding its scenic and natural advantages.

Situated on the small island of Victoria, just off the mainland of South China, Hong Kong is not as commonly supposed a tributary possession of China, but is a Crown Colony of Great Britain. It has everything. Well paved and lighted streets, modern hotels, beaches, corking motor roads and a permanent and floating foreign population second only to Shanghai in the Orient.

It seems then a pity that all these endowments go for naught as regards any stopping on proclivities the inhabitants might have. Without a doubt the most ultra conservative residential British settlement ever glimpsed. A midnight closing law puts the quietus on any tendency to make a night of it. The horns tooters in the various night establishments ring down the assembly prompt by a "Good Save the King" rendition at the appointed hour. We all file out with a terrible yawn to keep on going, but Quo Vadis? Yes, there's Lyndhurst terrace, a street of most edificious mansions where the "painted gals" always have "enter, mump" on the door sill. The majority are Yanks and look as though they might have pulled some car for a while. For want of something better to do the gullible enter and mop up a lotta grape at 20 Mex. a copy (10 in our currency) and leave vowing never to do it again.

Then there's the auto ride to Repulse Bay. What a marvelous trip! Up hill and down, through enchanting valleys, past acres of blooms, to our destination. But what is here? (Continued on page 6)

TEXAS HOUSES PAY 10% MORE

Bert Levey's Bookings—Unusual in Vaudeville

Chicago, Dec. 22.—Two towns on the Elgin-Lexington route, Ft. Worth and Brownwood, are paying all acts 10 per cent above the regular salary. It is a precedent.

Other circuits have had certain theatres that would occasionally stretch salary but theatres regularly paying 10 per cent more have been unknown heretofore.

The only cut on the Texas route recently organized by Bert Levey himself is Houston, a week stand.

McIntyre and Heath Are Ready for Picture Houses

McIntyre and Heath, the veteran minstrels and the second oldest team in the show business, have finished a tour of big time vaudeville in the east.

Before engaging elsewhere, the two famous comedians will work over the picture house field and may accept engagements in the film theatres.

"ROCKETT GIRLS" IN BIG FILM

Los Angeles, Dec. 22.—One of the big screen from "The Charlot of the Gods," which Howard Hawks is making for Fox, will show the Eight Rockett Girls from the "All for You" company doing several spectacular dances.

Heading the aggregation is Ada Coffman, formerly of the Coffman Family, bicycle act known in vaudeville.

Rural Change in Living

Movies and the automobile have done much to rid the bucolic population of the "hick" appellation, sartorially at least. The hinterlanders now go in for fancy clothing through the screen's education, and the driver makes possible transportation to the neighboring big towns for some shopping. The mail order houses are off on their clothing sales. As for the local small town merchants, they find themselves slighted because of the motor-shopping trip to the big town for the new styles.

MARION AND RANDALL AT HALLIGAN'S CABARET

Venetian Gardens, Palm Beach, Start Season—Social Affair, Show People There

Palm Beach, Dec. 22.—A social jam, holding the best of the Beach has to offer for the Blue Book, also the said selling nouveau riche and promiscuous, attended the opening Saturday night of the Venetian Gardens, managed by Bill Halligan, of the Friars.

Marion and Randall were the star attraction and easily met with the approval of the crowd for their season's engagement at this resort. The dancers, along with the Harry Rosenthal Orchestra, who accompanied them, also playing for the dance music, was not over big.

It's the first classy entertainment in a night club here this season. Among those present were: Kilgus, a Barbelows, noticeably without as usual escorting the heiress; Millard Rogers-Salam, also Rudolph Cameron, the erstwhile spouse of Anita Stewart and also the lead in the late lamented "Jackson" play of the Stallings-Anderson combination, with Mr. Cameron now briskly selling sand for a local realty firm.

Harry Reichenbach, the Minstrel's pr as representative, is entertaining Cameron at the new Reichenbach home on Scasapay avenue.

Robert T. Kane, the picture producer affiliated with First National, is daily expected here but whether with a picture company or solo has not been advance agented.

Lewis, Baker and Van and Schenck in Cabarets

Ted Low leaves the Parody club this week to open at the Hotel Addison, Detroit, for a fortnight on an Orpheum tour to follow. At the same time the new season opens at 27, including Harry Rose, Alice Lawlor and Loretta McDermott and Eddie Cox. Harry Stoddard's orchestra will be a dance feature.

Phil Bat is being negotiated for the future. Van and Schenck come into the Jim Redmond cafe early in February.

Mrs. Tinney "Single"

Mrs. Frank Tinney (Edna Davenport) will attempt a single turn with a pianist, The Stoddard band-Mrs. Tinney combination did not click with the managers.

P. G. SMITH ADAPTING

Los Angeles, Dec. 22.—Paul Gerard Smith has been added to the Joseph M. Schenck scenario forces and is now with Buster Keaton making the adaptation of "Smiling Butler," the next screen comic for Keaton.

The screen rights were purchased about nine months ago, and when Keaton was in New York but the deal was temporarily cancelled, the picture was limited to showing everywhere except in L. and, this matter has been straightened out.

BELLE BAKER'S SHOW

Belle Baker's starring vehicle under the Ziegfeld banner goes into rehearsal in February. Irving Caesar has written the book and lyrics with a Vincent Youmans or Tudish French score to be decided on this week.

OAKLAND WINS OVER RICHMAN IN CONTEST

"Evening World's" Radio Fav. Contest Ended—Ballots Thrown Out

The New York "Evening World" radio popularity contest concluded last week with the announcement of the winner Saturday found Will Oakland, the leader, winner of the 12,500 Packard sedan, with a total of 42,932 votes. He would have received the half million mark had some 5,000 ballots received too late also been included. Oakland is a WHN regular feature from the Chateau Shanley restaurant on Broadway and 57th street, where the contra-tenor broadcasts several times weekly on behalf of his cafe.

Harry Richman, also WHN, was second with 17,254 votes. As the "World" explained: "The total vote he (Richman) polled would have been materially greater had not several thousand ballots sent to the 'Evening World' in one package, been found counterfeit. . . . These spurious votes were discovered in time to prevent their addition to Richman's published standing."

With the "World" publicly announcing this, it supports Variety's previous report on Richman's ballots without mentioning Richman's name. It was reported that Richman had the printing and clipping machine working overtime cutting ballots but reports of a printing machine to manufacture phoney votes were not given heed. It was assumed that Richman bought these phoney votes from outsiders under the impression they were genuine votes and so must have been an innocent party. Richman, however, had stated that he is holding back thousands of votes for the final two days, in order to give Oakland a false sense of safety.

Oakland was strongly supported by the police. He is an Irish contra-tenor, so popular in yesteryears, and a veteran minstrel. Radio has again revived his great popularity.

Ben Bernie was rated third with 77,796 votes, gave it up seriously upon learning of the "buying votes." One competitor admitted to Bernie that he spent \$8,000 to buy up loads of "World" for the coupons and also to buy flocks of votes from outsiders who collected the coupons on their own and wheeled them to the contestants. Bernie is a regular "WEAF" feature playing from the "class" station of New York, since WHN is comparatively second-rate.

Flo Richardson totaled 66,945 ballots.

The "Evening World" explained that in the number of individual letters received containing one, two or three votes, Oakland, Happiness Boys, Ben Bernie and Roemer's Homers Gang rated as placed, in popularity. Richman and Miss Richardson otherwise depended on their individual efforts to collect ballots for the "popularity" contest. The "World" had a staff of 19 girls to count the ballots. Richman's phoney votes were discovered when the edges caught and the blank back with no printing was disclosed. The different texture of the paper was another giveaway to the "Evening World" controlling its own paper mills and using an individual paper stock.

BRAY'S BIG GAME HUNT

Chicago, Dec. 22.—Charles E. Bray has cabled Christmas greetings from Nairobi, South Africa, where he and Mrs. Bray have joined Mr. and Mrs. Martin Johnson. The latter couple have been taking moving pictures in the jungle country for years. The Brays will join the Martins for a two-month big game hunt.

Since leaving Chicago the former general manager of the W. V. M. A. has circled half the globe via Hawaii, China, India, Siam and Java.

Nix for "Wagon"

Apathy towards accepting a lift from a police patrol offered in good faith prompted eight performers to hike two miles in preference to being propelled by the green lamp buggy. It all happened in East Rutherford, N. J., Saturday, where the acts under chaperonage of Sidney Rheingold had been billed to appear at an entertainment given by the local firemen. They made the jump by bus but rode too far and into the wilderness section. Futile efforts to locate a cab prompted Rheingold to enlist assistance of a policeman who was phoning for the wagon when Sid called him off, claiming the troupe would rather walk. The group included Lucille Dubois, Bernard and Marsh, Emmett O'Toole, Taggart and Sugarman.

The cop was nonplussed at the refusal of the lift.

IF YOU GET IT!

Odette Myrtil is booked at the Sunday concert at the Winter Garden and Central, two Schubert houses, next Sunday. It is reported the Keith-Albee office has notified her she cannot play the dates.

Miss Myrtil holds a Schubert contract for a long term of years and is playing in vaudeville by permission of the Schuberts.

Houdini Trying Sunday Opening at National

Houdini will try for a Sunday opening at the National, New York, next Sunday evening, Dec. 27. He expects to give his usual performance, now at the 44th Street. Houdini will vacate the latter house Saturday, after a stay of two weeks.

Houdini believes that as he has appeared with his escapes and tricks on Sunday nights in vaudeville theatres around New York, there is no reason why he can not appear alone for a Sabbath concert.

Following the week at the National, Houdini moves to the Bronx opera house for another week, opening Jan. 11 at the Riviera, uptown New York, and playing Teller's, Brooklyn, the week of Jan. 18.

CANCELED ON SUNDAY AT HIP; ACT'S SALARY NOT RECEIVED

Harry Carroll Opened with New Club Saturday Night—Played Hip Six Days—Anatole Club Lost Chance to Secure Odette Myrtil

Threats of legal proceedings and the holding up of the salary of the Harry Carroll Revue by the Hippodrome, New York, did not prevent Harry Carroll from opening at the new Twin Oaks Club, Broadway and 46th street, Saturday night.

Sunday the Keith people substituted Al Herman, "the bad boy of the Orpheum circuit," and the inspiration of a recent letter from the head of the Keith circuit to all house managers, in Carroll's place on the Hip bill.

By Monday night Carroll had made no effort to collect his salary from the Hippodrome, acting upon advice of counsel, according to report. Carroll's act was playing the Hippodrome at a reported cut salary of \$1,500. The Twin Oaks booking bills for \$2,500 weekly for the Carroll act for four weeks.

Up until five minutes before Carroll walked out on the floor of the Twin Oaks Club, Hippodrome officials were confident Carroll would defer his opening at the club until Sunday night or Monday.

Monday, following the Carroll incident, the Keith office sent a letter to the Hippodrome manager about a reported opening at the club Anatole, scheduled for tonight (Tuesday). Miss Myrtil is booked for eight weeks by the Keith circuit and plays the Hippodrome, New York, next week.

VAN HOVEN SAYS HE'S OFF K. C. FOR LIFE

Wires "Ace," Journalistic Friend, When Hearing Former Wife Married

Kansas City, Dec. 22.

When Frank Van Hoven heard that his former wife, Jean Middleton, had been married here to a wealthy broker of Los Angeles, he wired Ace, dramatic critic of the "Journal" for confirmation as follows:

"Just read J. was married in K. C. This I hope is not true, but if it brought reading matter to the world it broke the heart of Kansas City's little clown. Wire yes or no as a pal at once, for I am still a clown and will laugh through it all. I cried all day today while making them laugh."

To the wire confirming the report, Van Hoven replied:

"For your wire I thank you, but the news it contains has bent my heart every place a bend can get into it. I played years and years ago on the circus lots in Kansas City and played the Orpheum for old Pop Lehman. I had J's name in electric lights for the first time in her history under mine at the Main street."

"I love Kansas City, but tell them all they will never again see the boy who used to make them laugh if I had to lose the longest race. I will never play again in the city where another man has been given the little sweetness I was told only a few days ago was coming back to me."

"Ace, old pal, I will be on the stage again in 20 minutes making them laugh. That's the way it goes. I only hope she will be as happy as this little comedian is sure."

The message was sent from Troy, N. Y.

BERT HANLON CEREMONIAL

When the Billy Rose \$5 cover night club opens on 6th avenue, Cecil Cunningham will split with Bert Hanlon on the wise cracks.

Keith's informed Miss Myrtil that her contract would be considered breached if she opened at the club. She agreed to the ruling after offering the club management a counter proposition in the form of an eight-week contract which she was prepared to play regardless of the attitude of the vaudeville circuit. The club management did not accept the counter offer which left the way clear for the artist to continue her vaudeville tour.

Carroll's contract with the Twin Oaks Club was entered into prior to the Hippodrome booking, which would have left him open to a damage action by the club which had advised his appearance Saturday night, extensively.

Legal experts are of the opinion that Carroll can collect all but one-seventh of his Hippodrome salary and that any opposition to the collection through the courts will have a non-salutary effect on the Sunday vaudeville situation, which is now the subject of much speculation due to the desire of the legitimate producers and managers to be allowed to give Sunday performances. It seems a question whether a cancellation pronounced upon Sunday is legal.

There seems no doubt the Hip had agreed had engaged for the night club, but did not believe he would open with it.

ONLY 1 FULL SALARY WEEKS LEFT ON EASTERN BIG TIME

Remainder Keith's Circuit "Cut Weeks"—Artists Without Organization Capable of Expression—Acts Prefer Pictures and Cabarets

Anxiety of vaudeville acts to secure picture house and outside bookings is probably explained by a compilation of the remaining full-salaried weeks, of which there are 11 in the entire Keith Booking Exchange.

These are the Palace, New York; Albee, Brooklyn; Keith's, Philadelphia; Keith's, Boston; Keith's, Washington; Palace, Cleveland; Keith's, Detroit; Davis, Pittsburgh; Keith's, Cincinnati; Shea's, Buffalo, and Princess, Montreal.

All of the remaining houses, big and small time, booked by Keith's are cut salaries weeks with the cuts varying from the second salary, considered a mild cut, to the houses which use the "budget system" of booking, considered "amputation" by acts and agents.

Where a house is legitimately losing money vaudeville has always recognized the principle of the cut salary to give the theatre a chance to establish itself for a few weeks. However, none of the Keith's cut salary houses in Greater New York have lost a cent, it is claimed, during the past five years.

Artists Not Organized
An illustration cited is the Riverside, New York, which has been averaging a yearly profit of \$175,000 with business at the house noticeably off as compared to other Keith's theatres.

The continuation of the cut salary plan for years has rolled up millions in profits for the circuits. The plan also enabled the Keith Circuit to secure a half interest in many houses that were losing money when booked outside of the "office," installing (Continued on page 7)

JOHN BLAKE DISMISSED ON NELLIS' CHARGE

Two Vaudevillians in Police Court—Blake Alleged Jealousy on Nellis' Part

A charge of felonious assault preferred against John Blake, 35, 216 West 55th street, vaudeville actor, by Charles Nellis, 216 West 55th street, a dancer in vaudeville, was dismissed when the case was brought before Magistrate Levine in West Side Court.

Nellis accused Blake of slashing his right arm with a knife early Saturday morning during an altercation over Nellis' wife. Nellis said he was in his room when his wife and Blake entered and assumed a love pose. He said he objected and that Blake began to laugh, saying he felt sorry for the husband. The husband expressed his disapproval of the actions of the pair. Getting up from a chair, he started walking toward them. A scuffle followed in which Nellis was slashed on the right arm. It necessitated several stitches from an ambulance surgeon. Detectives Ferguson and Gilroy, West 47th street station, were notified and arrested Blake.

Blake's Story
In court, Blake testified he was passing the Nellis room when Mrs. Nellis invited him inside. When inside, he said Nellis rushed toward a trunk to get a knife and he tried to stop him. In the struggle for possession of the knife, Blake said Nellis was cut. Blake said he defended himself, but was kicked and punched, as was Mrs. Nellis.

Blake denied undue friendliness between him and Mrs. Nellis and attributed Nellis' actions to jealousy. Mrs. Nellis was in court, but was not called as a witness.

YEAR 'ROUND
XMAS PRESENT
A Subscription to
"VARIETY"
Send in 10 Friends
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\$8. FOREIGN

CARD PARTIES OF 800 PLAYERS

Catholic Churches Holding Games in Canada

St. John, N. B., Dec. 22.

Card parties are proving formidable opposition for the theatres of many cities and towns in the eastern provinces. Parochial organizations attached to many of the Catholic churches are staging weekly card parties for both sexes. And several of the organizations are also conducting star card competitions. For the mixed gatherings, there are usually six prizes, evenly divided as to sex. In St. John seven card parties were staged in one week, five of the mixed type and two single.

It is nothing uncommon for 800 people to attend one of the card parties. The interest attracts the prizes, the larger the attendance. One of the organizations is offering expensive prizes at the parties, first prize having a valuation of about \$20. In the balance of the prizes, however, first prize is worth not more than \$4.

Never before has the card fad taken such a firm hold on theatre-goers. Whether the fad will persist after the close of the winter is a matter for the future to decide. Existing indications are that the craze will maintain its hold for months of the winter at least. At the card parties, straight forty-fives prevail. In many instances, the parties are held in the basements of churches, with the clergy in charge of the games and receipts. Altars have been removed and hundreds of collapsible chairs and tables made for the new use of what had formerly been chapels. The card parties have been big financial winners, with the theatres paying the freight, and much more profitable than Little Theatre productions on which the churches and church organizations had relied wholly in the past.

Forty-five is an old Irish game, somewhat similar to the German 66 game.

LEONARD SETTLED

Lanoff Sisters Were Advised by Reporter How to Get Money

The Lanoff Sisters, Olga and Ivy, of 135 East 10th street, collected \$150 from them from a former cabaret proprietor, Thomas Leonard, then conducting the Tia Juana Cafe, at 171st street and Broadway, Monday. They came to the West 47th street police station for advice, asking Lieutenant O'Brien at the desk. They had worked for Leonard in his cafe on upper Broadway with some other girls. When they finished Leonard gave the Lanoff sisters a check for \$155.

At the bank Olga was informed Leonard had no account there. They were out of town until recently. In their search for Leonard they located him as proprietor of the Criterion Restaurant at 137 West 47th street. Lieut. O'Brien referred the girls to the Detective Bureau there. George Ferguson in charge heard their story and referred them to the West Side Court for a summons for Leonard. They told him he might disappear again. Lieut. Ferguson said it was a civil action and could only be worked out that way.

Mid in Cellar
As they were leaving a reporter who heard their story advised them to find the policeman on post, where the restaurant is located, and prefer a charge against Leonard, if he happened to be in the place when they entered, of passing a worthless



RICH HAYES
"EXPLORING"
With "Man Friday" on
"Crusoe's Island"
Extends Season's Greetings to His
Friends in America, England, Africa,
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Now touring OPIUMHUR CIRCUIT.
Direction H. B. MARINELLI, Ltd.

CO-RESPONDENT CALLED; PETIE CASSON'S DIVORCE

Okey Casson's Appeal to Petie Spurned—No Report on What "Winnie" Said

Chicago, Dec. 22.
Judge Sabath last week granted divorce to Petie Gibson, vaudevillian, who charged her husband, Okey Casson (Casson Brothers and Marie), was guilty of adultery with a certain actress.

According to the story, the co-respondent's name in the divorce bill, appeared at the Clarendon hotel about a month ago and entered the room of Petie and Okey. Up to then the wife had not learned of the transgression. Okey, but the co-respondent told her everything frankly, saying the wife had no rights in the case.

Okey, meanwhile, is said to have retired to a corner of the room in remorse. He begged his wife to forgive him, blaming his weakness on the loneliness of a coast tour last summer.

The wife refused to forgive, so Okey is reported to have turned to the co-respondent and said: "You want me, don't you, Winnie?" It is understood the co-respondent has a grown daughter.

'Variety' as 'Bible' of Dramatic Men

Arch Selwyn in New York was dictating a letter to Charles B. Cochran in London.

As the New Yorker made suggestions to the Londoner in the matter of bringing over Cochran's current London revue hit, "Still Dancing," to New York, he added (according to a listener-in, not on Variety's staff):

"You had better send over an advertisement for 'Variety.' You will see 'Variety' over here. It's the theatrical bible of every dramatic editor in America."

(Thanks, Arch. We don't claim to be a bible or anything else holy, but we pray that we'll make it yet. Variety.)

check which constitutes grand larceny.

When they entered with the officer they immediately located Leonard. He at once took it on a run to the coal cellar where the officer located him after a search. He was dragged out, taken to the police station, and sent for a friend who described himself as George Perkins, of the Empire Hotel, and who paid cash on receipt of the check the girls had never been able to cash at the bank.

Nicky Arnstein Out

Milwaukee, Dec. 22.
Nicky Arnstein is due here today. He will come here direct from the Federal prison at Leavenworth, to visit his wife, Fannie Brice, who is appearing this afternoon in a Christmas benefit at the Davidson. She is with the "Music Box Revue" at the same house this week. Arnstein was at Leavenworth on a two-year term. With commutation of it, it expired yesterday. A complaint pending against him on a New Jersey charge of fraud must have been squared, since no warrant detained Arnstein upon leaving the prison.

TRAVELING SALESMAN UNDOULY SUSPICIOUS—WIFE LOSES HIM

And Ruth Holcomb Will Collect \$20 Per Besides—Gladys Bijou Mentioned Bad Manners in Her Request for Freedom—Others with Kicks

\$35,000 ALIMONY SETTLED FOR 10% CASH

Arthur Horwitz, with Peace of Mind, May Return East

Chicago, Dec. 22.
Arthur J. Horwitz, prospering out here for the past two years as an independent agent, had been planning to return east, but has been deprived of his visit through matrimonial entanglements.

Horwitz owed his former wife (Mildred Livingston) \$35,000 back alimony. Several attempts to adjust proved futile. Last week the former spouse softened somewhat and notified her attorneys that she would be interested in a settlement. As her former husband is a strict 10 percentor, the matter was arbitrated, with the divorce accepting a settlement in full at 10 percent of the amount. With that off his mind, Horwitz anticipates invading New York.

The former eastern agent when questioned as to whom he will do "submitting" with evaded by answering that he is at present undecided. Horwitz will leave here Feb. 1, but will maintain his Chicago headquarters, placing Lew West, his present associate, in charge.

The Horwitz office is rated as one of the strongest independent offices in the West.

HELEN MENCKEN MAY TRY

Helen Mencken may take a try in vaudeville, everything else being agreeable.

Her sister, Grace Mencken, is Mrs. Wilfrid Clarke, the vaudeville farceur's wife.

Chicago, Dec. 22.
Last week's assortment of divorces from the docket of Attorney William F. Ader include Ruth Holcomb and Loretta Hauman, both of the "Greenwich Village Follies" at the local Apollo. Ruth says Algy, her lesser half, was cruel and abusive, a votary of the green-eyed monster, jealousy, and ridiculously opposed to her being an actress. Ruth thinks that the fact Algy was a traveling salesman made him suspicious. The judge awarded Ruth \$20 a week alimony.

Ruth's show mate, on the other hand, merely says her husband deserted her. The husband is Charles Hauman, musical director in a New York theatre.

Two female principals from Joe Wilton's "Clirc Club" (Columbia Wheel) sued. Gladys Bijou cited examples of bad manners toward her by Charles Messenger father of her seven-year-old daughter.

Hazel Alger found Gaston Biquies inconsiderate. Both husbands are musicians.

A decree was granted to James H. Reynolds from Loretta ditto. James is one of the doughboys in "What Price Glory" at the local Studebaker. Until recently he sold automobiles.

SUZETTE MARIE KNEW HUBBY—ASKED FOR CASH

Made Dancer of Salesman, Then Separated—In Court After Ring

Los Angeles, Dec. 22.
Suzette Marie Bermudez, dancer, is still having a row with her husband, Juan Bermudez, the salesman until she endeavored to make a dancer out of him.

Suzette and Jose did not get along as dancing partners. They separated and a divorce suit was brought by Suzette. Pending the trial Jose was instructed by the court to turn over certain property belonging to his wife. One article was a diamond ring she had loaned him, which he refused to turn over, so she had him brought before Superior Court Judge Gates.

Suzette, as she had on other occasions, told all her troubles with her husband, and how the judge couldn't get along, because he would not work to meet his obligations to her.

Jose told the court that he owed a small board bill amounting to about \$107 and as security for it the landlady was holding the ring. He said he might borrow the money to pay the bill. Suzette was a little bit in doubt about his promise, and interrupted and asked the court to have him turn the money over to her and she would pay the bill. Otherwise she claimed after Jose got his hands on the ring again she would need it.

The court complied with her wishes, and for the time being Suzette is smiling and happy.

Colored Stock Actor Away for 4 Months

Toronto, Dec. 22.
Leonard Johnson has been given four months in jail for running a disorderly place.

He claims to have been an actor in a colored stock company in the States; also he has been running a Charleston dance school here.

HERMAN BACH JEWELER

to Lamb, Plaza, N. Y. A. and Green Room Club
1540 Broadway, New York
Lower's State Building
10% Theatrical Discount

MARCUS LOEW IN TODAY

Marcus Loew is due in New York today from Los Angeles. He has been away for about three weeks and left the coast Saturday.

FORUM

The Forum is for show people, for complaints or views. Letters to the Forum should be limited to 150 words and not duplicated to any other paper.

There is no critic as unerring as the inarticulate public. There no action is infallible. They r

Gate Cinema Corp.; B. B. & H.
Realty Corp.: \$877.20

room and dance floor right on the water. American destroyers and battleships at anchor in the bay. Tenders and motor boats flitting by show up phosphorus on the water.

The next Midnite of the Gre Room Club will be given to Pa a Whitman and Vincent Lopez.

Rexford Kendrick
Executive Secretary

ORPHEUM CIRCUIT BOOKS ACT FOR 3 YEARS—DIDN'T ASK KEITH'S

Single Woman's Rapid Booking—Keith Bookers Delaying Until Meeting—First Time for Orpheum's Independent Action

For the first time without consulting the limited Orpheum Circuit last week signed up an act for three years.

The turn was Jean Joyson, single woman, who opened at the Hamilton, New York, Monday.

She was seen by an Orpheum booker Wednesday and signed for three years Thursday, considered a record booking.

The girl is a newcomer to vaudeville, having come from Newburg, N. Y. She had previously played two weeks in Keith-booked houses with no consecutive bookings offered as her salary had not been set through the regular channels, which means the act after a break-in period is submitted to the bookers at a meeting.

The precedent established due to the slowness of this method has been for the Orpheum bookers to first ascertain the intentions of the Eastern bookers before lifting an act out of the Eastern houses.

Mrs. Kohl's Vic Not Holding Up—2d Choice

Chicago, Dec. 22.

It is reported Mrs. Caroline L. Kohl, thinking of the Orpheum Circuit, is trying to operate it as a vaudeville house.

When the Vic had only the Lincoln, the comedy act, which was serene, but since becoming hemmed in by the Diversy on one side and the Riviera on the other the Vic has been treated like a step-child by the booking office. It is understood that despite Mrs. Kohl is one of the Orpheum vice presidents and the third or fourth largest individual stockholder, the Orpheum crowd is anxious for her to relinquish her private enterprises.

They have made a rule that no act may play the Vic until it has first been submitted to Sam Kohl and the Orpheum Jr. bookers. In other words, the Vics get what is left over.

On top of this the Lincoln, Diversy and Riviera have first choice on all the best acts for nothing.

It is understood that Mrs. Kohl has lost heavily on the Vic and is growing reluctant to throw more money after had.

Farber Sisters Again

Following their marriages and years away from the stage, Irene and Constance Farber have authorized Alf T. Wilton to negotiate for their return to vaudeville.

Before marrying each of the Farber girls appeared with a show.

CHAS. ALTHOFF AS LEGIT

Chas. Althoff will open in a stock try-out of Henry Burton's "Do Unto Others" in Indianapolis next August.

Althoff has just completed a tour of the Pantages Circuit and opens on a return engagement. Burton is an Indianapolis newspaper man.

11 FULL WEEKS

(Continued from page 5)

the "cut" schedule and putting the houses over the top.

The cuts, in form of expediency, like the poor, will always be around in the opinion of vaudeville men. Artista have grown so used to them they no longer believe they can register any unified disapproval and have no organization capable of expressing their reactions.

Many vaudeville experts agree that the practice, which seemingly and on the surface has made big money for its sponsors, has also built up its own opposition and helps to promote own big time pictures through discouraging thousands of acts and causing them to leave the circuit and vaudeville.

The stampede of the picture was pointed to as proof of this, with cabaret engagements accepted in lieu of the cutting system.

20 CLOSED FOR WEEK

At least 20 independent small theaters closed this week due to the pre-holiday slump in business.

Most of the closed houses are in the Metropolitan suburban sections.

Bee Jackson Judging and Dancing at Keith's Palace

Cleveland, Dec. 22.

A local talent Charleston Contest is being staged at the Palace this week by John Royal with Bee Jackson, Charleston dancer, acting as the sole judge of the winners.

A local band has been booked and accompanies for the volunteer dancers. Miss Jackson is also doing her specialty on the program in addition to picking the winners.

If the stunt catches on it will be tried out in other Keith houses in the East.

Billy Sunday's Schedule

Williamsport, Pa., Dec. 22.

Jan. 3 and at Elmhurst, N. Y. will be the start of the Evangelist Billy Sunday's 1926 campaign.

Other campaigns so far laid out for the new year are at Cape Girardeau, Mo.; Monrovia, Calif.; and Ashland, Ore.

Sunday usually has a program of five campaigns a year. He spent six weeks in Williamsport and preached four sermons the final day.

It was announced (and not this paper's estimate), that Sunday got \$13,500 the last week of the local stay, representing his offering.

Grace Fisher in London

Grace Fisher has been engaged for the London production of "Kid Boots," due soon. She will handle the role originated by Ethelyn Terry.

Leslie Hanson, the English comedian, who will have Eddie Cantor's role and who came over to see Cantor's performance returned from Chicago last week and sailed for England.

Miss Fisher in private life is the wife of Ballard Macdonald. They have been of late involved in marital litigation, with Macdonald ordered by the court to pay alimony.

C. K. Y. as "Single"

Clara Kimball Young is shelving her act, "The Adorable Wife," and will become a new single under direction of Harry Weber.

Although not generally known, the screen star possesses a trained voice.

ZOUF WELSH AND NED NORTON

A recent vaudeville two-act are Harry "Zouf" Welsh, shortly returned from England, and Ned (Clothes) Norton.

Mr. Welsh is the comedian and Mr. Norton the straight man of the combination.

ILL AND INJURED

W. M. Taylor, elderly screen and stage actor is in the General Hospital, Los Angeles, in a serious condition, suffering from hernia. Taylor was taken to the hospital after collapsing on the sidewalk.

Mrs. Jeanne Taylor is ill in Chicago with a bad cold contracted on the return voyage from London.

Mrs. Irene Castle McLaughlin underwent a minor operation last week in St. Luke's Hospital, Chicago.

Grace Merritt is at her home, 206 West 67th street, New York, recovering from a severe operation performed at the Lenox Hill Hospital.

Ernie Erdman, in charge of the band and orchestra department for Leo Feist, Chicago office, has been confined in a hospital for several weeks with nervous breakdowns.

ORPHEUM CIRCUIT SUE FOR \$100,000; BREACH

Cabaret Owners Allege Contracted Ad Withheld from Palace, Chicago, Program

Chicago, Dec. 22.

Charging that the advertisement mentioning Van and Schenck who were then appearing at the Rendezvous of the Palace program, through Van and Schenck being a vaudeville headline act, Linderman & Rothechild have commenced a damage action for \$100,000 against the Palace Publishing Company, Orpheum Circuit and Mort Singer.

The Rendezvous says it holds a contract for two years for the back page of the Palace program, that through the withdrawal of their advertisement, the cabaret lost business and money during the term of Van and Schenck's engagement.

Funny Mix-Up

The City, Irvington, N. J., opens Friday with its bills booked through Walter Plimmer instead of Jack Linder as previously announced.

Plimmer gets the house through Linder having to pass it up on account of booking the Star in the same town, which is a two-day stand, whereas the City will play a split week policy.

When Linder okayed the house he thought it was in Irvington, N. J. When posters later advertised "Linder's Vaudeville," the Star management wanted to know why he was booking the position house.

To make it more complicated, the new house is being directed by Robert Sterling, formerly a field man for Linder, who will have Ben Harrison associated.

Doubling on "Lifts"

A vaudeville producer is contemplating a dancer who will be a college football mott and will carry a futuristic football film scene with "Red Change" as the theme in a 1926 advertisement.

The use of the "Freshman" title for a vaudeville tab in view of the Harold Lloyd film, and the play on the Grange name (used as "Change") may invite attention.

Art LaVerne Arrested After Hailed as Hero

San Francisco, Dec. 22.

Arthur LaVerne, an itinerant professional dancer who was reported fatally shot when he attempted to intercept a bandit in Sacramento last week, and who was publicly regaled as a hero for his gallant deed, placed under arrest in a hospital in that city, when it was apparent that he would recover.

Los Angeles police charge that LaVerne was implicated in a robbery there a month ago.

LaVerne was playing in the Senator, Sacramento.

Los Angeles, Dec. 22.

Charged with placing a sleeping potion in the drink of a prominent physician in Los Angeles and then robbing him of jewelry in a downtown hotel, Arthur Ambrose, professionally known as Arthur LaVerne, Charleston dancer, was arrested on a request of the Los Angeles police.

LaVerne was also known here as Arthur LaPorte.

After he had given the potion to the physician he escaped from the hotel by removing the hinges from a rear exit.

Shaker Shakes Hubby

Thelma Carlton, shimmy shaker, finally shook off her marital ties to Francis J. Burns, also a performer, when a final decree was granted her in Chicago.

Miss Carlton alleged non-support.

Flash Act Producers

Fred Martin and Paul Pools have effected a producing partnership and will sponsor several new flash acts. The first will be a six-piece party, featuring Hughie and Charlotte Wilcox.

The Union Rules

In one of the legit Broadway theatres a stage hand has been with the same firm for 14 years.

He was lately instructed to reduce his men by two. Replying the show could not be handled if two men were removed, the following morning he received a two weeks notice of dismissal.

Presenting the facts to his union (No. 1), the theatre was advised that there could be no reduction of the crew and the notice to the stage hand would have to be withdrawn—that he was there for the remainder of this season.

At the office of No. 1, no information would be given out beyond the statement that "everything has been adjusted satisfactorily—there will be no reduction of the crew."

Boston 4 Wins Contest Flop as Business Getter

The Knickerbocker Club Quartet of Boston won the Keith National Quartet Contest at the Hippodrome, New York, Saturday night, defeating the Great Lakes Criterion Quartet of Cleveland in a close finish after a final week of eliminations.

The contest had been going on since October in a few cities, with the local winners meeting at the Hippodrome last week.

The winners will be routed in the houses where the some finals were held, and in addition receive a cash prize of \$200 from the Massachusetts state.

The finals resulted in the Adelphians, Brooklyn, defeating the Rigolotto Four, Bronx; the Quartet, Manhattan, defeated Adelphians; Leo defeated Genesee-Rochester; Pennsylvania-Philadelphia defeated Leo Quartet.

The winning four include Norman Arnold, Roy Harlow, Walter Kidder and A. Cameron Steels, with Robert Nichols at the piano. The victory was helped by the showmanship of Jack Brady, manager of Keith's, Boston, who helped the four select their routine of songs and in the presentation.

The trio is credited with proving a very mild business-getter in some sections. At the Hippodrome it failed to increase the gross.

Houses Opening

The City, Hoboken, N. J., will play four acts of vaudeville on Saturdays and Sundays beginning this week. The shows will be booked by Jack Linder.

MIXING 'EM UP

A new vaudeville act is in rehearsal in New York which will comprise a Japanese jiu jitsu expert and Charleston, an Irish-Italian girl (Mrs. Gray) and a German boy, dancer and prodigy pianist.

The trio will feature international songs and dances, each topping a specialty with a "Charleston."

Opera at Palace, Cleveland

Chicago Opera will play the Palace, Cleveland, the week of Feb. 2. The opera passed up the People's Auditorium with a seating capacity of 16,000 due to its size, according to report.

The usual Keith vaudeville bill will be passed up for the week.

Wrecked Out for \$300

Galveston, Tex., Dec. 22.

Yeggen wrecked the office of the Martini theatre Sunday night, obtaining \$300. Theatre plays Interstate Circuit vaudeville two days weekly; pictures and road shows remainder of week.

MARRIAGES

David Murray to L. Lee, dancing team, in San Francisco, Dec. 13. Mr. Murray is stage director at the Grenada, during the absence of Jack Partington in the east.

Rita Voss, orchestra leader at the Boulevard, Los Angeles, to Sunny Perry, dancer, at Beverly Hills, Cal., Dec. 15.

Peggy White, appearing in presentation, to F. A. Heine, Berlin, Germany.

Alexander Omsky (ballet master) Dec. 1 in Berlin.

Gladya Hight (dancing teacher) to Wilton Kelley (radio expert) in Chicago, Dec. 19.

Dorothy DeVore, film actress, to A. W. Mather, executive of the Consolidated Theatres, of Honolulu, in San Francisco, Dec. 19.

PANTAGES N. Y. HOUSES AND OTHERS

Expansion Plans Take in East and South—N. Y. Headquarters

The New York Pantages Circuit office, moved to the Belthelton building, will become the main office of the circuit under the new expansion plans of Alexander Pantages.

The circuit will announce the name of the New York City house which will play Pantages vaudeville within a few days. A deal is also being closed for a Chicago house, another in New Orleans. Pan vaudeville will play Warner Bros., Cleveland, and has invaded Texas, playing Dallas and Fort Worth with houses announced for San Antonio and Houston.

Denver has returned to the Pantages Circuit and, beginning Jan. 3, will take the road shows for a full week going east and coming east, closing up an open week and adding a week to the tour.

The publicity and billing will be handled from the New York office in future instead of from Chicago. Ed Milne and H. C. Bostick will be in charge of the New York office, with Bob Burns and Miss Cohen as assistants. Bostick is the former Pantages Northwestern representative.

Sheridan Sq. Splitting Pop, with Film-Playing

Pittsburgh, Dec. 22.

The Sheridan Square theatre, probably the most popular in the East Liberty district, has changed policy. In addition to vaudeville it is now showing a feature picture.

The new policy has five acts, feature picture and entire bill changed twice weekly. In the past the Sheridan Square played only short movie subjects with its stage program.

A new pipe organ is soon to be installed. It will furnish music for both screen and stage attractions along with the house orchestra. J. O. Hooley is manager.

Colored Dancers Picked Up, Told to Hop East

San Francisco, Dec. 22.

Trice and Butler, colored dancers who wildcatted to the coast, were up in police court as pickpocket suspects. They obtained their release by performing a dance routine before the court, who ordered them to hop right back east, when they told him they had danced their way here from New York.

Olga Cook Married

Olga Cook, prima donna with "The Student Prince" at the Great Northern, Chicago, Dec. 15 to G. Keith Line, owner of a vaudeville riding academy in Chicago.

Mrs. Line will retire from the stage.

TWO REPORTERS SEPARATE

San Francisco, Dec. 22.

Theresa Fitzgerald, local reporter, was given a divorce from Eddie Fitzgerald, agent at Pantages, also on a local daily. The union resulted in great mental suffering on the part of Mrs. Fitzgerald, the evidence shows, so the courts untied the knot to relieve her mind.

No alimony was asked or awarded.

Western Turn on Interstate

Mossman-Turner Revue opens a tour of the Interstate Circuit at New Orleans, Jan. 10. The act is being brought East by the M. S. Bentham office.

It has appeared in Cecil De Mille pictures and in the West coast motion picture houses.

IN AND OUT

Rosalie Claire has left the cast of the "Greenwich Polka," Chicago. Her work is divided between the Duell Sisters.

MERRY CHRISTMAS!

By J. C. NUGENT

NIGHT LIFE

(Continued from page 4)

The hotel is closed tighter— not a chance for a little booze, but Brother, the vista is the de luxe edition of scenic splendor, and not perhaps, after all, a surfeit of this if you're a Hong Kong "permanent." It begins to pall after awhile and you yearn for a little action.

Everything—But

Shades of the Susskinds and the Salvini! If these caterers were only given free rein in Hong Kong, it would be a veritable gold mine for them. Everything in its favor—cosmopolitan population "dyin' to go" and with the necessary wealth, but name and the government's aid. The Shanghai and Hong Kong hotels company have things sewed up. They control the Hong Kong, Repulse Bay and Peak hotels. Dancing, such as it is, in the first two, to the strains of Filipino orchestras. Tariff reasonably modest, but a jolly party is frowned at by the other elements.

Hong Kong takes its play hour seriously. The grim visage seems much in evidence. Wear the dinner suit or don't go out.

The real "times" are had in the private homes on "Peak," as its name denotes. It's the big hill in the center of the town. Very exclusive and quite hotly tosy.

Every once in a while the Governor General throws a racket at his leisure, far away up the hill. To sneeze up here is worth your life. Mrs. William Astor in her palmist days of dominant hold over New York society never moved in such an aura of frigidity. They'd like to loosen up, but don't know how.

Ah! but we have the shows. The itinerant stock troupes are very well supported. Companies from London and New York are in the house. Ask Tim Frawley—he knows. Kreidler, Helfetz, Pavlova and Lauder sell out weeks in advance of their coming.

There's no real night life in Hong Kong. We all look forward eagerly to Thursday afternoon to a Hagra to Macao, a Portuguese possession four hours away. There we can buck the fan (an game and play roulette.

The visitor to Hong Kong always comes away with awe inspiring stories about the beauty of the place but as for the poor Muzzler who must live there—he says it's "beauty."

MANILA

Manila! There's a host of a different sort.

If there were a wide open burg, here is it—plenty. Hotter'n the famed seven hells, its climate is conducive to cabaret life. No other city in the world, though it is an insular possession of these dear arid and free United States.

Lazy, tropical Manila! With a wealth of tradition and romance, is this Manila where you can go to see Miss Luna come up and send heavenly beams on all and sundry?

Let's start the night. Manila's "beauty" starts with a bang. A "look-see" Ziegfeld and the Elks Club. A big, specious, hospitable hang-out. Here the boys chatter and regale each other whilst sipping cooling drinks over a real "homemade" beer. The rendezvous for the stage. Conviviality at its best. You become acquainted in no time. Cocktail hour is 7. We hit the breeze shortly after to go back to the hotel and get ready for the next day.

On our way stop in at the Army and Navy Club, just next door, and look over the works. Mixed assembly, giving an impression of similar sights in the army and navy clubs of pre-World days.

Back to the Manila Hotel, lobby jammed with tourists and permanents. Phew! It's hot, but gettin' cooler. One thing's true, these tropical nights, heat saps down after sunset and the trade monsoons alleviate the feeling of depression experienced during the day.

On the Water

Now for the big shower and a change of clothes. We'll tie on the coats in the hotel, what? Dining room and dance floor right on the water. American destroyers and battleships at anchor in the bay. Tenders and motor boats fitting by show up phosphorus on the water and you're entranced.

A highly colored jazz band from the States renders carking dance music. The town is dance mad. The army and navy and their wives comprise the bulk of the steps. The high-class Filipinos do on dancing and constitute a

FORUM

The Forum is for show people, for complaints or views. Letters to the Forum should be limited to 150 words and not duplicated to any other paper.

New York, Dec. 14.

Editor, Variety:

In my letter I made an error in the matter of dates.

I fear that some of those who are claiming to have originated the Charleston may seize upon the opportunity to further their own claims.

When I stated it was in 1923 that I first discovered the step, I should have said 1923 in the spring.

Permit me to apologise for taking up so much time in trying to straighten out this question.

Eldie Webb.

New York, Dec. 18.

In reference to the article on the Times square page of this week's Variety, the case of Cornell and Noda meeting the "Wet Wash Magnet." The facts are as follows:

I went into the producing business with A. Rosenfeld last spring. I worked hard and conscientiously to organize a corporation in which I was 50 per cent interested. We engaged Mr. Cornell as our producer at a salary, producing and booking two shows.

Mr. Cornell had been given a script by Harold Orlow, who claimed authorship. To my knowledge, this script was not copyrighted at the time produced by Mr. Cornell. Mr. Orlow later secured an injunction to stop its production.

The result was Rosenfeld disrupted the corporation and subsequently I took a portion of the assets, to which I was legally entitled, and left.

Rosenfeld secured a summons, fair percentage of the payee. No use quitting here till midnight or shortly thereafter.

Then to Santa Ana, nice motor drive. Santa Ana claims to have the biggest dance floor in the world. A large wooden structure about as big as one of our armories. Divided in the center by a lattice work, the ritz bumpy tarp on one side and the "ballerinas" or Filipino "hostesses" dance on "Owl" with their bluestock and soldier boy friends.

Wonderful floor. Twenty-five pieces for real Filipino harmony, and when these bozos play a waltz—you're gone! They specialize on the old Spanish standbys, La Colondrina, "Hello Linda" and the rest. Just a word for the ballerinas. They've caught on wonderfully to the American style of dancing. Born dancers, they take to it like a Russian to a uxor.

Lerna Park, Tough

About two streets below Santa Ana and convincingly tough. Patronized chiefly by the enlisted men. Big kick is watching 'em dance.

Breakfast at Tom's Dixie Kitchen in the downtown business section is the grand finale. About four or five, best time. Akin somewhat to Jack's in New York of bygone days. Tom's is famous all over the Orient. Great for ham-and-eggs. Always packed with a lively crowd. Very bohemian. One of those piano-in-the-corner places, and always a volunteer to play it. Impromptu quartets and then they soak and sweat.

Prices are quite reasonable in all places. A Scotch highball sets you back 30 centavos (40 cents) in any of the night places. Taxis are cheaper here than any other city. Can be had as cheap as two pesos (\$1) an hour. Better car cost more accordingly. Manila has its "line" on the town outskirts. A "look-see" here calls for heavy damages to the b. b. They soak and sweat.

All in all, Manila is charming. Enough life for the most hectic. Has not the glamor of the Orient, rather the lure of the Tropics. Wonderful atmosphere—and you're just getting to get—it's too hot to stay home.

Harry Rice, of New York, will take charge as manager of the Frank Keeney enterprises at Williamsport, Pa., two picture houses, as local manager. Milton Forman is the retiring manager.

The next Midnite of the Green Room Club will be given to Paul Whitman and Vincent Lopez.

claiming grand larceny. We appeared after several adjournments in the Magistrate's Court, and finally we were held for the Grand Jury.

The Grand Jury dismissed both cases due to lack of evidence, claiming we were within our legal rights and there was no intent to defraud Mr. Rosenfeld. We are now about to start suit against Mr. Rosenfeld for malicious persecution and an equal division of the corporation's assets.

Al Noda.

St. Louis, Dec. 18.

Editor, Variety: In the Variety a dance team challenges all comers in a regular contest of dancing.

It specifies "doing the most steps without stopping." Not making clear the particular style of dancing.

(1) Does it include ballet and acrobatic?

(2) The part specified, "Doing the most steps," can that be meant the one who dances the longest time?

Example (A) Dances 100 minutes. (B) Dances 70 minutes.

"A" dances the longest time, but, in the duration of time he has actually done fewer different steps than "B" who has only danced 7-10 as long as "A." What is the answer?

(3) Does speed, style, etc. enter into contest?

(4) Who judges contest?

Isn't it possible to select a few judges and stage the affair in a hall suitable to both contestants and audience, especially a hall where contestants can view each other's work, to register complaint if an attempt at repeating steps is made. According to the wording of the challenge, that of course should play an important part in contest.

Would appreciate if you will mention in a later issue of Variety when this contest will be held.

Yours with oil on my shoes, Willis McNabb.

Editor, Variety:

Kindly correct that I glory in having been the first to have done the original shadow dance. It has been quite a few years since Variety gave me a notice on same under another dance name, not the one I was using.

In Variety's review of the "Silk Stocking Revue" at the Columbia it said: "The other dancing highlights were the specialty dancing of Billy LaMonte and Emmett and King. The latter's solo eccentric and shadow dancing in which his partner mimics his shadow movements behind a drop."

This should read as done by Emmett and King, not Billy LaMonte and Armande Monte.

Then later on it mentions: "Monte stands out at all times with his versatile specialties." He has no specialty outside of his clarinet solo, which notice does not mention.

Emmett and King are hopping and skipping all through the revue with a couple of specialties. It may be possible that following ourselves on and off it might be confusing.

Emmett and King. P. S.—I do believe Monte was given credit for my efforts.

New York, Dec. 19.

Editor, Variety: In this week's issue, you mention the Actor's Fund in an article entitled "A Worthy Organization at Christmas."

In reply to a request for "a list of the most worthy and needy organizations which will accept voluntary contributions" names the Actor's Fund.

All that you say in regard to that splendid charity is true, but it seems only fair that a statement you make later be corrected. The story the Episcopal, Jesuit and Catholic Guilds are also worthy but in a way self-supporting.

The only income of the Episcopal Actors' Guild is from dues, \$5 a year from professional actors from laymen, and from our annual benefit performance.

Resford Kendrick, Executive Secretary.

Merry Christmas! How are you all? Not that it matters.

Yes, it does, too. Merely trying to be playful, I hope sincerely that you are all very happy.

There is no one living to whom I do not wish all proper joy.

Variety is no darned conventional. That's the only reason for using a limiting adjective.

How am I? Fine. Have had a big hit and two successful operations this year, one on Wall street and one on the solar plexus.

Doing an hour a day in the gym and five on the typewriter.

The new play? Rewriting it. I think it's getting worse, but it deserves it.

The family? Great. They don't feel above me. Of course, they don't feel above anybody. Which cuts down my assets.

How are all your folks? That's splendid. Tell them you saw me if you can.

You can't?

I think you're right. Still, I do get a lot of nice letters and compliments and advice about this column.

I can't take all the advice. I can't do so many things at one time, especially to myself.

Changes in Producing I think there will be a lot of changes in the dramatic producing field before next Christmas. Perhaps some intelligent organization method of salvaging so much of the waste of immature productions.

Perhaps a lengthening of the play run possibilities in some of the larger cities. I remember seeing Cleveland, Cincinnati, Baltimore and Washington. New York had notable runs when it was no larger than some of these.

If the spoken drama is to live it must have some territory. The road has been gone for a long time. Meanwhile, cities like Detroit can get acquainted with the merit of a play nor prove its value in one week.

The pictures will continue to crowd the spoken play, but they will be automatically crowd it toward the top. There will be fewer and better plays. But those few will set the standards for picture reproduction. The finer plays need the human voice. This center thing in any branch of creative art must live, if only as an inspiration to the lesser. A thing cannot be greater than it's brain, can it?

Flood of Capital New combines will undoubtedly change surface values around with good deal in show business. Absolutely unprecedented combinations of capital are moving down upon the business. Perhaps it will grade the misty picture around the goose that lays the golden egg. Artificial fallacies have always done that when trying to overcome a natural law.

Horizontal salary cuts in some branches have saved some managements a lot of money on "next week," but the thing cut below its natural drawing plane and will work forward from them and took its following along. So it did not help next year.

The opportunistic policy, the immediately expedient policy, the "next week" policy, has always been the mistake of any arbitrary organized power. As the men who know better grow older they withdraw from active management.

Managers' sons sit in the boxes with the "society" they are trying to break into, and help kid their own shows. Young men who have been "efficiency experts" worn in and show how to "cut the overhead," cutting with it the life of the show's management.

Patriotism of profession becomes a high sounding thing for banquets and interviews and platinum palaces house shows of cheap stock grade. But the spirit of enterprise will live and grow better, and with selective systems of greater excellence there will be more hits and fewer productions.

A Serious Business It is a serious business, my master. And founded upon the rock of truth. No combinations of capital, no unions, no appeals to salaciousness, no fake publicity, no trick acting will last, though it may thrive awhile.

There is no critic as unerring as the inarticulate public. There reaction is infallible. They re-

spond to the best and truest of its kind, be it burlesque, farce, slapstick or drama. They can't fool. And they indulge in no essays, speeches or protests. Their response is instinctive and involuntary. They do not ever kick. They just like it or they stay away.

And what they like is good of its kind, whether we think so or not. If it pretends to be real it must be believable. If it pretends to amuse it must amuse. In either case it must interest, and, above all, it must be true.

Even phantasm must be true, with the sweet truth of phantasy, which is why we still believe in Santa Claus.

Merry Christmas.

New Incorporations

New York

Mitchell Susskind, Manhattan, theatrical advertising, 100 shares common no par value; directors, H. W. Burmaster, M. M. Pedlow, Albany; M. E. Leonard, Brookview. Attorney, R. S. Bobbe, 46 West 44th street.

J. M. and L. W. Theatre Corp., Albany, pictures, 100 shares common no par value; directors, H. W. Burmaster, M. M. Pedlow, Albany; M. E. Leonard, Brookview. Attorney, R. S. Bobbe, 46 West 44th street.

Sussman Theatre Ticket Office, Manhattan, 100 shares common no par value; directors, H. W. Burmaster, M. M. Pedlow, Albany; M. E. Leonard, Brookview. Attorney, R. S. Bobbe, 46 West 44th street.

M. C. Distributing Co., Manhattan, pictures, capital \$25,000; directors, Louis Gisinger, Louise C. Jentes, Esther Freedman, Attorneys, Jentes & James, 200 Fifth avenue.

Excellent Pictures Corp., Manhattan, pictures, 50 shares common, no par value; directors, M. J. and A. S. Kreiberg, D. M. Paley, Attorneys, Paley & Zierler, 140 Broadway.

Theatre Presentation Co., Manhattan, capital \$20,000; directors, A. Rosenfeld, Leo Sunshine, Thomas A. George, 550 shares common, no par value; directors, M. J. and A. S. Kreiberg, D. M. Paley, Attorneys, Paley & Zierler, 140 Broadway.

The Danger Trail, pictures, advertising, 500 shares common, no par value; directors, Nathan Messinger, David J. Brown, Attorney, Francis P. Pace, 33 Broadway.

Florida Park Association, Queens County, hotels, pictures; capital, \$15,000; directors, Rudolph Bogib, and George Friedler, both of Glen Dale, L. W. William L. Hawk West Orange, N. J. Attorney, Robert E. Moffett, 894 Broadway, Brooklyn.

Paul Lane Theatre Corp., Manhattan, capital, \$20,000; directors, P. H. Rosner, Irene Miller, Astoria, and Rose E. Kasper, both of Kaplan, Kosman & Streusand, 1540 Broadway.

Speedway Amusement Co. of Port George, Manchester, Jersey, Trimbale, Manhattan (formerly Town and Country Players).

Non-Stock Corporations National Club For Better Movies, Manhattan, proposes to participate in a national movement for the production of artistic and educational motion pictures. Directors, Oscar Schiffrin, 600 Eastern Parkway, Brooklyn; and for directors, 3221 21st avenue, Brooklyn; Lillian Mayer, 753 Beck street; Archie E. LaFollette, 253 Broadway, Brooklyn; Louis Tyroler, Rockville Center; Ruby P. Mayer, 110 East 17th street; Rose Franzblau, 101 West 112th street. Attorney, Lyman Hess, 1440 Broadway.

Music Lovers Assn., Inc., and Clements De Macchi; A. Aquarino; 3123 05.

F. F. Proctor Schenectady Theatre Co., Inc.; City of N. Y.; 49-62.

F. F. Proctor Northchester Theatre Co., Inc.; same; same.

F. F. Proctor New York Theatres Co., Inc.; same; same.

F. F. Proctor Try Theatre Co., Inc.; same; same.

De Fo Grand Opera Co., Inc.; M. Givie; 525-55.

Salva Cinema Corp.; E. B. & H. Reilly Corp.; 387-20.

Legislative News, Page 2

Commencing with this issue, and during the 19th Congress, all legislative news or reports pertaining to any part of the show business will be found on page 2 of each issue of Variety.

ORPHEUM CIRCUIT BOOKS ACT FOR 3 YEARS—DIDN'T ASK KEITH'S

Single Woman's Rapid Booking—Keith Bookers Delaying Until Meeting—First Time for Orpheum's Independent Action

For the first time without consulting the affiliated Keith officials the Orpheum Circuit last week signed up an act for three years. The turn was Jean Joyson, single woman, who opened at the Hamilton, New York, Monday. She was seen by Orpheum booker Wednesday and signed for three years Thursday, considered a record booking. The girl is a newcomer to vaudeville having come from Newburg, N. Y. She had previously played two weeks in Keith-booked houses with no consecutive bookings offered as her salary had not been set through the regular channels, which means the act after a break-in period is submitted to the bookers at a meeting. The precedent established due to the slowness of this method has been for the Orpheum bookers to first ascertain the intentions of the Eastern bookers before lifting an act out of the Eastern houses.

Mrs. Kohl's Vic Not Holding Up—2d Choice

Chicago, Dec. 22. It is reported Mrs. Caroline I. Kohl, thinking of using the Vic theater after two seasons of trying to operate it as a vaudeville house. When the Vic had only the Linder company competing with her, she was serene, but since becoming hemmed in by the Diversy on one side and the Riviera on the other the Vic has been treated like a step-child by the booking office. It is understood that despite Mrs. Kohl's one of the Orpheum vice presidents and the third or fourth largest individual stockholder, the Orpheum crowd is anxious for her to relinquish her private enterprise. They have made a rule that no act may play the Vic until it has first been submitted to Sam Kahl and the Orpheum Jr. bookers. In other words, the Vics gets what is left over. On top of this the Lincoln, Diversy and Riviera have first choice on all the best acts for nothing. It is understood that Mrs. Kohl has lost heart over the Vic and is growing reluctant to throw more money after bad.

Farber Sisters Again

Following their marriages and years away from the stage, Irene and Constance Farber have authorized Alf T. Wilton to negotiate for their return together to vaudeville. Before marrying each of the Farber girls appeared with a show.

CHAS. ALTHOFF AS LEGIT

Chas. Althoff will open in a stock try-out of Henry Burton's "Do Unto Others" in Indianapolis next August. Althoff has just completed a tour of the Pantages Circuit and opens on a return engagement. Burton is an Indianapolis newspaper man.

11 FULL WEEKS

(Continued from page 5) the "cut" schedule and putting the houses over the top. The "cut," born of expediency, like the poor, will always be around in the opinion of vaudeville men. Artists have grown so used to them they no longer believe they can register any unified disapproval and have no organization capable of opposing their reactions. Many vaudeville experts agree that the practice, which seemingly and on the surface has made big money for its sponsors, has also built up its own opposition and helps to promote own big time pictures through discouraging thousands of acts and causing them to seek other circuits and fields. The current stampede to the picture houses is pointed to as proof of this assertion, with cabaret engagements also accepted in lieu of the cutting lay-off system.

20 CLOSED FOR WEEK

At least 20 independent small timers closed this week due to the pre-holiday slump in business. Most of the closed houses are in the Metropolitan suburban sections.

Bee Jackson Judging and Dancing at Keith's Palace

Cleveland, Dec. 22. A local talent Charleston Contest is being staged at the Palace this week by John Royal with Bee Jackson, Charleston dancer, acting as the sole judge of the winner. A local band has been booked, and accompanies for the volunteer dancers. Miss Jackson is also doing her specialty on the program in addition to picking the winners. If the stunt catches on it will be tried out in other Keith houses in the East.

Billy Sunday's Schedule

Williamsport, Pa., Dec. 22. Jan. 3 and at Elmhurst, N. Y., will be the start of the Evangelist Billy Sunday's 1926 campaign. Other campaigns so far laid out for the new year are at Cape Girardeau, Mo.; Monrovia, Calif., and Ashland, Ore. Sunday usually has a program of five campaigns a year. He spent six weeks in Williamsport and preached four sermons the final day. It was announced (and not this paper's estimate) that Sunday got \$15,000 the last week of the local stay, representing his offering.

Grace Fisher in London

Grace Fisher has been engaged for the London production of "Kid Boots," due soon. She will handle the role originated by Ethelyn Terry. Leslie Henson, the English comedian, who will have Eddie Cantor's role and who came over to see Cantor's performance returned from Chicago last week and sailed for England.

Miss Fisher in private life is the wife of Ballard Macdonald. They have been late involved in marital litigation, with Macdonald ordered by the court to pay alimony.

C. K. Y. as "Single"

Clara Kimball Young is sheiving her act, "The Adorable Wife," and will become a new single under direction of Harry Weber. Although not generally known, the screen star possesses a trained voice.

ZOUP WELSH AND NED NORTON

Two vaudeville two-acts are Harry "Zoup" Welsh, shortly returned from England, and Ned (Clothes) Norton. Mr. Welsh is the comedian and Mr. Norton the straight man of the combination.

ILL AND INJURED

W. M. Taylor, elderly screen and stage actor is in the General Hospital, Los Angeles, in a serious condition, suffering from hernia. Taylor was taken to the hospital after collapsing on the sidewalk. Mrs. Itham Jones is ill in Chicago with a bad cold contracted on the return voyage from London. Mrs. Irene Castle McLaughlin underwent a minor operation last week in St. Luke's Hospital, Chicago. Grace Merritt is at her home, 206 West 57th street, New York, recovering from a severe operation performed at the Lenox Hill Hospital. Ernie Erdman, in charge of the band and orchestra department for Leo Feist, Chicago office, has been confined in a hospital for several weeks with nervous breakdowns.

ORPHEUM CIRCUIT SUED FOR \$100,000; BREACH

Cabaret Owners Allege Contracted Ad Withheld from Palace, Chicago, Program

Chicago, Dec. 22. Charging that the advertisement mentioning Van and Schenck who were then appearing at the Rendezvous cabaret, was withheld from the Palace theatre program, through Van and Schenck being a vaudeville headline act, Lيدرمان & Rothchild have commenced a damage action for \$100,000 against the Palace Publishing Company, Orpheum Circuit and Mort Singer. The Rendezvous says it holds a contract for two years for the back stage of the Palace program, but through the withdrawal of their advertisement, the cabaret lost business and money during the term of Van and Schenck's engagement.

Funny Mix-Up

The City, Irvington, N. J., opens Friday with its little book through Van Plimmer instead of Jack Linder as previously announced. Plimmer gets the house through Linder having to pass it up on account of booking the Star in the same town, which is a two-day stand, whereas the City will play a split week policy. When Linder okayed the house he thought was a job done, N. Y. When posters later advertised "Linder's Vaudeville," the Star management wanted to know why he was booking the opposition house. To make it more complicated, the new house is being directed by Robert Sterling, formerly a field man for Linder, who will have Ben Harrison associated.

Doubling on "Lifts"

A vaudeville producer is contemplating a job about "The Freshman," which will have a college football motif and will carry a futuristic football film scene with "Red Change" as the title in a 1926 acrimagmas. The use of the "Freshman" title for a vaudeville act in view of the Harold Lloyd film, and the play on the Grange name (used as "Change") may invite attention.

Art LaVerne Arrested After Hailed as Hero

San Francisco, Dec. 22. Arthur LaVerne, an itinerant professional dancer, was reported fatally shot when he attempted to intercept a bandit in Sacramento last week, and who was publicly regaled as a hero for his action. He was taken under arrest in a hospital in that city, when it was apparent that he would recover. Los Angeles police charge that LaVerne was implicated in a robbery there a month ago. LaVerne was playing in the Senator, Sacramento.

Los Angeles, Dec. 22.

Charged with placing a sleeping potion in the drink of a prominent physician in Los Angeles and then robbing him of jewelry in a downtown hotel, Arthur Ambrose, professionally known as Arthur LaVerne, Charleston dancer, was arrested on a request of the Los Angeles police. LaVerne was also known here as Art LaVerne.

After he had given the potion to the physician he escaped from the hotel by removing the hinges from a rear exit.

Shaker Shakes Hubby

Thelma Carlton, shimmy shaker, finally shook her marriage ties to Francis J. Burns, also a performer, when a final decree was granted her in Chicago. Miss Carlton alleged non-support.

Flash Act Producers

Fred Martin and Paul Pools have effected a producing partnership and will sponsor several new flash acts. The first will be a six-piece band, featuring Hughie and Charlotte Wilson.

The Union Rules

In one of the legit Broadway theatres a stage hand has been with the same firm for 14 years. He was lately instructed to reduce his men by two. Replying the show could not be handled if two men were removed the following morning he received a two weeks notice of dismissal. Presenting the facts to his union (No. 1), the theatre was informed that there could be no reduction of the crew and the notice to the stage hand would have to be withdrawn—that he was there for the remainder of this season. At the office of No. 1, no information would be given out beyond the statement that "everything has been adjusted satisfactorily—there will be no reduction of the crew."

Boston 4 Wins Contest Flop as Business Getter

The Knickerbocker Club Quartet of Boston won the Keith National Quartet Contest at the Hippodrome, New York, Saturday night, defeating the Great Lakes Criterion Quartet of Cleveland in a close finish after a first week of eliminations. The contest has been going on since October in a few cities, with the local winners meeting at the Hippodrome last week. The winners will be routed in the houses where the semi-finals were held, and in addition receive a cash prize of \$200 from the Massachusetts zone. The first resulted in the Adolphians, Brooklyn, defeating the Rigoletto Four, Bronx; 2nd Quartet, Manhattan, defeated Adolphians; Leo defeated Genesee-Rochester; Pennsylvania—Philadelphia defeated Leo Quartet. The winning four include Norman Arnold, Roy Barlow, Walter Kidder and A. Cameron Steels, with Robert Nichols at the piano. The victory was helped by the showmanship of Bart Grady, manager of Keith's, Boston, who helped the four select their routine of songs and in the presentation. The contest is credited with proving a very mild business-getter in some sections. At the Hippodrome it failed to increase the gross.

Houses Opening

The City, Hoboken, N. J., will play four acts of vaudeville on Saturdays and Sundays beginning this week. The shows will be booked by Jack Linder.

MIXING 'EM UP

A new vaudeville act is in rehearsal in New York which will comprise a Japanese jiu jitsu expert and Charleston, an Irish-Irish girl (Frank Gray) and a German boy, dancer and prodigy pianist. The trio will feature international songs and dances, each topping a specialty with a "Charleston."

Opera at Palace, Cleveland

Chicago Opera will play the Palace, Cleveland, the week of Feb. 3. The opera passed up the People's Auditorium with a seating capacity of 10,000, due to its size, according to report.

The usual Keith vaudeville bill will be passed up for the week.

Wrecked Office for \$300

Galveston, Tex., Dec. 22. Yeggmen wrecked the office of the Martini theatre Sunday night, obtaining \$300. Theatre plays Interstate Circuit vaudeville two days a week; pictures and road shows remainder of week.

MARRIAGES

David Murray to Helen Lee, dancing in San Francisco, Dec. 13. Mr. Murray is stage director at the Grenada, during the absence of Jack Partington in the east. Harry Gray, orchestra leader at the Boulevard, Los Angeles, to Sunny Perry, dancer, at Beverly Hills, Cal., Dec. 15. Peggy White, appearing in present in U. S. A. theatre, Berlin, Germany, to Alexander Omannsky (ballet master) Dec. 1 in Berlin. Gladys Hight (dancing teacher) to Ward Gray, orchestra leader in Chicago, Dec. 20. Dorothy DeVore, film actress, to A. W. Mather, executive of the Consolidated Theatres, of Honolulu, in San Francisco, Dec. 15.

PANTAGES N. Y. HOUSES AND OTHERS

Expansion Plans Take in East and South—N. Y. Headquarters

The New York Pantages Circuit office, moved to the Bethlehem building, will become the main office of the circuit under the new expansion plans of Alexander Pantages.

The circuit will announce the name of the New York City house which will play Pantages vaudeville within a few days. A deal is also being closed in Chicago house, another in New Orleans. Pan vaudeville will play Warner Bros., Cleveland, and has invaded Texas, playing Dallas and Fort Worth with houses announced for San Antonio and Houston.

Denver has returned to the Pantages Circuit and, beginning Jan. 3, will take the road shows for a full week going south and coming east, closing up an open week and adding a week to the tour.

The publicity and billing will be handled from the New York office in future. The new policy has been set by Ed Milne and E. C. Bostick will be in charge of the New York office, with Bob Burns and Miss Cohen as assistants. Bostick is the former Pantages Northwestern representative.

Sheridan Sq. Playing Pop, with Film-Splitting

Pittsburgh, Dec. 22. The Sheridan Square theatre, probably the most popular in the East Liberty district, has changed policy. In addition to vaudeville it is now showing a feature picture. The new policy has five acts, feature picture and entire bill changed twice weekly. In the past the Sheridan Square played only short movie subjects with its stage program.

A new pipe organ is soon to be installed. It will furnish music for both screen and stage attractions along with the house orchestra. J. O. Hooley is manager.

Colored Dancers Picked Up, Told to Hop East

San Francisco, Dec. 22. Trice and Butler, colored dancers who wildcatted the coast, were up in police court as peckpocket suspects. They obtained their release by performing a dance routine before the court, who ordered them to hop right back east, when they told him they had danced their way here from New York.

Olga Cook Married

Olga Cook, prima donna with "The Student Prince" at the Great Northern, Chicago, Dec. 15 to G. Keith Lane, owner of several riding academies in Chicago. Mrs. Lane will retire from the stage.

TWO REPORTERS SEPARATE

San Francisco, Dec. 22. Theresa Fitzgerald, local reporter, was given a divorce from Eddie Fitzgerald, agent at Pantages, also on a local daily. The union resulted in great mental suffering on the part of Mrs. Fitzgerald, the evidence shows, so the courts untied the knot to relieve her mind. No alimony was asked or awarded.

Western Revue on Interstate

Mossman-Turner Revue opens a tour of the Interstate Circuit at New Orleans, Jan. 10. The act is being brought East by the M. S. Tenthman office. It has appeared in Cecil De Mille pictures and in the West coast motion picture houses.

IN AND OUT

Rosalie Claire has left the cast of the "Greenwich Polka," Chicago. Her work is divided between the Duell Sisters.

PADLOCK BEFORE SUPREME COURT

form of an affidavit, states that on Oct. 9, 1923, a raid was made on Doerr's Inn and 137 bottles of Canadian beer and six quarts of various brands of whiskey, all partially empty were found.

William Rogers was arrested June 30, 1922, with a Federal Grand Jury returning an indictment against Rogers, who had admitted he was the owner of Doerr's Inn. Feb. 15, 1923. March 26, 1923, Rogers pleaded guilty.

Owners Deny Knowledge
The motion to dismiss and answer of Josephine Kling, Amelia Kamper and Kurt Kling were filed on March 11, 1924, wherein it is denied they knew liquor was being sold on the property they own, pointing out that in the complaint and affidavits of the Prohibition agents nothing was shown affecting these three defendants.

The District Court issued an injunction May 13, 1924. District Judge Charles C. Simons handed down his certificate of approval April 28, 1924, with the defendants filing a petition for appeal May 7, 1924. This appeal was granted by Judge Simons May 7, 1924, with a bond required totaling \$1,000. It suspended the decree of May 5, 1924, but the temporary injunction previously granted was held to be in force during the pendency of the appeal.

Originally set for hearing on June 5, 1924, an extension was granted for one month. Following this five orders of extension were granted to file and docket the printed record on appeal, bringing it up to Feb. 28, 1925, with the case argued in the District Court of Appeals Oct. 12, 1925, with the decree affirming the opinion of the lower court being filed Nov. 13, 1925.

No Oral Argument

There will be no oral argument of the petition for the writ of certiorari as filed. The court, now in recess, will have the petition submitted before it in all probability on the coming January 4 with a decision expected as to whether or not a review will be granted by January 11. A denial of the petition will cause the lower court's decision to stand and it is stated here, establish the constitutionality of that section of the National Prohibition Act which permits the placement of the padlock in unopened mail packages. If a review is granted, a hearing before the high court may not be reached for six months or longer.

No previous appeal of a padlock proceeding has gone beyond a U. S. District Court, where it was affirmed. Men charged with selling or possessing liquor have invariably stated that they could not individually afford to bear the expense of a contest up to the U. S. Supreme Court. They have claimed that such an appeal could not cost less than \$25,000, probably including attorney's

In the case at Washington, it is understood that the actual expense, minus lawyer's fees, but including printing, for the application of the writ have not exceeded \$1,000 for the defendants.

The Common Padlock

Since padlocking has grown so common around New York, those with padlock proceedings against them in the majority, apparently have not deemed it worth while or the expense to contest in the lower Federal Court. In nearly all of the cases a new location had been located and equipped before the padlocking went into effect.

It was reported but lately in Variety and a notorious instance of the futility of the padlock other than against the place closed, that a speakeasy downtown, New York padlocked on one side of a hallway moved over to the other side. From its present location with the door open, the padlock may be seen on the closed door of the former place, whilst drinking in the newer locale.

Engagements

Charles "Tramp" McNally will join the Stella Morrisey Mutual burlesque show at Louisville this week.

Margie Pennetti has retired from the Mutual burlesque attraction "Stoien Sweetie" and will continue on the circuit as an added attraction with other Mutual shows.

Her arrangement with the circuit calls for feature billing and other perquisites.

AMONG THE WOMEN

By THE SKIRT

The Best Dressed Woman of the Week

JANE COWL

"Easy Virtue," Empire Theatre

Mrs. W. K. Vanderbilt, Jr., dropped in to the Palace Monday afternoon to see the act she is sponsoring, Allen White's Collegians. Mrs. Vanderbilt must have been gratified. The band boys did very well.

Alice Gentile, in a white chiffon that scintillated with crystal beads, sang her repertoire with gusto and was enthusiastically received, but not more so than her accompanist, Frederic Persson. Miss Gentile draped her piano with a white and red shawl, and to make the picture more perfect, carried a red feather fan.

Maude Powers in a sketch (with Vernon Wallace) as a bride couldn't have chosen a more unbecoming outfit. A bride in pink satin made with an old fashioned bodice and full skirt! The skirt had a flounce of silver lace.

Iola Kokin (with Fred Galetti) made three changes of costume. A very nice dancer is this Miss. Her first dress was that of an Italian peasant, after which she changed to a pink ruffled affair over blue. A soldier number was done in a red skirt and blue jacket. Harriet Hoot for dancing with William Holbrook did a "Merry Widow Waltz" in a Mae Murray make-up. She followed closely Miss Murray's black satin dress with brilliant trimmed side train. With the body bare and clothed in but gold fringe, the second dance was executed. A ballet number was in white tulle decorated with pink petals. The finish came in a short feather skirt with an overdrap of green taffeta. Miss Harriet's dancing is technically perfect but the dancer has sacrificed the looks of her limbs for her art. For a dancer so young, only constant practice could have developed her muscles to such a degree.

Joan Franza (with Jimmy Savo) has the courage of her convictions and appears with her hair in a glorious long plait. Her tan riding habit is the last word in smartness.

The English at Tea

So you see, as they say, that when you say tea and it's tea, it's for the English, still making good on the original tea party. Hope that doesn't start another revolution, but it may if the English come over to save tea. Not a thing against Sir Thomas means of livelihood but in New York a party is a party when there's no tea. That's all right in a land where you can step up and order what you want; with tea as a diversional side line on off days.

Maybe the bunch of "By the Way," the Paul Murray revue crowd that came in on a hot note and served to the next, expected all of the English companies on Broadway to visit them at the Hotel Roosevelt last Friday afternoon, for the tea party, alias reception. Anyway they were there and so was the tea, in the ante rooms, with the ballrooms for the crowd to look each other over.

Principally attracting were Cicely Courtneidge and Jack Hurlbert, the stars of the English success, and Mr. Murray, whose nationality never will be traced while he hangs onto that mustache. They poured for the outpouring "Vortex," "These Charming People," "Easy Virtue" and "Charlot's Revue," while Odette Myrtil, Pert and Ma Kelton, Nella Webb, Dennis King, Eugene Kelley Allen, Mr. and Mrs. Joe Cawthorne, young Willie Morris and Marie Saxson were also around.

But tea! And for night club hounds accustomed to the raging poison at anytime between midnight and 2 a. m.

For Mr. Murray's information if he should wander into a night club, "By the Way" is scheduled to open next Monday night at the Galaxy.

What "Let's Go" Means

When Fred Clark named his burlesque show "Let's Go," he must have meant that Manny King should go and help himself to every gag and situation he could find. Mr. King did. He overlooked nothing. The result is "Let's Go" in spite of the lifting is the poorest show at the Columbia this season.

Mr. Clark not only cheated in the book but in the dressing of the feminine side. The girls wear little or nothing at all times. Nan Palon, a plump blonde, handles the singing and in a thin corset. Her clothes were nothing out of the ordinary but Miss Palon had one velvet dress. It is the same material used for drops in most of our theatres today. Helen Flynn and Babe Healy took care of the dancing with as little clothing as possible.

FOR WOMEN ONLY

By Dorothy Paddock

Unreal Knockout

The scenarist and director of "The Knockout" either knew nothing of real lumber camps or have disregarded facts to make a love story.

If the timber girl, as Lorna Duveen does her, had been less susceptible to the attentions of a man from the opposition camp, the story would have been better. The real timber woman knows that all green stuff must be cured before it is sent down the river. The first thing she cures is her own greed. A weathered timber girl would be too cautious to fall in love with a cane-carrying, tan-spotted hero from a camp which had flagrantly violated the lumberman's code. Miss Duveen is a bit frail for such a role.

Clara Bow's Rag Picker

Clara Bow is in "The Lawful Cheat." Gertrude Pedar also as the wealthy woman who takes the little rag-picker to jail. Miss Bow does boy's attire and makes every effort to behave as a woman. Raffles would, but the story is not convincing. Clara's rag-picker rag-picking heroine is neither real nor fidelity to fact.

Boastful Lovers At Sea

Although Ruth Clifford is featured in "The Storm Breakers," the best performance is by Nina Romano. These two afford a marked contrast. Ruth is the frail,

blonde, clinging-vine type; Nina the healthy, brunet, fearless, young sea-woman. Gertrude Claive is the old woman of the sea but gentle. Miss Romano is a sentimental but not hysterical. The film's interest is that she and the frail, cultured girl love the same boastful fisherman. Once, in every woman's life pursues man a ragpicker, a dreadful be superman. To a woman of the sea, he's just another fisherman trying his sails; to the Ruth Cliffords he brings disillusionment.

Madge Kennedy Wasted

A voice that charms - the most pungent need of Madge Kennedy in "Hewer of Widows." She has been in too many pictures. Films lubricate voice to gesture.

With this exception, Miss Kennedy is nearly perfect in proving the Shavian theory that woman pursues man. Her hero, a dreadful durb, is totally unworthy of her expert vamping. What annoys her audience is the wanton waste of her talents on such an uninteresting subject. She is all the things he isn't - amusing, light, shrewd.

Diantha Pattison, as a more mature and voluptuous widow, is quite entertaining. The comic extremes, the comparison of yesterday's and today's songs, as Brennan and Winnie sing them, will please; but there is an opinion that these two women were stressing the best rests of the old song and the dust sixteen years of the new. This is not accurate, for some of the newest songs are anything but lively. This comparison idea is good when it's done right.

LADIES OF THE ENSEMBLE

Opportunity!

Two years ago little Eileen Carmody left school and joined the chorus of the "Top Hole" company. Eileen was in the show a short time when she decided she wanted to reach the top hole. She lost no time in displaying her vocal talent to the producer and was made understudy to the leading role. One day time for overture and no prima donna! Eileen, hardly dressed and went on in the part. She did exceptionally well and was given the part for the rest of the season, only a few weeks.

The show closed but Eileen had a hard time trying to convince managers of her ability. She finally joined the chorus of "Vanities." After the show opened she had the opportunity to play the prima donna role. Now she will be prima donna in the road company and is under contract to appear in next year's New York show. Eileen is an accomplished dancer as well as a vocalist and is a very hard worker and that's about all she needs, in addition to her pretty face.

Ann Wood, in the chorus of "Rose-Marie" for two years, has been given the part of comedienne in one of the road companies.

A contest was held recently at the Silver Slipper for chorus girls. Eileen Carmody, understudy for one of the principal principals in "Vanities" and who has been active at the job, entered the contest and won.

Imogene Coca, more commonly known as "Cocoa Cola," closed with "When You Smile," but her smile is still the best and she is appearing at the Silver Slipper.

Elaine Arden has a new boyish bob and is coming to New York with the "Greenwich Village Follies."

Gladya Pender and Mildred Kelly, formerly of "Vanities," opened at the Lyric with the Marx Brothers' show.

Vera O'Brien, sister of the Boston soubrette, William O'Brien, is now on tour with Ed Wynn's troupe in "The Grab Bag."

Rose Stone has left the Jolson show.

June Castleton, while returning from Boston last week in her car, was stopped by a motorcycle cop. She was only doing all right but had to tell it to the cops. June laughed her way out and in addition kept the summons for her scrap book.

Peggy Shannon believes in starting young. She is devoting most of her spare time to giving her five-year old sister dancing lessons.

Marion Dale, "Vanities," is doubling at the Caravan (cabaret).

Kiddle Young is recovering nicely from a nervous breakdown she suffered a short time ago.

Beth Dale, "Gay Paree," has been posing for many artists of late. Her picture is to adorn many front covers.

Estelle Levell, Caravan Club, is giving a Christmas party in her new apartment this Wednesday. Guests will help dress the tree.

Valma Valentine, "Vanities," takes advertising seriously. She finished her Christmas shopping last month.

Blossom Vreeland, recently in the "Follies," is now at the Frivoly Club.

Sybil Burske gave a tea party at her home recently. Florence Marshall, Marion Dowling, Anita Danton, Dorothy Arden and others were there.

Gertrude Crouch is recuperating. Gertrude was taken ill with appendicitis while playing in "Vanities." Her sister is with the No. 2 "My Girl" company in the south.

Bella Harrison has joined "Cocoanuts" at the Lyric.

Jane Daniels "shoo aw gwine" back to Dallas for the holidays.

THE DRESSY SIDE

By SALLIE

Brilliant "La Juive"

The most inspiring scene (if not opera), is the second act of "La Juive," sung for the first time Friday since Caruso on Christmas eve, 1920, made his last appearance in the role of Eliezer the Rabbi. Martinielli made the role tremendous. His duet with Rosa Ponselle (trachea) beautifully filled the Met. Miss Ponselle was in American beauty velvet made long central train, from under which peeped gold and rose brocade. Sleeves, half of brocade, half of velvet, were long, tight and becoming. Ponselle wore a graceful clinging white costume in the first act, an eye delight.

Charlotte Ryan (Princess), is tall and attractive, with a pleasing well placed voice. She wore a luscious blue long velvet costume with a deep border in velvet and gold sweeping the floor and a Gainsborough of same shade to set off her fair hair.

"Joanna" Drove Them Out

"Joanna" might read well but sorely tudy. Playing around with a million dollars or so brought a few clothes and checks in a dull interesting picture with more than slow action. Dorothy Mackall and Jack Mulholl do their prettiest to keep the pot boiling but the fire is dull.

MacKall wears clothes well. A black velvet blouse tied at side with a velvet fair for skirt and cap conformed with a small velvet turban with pompadour is nice. Her ballroom frock as well as the scene is Joanna's delect, with the women dancing in evening clothes, very modish, very decolette and extremely short. Miss MacKall was in a luxurious ermine wrap put together oddly, ending in a full flounce the huge collar of the same. This is lined in velvet from under which a velvet dress with very V front and back may be noticed. Pearls and jeweled head dress complete it.

Charlotte de Silva is attractive with her slick parted black hair and huge comb. A chiffon dress is partially concealed under a Spanish emerald and gold, giving a dashing colorful touch. Speaking of earrings the Spaniards seem to put their money into quality rather than quantity.

This picture towards the end played to empty seats at the Strand last week.

Will Rogers' Chewing Stories

The artistic mornings with more artistic artists are immensely popular this season at the Plaza on alternate Thursday mornings. Nanette Gullford fresh from the Met, who has made the Suzette of Tosca famous, sang and looked the real prima donna in a French blue velvet, slightly draped to centre front and tied with a large bow knot. Her waist cut low sleeveless was trimmed with lace and silver. A small turban of the same shade with a trailing plume made this outfit a fetching one, but her hands and arms held in bondage with long white gloves could have been eliminated.

Will Rogers did his best to make Wigley's famous, fascinated his audience in spite of chewing his stories.

An Intimate Afternoon

A small intimate afternoon was given at the Embassy Club Tuesday night by the stars of the "Vanities" and to professionals and laymen. Muk de Jar of Carrol's "Vanities," and Miss Clark or (Hart), the "Vanities" leading lady, entertained the guests with good voices and breezy songs. Miss Clark with her attractive manner and well placed youthful voice sang the Shadow Song from "Deborah" in a manner that would do credit to an older artist, proving that her small role in the "Vanities" given her little opportunity. The little green chiffon frock was in good contrast to her well groomed chestnut bob and large brown eyes.

Tea was served by many of the ladies.

Salsinger Draws

The attractive Valentine Grant on the screen now and then groomed in a boyish bob and red velvet decolette frock with gold underlaid and shimmering of brilliants topped off with long gold earrings, occupied a box with Sidney Olcott and others, at the Aeolian Tuesday evening.

They were there to hear the rich baritone voice and songs of Marcel Salsinger whose German ledgers always excel. Miss Robyne, the classic dancer, who is in the picture white sleeveless gown. The house was an enthusiastic one and capacity.

Riverside's Small and Chilly Audience

The Riverside this week has Helen Higginz, with little or no voice and a goodly lack of grace in dancing, but her dressing is the act's one asset, coupled with Helen O'Connell's dancing and Horace Pentley's snappy piano performance. Miss Higginz three changes of costume for the show. Her silver full skirt has a border of fur and tight bodice, low neck with shoulder straps, finished at waist with a smartly tied sash of black velvet lined with silver, a peach chiffon wrap coat with shaded ostrich peach, flesh feather band and bell sleeves with feather trimming as well as neck fastened to one side with a jeweled buckle. Miss Higginz behind the coat is a dancing frock made in small bouffant with ruffles, flants with a tiny tight basque of orange satin with pumps and fan of orange. Her Oriental costume is rich silk of deep cerise fashioned with a border of silver with metal bodice and two roses at either ear. It makes her an attractive stage picture.

Irma Salsinger's class like her songs, are individual. She is versatile. A character outfit (policeman) of blue skirt bound in silver with jacket flare at waist, belt of black and cap of blue is worn with Russian boots with orange kid cuffs and this outfit in detail is complete even to badge and stick. For her Spanish number she has a very full skirt of yellow, blue and orange, with many ruffles and a jeweled buckle. The small was cut extremely low. A huge cerise velvet rosette entirely covered the left ear. An elaborate silver effect princess with extended sides of emerald green plumes, silver slippers and a coronet of rhinestones place this frock near fashion's head.

Clara Kimball Young is napping on her screen laurels. Playlet of modern type but in a green velvet with gold apron embroidered front and back cut decolette, she made a neat speech thanking her audience for accepting her. Miss Wilson, tall and slender, looked attractive in a house gown.

The small audience Monday night offered a chilly response to the night's program.

Frances Norton is a little girl from Texas - she has been given a specialty in the new edition of "Vanities," and says "My mother will be so proud she'll write to Ma Ferguson about it."

Anita Banton has been working in a picture for Fox to be called "Streets of Sin."

Agnes O'Loughlin received a wire while rehearsing with the new "Vanities" announcing the birth of a little niece.

Doreen Glover played Santa Claus to all the girls in their dressing room at the Earl Carroll by decorating their places with holly wreaths, etc.

Jean Wett attended the opening of the Sans Gene Club and looked very stunning in her new evening clothes.

Lida Mae and Josephine Duval are now the understudies for Ivy Sawyer and Lydia Darnell in "Mayflowers."

SLVIA'S POOR ALM COST HER PLENTY

Missing Twice Throwing Lamps at Cops—Missing \$10, Too

When Silvia Williams, 30, 625 West 128th street, who said she had a part in "The Gingham Girl," got angry—well, it's the old adage of "Hell hath no fury," etc. Silvia was arraigned before Magistrate Goodman in West Side Court on a disorderly conduct charge when she was \$10, with the alternative of spending three days in jail. Silvia had no dough.

The night before the former "Gingham Girl" entered the West 625 street station and asked to see a detective who was not assigned to that house. When informed of this she became indignant, saying she would not be kidded and wanted action. Silvia's breath indicated carelessness and she was invited to leave.

For a former "Gingham Girl" to receive such treatment was more than Silvia's dignity could stand. She tore the desk lamp from its fastening and hurled it at Lieut. Hunt. Her conduct was poor and the lamp fell on the floor. She then reared to the other end of the desk and got hold of another lamp, repeating at Sergeant Bauer. After the two cops she was being restrained by husky cops.

Silvia pleaded guilty in court and admitted she had been imbibing. She said she resented being ridiculed and in the heat of temper threw the lamps. She was sorry it occurred and wanted to go home. (Continued on page 52)

Lora Sonderson Mailed "N. G." Check to N. Y.

Lora Sonderson, musical comedy actress, whose present address is unknown, was exonerated of a charge of grand larceny when arraigned before Magistrate Gordon in Yorkville Court. Miss Sonderson was accused of having presented a check for \$175 which later was returned from the bank marked "insufficient funds."

The actress was arrested in West Side Court when appearing against Vincent Lopez whom she accused of taking a \$6,000 pearl ring from her. This charge was dismissed by Magistrate Levine. Miss Sonderson was about to leave the court she was taken into custody by Detective Mitchell, East 81st Street station.

George Maguire, counsel for Miss Sonderson, pointed out to the magistrate that no crime had been committed in this state as the check was mailed from Baltimore. When this was established Assistant District Attorney Flood consented to a dismissal of the complaint.

"Birth Control" Peddler Has License to Sell

Nathan Freier, 50, 1324 Randolph Road, Plainfield, N. J., who sells "Birth Control Reviews" on West 43rd street, was freed in West Side Court by Magistrate Goodman.

Freier was arrested with his "Reviews" by Patrolman George Svoboda of the West 47th street station. Svoboda told the court that Freier interfered with the officers in an effort to peddle his papers. Freier, through his attorney, denied the charge. He stated that he had a permit to sell. No disorder could be shown on Freier's part and he was freed.

30 DAYS FOR BEATING

Walter Ash, printer, 23 Duane street, was found guilty of bookmaking in Special Sessions Friday and was sentenced to 30 days in the Workhouse. The justices suspended the execution of the sentence pending Ash's good behavior. Officer Schoenholz, of the Special Service Squad, testified he had seen Ash accept bets from employees of the New York "American" at the newspaper's establishment at 238 William street Oct. 7 last.

Medicine Show on Sq.

At last—in the process of making New York a swat town—an old fashioned medicine show has arrived in the Times square area. It is on 45th avenue, a few doors above 45th street. Three colored men, playing banjo, guitar and violin, tell jokes and play their music as a 15-minute prelude to the appling of a medicine man selling snake oil remedies.

Their "theatre" is an old store room. Besides the comic acts of the Negroes, there are also some snakes used during the show, while the walls are decorated with the usual anatomical charts and specimens in alcohol.

No accurate data on the last appearance of a medicine show in the Times square area, but now it has two shooting galleries, one freak museum, many side walk vendors and auction rooms, all in what several city saps think is the wisest district of the U. S. A.

LINGERIE SELLER IS BEATEN UP IN CABARET

Owl Club's Dusky Girls Brought to Court—Alberta Pryme Paid \$10 Fine

Alberta Pryme, of the Owl Club, 125 West 45th street, had to pay \$10 to Magistrate Goodman in West Side Court after a lingerie seller complained the girl with others in the club had harassed her.

Mrs. Anna Rose, who sells lingerie to show girls and cabaret performers appeared in court much battered, part of her right cheek bearing teeth marks and her face swollen twice its size. Following the fight she told Patrolman Ernest Walsh of the West 47th street station. He arrested three performers on the complaint. They gave their names as:

Ruth Payton, 30, performer, 251 West 128th street; Lucille Smith, 23, dancer, 394 West 121st street and Alberta Pryme, 21, performer, 19 East 128th street, according to the police records are all dusky maidens. The Pryme woman, who was the cruz of the whole affair, said Mrs. Rose was defendant friend.

Mrs. Rose told the court that she went to the Owl Club to collect money owed to her on lingerie. She said that Alberta told her she was a cabaret singer and was going to start now. She protested and said that Ruth and Lucille held her arms while Alberta held her and took a bite out of her cheek. She then decided to leave the debt and hurried out for blue-coat Walsh. The three dusky maidens denied the charge and said that Mrs. Rose was the aggressor. The battle was witnessed by other performers in the place who cheered from the sidelines.

FEELING WATER

After a lively struggle on the platform of the Times square subway station, in which several hundred participated or looked on, John Cruz, 24 West 118th street, was arrested on the Roosevelt hotel, was arrested on a disorderly conduct charge preferred by Cecil Gilleouduod, 297 Dyckman street.

Cruz bore evidences of the struggle on his face. Miss Gilleouduod said Cruz had rubbed his hands along her back and leg several times in the train. When she remonstrated he merely smiled and did it again. At Times square she tried to drag him from the train and was helped by a passenger.

John Orlando, a station master, saw the crime and heard the young woman scream. He took hold of Cruz, starting to walk him away when the water broke loose, running along the platform. Crowds followed and several got near enough to land healthy swings on his face. Cruz got to the mezzanine floor and was going nicely when a passenger tripped him. He fell back along the floor, scraping his face artificially.

Policeman Shea, West 47th street station, arrived and took the writer to the station house and later to West Side Court. There Cruz was slated upon an adjournment and was held in \$500 bail.

CHEATED OF \$54 ON PA. TRAIN

S. I. Citizen Lost It Between Trenton and N. Y.

A charge of cheating at cards made against Louis Masel, salesman, of 267 West 57th street, and John Matlak, also salesman, the Hotel Ansonia, was aleman in the Court of Special Sessions on the motion of the District Attorney who contended that the case did not come within the jurisdiction of the New York courts.

Masel and Matlak were arrested Dec. 2 as they alighted from the Pittsburgh flyer at the Penn Terminal. They were accused by David Blum, tinner, of Stapleton, Staten Island, with cheating him out of \$54 in a poker game in which the three participated en route between Trenton and New York.

Blum told the justices that shortly after the train left Trenton the defendants induced him to take part in the game. After he had lost all his cash, Blum said, he was informed by the railroad's chief of police, Thomas Curtin, that the latter had observed the two men exchanging signals during the game and that as a result of these signals Blum consistently lost.

The defendants' attorney moved for the dismissal of the case on the ground that the alleged crime occurred in the New Jersey state and that the justices had no jurisdiction. Assistant District Attorney Weller agreed with the attorney and consented to the discharge of the defendants.

Spec Realtors

The Long Island and New Jersey realty developments are working the same "come on" stunt as the Florida operators. The Miami "Herald" with its mass of advertising carries several offerings to buy properties in the boom sections, this sort of display advertising acting in an incentive for new land buyers who visualize immediate turnovers on profit.

The metropolitan dailies are now becoming spotted with such realty realty come-ons that offer to buy Long Island and Jersey parcels, but, in most cases, are just as willing to sell a prospective seller another tract of land with the sales gag about turning the new acquisition over at a profit in time.

2 A. M. SHUT

The inside word has gone around that a 2 a. m. curfew will really obtain on the night clubs and cabarets in New York. The 2 a. m. lid is not frowned on by the city owners in view of the increased tendency for "dizzy" hours on the part of the public which seems to relish the midnight-to-dawn stuff more and more of late.

The performers, musicians and managements have, as a result, become overworked and the immediate families of these people have become "cabaret widows" because of their husbands' irregular hours. The why of the early lid and the no-dancing stuff at that hour is argued, but in view of the agitation against Mayor-elect Jimmy Walker's "wide open" plans, this may be a result. Equity has expressed a fear that in view of Walker's liberal policy, Sunday shows may come to pass, because the new mayor has formally stated that the "wide open" stuff will not be countenanced.

The supper clubs meantime are taking the curfew report seriously and laying plans to turn their cafes into dining places for dinner in order to supplement their income.

OUT AFTER SPECS

Captain Charles Burns of the West 47th street station has detailed a squad of patrolmen in an effort to round-up ticket speculators and "stealers" near the New Madison Square Garden.

'Conference' Substitute

A bright young blonde secretary found a substitute for the "conference" excuse at last. It may be generally adopted. Instead of replying with the hackneyed stall of "He's in a conference," she was asked for over the phone, the young woman excused him by saying, "He's in a temper."

VIOLETTA LeCOURT AT ASTOR EARLY OFTEN

Finally Lands in Police Court —Warned to Keep Away— Left Clothes Behind

Found prowling about the fifth floor of the Astor Hotel early Saturday morning, Violetta LeCourt, 24, 477 Main street, East Orange, N. J., was detained by George D. Cronin, house detective, until the arrival of Detective George Ferguson, West 47th street station, who arrested her on a disorderly conduct charge.

Miss LeCourt, tall, slender and with a wealth of rich red hair, hidden under a black wig, in a picture hat, said she formerly was an actress and expected to return to the stage shortly. She admitted having been in the hotel and in the room adjacent to the room where she was arrested, a sweater and gloves, left on a previous visit. She said she had been a friend of a guest who had left for Chicago.

Cronin said the woman had made numerous visits to the hotel at early hours and on one occasion recently entered this guest's room, took a bath and left without taking some of her wearing apparel. On another occasion, Cronin said, she appeared in the lobby with a small fox terrier.

Before the case had finished Detective Ferguson told the magistrate Miss LeCourt recently entered an uptown delicatessen and ordered \$11 worth of food. She was unable to pay until a friend in whose car she communicated with arrived and paid the bill.

Magistrate Macready warned the young woman to remain away from the hotel and cease her annoyance of guests. Cronin suggested that she leave her right address and her sweater and gloves would be mailed to her. She asked him to get them immediately. After promising to leave immediately after and not return she was permitted to do so.

Sentence was then suspended upon her.

STUBBORN AND \$5

Franklin Ramsay Didn't Follow Suggestion

Franklin Ramsay, 35, man of many occupations, was fined \$5 in West Side Court by Magistrate Henry Goodman on a disorderly conduct charge. He had no money and was taken to West Side Jail in lieu of the currency to spend two days. He was bawled out to get his "dough" before Ramsay started his "bit."

Ramsay was arrested by Patrolman John Crehan of the West 47th street station in front of the Automobile repair shop, 47th street, when he failed to move on when ordered by Crehan.

According to Ramsay he stated that he was a teacher, soda mixer and actor. He gave his address as 328 West 56th street. He is teaching night school, he said.

Crehan testified that Ramsay was accompanied by a youthful friend, a young couple, who threatened Crehan with dire things, but "beat it." Ramsay, Crehan said, refused and was placed under arrest.

SPEC'S STEERER FINED

A fine of \$2 was imposed on Irving Beck, 35, 503 West 111th street, when he was arraigned before Magistrate McAndrews in West Side Court on a disorderly conduct charge.

Beck was accused by Policeman Ward, West 47th street station, of annoying people entering Carnegie hall by stopping them and attempting to steer them to a ticket speculator.

LIGHT RAIDS IN TIMES SQ.

Belton's Men Out—Ca- halane Mentioned as Commissioner

Police Commissioner Richard H. Enright following his conference with Inspectors began his roundup Saturday night to clean up Times square. This drive was made following the statement of Mayor-elect Jimmy Walker charging the city is wide open and that his administration was not going to fall for the present gambling and vice that is said to be rampant. Enright told the men of his purpose, that he wanted gamblers and vagrants "mopped up."

Detectives McIlaine and Wilson of Sam Belton's staff began to operate at about nine o'clock Saturday night. They raided the Hotel Portland, arresting two men and two women. The women were charged with prostitution, the men were charged with vagrancy. The men were arraigned in West Side Court and held in bail of \$500 for further examination. The women were arraigned in the Women's Court and not held in bail.

The men arrested at the Portland gave their names as Wallace O'Leary, 638 Hudson street, and Louis Janica, Hotel Portland, 132 (Continued on page 43)

Miss Jeanette Wallace Found Gun—Then Trouble

Jeanette Wallace, 30, Hotel Narragansett, 2737 Broadway, hostess at the Club Chancery, 132 West 52nd street, was charged with carrying a charge of carrying a revolver when arraigned before Magistrate Goodman in West Side Court.

Shortly after 4 a. m. Jeanette got out of a taxicab at 94th street and Broadway, walking towards her hotel when Policeman Isaac Mendheim, West 100th street station, suddenly stepped up to her, snatched her arm and took a revolver encased in a holster from her pocket.

"How come?" demanded the cop. Jeanette told a long story about having just finished work and alighting from the taxicab and finding the gun on the sidewalk within a few feet of her hotel. She said as she hastened along she saw the object and thought it was a purse, picking it up only to discover it was a gun.

The idea of having such a dangerous weapon saved her. Fearing if she threw it away it might explode and shoot her or one of the taxi chauffeurs she stuffed it in her pocket, the butt end protruding out. She had only a few feet further when the officer appeared and arrested her. She was taken to the station house and held until this a. m.

Lawyer's Logie

In court Ell Johnson, 1540 Broadway, Jeanette's attorney, repeated the story to Magistrate Goodman and then placed the hostess on the witness stand as she could tell the story better. Johnson contended that if she had wanted to carry a revolver she would not have walked along the street with the butt end sticking out so everyone could see it.

The policeman admitted he had been tipped off by a passerby he had seen the woman stoop over and pick something up from the ground and thought it was a gun. After Magistrate Goodman decided the evidence was insufficient he let Jeanette go home to make up for lost sleep.

BOOKMAKING CHARGES FALL

Charges of bookmaking against two men were dismissed in Special Sessions Friday on the grounds of insufficient evidence.

Gus Pappas, restaurant keeper, of East 12th street, was arrested Sept. 17 last by Officer Benjamin King of the Special Service Squad. He was acquitted when the officer failed to prove that Pappas had accepted bets from a group of bettors. The justice also acquitted James O'Brien, clerk, of 414 East 123rd street, who Officer Edward Sherry of the Special Service is accused of accepting bets in front of his place at Lexington avenue on Sept. 11.

Wm. Penn
Dancing Demos
Clifford & Marica
Snow White & D
2d half
Lottie Atterton
Dietrich & Co
(Two to fill)

PITTSBURGH, PA.
Davis
Corradini's Animals
Harris
Harry J. Conley Co
Aunt Sammie Co
Lodford's Opera
Corbett & Barry
Carmen & Rose
Ann Gold
Broadway Bits

ERN FRANK
and
MILK
and their original
"BROWN DERRY HAND"
HEADLINED ORPHEUM
Direction Wm. MORRIS

Cecil Alexander
Theorides & Swann
Shirley Sae
Lachner & Cleve
Nielsen & Warden
Mildred Andree Co
Rodero & Moley
Amara

TEXAS
2d half
Chester Brown
O'Brien & J. D
Hampden Co
4 Chocolate D'Indes
Horton
Ortore

FITTSBURGH, MASS.
Palace
Shattuck & Ward
Carroll & Gormas
Harry Ames Co
Cooper & Kennedy
Bowers Wilkes & C

2d half
Alphonsa Co
Delecol & Perry
Minaret Memories
Harry Lee
Anderson & Trol

FLATBUSH, N.Y.
Strand
Cordora & Rics
Roger Williams
(Others to fill)

PORTLAND, ME.
R. F. Keith's
Loyell & Pant
Walter Platter Co
Hudson Bentley Co
Novelties Rev
Beverly Six
Shannon & Shannon

PORTVILLE, PA.
Hippodrome
Paul Nolan
Merritt & Coughlin

Manning and Class

THIS WEEK (DEC. 21)

B. F. Keith's 81st St. NEW YORK

Direction Harry Weber

Howland & Mehan
Swift Gibson Rev
2d half
Cass & Lela
Ed Clave
Nagay & Jackson
Snow White & D
PROVINCIAL, N.I.
E. F. Albee

Min Kleo
W. J. Mendell
Demar & Lester
W. J. Stephens
Clairon Trumpeters

READING, PA.
Rajah
Mankin Cabaret
F. F. M
Bill Utah
Leviathan Rev

2d half
Neapolitan 2
O'Brien Sisters
(Two to fill)

RED BANK, N.J.
Palace
Willie Ross
Ruth Arnold
Romaine & Castle
June Hovack Co
2d half
Eddie Marler
Whitfield & Ireland
2d half
Eddie Marler
(Others to fill)

RICHMOND, VA.
Lyrie
(Norfolk night)
1st half
Bob & Tip
Dunlop & Gagna

CALM and GALE

Formerly Calm and Dale

KEITH-ALBEE NOW

Richmond Wells Co
Hargnall
Lillian & Parker
2d half
ROANOKE, VA.
Bonhoo
(Bright split)
1st half
Kramer Bros
Ruth Glasvill
M. Montgomery
Fay J. Coley & F

ROCHESTER, N.Y.
Temple
Chasmino
J. M. H. H. Co
Miller & Harnad
J. M. H. H. Co
Senator Ford
Mr & Mrs O. Stamm

SARATOGA, N. Y.
Congress
1st half
Brown & Wagon
Snow White & D
(Others to fill)

SAYVANNAL, GA.
Bijou
(Jacksonville split)
1st half
Mills & Elva
Rac
Joy Merks Co
J. M. H. H. Co
Maxwell Fields Co
SARVNTCTDY, N.Y.

Proctor's
Flying Horses
Renaissance
Princess Irish
Homer Lind Rev

W. W. HUNTON, D.C.
R. F. Keith's
A. R. R. & Hallett
Harry Haynes
Charles Kugler Co
Vardell & Sales
Charles Long Co
Jada 3
Mittell & Marlin
Al Girl Rev
(Two to fill)

2d half (21-3)
Nathan Bros
Arthur Whitehead
The Clampton
Cardiff & Wales
C. R. P. Rev
Rogers Co
YORK, PA.
York O. H.
Piccon Cabaret
Huntell & Gould
See America First
Roe & Thorne
Alma & Dwell
2d half
Mankin Cabaret
The W. R. Adams

WHASHINGTON, PA.
State
The Rodgers
Brent Hayes
Kenny & Hottel
Rogers Co
Marty White
The Gladiators
(Two to fill)

Tom Patrica

Third Year with

"GEORGE WHITE'S SCANDALS"

W. W. HUNTON, D.C.

Adelo Verna
J. C. Mack Co
YOUNGSTOWN, O.
Hippodrome
Goff & Hobbs
Lawrence & MCA
Society Scandals
2d half
Hector
Kimberly & Page
Ward & Hart
a uroFAA etasone
WHEELER, W. VA.
Victoria
The Gladiators

POLI CIRCUIT

HIDDEPORT, CT.

Ann Hester & W
Allen Taylor & A
Ride Clark Co
Ann Taylor
O. M. Mally & Shapiro
Towa Topica
2d half
Eric Phillip Co
Van & Vernon
Sheriff Melvina Co
Roxa La Rocca
Joyce

SPRINGFIELD, MASS.

Edzie & Durt
Conklin & Glass
Julia Knolly
Nelson Vindelo Co
(One to fill)
Zoe Dolphine Co
Rogers & Favel
Norton Bros
Kenna Hertz
Wives vs Stenoga
Nelson Hertz
(One to fill)

HARTFORD, CT.

Capitol
Zoe Dolphine Co
Russell & Marconi
Lynch & Favel
B. Smith
Belletta M'Nietta
Eddie & Bart

WATERBURY, CT.

Palace - Orpheum
Ann Francis & W
Valentine
Elio Clark & W
Mascargo Ballet
Rev. Fred
6 Hansas

MINNEAPOLIS

Heenepia-Orpheum
(Sunday opening)
Wenden & White
Brendel & Burt R
Ron Hils Band
R. Huling & Seal
Walsh & Killa
Stanley White
Schley's M'Nietta
(One to fill)

WIKES BURE, PA.

Sherril Talbot
Roxa La Rocca
Joyce
Eric Phillip Co
Van & Vernon
W. J. Mendell
W. J. Mendell
(One to fill)

W. W. HUNTON, D.C.

Palace
Ganaro Girls
Fay Bittell & K
Ann Ellen & Whelan
Night, Hansas Alras
2d half
Ganaro Girls
Fay Bittell & K
Ann Ellen & Whelan
Night, Hansas Alras
(One to fill)

ORPHEUM CIRCUIT

CHICAGO
Palace
(Sunday opening)
Rae Samuels
John Rival
Joe Baker
Win Markey & Sully
Nervo & Knox
Willsie Maule
Taki & Yoki
Stato Lake
(Sunday opening)

Reynolds & Donagan
Hilary Henshaw
Henshaw & Henshaw
Little Lilly
2d half
Reynolds & Donagan
Hilary Henshaw
Henshaw & Henshaw
Little Lilly
(Two to fill)

WOONSCRETT, N.I.

Hilary Henshaw
Henshaw & Henshaw
Little Lilly
(Two to fill)

CALGARY, CAN.

Grand
Hilary Henshaw
Henshaw & Henshaw
Little Lilly
(Two to fill)

Combining Cleverness and Class

Sperry, Sensational and Sure-fire

Washington, D. C. Jan. 10, 1926

Direction MARK J. LEDDY

Greenwich Hall Bldg.

222 West 47th St. New York

OPENING

DAVENPORT, IA.
Columbia
Clifford & Grog
Ed & M. Beck
Gordon Elford
Henshaw & Henshaw
Tramp Tramp Tr'p
2d half
Seymour & J. nette
Regan & Curles
Henshaw & Henshaw
Deacon & Mack
Lansford
DENVER, COLO.
Orpheum
(Sunday opening)
Peggy & Mayo Rev
The Swift Co
Jack L. Vler
Chief Capoullian
Kiebler

DES MOINES, IA.

Gatlon Jones Rev
Frank Hamilton
John Henshaw
Julius Fisher
T. M. Marks
O. G. Jones
Pitter Patter
2d half
Frank Shields
Ed & M. Beck
Tramp Tramp Tr'p
(Two to fill)

KANSAS CITY, MO.

Little Piffles
Hills of Gm
Alexander & Peggy
Tiansan T'n Smiths
(One to fill)
L. A. GUNTER, CAL.
H. Hill Street
Meykox
Sherwood's The Roomeys

"RADIOLOGY"

"The Ether Waves with a Marcell"
(Formerly The Radio Robot)
Direction, HARRY WEBER

Eddie Nelson
Bryan & Fairchild
Nelson Palmer
Cair & Atwood
Orpheum
Chicoa Danceland
Henshaw & Henshaw
Kitty Pinner
Norton Bros
Kenna Hertz
Wives vs Stenoga
Nelson Hertz
(One to fill)

WILKINSON, CT.

Palace - Orpheum
Ann Francis & W
Valentine
Elio Clark & W
Mascargo Ballet
Rev. Fred
6 Hansas

MINNEAPOLIS

Heenepia-Orpheum
(Sunday opening)
Wenden & White
Brendel & Burt R
Ron Hils Band
R. Huling & Seal
Walsh & Killa
Stanley White
Schley's M'Nietta
(One to fill)

WIKES BURE, PA.

Sherril Talbot
Roxa La Rocca
Joyce
Eric Phillip Co
Van & Vernon
W. J. Mendell
W. J. Mendell
(One to fill)

W. W. HUNTON, D.C.

Palace
Ganaro Girls
Fay Bittell & K
Ann Ellen & Whelan
Night, Hansas Alras
2d half
Ganaro Girls
Fay Bittell & K
Ann Ellen & Whelan
Night, Hansas Alras
(One to fill)

ORPHEUM CIRCUIT

CHICAGO
Palace
(Sunday opening)
Rae Samuels
John Rival
Joe Baker
Win Markey & Sully
Nervo & Knox
Willsie Maule
Taki & Yoki
Stato Lake
(Sunday opening)

P. Sydel & Dog
Patt Moore Rev
Penton & Fild
Wesley & Clint
Gretie Ardlne
2d half
Tetta & Manell
Gretie Ardlne
Nevins & Gordon
Lana & Golden
Breville
(One to fill)

OMAHA, NEB.

Orpheum
(Sunday opening)
Henshaw & Henshaw
Julius Fisher
T. M. Marks
O. G. Jones
Pitter Patter
2d half
Frank Shields
Ed & M. Beck
Tramp Tramp Tr'p
(Two to fill)

PORTLAND, ORE.

(Hill)
(Same Hall) plays
Combining Cleverness and Class
Sperry, Sensational and Sure-fire
Washington, D. C. Jan. 10, 1926
Direction MARK J. LEDDY
Greenwich Hall Bldg.
222 West 47th St. New York

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Ed & M. Beck
Tramp Tramp Tr'p
(Two to fill)

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(Sunday opening)
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Julius Fisher
T. M. Marks
O. G. Jones
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FRANK WOLF, Jr.

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Merry Christmas!

15 YEARS AGO

(From "Clippie" and Variety)

Jack McLellan, "discovered" at the Palace about two years ago as a cackling comedy roller skater, was working 15 years ago as McLellan and Carson, the "Carson" being his wife.

Just as she was about to go on the stage to do her act, Mrs. Fred Pisanio gave birth to a six-pound girl. She was removed to a hospital and came through the ordeal well. Mr. and Mrs. Pisanio did a sketch act and were playing at the Hub, Boston, when the baby was born.

Joseph Schenck, now chairman of the board of United Artists, was in 1910 general booking manager of Loew's Circuit and had just started on a western trip to sign up acts for the Loew time.

Harry Lauder was successfully appearing in an English pantomime and American contracts were set back for two years.

The engagement of Tommy Dave as Ella Retford was announced. Lilly Langtry was booked to tour the Moss Circuit. A Himalayan magician, was booked for America by William Morris. Martin-Harvey, now Sir John Martin-Harvey, and a famous legit star, was playing vaudeville.

Newcom Pyker, fictitious manager, had succeeded Adam Sowerguy on this paper. Newcom, unlike Adam, knew how to spell.

One of the first pictures was made on the Pacific Coast by the Biograph Company, which engaged two special cars and transported its stock company and much paraphernalia to Los Angeles. The firm planned to spend the winter taking films on the coast and return to the New York studios in warm weather.

50 YEARS AGO

(From "Clippie")

"Clippie" recorded a performance of Julius Caesar given at the old Bowery theatre in 1839 in which Kean appeared, the recalling of the incident carrying with it a check-up on the players and the present location of those alive. Most had retired from the stage.

Theatrical conditions at the time were bad. A cartoon depicted the plight of the poor actresses hampered by low wages, theatre rentals were considered high and the general "lightness" of managers was mentioned.

One of the first illustrated papers, "The Illustrated Weekly," has begun publication and was being sold at \$3 annually. As a boon for subscriptions, the publishers offered "magnificent chromes" printed in 27 oil colors. Pen and pencil illustrations engraved in steel were used and current events were pictured some few weeks after their occurrence.

"The Ticket of Leave Man" was being played at Woods' Museum, while other Christmas attractions of 1875 were "Our Army and Navy" at the Olympic "Royal Palace," with E. T. Stetson, at the Bowery; while at the Union Square A. M. Palmer was presenting "Rose Michel," which attained considerable popularity.

A piece called "The Flatterer" was produced at the 23rd Street and "Clippie's" description stated that it was so bad "that even the dead-heads could not stand it."

THE SHOW GOES ON!

That's an old circus axiom—the show goes on. Whether wind, rain, death, sickness or financial difficulty—the shows go on! It's the same way in the theatre.

In England recently a play by Thomas Hardy, the Wessex novelist, was in rehearsal. It was desired that he journey down to London to watch rehearsals. But he was too old for the trip and couldn't go. So the players came to his home. The show went on!

Last week one of our own stage directors, Robert Milton, broke his leg hastening to a rehearsal. Immediately he was taken to Mount Sinai hospital and a cast affixed.

Early this week, though in great pain, he was removed to the Hotel Astor and lying in a bed, flat on his back and unable to move, he conducted rehearsals, for the show is scheduled to open next week in Boston. Sunday night Milton's show will hold its dress rehearsal in New York. He will be moved from the hotel to the theatre in an ambulance.

And Monday night show will open. It must go on!

RIGHT OFF THE DESK

By NELLIE REVELL

I'd like to be the sort of friend that you have been to me. I'd like to be the help that you've been always glad to be. I'd like to mean as much to you each minute of the day As you have meant, old friend of mine, to me along the way.

I'd like to do the big things and the splendid things for you. To brush away the gray from out your skies and leave them only blue; I'd like to say the kindly things that I so oft have heard, And feel that I could rouse your soul the way that mine you've stirred.

I'd like to give you back the joy that you have given me, Yet that were wishing you a need I hope will never be; I'd like to make you feel as rich as I, who travel on Undaunted in the darkest hours with you to lean upon.

I'm wishing at this Christmas time that I could but repay A portion of the gladness that you're strewn along my way; Could I have but one wish this year, this only would it be, I'd like to be the sort of friend that you have been to me.

NDGAR GUEST.

(By permission McNaught Syndicate)

It was while I was wishing that I had the power in my pen to tell all my friends what a beautiful part they have played in my life, not only at Christmas but throughout all the year, that I picked up a copy of "Right Off The Desk." And in it I found the poem above. It tells the story I want to tell and in words far better than any I can fashion.

As our beloved Reinhold Wolf used to say, "Do your Christmas shopping early!"

It hardly seems like Christmas any more when one is unable to pick up "The Morning Telegraph" and find Ren Wolf's favorite Yuletide story about Walter Kingdew's decoy packages. He used to aver that Mr. Kingdew's habit of displaying his Christmas packages on his office desk the few days before the official arrival of St. Clause, was just in the manner of the duck hunter who anchors the wooden birds out in front of his blind as a lure for the actual article.

And another famous line of his was, "Forgive us our Christmases as we forgive those who Christmas against us."

Which would be funny even if it weren't true and true even if it weren't funny.

This will have to serve as my Christmas greeting to the many, many friends who have remembered me with Christmas cards of all sizes, all colors and but a single thought. It would be impossible for me to acknowledge them all as they really should be, and it would also be impossible for anyone to appreciate them more than I do.

Wherever any member of the profession is ill, whether in health camp or hospital, at home or in some hotel room, I hope this paragraph will be read. For it is I wish to convey to those of those who are battling back to Wellman my wish that their Christmas this year be a happy one and the next both a happy and healthy festival.

My voice is still too weak to carry across the Atlantic and the cable companies want more per word than bootleggers want per quart. So this column will carry my wishes of the season to those of my friends who are in foreign countries. And that includes you, Sophie Tucker, May Wirth and her family, the Tris Sisters, the Dolly Sisters and Wee Georgie Wood. May you be as happy over there as I would be to see you over here!

Having run out of the extra-grand Christmas cards with my name engraved—rub your inner on the card if you don't believe me—on them before I'd quite covered my circle of friends, I had to send out for some canned-sentiment cards. After reading some of the samples that were brought in, I want to know if it's necessary to make the verses on greeting cards as mushy and meaningless as a bowl of custard. In the past 20 years I have received some thousands of cards, but of them all I remember only four, the ones below:

Who writes the dam things anyway,
The Christmas cards they sell?
They are so full of sentiment
I wonder why the hell

They can't fix up some decent one
That let's a fellow say
How much he hopes a friend like you
Will have a happy day.

and
Eve had no Christmas, neither did Adam,
Didn't have sex, nobody had 'em
Never got cards, nobody did.
Take this and have it on Adam, old kid.

and
How could I wish you New Year's cheer
With the country dry as a bone, old dear?
The best I can do—your life
Is to hope you may find a forgotten drink!

and
Me forget yo' Christmas?
Does yo' reckon I'm a nut?
Why it's wishes fo' yo' Christmas
Which I ain't got nothin' but.

While we are thanking Heaven for other blessings, let us be grateful

INSIDE STUFF

ON LEGIT

More than a dozen years ago, when Solly Ward was in burlesque, playing the Folly, Chicago, May Howard approached him. She had been recently widowed. Her husband, Harry Morris, a well known comedian, had written a play for himself but had died shortly after it was finished. She suggested that it would fit Ward. Nothing was done about it again until a few weeks ago, when Ward was playing Los Angeles. Miss Howard again approached him, saying he had reached an age now when he could probably do justice to the part. She sent him the script with a contract giving him 50 per cent of it if it is produced and he plays the lead. Ward read it and is enthusiastic. It is now in the hands of his manager, Sam H. Harris (who was also Morris' manager at the time of his death), and there is a strong possibility that the piece, a comedy melodrama, will see the footlights shortly.

Cyril Maude is a bit superstitious, as John Donnelly company manager of "These Charming People" well knows. John's eye was attracted by a my friend necktie in a 5th avenue shop. He reported it around the Gaiety at a matinee. Going back stage the English star admired it more so when John managed to get a reduction on a \$150 bill for photographs and when someone gave Maude an attractive rifle offer he was convinced the tie was good luck to him (Maude).

The next day Donnelly dropped a fried egg on the tie. Maude's valet offered to remove the stain. While the valet stood on Maude's dressing table, a stranger walked in and presented him with a picture protection machine for his home in England. That convinced him and he cut the tie in bits, presenting each member of the company with a piece.

Several of the Yiddish papers downtown have expressed resentment that Ludwig Satz is leaving the Yiddish stage for Broadway, with the actor receiving some \$100 in print for signing with Woods for a part in English. Satz's departure claims the Yiddish stage will lose other good actors unless it improves conditions. It is said that Satz has been drawing \$1,000 weekly at the Irving place, had to climb a fire escape to reach his dressing room.

In the contract which he signed with Woods for the Perimutter role in the new "Potash and Perimutter" show, it is stipulated that Satz will not play during Yom Kippur. James B. Carson has been signed to play opposite him as Abe Potash.

The Shuberts will produce "The Student Prince" in London in February and on January 9 will take over several members of the cast. This will make the first production in England by the Shuberts in some years, their last venture there being at the Aldwych and it turned out unsatisfactorily. Roy Cropper, Ida Margena and A. C. Graves, the English comedian, will be in the London cast. The show imports from America to England. The smaller roles will be filled out with English actors.

Lucille Peterson, prima donna of the road "Greenwich Village Follies," is a newcomer in the revue field, having come from the concert ranks, sharing the notices everywhere with Raymond Hitchcock, the star. Miss Peterson is a coloratura soprano and was on the point of leaving for England to join the grand opera company in Covent Garden, when she eloped and married a young artist the night before she was to have sailed. Her career was abandoned, but this season, though still happily married, she decided to enter the ranks of the lighter amusements.

The Yiddish Art theatre troupe at the Nora Bays roof has not been doing so well this season. Despite the reasonable \$37,000 lease for the season, the "nut" is too large and Maurice Schwartz is reported anxious to get the lease off his hands for the balance of the season.

The new Yiddish Art Playhouse on Second avenue and 12th street does not open until next fall.

Rod Wagner, ahead of "The Student Prince" company at the Shubert, Kansas City this week, has been getting a great break on tie-ups.

When the show played Milwaukee, Wagner had six tie-ups with the newspapers and arranged a special night at the Elks Club when members of the show broadcast the National Christmas Seal song via the "Daily News" station.

Candles are used instead of electric light fixtures for two sets in "Chivalry" at Wallack's. During a performance last week the flare of the candles made a fire look imminent. It distracted attention during an emotional scene and it is surprising that the house fireman permits the use of the candles so close to the scenery.

also that there are a few greeting-card writers with a sense of humor. For instance like Rube Goldberg whose card this year reads:

CHARLESTON LESSON

Number One

Pivot on ball of left foot, throw right heel against rear southeast support. Swing arms wildly until shoulder has been dislocated and both arches have fallen.

Keep snaking head until hopelessly insane.

We will be waiting at door of the asylum to wish you

A Merry Christmas

and a

Happy New Year.

Rube and Irma Goldberg.

Three years ago the stage hands of the Alhambra theatre proposed that the first Christmas I was able to eat dinner outside of my room I should have it with them. So now all 'em waiting for is the invite.

And what has become of the other famous Christmas stories of yesterday? For instance, the one that Roy Moulton always wrote about his janitor. During December, Roy's radiators were always piping hot, his hall was swept and garlanded, his morning paper was always propped against his door instead of being in the lobby for fly flights down, and every time he spoke to the janitor the answer was "Yes sir" and not "Uh-huh." No calendar was ever needed to herald the approach of Yuletide in the Moulton apartment.

But I haven't seen that story now for several years and I am wondering if Mr. Moulton has finally gotten to the point where he can either take janitors or let them alone.

Who says the post-office department isn't progressive? Their stamps taste very much better this year.

And while you are enjoying your own Merry Christmas surrounded by family friends and plenty, don't forget to send a card or a wire to our disabled friends in hospital or health camps. There are many in Saranac, alone, discouraged, homesick—but hopeful.

If there was as much forgiving as there is giving at Christmas there would be no need of peace treaties.

INDEPENDENT B'WAY THEATRES WILL BREAK 1ST MONEY SYSTEM

100 Legit Theatres on B'way Looked For Within
Next 10 Years—Builders Like Chanin, Look for
but Fair Profits—Smashing "Guarantee" Scheme

Is the reign of "protected" Broadway theatre bookings passing? The indications are that it is. Legitimate producers have complained all along that the system of guarantee and high first, money sharing contracts has given the house managers all the best of it. The houses are protected against loss and the gamble placed on the producer.

Independently owned and operated theatres are now repairing the damage which was expected to force a modification of the guarantee system, affording a better chance to attractions.

Two theatres recently built by the Chanin brothers are the first of the new independently managed houses. The policy to be used in their operation calls for a more liberal share for the attractions booked. The Chanins are builders willing to have their houses earn fair profits but cognizant that each house need not be expected to clean up a young fortune annually.

New Theatre Builder
A new theatre building factor is reported entering the field, with the backing of a mid-western multi-millionaire, a true manufacturer. Whether this factor will build one or more theatres during the coming year is not yet definite.

It is known, that five or six theatres to be erected on Broadway. Broadway by next season will have independent theatres. If they are not playing pictures. There are 60 houses of that classification now in the zone from 4th street to 63rd street, not inclusive of the several dark houses on Little theatre, nor the subway circuit.

That the present major theatre controllers will have to meet the competition of the independent houses is a foregone conclusion. That is the reason the invidious guaranteeing of theatres, often required when bookings are made, is expected to pass out. It is doubtful if the "locking out" of theatres for the future in that respect for the bookers must have attractions to supply out of town theatres.

This week there are a number of dark houses on Broadway. Showmen on the inside of the booking situation anticipated six dark theatres on Broadway during New Year's week, an unprecedented condition. The game was suddenly filled.

With the growing number of theatres which seasonally looked assured, the clear indication is that dark houses will be infrequent during the season. It means the houses will have to take an equal chance with the attractions to keep lighted.

ULRIC IN BLACKFACE?

An unconfirmed report is to the effect that Lenora Ulric may play the lead of the David Belasco black and white Sheldon piece in blackface.

Rehearsals have been called for next Monday. The play was first labeled "Lulu Belle." This title may undergo a change.

It will be a mixed cast of whites and blacks, with the Ulric role said to call for a colored player, leaving the inference Miss Ulric will cork up for her part.

Edward Sheldon wrote "Romance," the Doris Keane hit.

B'WAY TRYOUT

Though the road edition of Earl Carroll's "Vanities" is announced to open in Philadelphia at the Shubert Christmas night, it actually opened at the Carroll Monday. The producers figured the slack days immediately preceding Christmas would be satisfactory for the Broadway try-out, also that he could whip the road show into shape and at the same time rehearse the new edition.

The new edition of "Vanities" will go on at the Carroll tomorrow night (Christmas eve).

JOLSON WON; DID \$42,000

Broke All Box Office Records in Pittsburgh

Pittsburgh, Dec. 22.
Upon Al Jolson arriving here for a week at the Alvin with his "Big Boy" show, he joyfully suggested to John R. Reynolds, manager of the Alvin, that a little bet on the gross might interest them both. Al placed his limit at \$29,000. Mr. Reynolds made one leap for the wager.

The Jolson show did \$23,000, taking all Pittsburgh box office highs, including Jolson's own, previously left here.

Carbonated Champagne Now—No Genuine Wine

Genuine champagne may shortly disappear around New York. Liquor handlers say. Already a substitute is appearing in the form of carbonated sauterne.

Night clubs buying wine believe it is of the best quality and may not know of the deception, nor perhaps could they discover it.

Before champagne passes out the price will soar. It has started. The holiday rush raised it a bit but the liquor market is quoting \$108 to \$108 a case (fifths) for the gurgling plus.

"Improper Connections"
For some reason, possibly "improper connections," no champagne shipments have been landed in New York for quite a while. Meantime there have been boats standing off the coast full of liquor, and they may be obliged to return to their home ports.

What little champagne for the holidays coming into New York has been from Canada and mostly in small lots. Bootleggers who have genuine wine in their possession are holding it, waiting for a higher price than now prevails.

This is the first period since prohibition went into effect that there has been a shortage of genuine champagne. The phone wine is always around and may be made while you wait.

Scotch is on hand as freely as ever and of good quality, if the source where to buy "good stuff" is known. Also, of late, despite the "poison" publicity, a better grade of rye whiskey has appeared, selling by the gallon (\$20).

Burlesquing Principals Of "Castles in the Air"

Chicago, Dec. 22.
The chorus girls and boys of "Castles in the Air" are going to burlesque the principals in a special version of the show to be given at the regular performance Christmas night.

The principals, their friends, some of the dramatic critics and others will form the audience. The burlesque version was written by P. S. Merline, stage director and the music is by Max Steiner.

Leaving for France

It sounds as though some of Broadway's smoothest coin getting producers will forsake Tisham Beach this winter, to gambol over the greens of the south of France.

Among those mentioned having already laid plans, subject to change without notice, are Al Woods, the moralizing theatrical philosopher, Arthur Hopkins, with his first Barmy season; Arch Selwyn, the guardian of the ocean, and J. J. Shubert, brother of Leo.

'East Lynne'—'Ben-Hur'

San Francisco, Dec. 22.
Dick Wilbur, known out here as the Frohman of the footlights, is taking a dramatic troupe to Honolulu for 20 weeks at the State theatre there.

Wilbur has been about the mining camps and lumber camps of northern California with barnstormers, uncovering spots for Rand-McNally charts and breaking the monotony with an occasional light to the tropics. This has gone on for 20 years.

Wilbur gives them anything from "East Lynne" to "Ben-Hur," changing the titles occasionally to avoid offending authors.

MOROSCO-GOVT. WITNESS NOW

Fallon Defending in
\$2,000,000 Stock Sales

A trial that will probably last three or four weeks in view of the 30 or 35 witnesses subpoenaed started Friday in the U. S. District Court, with Oliver Morosco taking the stand Monday. The suit is a government proceeding charging use of the mails under false pretenses to dispose of \$2,000,000 worth of stock sold above par, and is said to have grossed \$2,500,000 for the defendants. The U. S. A. is proceeding against George R. Bentel as general manager of the Morosco Holding Co; Benjamin Levin, president of the Morosco Sales Co, and the following salesmen George C. Hynson, George H. Price, George W. William C. Ames and Albert DeWitt Blum.

Morosco received \$2,000,000 in stock for his interests in the Morosco theatrical enterprise, and when a receiver was appointed for the Morosco Holding Co. Bentel and Levin organized a sales company to sell the stock, agreeing to turn over 90 per cent of the proceeds to Morosco, who is alleged not to have collected anything therefrom. Morosco is the principal witness for the government and is not a defendant.

Jac. M. Wolff, who, with Frederick R. Coudert, Jr., is representing the government in the prosecution, states Morosco's principal witness from the stock sales; that Morosco was too busy on the Coast, and while capable in his field, the business details of such a vast enterprise were beyond him. It is set forth that Morosco turned over \$1,000,000 in stock and pledged the other \$1,000,000 for a \$25,000 bank loan, which fell due and was paid for by Levin and Bentel, who then came into possession of the remainder of collateral stock and sold it also.

An imposing array of counsel headed by William J. Fallon represents the defense, including ex-Judge Leonard A. Stoltz, Abraham L. Menn, a former U. S. attorney; Edward McElroy, Alexander Wolf, Herman Hoffman and Victor House. Monday's session was given over to Morosco's recounting of his theatrical career as a producer and brought nothing particularly startling to light. It is reported that the cross-examination of Morosco will seek to develop he sold stock contrary to an agreement with his partners, and also that he secured \$350,000 in proceeds, which he eventually turned over to his former wife.

\$20 Gross

The Central Park, a new little on Central Park, south, near 6th avenue will go dark Saturday after playing "Cousin Fonia" three weeks. The new show was reported to have limited the engagement because of the Broadway booking dated for January. It is said to have possibilities, but one performance last week held \$20. If that the attraction received \$12.

STARTED AT \$400, FINISHED AT \$9,500

Newark, N. J., Dec. 22.
Opening over here last week A. H. Woods' "Shanghai Gesture" new with Mrs. Leslie Carter, opened to \$400.
It finished the week to \$9,500.

New Year's Eve Scales At \$5.50 to \$11 at B. O.

The New Year's Eve scale of prices for the legitimate houses along Broadway are set and the tickets are out in the agencies for the biggest show night of the year. The scales run all the way from the regular b. e. price of \$4.40 in force on Saturday night to \$11 top; the top that two of the main street musicals are going to exact.

In all 22 of the houses are boosting their prices. "Cocoanuts" at the Lyric and "Sunny" at the Amsterdam will both shoot at the \$11 mark, while "No, No, Nanette" at the Globe; "Artists and Models" Winter Garden; "The Vagabond King" Casino; "Captain Jinks" Decca; "Vanities" Carroll and "Gay Paree" at the Shubert, will all charge \$7.70 for the gala night.

There are four attractions that are going to charge \$5.50 top. They are "The Charlot Revue of 1926," Selwyn; "Merry, Merry," Vanderbilt; "Princess Flavia," Century, and "The Student Prince," Ambassador.

In the \$5.50 class for that night will be "Rose-Marie," Imperial; "12 Miles Out" Playhouse; "Mayflowers," Forrest; "The Vortex," Miller; "Cinderella," Lyric; "Dearest Enemy," Knickerbocker; "The Last of Mrs. Cheyne," Fulton; "Easy Come, Easy Go," Biltmore, and "The Jazz Singer," Cort.

"Lady, Be Good!" Right for London

Boston, Dec. 22.
"Lady, Be Good!" will end its season Saturday, the tour being curtailed in order that the show open London during the height of the English season.

An association, with Sir Alfred Butt, Aaron & Freedley will make the London presentation in March. Two weeks of the local booking were also dropped.

Fred and Adela Astaire will be featured in the London engagement, but Walter Catlett, also featured will not go abroad nor will the balance of the company.

Still Suing Wilda

Wilda Bennett, musical comedy actress, is encountering plenty of legal difficulties these days. On his top of the \$37,500 judgment secured against her recently by Mrs. Charles Fry for alienation of her husband's affections Mrs. Charlotte King Palmer, Miss Bennett's erstwhile landlady, is now proceeding in a new district court action for damages alleged to the properties, furnishings, bric-a-brac, etc., in the apartment proper.

Mrs. Palmer has already recovered \$3,400 on the rental of the 69 East 90th street apartment, leased for three years to the actress from June, 1921. The new action is for damages alleged to the properties, furnishings, bric-a-brac, etc., in the apartment proper.

DRESS REHEARSAL AT \$3.30

Earl Carroll is credited with slipping over a fast one Sunday at the Earl Carroll, New York, when he sold the dress rehearsal of the road show for \$3.30. The new action is for damages alleged to the properties, furnishings, bric-a-brac, etc., in the apartment proper.

The Carroll has been playing vaudeville on Sundays.

Beck's Continental?

Los Angeles, Dec. 22.
According to reports reaching the coast, Martin Beck shortly after the New Year is to change the name of his theatre, giving his name in New York to the Continental.

Beck is said to figure the new name may bring people across the avenue.

Gertrude Vanderbilt leaving "Nursie" continues on at the Cosmopolitan, New York. Gertrude Vanderbilt will leave the show this coming Saturday.

'FLASHES' FOLKS ARE SUING SCIBILIA

Echoes of Bad Strand in
La.—Corp. and Others,
Defendants

Although Anton F. Scibilia claims himself not responsible for the erstwhile "Flashes of the Great White Way" which stranded in Daventry, La., several members of the tab are proceeding against the White Way Productions, Inc., Scibilia, Joseph D. Egan and M. L. Phillips for salary claims. Egan, general auditor, and Phillips, a Vincent, is alleged 50 per cent owner of the tab which was a big money maker last year and only encountered poor business the last three weeks it ran, out Phillips, as company manager, is implicated as co-defendant. Scibilia claims the White Way Productions, Inc. is the responsible party.

When the comedian and co-author of the tab, previously reported as attaching the wardrobe but who did not do so, is proceeding against Scibilia and the others generally through Davis & Davis, Dabney Dusey featured principal, is suing in another action through other counsel, and claims by the rest of the company will be pressed.

\$1 at Thanksgiving

The hardships of the company's people were unusual while on the road. During Thanksgiving week, Gordon advanced \$25 in single bills to the members for holiday dinners.

The attachment proceedings were brought by (Miss) Billie Mayo and Paula Nichol who were given their notices and agreed to go back but not receiving any salary or transportation to New York, had to continue. Their notice was given on a Saturday. When on the following Tuesday, in Ottumwa, Ia., Oliver D. Grant, took notice and was given money to get back to New York, the girls became vexed, attaching in Daventry, La.

The tab has been out 16 weeks and for 13 weeks doing fairly well but not as good as last season when Scibilia is said to have cleared \$37,500 on the season. This season Scibilia is said to have been about \$14,000 ahead on the "White Way" tab which was originally a vaudeville show and elaborated. It ended the present season in August.

Calls for funds to Scibilia by telegram and telephone met with little response, according to the company people.

No Coast Road Dates

San Francisco, Dec. 22.
Robert Mantell company will jump from Los Angeles to this city direct, due to the inability of the company to obtain bookings in the one-nighters. Practically all the one-time opera houses in this section particularly offer pictures and vaudeville, with few available dates for road shows. The company is the one-night managers.

The cost to the town managers for stage hands, etc., when playing a road show is too large to warrant the booking of anything except the big sure-fire sell-outs, say the one-night managers.

Opposing Magicians

Washington, Dec. 22.
Washington is experiencing the town's first "Magic War." Blackstone is currently at the Civic auditorium, while Thurston is finishing up a two-week engagement at the Belasco.

Both are opposing the disappearing act illusion, with each claiming origination of the trick. Neither is doing anything to shoot about.

KATHRYN
Arlington, Inc.
238 West 52nd St.
NEW YORK CITY
Phone: COlumbus 1-1545
COSTUMES

TICKET BROKERS CONFESS 50c IS NOT ENOUGH

Meeting Held by State Comptroller—New \$1 Law Mentioned

Following a frank but more or less friendly conference attended Friday by New York's ticket brokers, requested to attend by State Comptroller Vincent B. Murphy, it was intimated by the official that if the agencies cannot continue in business under the New York ticket regulation which limits premiums to 50 cents over the box-office price, they should amend the law and establish a higher legal premium. A dollar on each ticket might be set by the Legislature.

The Comptroller is charged with the enforcement of the law, upheld as constitutional by the high courts recently. Mr. Murphy was called to Albany by Deputy Commissioner Hart yesterday.

It was explained too that the Comptroller and the District Attorney had no other recourse than take heed of complaints of excess premiums from citizens and then an investigation of some agencies will shortly start.

The Comptroller's office, District Attorney Banton and representatives of the Merchants' Association present, got a clearer idea of the ticket problem after several brokers spoke. One said there was no good in beating down the box office price. The only tickets selling at 50 cents advance could not be done. He stated the agencies must pay theatres anywhere from 25 cents to 35 on each ticket for a success. Another went further by declaring the premiums paid for fight tickets ran from \$2 to \$10 each.

The brokers further explained they are compelled to make outright buys on poor shows and upon failure to dispose of such tickets there must be some sort of extra charge to balance such losses.

Thomas Behind Brokers
Augustus Thomas, invited to attend by the Comptroller, stated he was present in an unofficial capacity but when he was executive for the Producing Managers Association the ticket problem was often considered. Mr. Thomas confirmed what the brokers said, that a good deal of the time for high prices rested on the "buses" which some managers insist on, regardless of the merit of the attractions.

The Merchants' Association, in letters to the managers last week proposed that a new system of ticket distribution be formed. The suggestion was that each agency be given an allotment of tickets on commission, with the privilege of returning same at 7.30 nightly. Managers regarded this suggestion unfavorably, stating that theatre tickets are just as much a commodity as merchandise and that as long as there is a variable supply and demand, there will be a difference in the amount of premiums paid.

A discussion started among the brokers when one declared it was impossible to sell at 50 cents premium. The agency related a practice of one ticket office supposed to sell at the 50 cent limit but in reality was getting higher prices by means of under cover selling.

John S. McBride, in reply, said that if the statement implicated McBride's it was grossly untrue. McBride declared it is possible to make a profit under the 50-cent law and that the McBride agency had proved that beyond doubt with the aid of an efficient system and a large bulk of sales. The other broker thereupon stated that he did not mean McBride's when speaking of another 50-cent house.

Monday it was announced that two agencies had been suspended for violation of the New York State law. Both were under investigation last spring by the Comptroller and one is said to have gone out of business some time ago.

Banton on Spas
With his office working in cooperation with the State Comptroller Vincent B. Murphy in the drive against theatre ticket gougers, District Attorney Joseph B. Banton again called attention to a difference in methods of prosecution as between licensed and non-licensed

BOSTON DYING OFF?

Boston, Dec. 22.
The days of runs in Boston seem to be over. That is the consensus of opinion that has been voiced by a number of old showmen who gathered here within the last two weeks, either back with shows or in advance of new ones coming in. Boston is going back where it was 10 years ago and two and three weeks will be the usual length of runs here except where with a bit of forcing a fourth week is eked out.

The shows that will come in for longer runs will be exceptional musical attractions.

Reports from around the road in the New England territory would indicate that the booking offices in New York are going to welcome the advent of the picture road companies of "The Big Parade," "Stella Dallas" and "Ben-Hur," for there are wholesale closings scheduled within the next couple of weeks.

"Stella Dallas" is scheduled to come into the Colonial here on Jan. 11 for four weeks with a possibility that further time at the house will open up for a picture. Theodore Mitchell is handling the road tours of the picture.

Formerly with J. J. McCarthy and interested in handling the road showings of "The Birth of a Nation," "Way Down East," "The Two Orphans," "The Covered Wagon" and "The Ten Commandments." More recently he has been directing the finishing of a daily paper in

HAMMERSTEIN'S CHANGES

Desiree Ellinger in "Rose-Marie" at Wash; Dorothy Seegar Out

Washington, Dec. 22.

Desiree Ellinger, singing the title role of "Rose-Marie" in the New York company, was hurriedly sent here to open on Sunday night with the company playing Pol's.

Though holding a run of the play contract until June and heavily liked, as well, Dorothy Seegar was taken out of the cast, after having sung the part throughout the Philadelphia run.

The other Hammerstein production, "Song of Flame," trying out at Pol's last week, is also going through cast changes. Edmund Bruce is out with Greek Evans, in addition. Hugh Cameron had signified his intention of leaving the cast and Robert O'Connor was sought out for the comedy role, the switch being carried in the advance advertising in the New York dailies. A last minute decision, however, kept Cameron with the show.

Other changes are contemplated. It was stated.

ticket brokers. He emphasized that in the case of brokers who hold a license to charge 50 cents over the box office price for theatre, fight or other exhibitions, and who violate this provision of the law, prosecution must be by the State Comptroller, and that in the cases of unlicensed brokers who continue to overcharge, the District Attorney would bring these violators immediately to trial. If convicted the latter class face jail sentences.

"I don't want anonymous letters of complaint," the District Attorney reiterated. "They are of no value. Let those who have a complaint keep the ticket stubs and make complaint in person or by mail, with their correct names and addresses affixed to the letters."

There are 47 licensed brokers in New York County, and very few are not licensed. The State Comptroller has great powers over the licensed brokers. He can inspect their books and records, and they cannot raise any objection on the ground of their rights being violated. He can revoke their license and forfeit their bonds; in fact, let those who have a complaint keep the ticket stubs and make complaint in person or by mail, with their correct names and addresses affixed to the letters.

Besides members of the plain clothes force of the Police Department a large number of attaches of the District Attorney's office are out nightly seeking violators of the ticket law.

AHEAD AND BACK

Bill McStay, formerly advance agent for Pacific coast productions, has been appointed press agent of the Dollar Line of Steamships, with an office in San Francisco.

George Ashby is back with "Rainbow Road" (George McFarlane) with Charles Washburn ahead.

Robert Reud is doing the press work for the imported London review, "By the Way," at the Gaiety, New York (opening Dec. 28).

ROBERT MILTON'S ACCIDENT
Robert Milton, head of Robert Milton, Inc., the legit producing firm, slipped and broke his leg last Wednesday morning upon entering the lobby of the Martin Beck for a rehearsal of "The Unseen," his own production scheduled to open next week in Boston. The opening has been shoved back at least a week.

An ambulance was called after Mr. Milton fell and he was removed to Mount Sinai Hospital, New York, where it was reported he was doing well.

"NOBODY'S WIFE" ON AGAIN

Rehearsal of "Nobody's Wife," halted through failure to post a bond covering the usual two weeks' salaries, resumed this week when Lester Bryant, Chicago producer, wired Equity that he would assume responsibility.

The piece while being rehearsed in New York will jump direct to Chicago.

May Robson's Management

May Robson, under the management of Augustus Pitou for seasons, has gone under the direction of George Tyler and Hugh Ford. She will be starred in "Ma Pettin' Girl," a comedy written by Owen Davis from the stories of Lee Wilson Dodd.

"Ma Pettin' Girl" will open Jan. 16 at Omaha and will tour to the coast, probably being kept on the road until next season.



A. F. GILLASPEY

Dramatic Editor San Francisco "Bulletin"

"A. F. Gillaspey is a veteran screen reviewer, attached to the Baltimore "Times" and the Philadelphia "Times" in the days when films were very young and few dramatic men devoted space to the shadow plays. In 1918 "A. F." trucked to Los Angeles to take up publicity work for screen adaptations and let the world know Julian Ellinge is one of the reigning artists of the silent drama."

One year of press work satisfied Mr. Gillaspey's craving to be a publicity hound. He moved north stopping in San Francisco to hold down the dramatic desk for the "Bulletin" and is now in his sixth year there.

One of the first duties to note the peculiar talents of Gloria Swanson as predicted the fame she has since enjoyed.

As to his vital statistics "A. F." will not be quoted further than to say that he was born in Baltimore in the '50's.

No, he doesn't mind space grabbers walking in on him with the "You know me A. F." on their lips.

(This is the 23th of the series of brief sketches and photographs of the dramatic editors of the country.)

Outside Money!

An actress in a musical show current on Broadway is getting a salary of \$600, said to be considerably more than she ever got before. Her husband put up \$2500 to buy a small interest in the production, then secured two friends to invest \$15,000 each.

The actress is setting her own salary told the producer he would have to pay her that much or the outside money would not be forthcoming.

The show dropped about \$15,000 on the road before coming to New York and has little chance of ever getting even.

FUTURE OPENINGS

"Castles" Sold for Australia
The Williamson-Tait interests have acquired the Australian rights to "Castles in the Air," the William Elliott-John Meehan operetta current in Chicago.

Recasting "Half-Caste"

"The Half-Caste," closed two weeks ago, is being recast. Verlon, the dancer, will be retained as star.

"The Graven Image"

Comedy-drama by George Oliver, produced by Henry Miller, bows in at Baltimore Jan. 4, Cast includes David Rathbone, Alison Skipworth, Betty Lanley, Walter Kingsford and others.

"The Matinee Girl"

Musical comedy by Bide Dudley, McElbert Moore and Frank Grey gets under way at Werba's, Brooklyn, N. Y., on 1 week, with Broadway to follow, although house has not been set. Jack Squires and Juliet Day head the cast. Edward Rosenbaum, Jr., is producer.

4 SHOWS OUT

Four or five attractions will exit from Broadway at the end of the week, none quite strong enough to keep out new productions which should share the New Year's holiday trade. None of the outgoing shows is a run attraction.

"Sins of the Fathers," a drama produced by H. W. Savage in association with A. H. Woods, will depart for the road from the Eltinge. It is in its 11th week. The show opened to fair promise, getting between \$11,000 and \$12,000 the first week. It could not better the pace but instead dropped off to \$5,000 to \$6,000 and lesser grosses lately.

STOLEN FRUIT

Opened Oct. 7, Received varied critical opinion. "Evening World" called it "bad," although "Times," "News" and "Rathbone" liked it. Ann Pennington received excellent notice. Variety (Abel) pegged it as "a moderate run, but not a genuine smash."

"The City Chaps," a musical comedy, produced by C. B. Dillingham, will close after playing nine weeks. It was a laughing show but it struck a \$16,000 note, secured about half capacity. Absence of names was one reason. At only an even break it was decided not to tour. Last week the gross dropped to \$11,000.

THE CITY CHAP

Opened Oct. 25, Winchell "Graphic" was the sole daily reviewer to brand it openly as "second-rate." "Post" and "Herald" dodged opinions, while others were all for it. Variety (Lait) recognized certain deficiencies, but said "it will get by naturally."

"These Charming People," produced by C. B. Dillingham in association with A. H. Woods, will go to the road from the Liberty after playing 12 weeks. For the first two months it drew great business, starting around \$18,000 and reaching \$20,000 during the holiday going. After Thanksgiving it dropped sharply, hitting \$9,000 last week. However, the attraction figures to get real money on tour because of its star (Cyril Maude) and the author (Michael Arlen).

THESE CHARMING PEOPLE

Opened Oct. 6, Anderson "Post," "Vreeland" ("Telegram"), Osborn ("Eva World") and "Times" called it poor stuff, while Gabriel ("Sun") is the rest of the critics in praising it. Variety (Sisk) called the play second rate, but stated "it will be one of season's successes."

"Hamlet" in modern dress will move off Broadway again to an up-town little theatre. It was produced by Horace Liveright and was accorded excellent notices by the critics. But business was poor throughout, averaging \$5,000. It

"HAMLET" IN MODERN DRESS

Opened Nov. 9, Mixed group reviewing, with equally mixed opinions. Reviews dated on novelty, calling it interesting. Variety (Sisk) thought it "hard to believe it will attract."

opened at the Booth, moved to the Greenwich Village and back to Broadway at the National and now moved to the Repertory. This is its seventh week.

HOLLYWOOD'S 1ST LEGIT

Los Angeles, Dec. 22.
Edward D. Smith announces that his El Capitan theatre, the first legitimate house in Hollywood, will be ready to open early in March. The initial attraction will be Michael Arlen's "Green Hat."

Marion's 3 for Films

Los Angeles, Dec. 22.
Max Marcin in supervising the construction of three picture buildings adapted for the screen at the Metro-Goldwyn studios.

The three are "I Can Do It," "Flesh and the Devil" and "The Backslapper."

Legislative News, Page 2

Commencing with this issue, and during the 69th Congress, all legislative bills pertaining to any part of the show business will be found on page 2 of each issue of Variety.

EAGELS OUT--'RAIN' REFUND \$2,500; 'DOVE' \$16,000 AND 'BOOTS' \$27,000

**Miss Eagels Sprained Ankle—Misses Four Shows—
“Follies” Opened Big at \$5.50—“Casties” Under
\$18.000**

BELASCO'S "SALVAGE" TOTAL LOSS AS SHOW

Baltimore, Dec. 22.
The big Academy of Music had its own way last week. The Au-

Ford's was the only opposition, and after Monday night that didn't count. The reason—the worst dramatic debacle the Chevallier has had since "Vander Decken." The Warfield piece did have literary merit, but Belasco's "Salvage" just so much scenery; as stage property, a total loss.

Estimates For Last Week
Academy—*"Naughty Riquette."* Mitzi favorite here. Show opened to good house. Notices favorable and business built. Stanley Lupino went over with bang. Show got best gross big house has registered since *Charlot* premiere. About \$18,500.

Auditorium—(dark). "The Good Bad Woman" in for two weeks, but found one week was five days too long after the press turndown Tuesday. Result, dark house. "The Monkey Talks," new Arch Selwyn importation, opened Monday.

Guild—"The Charles Street Follies" (4th week). Success of this intimate revue is unprecedented. Slight letup last week, due to approach of holidays. Revue suspends this week but resumes next week.

Ford's—"Salvage." "Heart o' Wotona" was last Belasco opening to hit low spot plumed by this one. After Monday it was all over at the box office. From here to storehouse.

This Week

Academy—"Song of the Flame" Auditorium—"The Monkey Talks" Guild—pre-holiday layoff for "Charles Street Follies"; reopening New Year's week; Ford's—"The Toss."

rest and "What Price Glory" at the Adelphi. The former was not quite as heavy as in recent years and the management is frankly afraid that the engagement will not be the usual sensational one as a "holer" "Glory" opened to capacity. It was the biggest house the Adelphi had had in a long time. The demand was exceptional, a large percentage undoubtedly due to the public understanding that the "holer" would be memorable as the first show. As a matter of fact, Dr. Poole made a few cuts before the first performance, but will leave it alone from now on, being satisfied as to its in-

Next week has not a single opening, an unusual situation for New Year's week, but Jan. 4 will find two new ones, "American Born," at the Broad, and "Topsy and Eva," with the Duncans, at the Forrest. The former is in for three weeks and the latter for five weeks.

Estimates of the Week

"What Price Glory" (Adelphi, 1st week) — Tremendous turnout opening night. Story here indomitable "Master of the Inn" scarcely over \$2,000 last week.

"The Gaiola" (Lyric, 6th week) — In too long, but should recover during holidays and go to fine profit as it is geared cheaply. Hardly \$500.

"Scandals" (Forrest, 1st week) — Under usual figure for opening, but expects to pile up profits in second week. Tip: Tosses no far word for \$30,000 in second week, remarkable for trout.

"They Knew What They Wanted" (Broad, 4th week) — Has been very good. Tip: Tosses no far word. Maker. About \$5,500 last week.

"The Show-Off" (Garlick, 6th

Outside of "The Dove," virtually assured of capacity until it departs, the dramatic film doesn't offer big money attraction after the holidays are passed. "The Kiss In A Taxi" cannot remain because of a previous booking. "Magda" had a quiet opening and will run a long at moderate prices. "Dancing Mothers" is doubtful for dramatic honors here, the LaSalle is thus far without an attraction since "Hello Lola" curbed its Chicago ambitions after the Washington tryout and the Garrick goes into films with "The Big Parade."

With the Twin theatres, the Apollo and the Woods, in a slump, Sunday night's appearances on Randolph near Dearborn street, was unlike any sight viewed in the last three years. Even the traffic officer said it was quiet.

However, close figuring proves it will cost a fellow \$30 to take his girl to any one of the "three big ones" on New Year's eve, these being "Boots," the "Tollies" and "Blk

Last Week's Estimates
"Magda" (Princess, 1st week)
 Opened Sunday with local engagement
 nient problematical if big money is
 anticipated.

"Follies" (Illinois, 1st week). Had usual smash opening Sunday at \$5.50. Getting \$11 New Year's eve with signs pointing to lower prices sell out by end of this week.

"The Kiss in a Taxi" (Adelphi, 5th week). A quandary at this writing, where piece will go after New Year's. Went back to around \$500 last week, but heavy sale for the holidays.

"**Rain**" (Harris, 12th week, Star) absence from cast hurt about a \$2.50 refund with gross under \$14,000. Now picked to leave about Feb. 1.

"**The Dove**" (Blackstone, 7th week). Felt the seasonal check, but still remained great. Figured \$16.

"Castles in the Air" (Olympic, 5th week). Will display its real pull in the face of competition from the "three big ones." Little under \$18,000 last week.

"Daughter of Rosie O'Grady" (Garriek, 4th and final week). Didn't

"Judge's Husband" (LaSalle, 9th week). House at this writing doesn't know next attraction. The place out next week. Figured \$5.00

"Kid Boots" (Woods, 13th week) has withstood everything and now faces **"Big Boy"** and the **"Follies."** Fine swing to advance sale after the holidays. Slipped to \$27,000 last

week, lowest of entire day.
"The Student Prince" (Great Northern, 44th week). Easy expenses makes \$14,000 profitable. Holiday trade promises repeaters to round out one year's run.
"What Price Glory" (Studebaker

11th week). Despite slump got all the high money it would have landed in any other house in town. This theatre has a feminine patronage that refused this one. Final five weeks now announced. Down to

'ERISCO CROSSES

FRISCO GROSSES
San Francisco, Dec. 22.
Estimates for Last Week
President (\$1.25 top)—"Spring

Alcazar (\$1.25)—"Song and Dance Man" opened with a bang and kept up speed. Close to \$11,000, remark-

Wilkes (\$2 top)—Though highly popular here, Bert Lytell could not satisfy box office as star of "Silence." Will end this week, giving way to "All for You." Final week

Openings
This week has three openings two on Monday night, and another Earl Carroll's "Vanities," at the Shubert. Christmas night. This house is dark the first four days of the week, so that tables may be put in according to Carroll's New York Innovation. The local censor has announced that he will positively not tolerate the mixing of chorus girls and audience, but the management is going right ahead and promise the show will be "lively" as in New York.

The two regular openings this

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. Variations in business necessary for musical attraction as against dramatic play is also considered.

"Abie's Irish Rose," Republic (188th week). Pre-holiday slump expected to end Christmas eve in New York; prices for New Year's eve not as high as formerly; run leader doing as well as expected; probably \$3,000 last week; always gets big share of holiday trade.

"A Lady's Virtue," Bljow (5th week). Mary and Florence Nash as costars credited with part of fairly strong business; is lower floor show with pace estimated above \$2,000.

"Alas the Deacon," Hudson (5th week). Moved here from Harris on Tuesday; business is expected to climb; gross last week approximated \$4,000, but management is not sure; it was a "Woods" which attracted attention in Boston.

"A Man's Man," 52d Street (moved here Tuesday from 49th Street). Unable to draw more than a few hundred a night; claimed will be sent on tour.

"Andros and the Lion," Klaw (5th week). Profitable right along; has been successful with its Shaw revivals; this piece lauded, though "The Man of Destiny" not so good, aided by cast changes; \$11,000 to \$12,000.

"Arms and the Men," Garrick (15th week). First of the Gull's Shaw revivals has met moderate success, although when moved here from Klaw dropped materially; estimated under \$7,000; "The Goat" now a new production, will probably follow soon.

"Artists and Models," Winter Garden (27th week). Has been off, but a new production, estimated about \$2,700 last week.

"Beware of Widows," Maxine Elliott (4th week). Off to poor start, but moment holding show in until holidays are over; not over \$5,000.

"Captain Jinks," Martin Beck (16th week). Rates with season's musical success; although business is exceptional, profitable right along; \$17,000 lately, but looks like will easily go through winter.

"Charles's Revue," Selwyn (7th week). Started seasonally and has not been off much since Thanksgiving; takings between \$12,000 and \$15,000; proves strength; slated to remain until March.

"Chivalry," Wallack's (2d week). Fair notice; story not real new on new drama until after holidays; first week (seven performances) approximately \$5,000; should be considerably more.

"Cradle Snatchers," Music Box (16th week). Is leading non-musical; remains at virtual capacity while most others have eased off; great advance sale; rated \$19,000 to \$20,000.

"Crazy Wife," Morosco (11th week). Built to substantial though not exceptional business after mid start; getting around \$10,000; should pick up smartly after this week.

"Dearest Enemy," Knickerbocker (15th week). Operetta has held its drawing fire money till the draw principally downstairs; over the \$12,000 spot limit; still in decline.

"Easy Come, Easy Go," Biltmore (9th week). Moving here from Cohan, obtained somewhat better grosses; is unusual; first week at \$3,000, but should come back after first of year.

"Easy Virtue," Empire (3d week). Picture to draw smartly for a time because of Jane Cow in Noel Coward's picture; second week at \$15,000; quite good.

"Fool's Bell," Criterion (1st week). House has been in pictures for a number of seasons; opens tonight (Wednesday) with a picture called "White Magic" out of town.

"Gay Paree," Shubert (19th week). Summer revue that has made money, though probably little better than even break lately at \$13,000; should do well during holidays.

"Greenwich Village Follies," Channin's 46th St. (1st week). New "Village Follies" returned from Boston and will debut Thursday night (Christmas eve).

"Hemlet," National (7th week). Modern dress version will probably stop this Saturday; has been playing co-operative with takings around \$5,000; Houdini moves over from 44th St. Monday (New Year's Eve).

"Houdini," 44th Street (2nd week). Booked in as stop gap for two weeks; beat \$10,000 and moved to National Monday; a surprise; bettered road pace.

"In a Garden," Plymouth (6th week). Making little money at comparatively moderate

grosses; between \$7,000 and \$8,000 last two weeks.

"Is Zat So?" Central (52nd week). Moved here Monday after long run at Channin's 46th Street; slipped under \$8,000 but in direct Broadway spot ought to climb again at holidays and thereafter.

"Mayflowers," Forrest (4th week). A moderate gross musical is indicated; business paced between \$10,000 and \$11,000; ought to get break through holidays.

"Merchants of Glory," Guild (2nd week). Difference of opinion over newest Guild production, some critics panelling severely; whether it can outlast subscription period still not determined; only \$8,000 first week.

"Merry Merry," Vanderbilt (14th week). Intimate musical has attracted fast business; first indications were for big takings but faced stiff competition; claimed \$10,000.

"Oh, That Off," 39th Street (5th week). Doubtful of continuance after next week; house to be reached by the end of the week; after announced closing; show pooling with house; under \$5,000.

"Morals," Comedy (4th week). Actors' Union hopeful of landing with foreign fare, which is rated good laugh show; business started around \$5,000; real line on show will come after New Year's.

"Moscow Art Musical Studio," Johnson's (2nd week). Russian attraction announced for seven weeks only; opened in slump followed by a few lower floor shows and houses were top heavy first week; at \$5,500 top about \$7,000.

"Naughty Cinderella," Lyceum (1st week). Off somewhat since Thanksgiving, but at \$11,500 last week continues to make money; principally a lower floor show.

"No, No, Nanette," Globe (15th week). Little business virtually unaided by matinee; last week away off; \$25,000 to \$26,000.

"Oh, Oh, Nurse," Comopolitan (3rd week). Business reported away off; house on lower floor; share on basis of \$15,000 weekly; but business not near that figure; indicated being under \$7,000.

"One of the Family," 48th Street (1st week). John Yuerk makes debut as a producer with this attraction, given fresh production after recent promising tryout.

"Open House," Delta (4th week). (2nd week). Reviews not favorable and little sale in agencies indicated; first week probably under \$5,000.

"Princess Flavia," Century (9th week). Business reported away off; lower floor last week; upper floor locations in cut rates after opening; estimated about \$12,000 or less, about half capacity.

"Rose-Marie," Imperial (69th week). Is in final weeks; due to leave the middle of January; \$15,000 to \$20,000, profitable, however. "Sweetheart Time" probable successor.

"Stolen Fruit," Eltinge (11th week). Final week; started off over \$11,000 but ended off under \$5,000; "The School For Scandal" moves in for two weeks.

"Student Prince," Ambassador (15th week). Moved here from Johnson's after long run and looks nearly through, although agencies doing well with it for holidays; \$12,000 last week.

"Sunny," New Amsterdam (14th week). Musical comedy leader like non-musical leader, "Cradle Snatchers," little or none off; last week around \$4,000.

"The Cocoanuts," Lyric (3rd week). Boosted to \$5,500 top, newest musical success went to nearly \$34,000; break all records old Lyric ever dreamed of.

"The Enemy," Times Square (10th week). "Place" call for show running well into spring; business held up comparatively well since Thanksgiving, pace being \$10,500; should get big holiday trade.

"The Green Hat," Broadhurst (15th week). Sensational gross up to Thanksgiving, but materially affected since then; last week estimated between \$17,000 and \$18,000.

"The Last Singer," Cort (15th week). One of the season's successes, getting into the money division after a mild start; off since Thanksgiving, but \$11,000 okay last week, considering time of season.

"The City Chap," Liberty (9th week). Final week; a musical disappointment; unable to better an even break; credited with average business of \$15,000 weekly, but lived to \$11,000. "Tilp Toe" succeeds next week.

"The Merry Widow," Fulton (7th week). One of the leaders in the agencies, star (Ina Claire) figuring prominently in the class draw; last week \$18,000.

"The Master of the Inn," Little (1st week). New producing firm, Street and Bruce, offering second attraction; first was a revival of "The School for Scandal" with Mrs. Insoll; opened Tuesday.

"The Patsy," Both (1st week). House, lighted Monday with Barry and Connors comed' well regarded in Chicago early in the season.

"The Poor Nut," 48th Street (35th week). Spring comedy success dipped under \$8,000; pace after holiday slump expected to rise; possibilities of winter continuance.

"The Vagabond King," Casino (14th week). Operetta success ought to go through season; commanding real money; top top; rated around \$25,000 last week.

"The Vortex," Henry Miller (15th week). English drama has been slipping; it will probably go through January, but doubtful if much longer; under \$10,000 last week.

"These Charming People," Gayety (12th week). Final week; dived sharply, going from \$16,000 to \$12,500, and then \$10,000 in three days; all good prospects in line; money; London revue "By the Way" succeeds next Monday.

"Twelve Miles Out," Playhouse (6th week). Mixed comedy; not night business consistently good; show figures to have a good chance to break gross record during slump price; \$9,000 to \$10,000.

"Vanities," Earl Carroll (25th week). New edition going on Thursday night (Christmas Eve), with road company starting in Philadelphia next week; business estimated at \$18,000.

"Young Blood," Ritz (5th week). Management has claimed over \$10,000; though reported well under that mark, real line on show's strength will come after New Year's.

"Young Woodley," Belmont (8th week). Has been doing excellently; on nine performances; bands takings consistently over \$10,000, even during pre-Christmas lull; pace in lower floor; in line performances, house being small.

Outside Times Sq.—Little Theatres
"The Master Builder" (revival), "Naughty Cinderella," "The Fountain," "Greenwich Village," "So That's That," "Cherry Lane," "The Man Who Never Died," "Provincetown," "The Wise Cracker," at new 66th Street theatre, panned by critics; Punch and Judy renamed "The Hopsie Hopsie" opens next week with "The Markopolous Secret." "Cousin Sonia" continues at the Central; though reported closing last Saturday.

"Moscow Art Musical Studio," Johnson's (2nd week). Russian attraction announced for seven weeks only; opened in slump followed by a few lower floor shows and houses were top heavy first week; at \$5,500 top about \$7,000.

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THE MONKEY TALKS' RATED A REAL DRAMATIC NOVELTY

When Arch Selwyn opened "The Monkey Talks" at Stamford, Conn., Friday, a number of showmen journeyed to the Connecticut town, attracted because of the dramatic idea upon which the play is based. Among the premiere audience were several managers whose judgment of new productions is a report. The consensus of opinion was that "The Monkey Talks" was a dramatic novelty that New York should see.

"The Monkey Talks" was originally done in Paris, then came to New York. When Selwyn secured the American rights he formulated his own ideas as to how it should be produced. At the time the English version opened he dispatched Gladys Unger to London with the express purpose of making her own adaptation. It is Miss Unger's conception that it is to be presented here.

Extraordinary Expense
That, however, was but one item of extraordinary expense and care in readying the American production. To inject a circus atmosphere, requisite for some scenes, several circus acts were engaged, along with clowns. Although such bits consume but a few minutes, they make up a weekly item of \$1,500 on the salary list. To complete the detail, a circus press agent was engaged.

"Romany" Salaries Paid
Salary claims arising from the abrupt closing of "The Romany Love Spell," the operetta starring Geraldine Farrar, scrapped after the opening performance in New Haven, Conn., have been settled. All received two weeks' salary as per requirements under the Equity minimum contract.

YEAR 'ROUND XMAS PRESENT "VARIETY"
Send it to Your Friends
\$7, U. S.
\$8, FOREIGN

for the show. Of course like French circuses the action is indoors.

Early obstacles included the securing of Jacques Lerner, a French actor who originated the lead role in Paris and London. Lerner was under contract for the Casino de Paris and a release was finally secured.

\$8,000 Overhead
The operating cost of the "Monkey Talks" approximates \$8,000 weekly, a figure approaching that of musical comedies. The show must be successful to succeed financially. The cost sheet includes elaborate costuming. There is an off stage band required and the cast holds real names. In addition to Lerner there are Philip Merivale, Wilton Lackaye, Martha Bryan-Allen and Mark Smith.

Perhaps the most significant indication of the show's chances was supplied through the business at Stamford. The opening night's gross was \$500. The second night (Saturday) went to \$1,500 and it is claimed there were over 30 persons in the house who had seen the opening.

The first impression about "The Monkey Talks" was that it could be little more than a dramatic experience. To make up a weekly item of \$1,500 on the salary list. To complete the detail, a circus press agent was engaged.

"PIG IRON" EAST

"Pig Iron," recently tried out on the coast by Tom Wilkes, will be produced for Broadway by Charles L. Wagner in association with Wilkes.

Roberta Arnold and Rex Cherryman, the Los Angeles production, will be retained.

"Hawaiian Nights" One-Nighter

One, two and three night stands are being played by "Hawaiian Nights of the South Seas," by Lincoln Osborne, New York playwright.

The production is sponsored by Mark Byron, Inc., with Emilie Montrose starred.

PLAYERS IN THE LEGITIMATE

BLANCHE BATES

Management, GUTHRIE MCCLINTOCK
NEW YORK CITY

HELYN EBY-ROCK

as MISS SPERRY
"THE CITY CHAP"
Liberty, New York

RAYMOND GUION

"CRADLE SNATCHERS"
Music Box Theatre
New York City

GEORGIA NEESE

WOODWARD PLAYERS
ST. LOUIS, MO.

HARRY PUCK

Leading Men and Producer of Dances
"MERRY-MERRY"
Vanderbilt, New York

CHARLOTTE TREADWAY

Leads—Morosco Theatre
LOS ANGELES

INA WILLIAMS

"THE CITY CHAP"
Liberty, New York

ALFRED H. WHITE

Leading Comedian
"ABIE'S IRISH ROSE"
Republic, N. Y.
Manager, ANTONIO NICHOLS

Rida Johnson Young, Dec. 23.
Rida Johnson Young, the author and playwright is seriously ill at her home in Stamford, Conn.

JOHN BYAM

"MY GIRL"
Chestnut St. O. H., Phila., Pa.
Management LYLE ANDREWS

EDNA COVEY

With Leon Errol in
"LOUIE THE 14TH"
Tremont, Boston

GAVIN GORDON

LEADS—MOROSCO THEATRE
LOS ANGELES
Mgt. CHAMBERLAIN BROWN

RITA GOULD

ASHER'S STOCK PLAYERS
Chateau, Chicago, Ill.

SAM HEARN

"GREENWICH VILLAGE FOLLIES"
Seventh Edition
Channin's 46th St. Broadway
Management JONES & GREEN

WILLIE HOWARD

"SKY HIGH"
Shubert's Rivera, N. Y.

EDNA LEEDOM

Tremendous Hit Singing
"TODAY"
ZIEGFELD "FOLLIES"
Illinois Theatre, Chicago, Ill.

MARIANNE RISDON

WOODWARD PLAYERS
ST. LOUIS, MO.

JAMES A. DEVINE

3d Year Original "Juggernaut Ferguson"
"WHAT PRICE GLORY"
Adelphi, Philadelphia, Pa.

MAX HOFFMAN, Jr.

Tripling in
"CAPTAIN JINKS,"
CRO'S and 300 CLUB

EVE KOHL

LEADS
Celmet, South Chicago, Ill.

HARRY G. KEENAN

"MY GIRL"
Directed by Lyle Andrews
Chestnut St. O. H., Phila., Pa.

MISS (Angie) NORTON

AT LIBERTY

PAUL NICHOLSON

"Johnny" First National
HOLLYWOOD ATHLETIC CLUB
HOLLYWOOD, CAL.

"MERRY MERRY"

WITH
MARIE SAXON

GEORGE SWEET

"MY GIRL"
Chestnut St. O. H., Phila., Pa.

BILLY E. STOUT

FEMININE LEADS, SINGING, DANCING
"Artists and Models"—On Tour

NANCY WELFORD

"ALL FOR YOU"
Mason Opera House, Los Angeles
Mgt. THOS. WILKES

UNIVERSAL CLOSES WITH THE FRIEDMANS FOR MINN. HOUSES

Looks Like Entering Wedge for U's Entrance Into F. & R. Territory—Combination, Reported Partnership, Intends Building

Minneapolis, Dec. 22.—Little doubt exists but that Universal has reached an understanding to purchase the Friedman theatres in Minnesota.

None of the attacks of the Friedmans will contain the report, but it is authentic.

At Mankato, this state, the Friedmans have three theatres; three more in Fargo, N. D.; four in this city, The Tower, St. Paul, besides the Park and Strand there, and two houses in Albert Lea, Minn.

Finklestein & Ruben are operating over 70 theatres in the Twin Cities and surrounding territory. With the report of the Universal is an impression that U has purposely selected this spot to line up against F. & R., besides considering it desirable.

Report of the Friedman Brothers' transaction with Universal in New York says it's a partnership deal, with U guaranteeing the Minnesota exhibitors, along the usual lines of theatre buying in now-days.

U's Building Campaign

In connection with the Broadway story is another of U starting a building campaign in St. Paul, Minneapolis and Duluth, all Finklestein & Ruben stands. In these cities the intention is to build houses of capacities between 2,500 and 3,000. In St. Paul, it is said, The Tower will be operated by U as a second run house.

While F. & R. have had Minnesota pretty well tied up with first run service, they do not completely control and the Friedman theatres, as selected, were first runs for pictures shown.

Variety reported some time ago from Chicago that Famous Players were negotiating with the Friedmans also that the negotiations suddenly and without reason given, shifted to Metro-Goldwyn. Upon the publication of this story, it is said all dealings between M-G and the Friedmans were discontinued by wire.

Valentino Sailing Back And with Brother

Los Angeles, Dec. 22.—Rudolph Valentino will sail for America on the "Leviathan" Jan. 20. With him will come for a six months' visit to America his brother, Cavalier Alberto Guglielmi, with his wife and child.

Alberto is coming to America to study American exploitation angles so that he can represent both his brother and United Artists in Italy.

NEGRIS "QUEEN"

Los Angeles, Dec. 22.—"The Peace Bond Queen" is Pola Negri's current picture which Dimitri Buchowetzki is directing for Famous Players.

It is an original story by Ernst Vajda.

Robert Ames, under contract to Cecil B. DeMille, was loaned to play the lead opposite Miss Negri.

CECIL B. DEMILLE
presents
ROD
La Rocque
in
"Brave Heart"
An Alan Hale Prod.

DIRECTOR DIDN'T MAKE \$200,000 YR. EXPECTED

Asked Sam Goldwyn for Release—Fitzmaurice Can't Get It—Losing Many Offers

Los Angeles, Dec. 22.—Everything is not so happy between Fitzmaurice and Samuel Goldwyn with the former endeavoring to get a release from his contract for the producers.

When Fitzmaurice made a contract with Goldwyn to produce a number of productions the latter was releasing through First National, Fitzmaurice wanted to average around \$400,000 a week for his work, with Goldwyn countering with a proposition that he take \$50,000 a picture and a minimum of three pictures a year with a percentage of the profits from each picture. The director was assured that his earning capacity in that way would be far in excess of \$200,000 a year.

Fitzmaurice only made two pictures each year, released through First National, and has been anxious to make a third, which he figured would be released through United Artists by Goldwyn. When Goldwyn had difficulties with First National, Fitzmaurice found, it is said, that the profits that he expected, did not accrue as fast as he was led to believe they would. It is said the director has asked Goldwyn to release him from his contract. This, Goldwyn has refused to do, with the result Fitzmaurice has been compelled to turn down at least a half dozen offers from various producing concerns.

Next N. Y. State Commissioner's Head?

Syracuse, N. Y., Dec. 22.—John H. Walrath, two-term Democratic mayor of Syracuse, defeated for re-election in November, may be the next chairman of the New York State motion picture commission, succeeding ex-Senator George H. Cobb of Watertown, N. Y.

Walrath has the backing of William H. Kelley of this city. Syracuse Democratic boss, Walrath is a pronounced film fan and the stronger, and "wet." Walrath is said to fancy the state job because it would permit him to continue his law practice in this city.

Peggy Joyce Film Feb. 15

"The Sky Rocket," with Peggy Hopkins Joyce as the star, is set for general release Feb. 15.

In support are Owen Moore, Gladys Hulette, Patricia Dwyer, Lilyan Tashman, Earle Williams, Bernard Randall, Arnold Gregg, Benny Hall, Nick Dandau, Sammy Cohen, Bull Montana, Eddie Dillon, Hank Mann, John Standing and Eugenia Bessner.

By way of having a pre-view the film will be shown at a special exhibition aboard the "Leviathan" with admission by invitation.

"SHEBO" FOR COLLEEN MOORE

Los Angeles, Dec. 22.—Alfred E. Green, directing Colleen Moore in "Irene," will also direct her in "Shebo," her next for First National.

Anthony Coloway is preparing the script from the original written by Tiffany Wells.

Production will begin in January.

Circus Tale for Renee Adoree

Los Angeles, Dec. 22.—Harvey Gates and Marion Orth are writing a story of French circus life. It will star Renee Adoree. Philip Rosen will direct.

DOLORES COSTELLO'S PICTURE OFFER

Los Angeles, Dec. 22.—Dolores Costello, one of the two daughters of Maurice Costello (formerly a Vitaphone star) is said to be rapidly ascending to picture stardom. The girl is under contract to Warner Brothers for five years. Her performance in "The Sea Beast" opposite John Barrymore, is reported to have caused Famous Players-Lasky to offer Warner \$2,000 a week to allow them to use her in one picture. The offer was refused, despite Miss Costello is only getting \$150 per week.

Warners are reported to have stated that they did not want to lease out their "finds."

PATHE AND U TALK AGAIN

Reports of a Get-Together—Fell Down Before

The possibility of a get-together on the part of the Pathe organization and Universal is in the air again. It has been in the air several times during the last couple of years, but it always has fallen by the wayside. It is known certain banking interests have not given up hope of eventually bringing about an amalgamation of one sort or another. The big hitch may have been that U is releasing the Hearst International News Weekly while Pathe has its own News which is a tremendous factor in its affairs.

Merrill Lynch and associates are the banking interests behind Pathe. They are reported as looking on the possible deal with some favor. What the bankers who are handling the U financial affairs think of the matter cannot be ascertained.

When the deal was under discussion some time ago Maurice Cleary, at present the personal manager for Gloria Swanson, was interested. In certain quarters it is now stated he is again somewhat active in the matter.

At the event that the deal goes through it is a question where Cleary will stand in connection with the Swanson affairs and whether he will try to swing her to the new combination instead of the United Artists where she seems to be headed for at this time.

West Coast in Ariz.

Los Angeles, Dec. 22.—Indications are that West Coast Theatres will invade Arizona. Their first entree to build a theatre has been made by A. L. Gore, when he signed a lease for a Phoenix piece of property on which will be a seven-story office building containing a theatre. The house is to play pictures and vaudeville. It will seat 2,000. Its cost will be around \$750,000.

At the present time Rickards & Nace operate all the houses in Phoenix. It is understood that recently West Coast made a proposition to Phoenix operators to buy out their circuit. It takes in several other towns. The offer was turned down.

COBURN'S SPECIALTY REP

Los Angeles, Dec. 22.—Guy Coburn, Inc., one of the best known concerns representing motion picture artists, has moved into new quarters at 1406 Highland avenue, Hollywood.

Coburn's has added a specialty representative, Fred Robinson, recently with the Small agency.

R. V. Lee, Free Lance Director

Los Angeles, Dec. 15.—Rowland V. Lee, who has made several features for Fox, will leave Jan. 1, when he is expected to buy out Lee. It is understood, will be a free lance director in the future.

PAUL ASH "COPYISTS" FLOP IN 4 SPOTS—BIG MONEY LOSSES

Every Chance Given and All Publicity Aid but Couldn't Live Up to Paul Ash Billing—Creator Continues at McVickers After Vacation

COAST CASTING OFFICE PERSONNEL FULLY SET

Officers and Offices Arranged For—70% of Studios Will Pay Off Daily

Los Angeles, Dec. 22.—Fred Beelson, secretary of the Association of Motion Picture Producers, has been elected president of the Central Casting Corp., which will begin to function in the Guarantee Building, on Hollywood boulevard, Jan. 4.

Other officers elected were Wm. Frasier (Lloyd Corp.), first vice-president; Irving Thalberg (M-G.), second vice-president, and Victor H. Clark (F.P.), treasurer.

O. C. Wyman will be general manager, with David Allen in charge of the casting department. Marian L. Mell, now assistant secretary of the Industrial Welfare Commission of the Cal. State Labor Department, will be director of the women's division.

Besides the office in Hollywood, a downtown office will be used at the California Free Employment Bureau, where groups and mobs will be cast. It is said that 70 per cent of the studio will pay cash at the end of the day's work to the extra people, with the other studios giving negotiable paper that can be cashed anywhere.

1st Nat'l Release Schedule For '26, East and West

Los Angeles, Dec. 22.—The First National release producing schedule for 1926 will call for only eight pictures made in the East instead of 15 or 20, as was scheduled. The balance of the First National productions will be made on the coast.

The Eastern production, all under the supervision of Earl Hudson, will be divided between Hudson and Al Rockett, formerly assistant to Richard Rowland. Hudson and Rockett will make four pictures each, with the balance of 32 to 40 pictures made at the West Coast studios under the supervision of John McCormick, general western manager of First National.

It is understood that there is a likelihood of outside producers being employed by First National to supervise production units, with each to be responsible for at least four pictures of the year.

"2D CHANCE" POSTPONED

Los Angeles, Dec. 22.—First National has called off the production of "The Second Chance," in which Anna Q. Nilsson was to be featured, directed by Lambert Hillyer. It is said that the story was not in shape for screen adaptation and therefore will be laid aside indefinitely.

Miss Nilsson, under contract to First National, will probably be loaned to some other producer until another story has been found for her.

Graff's Peninsula Studios

San Francisco, Dec. 22.—Graff Bros. have taken a long lease on the old Pacific studios, which will be renamed the Peninsula Studios and will commence operation on Jan. 15.

Western comedies will be produced with Betty Jewell, William Desmond and Alice Francis.

Jean Hersholt as "Old Soak"?

Jean Hersholt, character man in many releases, will probably play the title role in "Dan Marquand's 'The Old Soak,' which Universal will shortly place in production.

Chicago, Dec. 22.—Picture theatre managers who have endeavored to establish a Paul Ash policy in their theatres have quit exploiting the numerous prospects through burning up unnecessary money.

Over \$50,000 has been spent by three western theatres in trying to establish the Ash stage policy as a permanent attraction. The new leaders when engaged all said they could duplicate the success of Ash in any town if given the proper billing matter and co-operation.

The first incident occurred in this town when B. and K., after acquiring the management of the Vantheon, decided to groom "Sizzle." The billboards and newspapers were used extensively. He was given every opportunity to make good. The first week he drew capacity business, but after that it kept gradually falling off, causing the policy to be abandoned with the house taking a tremendous loss on the five weeks that "Sizzle" predominated the theatre.

In Ft. Wayne, the Strand, straight pictures, accepted the idea as a possible exploit. Numerous "names" were submitted with Bob Albright getting the assignment. Ft. Wayne is not Chicago, but still the management spread themselves, employing a wonderful first batch of advertising. The acreage of the other theatres operated by the same people were also put into use, boosting Bob Albright and his gang of sensationalists. Over \$100,000 was appropriated for advertising matter. Albright also failed to make good and the policy was abandoned.

At the Rialto, Omaha, Penny Barton was contracted for four weeks with an unlimited engagement option. Barton was another who enjoyed tremendous publicity but could not live up to the paper-made reputation. Barton was surrounded by the house orchestra with the necessary additional talent. More men were added to the combination with expensive attractions engaged every hour. Barton just lasted the four weeks.

Orchestra leaders, anticipating presenting the Ash style of entertainment, were first in charge of good on their own accord before being extended any extra advertising matter around this neck of the woods.

The original, Paul Ash, returned to Chicago Sunday, after his vacation, to continue at McVickers.

N. Y. Court Says Husband Not Liable for Fee

Because Alexander A. Mayner, attorney, represented Flo Hart (Mrs. Kenneth D. Harlan) in her divorce suit against the picture actor, and received no compensation, Mayner has been trying for some time to make Harlan make good the \$2,000 legal fee. Harlan met with setbacks until Friday, when the New York Appellate Division reversed the lower courts and decided Mr. Harlan's favor, contending the husband is not responsible for his wife's legal expenses.

This reversal is based on a decision which preceded the Harlan-Mayner adjudication by a week, wherein it was held that a private detective agency could not assess the husband for services rendered his wife.

Miss Hart was given a divorce from Harlan, but did not get any counsel fees. She retired professionally for a time, but opened recently at the Club Sans-Gene, New York, as entertainer.

FOX PROMOTES TWO

Los Angeles, Dec. 15.—Max Goldwyn, formerly in charge of the Fox studio in New York, has been appointed assistant to Ben Jackson, general studio manager for Fox on the Coast.

Harry A. Bailey, former manager of the Albany New York, has been appointed manager of the comedy units at the Fox studio.

EXHIBITORS LOSE NOTHING JOINING HAYS: OPPRESSING PROPAGANDA BY EXHIB-LEADERS

Ridiculous Statements Made Upon Up-state New York Exhibitors Affiliating with Will Hays' Organization—May Be Best Protection Move for Local Exhibitors from Possible Incoming Theatre Buyers or Builders—Can Work Out in Other Beneficial Ways to Exhibitors—Year's Trial Will Tell—Always "Edge" from Accounts for Most Leaders of Exhibitor-Organizations

Ridiculous reports and statements have emanated from most likely inspired sources since the up-state New York exhibitors entered into a compact with Will Hays to become an auxiliary of his organization.

Exhibitors can lose nothing by such an affiliation. It may go along on a year's trial. At the end of the year if nothing has been accomplished for the benefit of an up-state exhibitor, it has cost neither the exhibitor nor exhibitors anything.

The Hays organization as a peace maker within the trade may work untold good to the exhibitor. Acting as an intermediary, Hays may be appealed to on business and common sense grounds. If all of the exhibitors of the country concluded to become a part of the Hays organization, Will Hays would be in duty bound, since he accepted them, to guard them as best he could.

With all of the exhibitors who have there might be an opportunity for an exhibitor when feeling he was being pressed or opposed or about to be ruined through an incoming builder of another theatre, if that builder were a picture producer or distributor besides, to place his plaint before Hays, asking for co-operation.

Overhanging Threat
The greatest overhanging threat to the independent exhibitor at present is that the big distributors may "press" or "force" him to do he knows not what, but he does know that such a threat is always ominous. When a distributor can issue such an order as to let him or let him out of business, the exhibitors should fly to the chance of securing a protector.

It is not believed in film circles of the insiders that the opposition propaganda to the up-staters led by William A. Dillon of Ithaca joining Hays, has been inspired by distributors or producers; it is believed to come from the heads of exhibitor organizations themselves.

Not infrequently when the matter of an exhibitor organization comes up in table discussions these same insiders say they have noted something that most leaders of the exhibitors got an "edge" somehow. How he got the edge or if he did what it amounted to, no one seemed willing to tell. In tracing down the record they would point to this or that leader as a percentage boy.

Exceptions were mentioned as against this common belief but the exceptions were few.

Leaders "Gotten To"
Also it has been stated there is a knee opinion that often when an exhibitor-leader is asked "important," he was "gotten to" by those who wanted to "use him." Those who wanted him within the camp were not exhibitors, since exhibitors were the backbone of the organization the leader said.

Notwithstanding any state or national organization of exhibitors, there is no doubt left in the minds of those who are both sides of the juncture of the exhibitors with Hays, no matter how effected, can work no harm to the exhibs, and in that event since there can be no harm, it must be a benefit though the result is neutral.

"Variety" for Joining
Variety is for the exhibitors joining with Hays, at least for a test of benefit. If the picture trade papers don't know the picture situation at this moment, it affects and may affect the business or the state of independent exhibitors, the trade press had better study up or

"RED" GRANGE NOT BARRED IN PITTSBURGH

Local Exhibitors Decide on Individual Action—M. P. T. O. A. With-out Authority

Pittsburgh, Dec. 22. Pittsburgh theatre owners announced this week that the action taken by the Motion Picture Theatre Owners of America looking toward barring the showing of films in which Harold (Red) Grange will be featured, will not have any effect on the exhibition of the football player's picture here.

Local exhibitors say that while the national organization, which is composed of hundreds of smaller groups, can pass resolutions and ask that the Grange pictures be barred, they have no jurisdiction over the members of their organization.

The decision of the organization to take action to bar the films was announced through its president, R. F. Woodhull, following an investigation into publicly regarding Grange's contract with a producer.

Gag Men on the Spot
Los Angeles, Dec. 22. First National picture in the future will use special gag men with every picture made calling for comedy relief.

It has been figured out that comedy relief can not be furnished by scenario writers and gag men off the spot. That situation or scene will be with some comedy relief must be noticed upon the spot.

For the past year on all of the Colleen Moore pictures, First National has had Mervyn Leroy, a gag man, work with the director. It is said that Leroy provided some effective gags which helped out when which might have been tiring situations.

Former Undertaker Will Be Comedy Director
Los Angeles, Dec. 22. It has been settled that Richard Wallace, who formerly was an undertaker, will direct Theda Bara in her comeback picture which Hal Roach will produce.

This will be Wallace's introduction to a big feature. He has just finished welding the megaphone for the Clyde Cook comedies. Prior to that he co-directed a series of Sweet Sixteen comedies for Universal.

The story selected for Miss Bara carries the claim that it is entirely different from anything that she has ever been associated with. throw the advertising of the distributors out of their papers. This is the first of a series of stories in Variety why the exhibitors should take the hint and not protect themselves; if they can find any better means than joining the Hays organization for protection, which would include arbitration on the inside for theatre through any trade cause, exhibitors should take these means. Just now nothing is in sight.

A Simple Order

The press agent of a Broadway picture house recently received this following order, which came at the beginning of a week when business was terrible:

"Please have capacity in the theatre tonight and cross outside—want to have pictures taken."

An executive of the firm owning the theatre signed the order. The agent made a memorandum on it that his salary was now \$5,000 weekly.

NEGRI AND DANIELS WITH F. P. FOR 2 YEARS

Pola and Bebe Sign Contracts on Coast—Negri's \$5,000 and Daniels' Own Unit

Los Angeles, Dec. 22. Pola Negri has re-signed with Famous Players-Lasky for two years more. Her salary is reported to be around \$5,000 a week, about double what she got under her old contract.

Another new contract signed at the same time was with Bebe Daniels, also for a two-year period. The contract provides that she is to have her own production unit with all roles in the future allotted to her to be of the light comedy nature.

Miss Daniels is now working on "Miss Brewster's Millions" and when she completes this picture will go to Florida for her next.

"THE MAD SCENE FROM BALABAN AND KATZ"

"The Mad Scene from Balaban & Katz" is the picture house agent's joceous application to John Murray Anderson's first auditions held at the Criterion, New York, in anticipation of the Rivoli's new policy under the Sam Katz-Anderson-Nat Fission regime, the latter being brought in as musical director.

A flock of people were there to do their stuff for Anderson's benefit. Every agent in the business, it seemed, distributed memos indiscriminately to their people to be present at the auditions. They found themselves outbid by Anderson's stonog, with little resulting from it all.

Anderson, since staging and producing, has been insistent upon himself as a sole picker. When producing for musicals he would haunt the vaudeville houses unrecognized, in search for talent.

Miss Frederick's Return With "Blind Goddess"

Los Angeles, Dec. 22. "The Blind Goddess" has been put into production by Famous Players-Lasky with Pauline Frederick, returning to the screen, featured.

Victor Fleming is directing this picture instead of James Cruze. The other featured member of the cast are Esther Ralston, Ernest Torrence and Conway Tearle.

"Ben-Hur" Dec. 30

Notice will go out today that the proposed opening of the Metro-Goldwyn super-special, "Ben-Hur," for Dec. 24, at the Cohan, has been postponed until Dec. 30 in the same theatre.

FOX BATTLING 'BIG THREE' ON THEATRES

14 New Houses of 5,000 Capacity—\$12,000,000 for Productions

Los Angeles, Dec. 22. William Fox will begin the erection of 14 houses in the key cities of the country, according to an announcement made here, and the seating capacity for each is mentioned as 5,000.

That Fox is out to combat the "Big Three" with theatres as well as pictures is the indication in the decision to have Winfield R. Sheehan, vice-president and general manager of the corporation, confine himself in the future to production activities.

Sheehan, it is said, will spend from six to seven months annually on the coast, four months in New York and one month in Europe. The Fox production program for next season will entail an expenditure of \$12,000,000, according to report. Sheehan leaves for a two weeks' trip to New York shortly after Christmas.

The future plans for the Fox Circuit, as reported in New York, call for a large capacity house in every key city in the United States. A policy similar to that current at Fox's, Philadelphia, is to be played.

This means "names" and pictures at popular prices. The "names" are to be booked from every branch of the show business, regardless of salary, for, in the opinion of officials of the Fox Circuit, the large capacity houses can play anything that draws at any price and show a profit.

Vaudeville and pictures will be confined to the regular Fox Circuit vaudeville houses, also to be expanded, with the capacities of the houses secured determining the policy of the house.

With the "name" policy prevailing in the newer Fox houses, the vaudeville department of the Fox Exchange claims it will be in a position to give "name" acts 25 weeks consecutive bookings next season. "Big names" can play the regular Fox vaudeville houses, topping the bills, and also go into the picture houses like Fox's Philadelphia.

Hines' "Speed Script" Fell Below Quota

Because Johnny Hines' "Speed Script" film did not measure up to exhibitors' expectations, the Commonwealth Film Corp. is suing the East Coast Films, Inc. for damages. The latter in turn has been granted a limited examination before the plaintiff.

Commonwealth paid \$25,500 for "The Speed Script" for New York and Northern New Jersey state rights, with the stipulation if it did not gross \$35,000 the East Coast Films, Inc., the producer and Hines and Charles C. Burr, would make good the difference.

The picture earned \$29,156.75, and the \$5,843.25 difference up to \$35,000 is being asked for.

ROXY GANG PROMOTION!

Roxy and his gang start a missionary tour of 10 weeks Jan. 15 to visit all the broadcasting stations and make personal connections with local business men. This may be a tactical move as a means for possible future promotion for a chain of theatres to link with the new "box" on "the" value and first street as the hub, or to promote stock selling for the current proposition.

HOW PICTURE STARS DRAW

Slight Insight to Local Box Office Conditions

Syracuse, N. Y., Dec. 22. A local survey of the strength of picture stars in the various theatres of Syracuse reveals that Wallace Beery and Lois Wilson are the leaders at the Hotel, while at the Strand, Norma Talmadge and Ronald Colman are the favorites.

Monte Blue and Marie Prevost are ahead at the Empire. Keith's has found that Reginald Denny and Bebe Daniels draw the best. At the Savoy Lionel Barrymore and Marguerite de la Motte are preferred.

The local "Herald" made the survey.

Chester B. Bunn, dramatic editor of the Syracuse "Herald," in what possibly to him was but a good yarn for his paper, hit upon one of the most important statistical ends of the picture business.

That the different houses of Syracuse display a preference for certain stars does not indicate those stars are the best drawing cards, but have no proven at the respective houses they have appeared at locally. It is the custom through distribution to establish a star in a certain house, also to establish a certain playing policy through the same type of picture going into the same houses regularly, although this is more often the case with cities larger than Syracuse.

Check Up on Stars
Picture distributors check up on stars. The gross, unless the picture is acknowledged exceptional, is credited to the picture rather than to the film or theatre. In this wise a distributor which is also a producer secures a direct line to the box office possibilities of a picture larger than that player may not be then starred or featured. In the instance of non-featured the line will be obtained through requests at the box office as to a return date for the person favored, or from letter fans.

Picture stars may be a staple draw in several sections and not cared much for in others. There are many instances of this. Some stars draw universally. Where a woman or man develops a draw throughout the country or commences to, as the box office reports indicate, that person is usually "sewed up" by the producer before someone else becomes aware of the growing strength as an attraction. The larger distributor can tell of their secret service attempt to obtain a line on all players, stars, featured players or others showing drawing power. One or two of the larger distributors can tell of the gross receipts of every picture house in the country, despite any exhibitor's belief to the contrary. This latter phase will be gone into more fully next week in Variety's 20th Anniversary Number.

PROMOTION FOR WHAT!

Washington, Dec. 22. Less than a year ago the War Department made Jack Connolly a major in the Reserve Corps. This same Jack Connolly, whose regular job is looking out for the Washington interests of the Will Hays organization, has been promoted to the rank of lieutenant-colonel.

All official and unofficial communications may be addressed from this date forward to Colonel Connolly.

CALLING ON SCOTLAND YARD

Los Angeles, Dec. 22. Donald Crisp is leaving for a three-month vacation to be spent abroad. He is going via the Panama Canal to visit his former cronies of Scotland Yard in London where his organization he was a member.

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B'WAY'S PRIZE SLUMP WEEK; "BIG PARADE" ONLY STAND-OUT

Capitol and Strand Heavily Dented—Figures Do Not Indicate Faithful Box Office Values—Criterion Out of Pictures, After Six Years

Last week was slump week sure enough on Broadway. Even the Capitol dropped below \$40,000, the first time it has occurred in months, while the Strand fell to almost \$30,000, something unheard of in a long while. These two taken as a criterion show just how things were all along the street. One cannot accept the low figures that some of the pictures registered as a real gauge of their boxoffice value.

The Capitol had "Time the Comedian" and \$38,300, while "Joanna" at the Strand got \$20,100. At the Rivoli Pola Negri in "A Woman of the World" brought the house to a close for alternative Saturday night after pulling \$21,500 with a very mediocre picture, while at the Rialto "The Splendid Crime" showed \$16,500.

At Warners "The Golden Cocoon" drew a fair week considering the general drop along the street. Though the regular run of picture houses suffered a drop all along the line there was one outstanding boxoffice figure for the entire week at the Astor, where over capacity again brought \$17,787, bringing the total for your weeks and two days to \$43,930. To these sponsors the picture it is proof that it is the solid bit of picturedom of all time.

The Phantom of the Opera for its first week at the Astor drew somewhat with \$24,900, bringing the total for the run thus far to \$36,250. Another run was that of "Stage Struck" at the Little Casino, where the picture stayed for three weeks, finishing Saturday with the final week at \$4,300, or a total of \$14,700 for the run.

The Embassy is still holding "The Merry Widow" at almost \$7,700 last week and at the Criterion the Vanishing American" brought its last Saturday to a close over \$5,000, ending an unbroken picture policy of the house. The picture is reverting to policy of legitimate stage attractions this week.

"Stella Dallas" at the Apollo, sixth week picked up a little more, doing about \$500 more than the week previous.

The Cohan is undergoing alterations to the advent there of "Ben-Hur" on the night of Dec. 30.

Estimates for Last Week
Apollo—"Stella Dallas" (Goldwyn U. A.). (1,180; \$2,200) (6th week). Fixed up a little last week, doing \$12,500. Planned to close in key cities at least, under direction of Theodore Mitchell. Opens in Boston on Colonial Jan. 17.

Astor—"The Big Parade" (M-G-M). (1,120; \$1,100 and \$2,200) (6th week). For week before Christmas picture did another turn-around to \$19,787.

Cameo—"Stage Struck" (F. P.). (119; \$0-55). Three weeks at this house after a drop to \$11,500 at Rialto. Final week, \$4,307.

Capitol—"Time the Comedian" (M-G-M). (5,550; \$0-\$1.65) For first three since September. Capitol went under \$40,000 last week, getting \$38,334.

Colony—"Phantom of the Opera" (U. A.). (1,280; \$0-85) (4th week). Last week dropped off with \$24,900 registered. Brings total for first three weeks to \$55,250. Rehearsed here in "California Straight Ahead," another U. production, scheduled for week in.

Criterion—"The Vanishing American" (F. P.). (608; \$1.65). The Vanishing American" vanished from Criterion Saturday, ending a picture policy which has endured for six years. Theatre reverted to Charles Frohman, Inc., and will house picture attracted to the last week of median film was \$5,000.

Embassy—"The Merry Widow" (G-M). (680; \$2-20) Last week falling off experienced here last week with receipts \$7,634; about \$300 under previous week.

Rivoli—"The Splendid Crime" (F. P.). (1,950; \$0-35-99) Last week final one of Ben Bernie at house. Picture was a drop to \$16,500. The Rialto has climbed considerably in the standing of the P. P. B. & K. theatre. It was in line with winning chase for quota for November.

Rivoli—"A Woman of the World"

HOUSES BEAT BAD WEEK PADDING DAILY ADS

Providence Theatres Made Good Showing Before Xmas
—"Where Was I" 2d Run

Providence, Dec. 22. (Drawing population, 300,000). Pretty good week. Depression slackened up. For the week before Christmas very fair business. Practically everybody went after bigger space in the dailies, and that sufficed to attract them in against their wills. Some of the best selling copy in years was spread on the printed page by two local managers. Both reported business good. One was Sol Brunkin of the Emery-Majestic; the other Will Mahoney of the Rialto.

"The Scarlet Saint" good boxoffice title for the Rialto, running with "Hogan's Alley" (Warners). Winds of Chance" and "The Surprise Flight" pulled at the Majestic. "Where Was I?" did only fair business at the Victory, but caused a lot of comment in town and should be good on second run.

Estimates for Last Week
Majestic (2,500; 10-40)—"Winds of Chance" (1st Nat.) and "The Surprise Flight" (Educational). Good for capacity, \$5,500.

Strand (2,200; 15-40)—"The Best of Broadway" (Chadwick). Fair week, \$5,000.

Victory (1,850; 15-40)—"The Winning Stair" (Fox) and "Where Was I?" (Just for Laughs). Rialto (1,448; 15-40)—"The Scarlet Saint" (1st Nat.) and "Hogan's Alley" (Warners). Good week at \$1,500.

This Week
Majestic, "Womanhandled" and "Romance Road"; Strand, "The Wizard of Oz" (1st Nat.) and "Sunshine Alley"; Victory, "Old Clothes"; "The Arizona Sweepstakes"; Rialto, "His Majestic Bunker Bean" and "The Isle of Hope."

N. O. Saved from Dying Last Week by Few B. B. O.

New Orleans, Dec. 22. Pre-Christmas week in the film houses was far from auspicious, the picture being but sparsely popular, even at the major performance. "Pony Express" proved disappointing as a draw at the Libbey. "The Boy Who Lived" and Griffith's "That Royle Girl" in its Strand tenancy, did as well as could be expected in the city. The persons forming the financial bedrock of the silver sheet were using their quarters and halves in the purchasing of Yuletide tokens. The Tudor had a disastrous session, getting little or nothing, so as to drop out of the picture.

Estimates for Last Week
Strand—(2,200; 8-30). "That Royle Girl". Moderate, \$4,700.
Liberty—(1,800; 50). The Pony Express. Little appreciation, grossing \$3,800.
Tudor—(800; 28). The Virgin. Very calm. Barely passed \$1,300.

SCHILDKRAUT "AUCTIONEER"

Los Angeles, Dec. 22. Rudolph Schildkraut may star in the screen version of "The Auctioneer." It will be made by Fox this summer.

(F. P.). (2,200; 50-35-99) Pola Negri in indifferent picture last week, fine one at the house prior to closing for alterations and re-opening with a picture policy which has endured for six years. Theatre reverted to Charles Frohman, Inc., and will house picture attracted to the last week of median film was \$5,000.

Embassy—"The Merry Widow" (G-M). (680; \$2-20) Last week falling off experienced here last week with receipts \$7,634; about \$300 under previous week.

Rivoli—"The Splendid Crime" (F. P.). (1,950; \$0-35-99) Last week final one of Ben Bernie at house. Picture was a drop to \$16,500. The Rialto has climbed considerably in the standing of the P. P. B. & K. theatre. It was in line with winning chase for quota for November.

Rivoli—"A Woman of the World"



JULIAN ELTINGE
Is appearing at the Grand, Pittsburgh, this week (Dec. 21), in conjunction with his feature motion picture, "Mile. Behave."

"3 FACES EAST" IS "WHALE" AT • FORUM

1st Time Out—At Forum, L. A., Did \$8,500—Nearly All Other Houses Off

Last Week

Los Angeles, Dec. 22. (Drawing Population, 1,250,000).

Though the week before Christmas and most of the local houses complaining, matinees were light with evening trade good. "The Merry Widow" in its second week at the Million Dollar, was way in the vanguard. The picture got off to a big start and Sunday start, averaging around \$5,000, with the daily intake on the \$3,500 average. From the publicity campaign this house has been given by both studio and theatre indications are that after the Yuletide week the picture will go along at an exceptionally strong gait and linger in this territory for at least 10 weeks, which is more than its predecessors have done in this house for a long time.

Though business at the Metropolitan was considerably off, with the matinee very light, the night trade was fairly good, and Thomas Meighan's "Irish Luck" grossed a bit more than his previous picture did. It seems as though the musical program furnished hereby Leo Forstman and his pit gang is proving to be a stellar attraction.

"Sally, Irene and Mary" did about an average week's business at Loew's State, very big for this time. Syd Grauman got the angle on getting the kiddie trade for "The Big Parade" at his picture last week. He gave souvenirs to the youngsters as well as the women.

"At the Forum "Three Faces East" proved a whale of an attraction. Though this house is strictly a neighborhood one and matinee business was way off, the nights were very strong and the house went through the week to big profit.

The Criterion, which cut its admission scale more than half, did not do so well with the picture, having "Havoc." It did the poorest gross in months. The house has cut prologues and orchestra, and being placed in the third class, will need tremendous exploitation before it can show results.

Estimates for Last Week

Metropolitan—"Irish Luck" (F. P.). (3,000; 25-45). Great deal better than last Thomas Meighan product, but caused house to go into red, losing \$1,000.

Million Dollar—"The Merry Widow" (M. G.). (2,200; 25-85). It's in. Holiday or no holiday shopping. Big and strong picture at \$28,000. The Grauman's Egyptian—"The Big Parade" (M. G.). (1,800; \$0-\$1.65). Kiddies helping out at matinees, but proved rather good with \$15,000.

Loew's State—"Sally, Irene and Mary" (M. G.). (2,200; 25-85). For week business is big. Last week \$12,800.

Criterion—"Havoc" (Fox) (1,600; 15-35). Sudden change of policy by reduction of scale, picture cannot be taken as criterion of future business. Played to about the same number of people as week before and got \$2,400.

Forum—"Three Faces East" (P. D. C.). (1,800; 15-50). Had this pic-

McVICKER'S \$26,000 WITHOUT ASH; THEDA BARA \$3,300 AT RANDO PH

"Go West" Helped McVicker's Gross—Former Vamp Meant Little Downtown—Chicago Still Quiet at \$33,500—Pulling Out "Phantom"

NOT SO HOTSI TOTS! IN PHILA. LAST WEEK

Wallops for Several Houses—Pictures and Holiday Perfect for Some Theatres' Bad Biz

Philadelphia, Dec. 22.

The holiday slump hit the picture houses even more noticeably than it did the legit theatres, with the result some painfully low grosses.

Houses that escaped, at least in some measure, were the Stanley, Stanton and Fox. Some of the houses will change Xmas Day. The only house to have a special program with outstanding attractions all week is the Fox. Beginning Christmas the Stanley will have what it calls a "Christmas party" arranged by David Bennett.

Estimates for Last Week
Stanley (4,000; 35-50-75). "Cobra" (F. P.). Critics panned it. Holiday shopping hurt, but claimed \$23,000. Not up to house average by several thousand dollars.

Stanton (1,700; 35-50-75). "Don Q." (U. A.) (2d week). "Don Q." held up pretty well. Claiming \$11,000. Stay in town.

Aldine (1,600; \$1.65). "The Merry Widow" (M-G.) (3d week). Rather cold here. Goes out middle of week. Last week around \$9,000. "Big Parade" Christmas Eve.

Fox (3,000; 99). "Thank You" (Fox). Picture didn't mean much, but syncopation review did. Business quoted around \$17,000.

Karlton (1,100; 50). "Lights of Old Broadway" (M-G.). Disappointment with Marion Davies clientele not turning out. About \$2,000.

Arcadia (800; 60). "Why Women Love" (Fox). Less than \$2,000 quoted. House in bad way since "Go West."

In Washington

Washington, Dec. 22. (Estimated Population, 500,000; 120,500 Colored).

Not much doing last week. "The Vanishing American" topped the houses, but got nothing exceptional.

Estimates for Last Week
Columbia—"Vanishing American" (F. P.). (1,232; 35-50). About \$9,000.

Metropolitan—"The Beautiful City" (1st N.). (1,542; 35-50). Not up to usual mark for the stage. \$8,500. "The World of the World" (F. P.). (2,432; 35-50). Panning of picture hurt. About \$10,000.

Rialto—"East Lynne" (Fox) and presentation (1,978; 35-50). Boosted previous week's gross, running to about \$7,000.

This Week
Columbia—Jackie Coogan in "Old Clothes"; Metropolitan, "Steppin' Out"; and Claude Rains in "Hallelujah"; Palace, Rudolph Valentino in "Cobra"; Rialto, "The Keeper of the Bees" and presentation.

Jack Hill Leaves Fox— John D's 1st Press Agent

Los Angeles, Dec. 22.

Jack Hill, publicity director at the Fox studios for five years, has resigned. He will leave for the east to settle some personal affairs in Minneapolis.

Robert Yost is now heading the Fox department. Hill was a New York newspaper man, also the first press agent John D. Rockefeller ever had.

ture been in at any other time might have broken house record. Profitable returns at \$5,500.

Robert Yost—"Pony Express" (F. P.). (900; 50-55). For third week did good matinee and fairly good evening business. On the week totaled \$5,500.

Firerose—"Hills People" (P. D. C.). (1,650; 25-75). Second week very big. First week with first. Held over to \$7,200.

Chicago, Dec. 22.

Despite the business in the loop theatres has been tremendously off the past few weeks none are showing any substantial deficits.

The ban placed on Chicago theatres, denying them the privilege of standing their overflows in the lobby, is gradually being lifted, as expected and expected. The latter ordinance, although it has interfered with the week-day grosses, had a tendency to somewhat hinder the Saturday and Sunday grosses.

"Phantom of the Opera," as far as Chicago is concerned, has been a flop. There is no doubt that the feature would have connected for a good profit were it exhibited any time but the present. It came in when the theatres were in a slump.

There is some talk about pulling the picture out Sunday and returning later at the end of the year. The feature is drawing the worst business of any super-attraction that has played the Roosevelt.

The Chicago looks to be on its last legs of a prolonged slump. From indications it will revert to normalcy beginning with the year.

Paul Ash's message, conveyed to his audience via screen, seemed to have some bearing on the custom, as business did up remarkably well considering that the public were aware that he would not appear in person. The crew that he left behind worked hard to entertain, and the majority of the patrons were not enough to show he did not within the standard maintained at this house, it was exceptionally good at this time of the year. The feature "Go West" also aided.

Tom Mix did not hold up at the Monroe, with receipts tumbling. The Orpheum, with "Pleasure Buyers," also took a drop, while the Randolph hit an extremely low total. Estimates for Last Week.

Chicago—"Hills People" (P. N.). (4,100; 50-75). Picked up last week, but not enough to show he did not within the standard maintained at this house, it was exceptionally good at this time of the year. The feature "Go West" also aided.

McVicker's "Go West" (M. G. M.). (2,400; 50-75). Buster Keaton partly responsible for fine showing here without presence of Ash. Stage presentation figured strongly in rounding out a corking comedy program, which brought receipts to \$14,000.

Monroe—"The Best Bad Man" (Fox). (2d week) (973; 50). Tom Mix ordinarily holds up for two weeks, but with business generally bad, second week showed a decrease of one-third over preceding week. Drew \$4,800.

Orpheum—"Pleasure Buyers" (Warner Bros.). (716; 50). Business came in streaks, with the long runs. The lowest gross since the house is under the Warners' direction. Fell to \$3,200.

Rialto—"East Lynne" (Fox) and the Opera (U. A. week) (1,400; 50-75). Showing against pre-holiday season and unfavorable weather is causing this feature to pull out Sunday after failing to get \$30,000 in two weeks.

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YEAR 'ROUND XMAS PRESENT

A Subscription to
"VARIETY"

Send It To Your Friends

\$8. FOREIGN



Hope Hampton

Beautiful Stage and Screen Star Whose Latest Film,
"MARIONETTES," Photographed Entirely in
Colors, Is Meeting with Tremendous Success

THE SEASON'S GREETINGS



There Is a Santa Claus

*Now Playing
Strand Theatre, New York*

*Beginning Jan. 4
Limited Engagement at
Addison Hotel, Detroit*

WHEN I was a small boy my folks told me to wish hard for the things I wanted and mind mother and Santa Claus would bring me loads of nice things. He did.

Later at school a teacher told me to wish hard and work hard in order to attain my life's ambition. I have done both—with what success I will leave others to say.

The point being that at this season of the year I am wishing just as hard that all my friends attain their hearts' desire in Health, Happiness and Prosperity for the Holiday Season and the New Year that is soon to be born.

TED LEWIS

LOCAL KID STAGE SHOWS SAVE 2 FRISCO HOUSES

"Clothes," Fell Down; "Lord Jim" Stood Up—"Royle Girl" Away Off

San Francisco, Dec. 22. "Kiddie" revue proved big cards at the Warfield and Granada, both featuring juvenile attractions during the holiday vacations at schools. "Lord Jim," the Conradian picture, panned liberally from coast to coast, liked well here. "Clothes Make the Pirate" did not get over, but the program was well fortified with

stage features, saving the gate at the Warfield.

Bebe Daniels' new one, "A Splendid Crime," far from being a splendid picture.

Estimates for Last Week
Warfield (2,668; 50c).—Leon Errol and Dorothy Gish in "Clothes Make the Pirate" (1st Nat.). Insipid mess. Stage offering. "The Toy Box," revue, with 50 clever kids. Strong enough to offset weakness of picture. Box office fared well. Big matinees and good nights. \$19,000.

Granada (2,734; 50c).—Best business house has had for 15 weeks, though "Lord Jim" (F-P) was not looked upon in advance for anything. Pearl Hickman's 18 juveniles on the stage no doubt responsible for some extra business. \$20,300.

Imperial (1,365; 50c).—D. W. S. rip-roaring meller of pastimes in Chicago and Cleve not taking so well. "That Royle Girl" (F-P) just here to keep doors open for "The Gold Rush" Christmas. \$3,900.

St. Francis (1,440; 50c).—"The Phantom" still on sale and getting "all-story" business. Will be followed by "The Wanderer" Dec. 25. \$3,600 last week.

California (2,148; 50c).—Bebe Daniels in "The Splendid Crime." Silly and improbable story for such highly rated star. Stage presentation, "Venice," beautiful idea. \$11,500.

TWO BALTO. HOUSES \$11,000 EACH ON WEEK

Irene Rich in Person Helped "Compromise" at Met—"Royle" Girl at 2 Houses

Baltimore, Dec. 22. The week's highlight was the personal appearance of Irene Rich Monday, Tuesday and Wednesday at the Warner-Metropolitan.

Elsewhere it was an average week, or less. "That Royle Girl" doubled at the Century and up-town Parkway. With Griffith's name prominent it was able to better the seasonal average.

The new Embassy theatre, formerly Victoria, is rapidly taking shape, and promises to be very ritzy. The independent people are flock of it, and the story goes that they are willing to spend money lavishly to assure the proper entry for their films in Baltimore.

Estimates for Last Week
Revell—"Scarlet Saint" (2,300; 35-75). Picture mediocre, but big band added, with result seasonably off week over average. \$11,000.

Century—"That Royle Girl" (3,000; 30-75). Business steady and satisfactory. \$11,000.

New—"In the Name of Love" (1,800; 25-50). House felt pre-holiday let-up. Business sagged badly. \$6,500.

Metropolitan—"Compromise" (1,500; 15-50). Counted off week here and would have been just that but for personal appearance of Irene Rich. Miss Rich came in Monday and the receiving line formed on the left for three days running. Well over seasonal average. \$5,500.

Hippodrome—"Wall Street Whiz" (2,300; 25-75) and vaudeville. Off week. Essentially family house. Not over \$8,000.

Parkway—"That Royle Girl" (1,400; 25-50). Simultaneously with down-town Century. Result satisfactory, but not outstanding. About \$4,000.

Garden—"What the Door Opened" and vaudeville (2,800; 25-50). Business held own fairly well. \$9,000.

This Week
Revell, "The Beautiful City"; Century, "The Only Thing"; New, "A Son of His Father"; Metropolitan, "East Lynne"; Parkway, "Sally, Irene and Mary"; Hippodrome, "The Danger Signal"; Garden, "The Calvary Stampede."

Long Contracts for Two Players in "His People"

Los Angeles, Dec. 22. Appearing in the cast of "His People" proved lucky for Blanche Mehaffey and George Lewis. Miss Mehaffey has been placed under a five-year contract by Universal, and Lewis, juvenile, was signed for three years by the same company.

\$19,000 FOR KEATON Not So Bad for Boston in Pre-Xmas Week

Boston, Dec. 22. With Bebe Daniels in "The Splendid Crime" and Leatrice Joy in "The Wedding Song" the Fenway had a fine week last week despite the off week. The gross was about \$11,500, about \$1,000 better than the house did the week before.

At the State Buster Keaton in "Go West" did about \$19,000, about normal for this season of the year.

Buffalo Suffering, Too

Buffalo, Dec. 22. Picture business went on the rocks here last week. None of the theatres seemed to attract any measure of business, despite the fact that a special play was made in all of the advertising for pre-Xmas matinee trade.

Last Week's Estimates
Hip—(2,400; 50). "Tower of Lies" first half; "Cobra," second half. The second week of pre-Xmas split week bills scarcely better than the preceding seven days. Both halves about evenly balanced with the Valentine feature getting some new business, but not finding much favor with the fans. Gross represents fair pre-Xmas business for the house at \$16,000.

Loews—(3,400; 35-50). "Time, the Comedian" and vaudeville. Excellent bill failed to get real money. Gross barely topped \$18,000.

Lafayette—(3,400; 35-50). "Stepin' Out" Comedy feature exploited somewhat more heavily than recent films. Around \$14,000.

ACADEMY, UPSTATE, BURNS

Newburgh, N. Y., Dec. 22. The Academy, operated by Famous Players, burned here Monday night.

Not a complete loss but temporarily out of commission.

SERIAL STORY DRAWS TOP FOR WEEK IN K. C.

"Winds of Chance" at \$14,000—"Merry Widow" Holding Up Nicely

Kansas City, Dec. 22. Just another week last week for the picture houses. Pantages inaugurated its Warner Bros. picture policy with "Man on the Box."

At the Newman, where jazz orchestras have been strongly featured for the past few months, Minsky, director of the Newman Symphony Orchestra, introduced a petit concert, giving the Peer Gynt Suite by E. Grieg. It was the most classic of anything heretofore attempted by this organization. The experiment proved most successful, judging from the reception.

Estimates for Last Week
Newman—"Tower of Lies" (M. G.) (1,800; 35-50). Lon Chaney and Norma Shearer. Jazz orchestra and couple of entertainers filled out bill. Outstanding hit splendid house orchestra, Airsley directing. Got \$10,800.

Royal—"The Merry Widow" (M. G.) (200; 35-50). 2d week. Business held up as well as expected, with \$7,500.

Liberty—"Souls for Sale" (1,000; 35-50). Lived up to sensational title, to sensational billing and publicity, and drew \$5,500.

Mainstreet—"Winds of Chance" (1st Nat) (2,200; 25-50). Got great break. Story run serially in "Journal" here recently. Got \$14,000.

Pantages, "The Man on the Box"; Globe, "Little Annie Rooney."

Hays at Home for Holidays

Will H. Hays leaves town today to spend the holidays at Sullivan, Ind., with his family. He will return to New York directly after the first of the year.

Warning!

We will prosecute anyone infringing on our title.

EXHIBITORS

do not be confused with another picture with somewhat similar name as our record-breaker.



We are still playing to record-breaking repeat dates.

Special Reels and Shows for

**WOMEN ONLY
and MEN ONLY**

Send in Your Open Time Percentage Dates Only

Public Welfare Pictures Corporation

723 Seventh Ave., New York

Famous Trying to Break In On Whitehurst Deal?

Baltimore, Dec. 22. It's the understanding here that Famous Players is trying to break in on the Whitehurst theatre buying proposition, although it is commonly supposed to have been closed up on behalf of William Fox.

The Whitehurst crowd holds a majority of the common stock, which, with their percentage of the preferred (either 25 or 30 percent) they can place a block.

It's not known here and apparently by those right in the centre of the Whitehurst situation just how it stands. They say that John Zanft representing Fox was recently in Baltimore, but no one will admit having talked with a F. P.

The Whitehurst situation is a mixed one, with Fox thought to have smoothed over all the complications, practically winding this end up as between the two Whitehurst factions.

Murray-Valentino
Just Press Stuff

Los Angeles, Dec. 22. The understanding here is that the published story linking the names of Mae Murray and Rudolph Valentino as prospective married folks (to each other) is a press agent's plant.

Katterjohn in N. Y. Office
Monte Katterjohn has been added to the staff of the Famous Players production department and will make his headquarters at the home office.

SEASON'S GREETINGS

TO ALL FRIENDS

BERNARD

DE PACE

NEXT WEEK (DEC. 27), STRAND, NEW YORK

THIRD RETURN ENGAGEMENT

THIS SEASON

Direction WILLIAM MORRIS

Frank L. Newman's Presentation, Metropolitan Theatre, Los Angeles, Calif., Week of Dec. 5th

MISS BOBBIE TREMAINE

In Her Original Conception of a SOUTH SEA DANCE

"THE RAIN PRAYER"

(PROTECTED MATERIAL)

THE MOST UNUSUAL, ARTISTIC, SPECTACULAR AND AWE INSPIRING BALLET EVER PRESENTED ON THE AMERICAN STAGE

Miss Tremaine and the Twelve Tremaine Dancers Now Featured in the Prologue to "The Merry Widow" at Grauman's Million Dollar Theatre, Los Angeles, Calif.

THANKS TO
MILTON FELD

CECIL B. DEMILLE
PRESENTS

ROD
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ROD LA ROCQUE



RELEASED BY
PRODUCERS DISTRIBUTORS

F. C. MUNROE, President RAYMOND PAWLEY, Vice-President

Member of Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, President

LA ROCQUE in "Braveheart"

WITH

LILLIAN RICH ROBERT EDESON
TYRONE POWER JEAN ACKER

ADAPTED BY MARY O'HARA FROM THE PLAY "STRONGHEART"
BY WILLIAM C. DEMILLE

AN ALAN HALE PRODUCTION

A Money Maker for a Money Month!

January is the money month for the exhibitor.

"BRAVEHEART" heads the list of big money pictures that come to him in the first month of the New Year.

Here's a "Golconda"—a gold mine of entertainment that will return a dollar for every dime you invest in it.

This "El Dorado" will inundate your box office with a flood of the coin of the realm.

As a stage play, it made its producers rich.

As a picture, it will make the exhibitors who book it yell:

"Eureka! I've discovered a gold mine!"

Money? Book This One and You'll Know
What Real Money Means!



TING CORPORATION

and Treasurer JOHN C. FLINN, Vice-President and General Manager

Foreign Distributors Producers International Corporation 130 West 46th Street New York, N. Y.

LITERATI

Publicity Man-Author

Barry Benefield, author of the current best seller, "The Chicken-Wagon Family," published by the Century Company and reported sold for pictures, is the publicity man for that book concern. It is Benefield's first literary effort and the only one to whom he submitted the work was his own firm. Benefield is still doing the publicity for the Century.

Publishing Prosperity

Three hundred popular magazines today as against 19 four years ago. An average of 20 new books every day, with the figure raised to 30 between September and November, as against a third of that number four years ago. Every week finds a number of new magazines on the stands and marks either the entry of new publishing houses into the field or the expansion of the established ones.

The author is profiting the most from the increase. It's the old subject of supply and demand and never has there been so much literary work in demand as today. When such magazines as the "Saturday Evening Post," "Red Book" and other high class periodicals write to the authors' journals emphasizing the type of material they need and urging all authors to submit stories, it shows a need of reading matter.

And the writers for the magazines are reaping a harvest. Never was it as easy as now for an author, though of no reputation, to break into the foremost periodicals, for the reason of the great demand. Because of that, some of the lesser known publications are offering payment near or the same as some of the leaders.

When a magazine like "Fawcett's," fashioned somewhat along "Collier's," can pay four cents a word for material, and on acceptance, one is easily convinced that this is the golden era for authors.

The demand is also as great among book publishers. The old-established ones are signing or have been signing up authors for exclusive publication, which finds the others going out of their way for material. This much is evidenced by the prize contests recently inaugurated by Dodd, Mead and Co., and Edward Clode and Co. Both offer large premiums for acceptable novels, besides the usual royalties, and also promise to publish some of the non-prize winners, providing they are meritorious.

Perhaps many of the literary people who went over to the films for more money may return to their former activities because of the equal payment, if not better, and less trying work. That may mean better appreciation of the writing men by the film concerns.

Basil Dean as Adapter

It is not generally known, but Margaret Kennedy made a dramatization of her novel, "The Constant Nymph," about a year ago, for Charles L. Wagner. About the time she completed the work, Wagner had a sad experience with "Jane—Our Stranger," which Mary Borden also dramatized from her novel of the same name, and which failed on Broadway after but a week. Wagner told Mrs. Kennedy the play was all off and she, temperamentally tore up the manuscript. Recently Basil Dean approached Mrs. Kennedy, a countrywoman, and suggested a dramatization of her novel. She told him if he wanted a stage work, he would have to do it himself. Doing nothing untold, is now engaged in converting the novel for the stage.

Gil Robinson, of the outdoor show people, has done a "Courtney Riley Cooper," and has penned a history of the American circus under the title of "Old Wagon Show Days." The book is published by the Brockwell Publishing Co. and in it Robinson goes back to the first American circus. His account of Barnum and Bailey's is said to reveal some new

lights on the careers of the famous circus men.

Seldes Satisfied

The panning given Gilbert Seldes "The Wise Crackers," which opened the new 66 Fifth Avenue theatre, has decided him to forswear the drama forever. He will stick to prose and his work on the "Dial." Seldes audibly made the declaration to a group of friends at the second performance of the piece. Seldes says he doesn't know why he should have

written the play, inasmuch as his recent book, "The Seven Lively Arts," was very well received and he seemed to be getting along as a prose writer. It may have been that the 66 Fifth Avenue theatre was too strong a temptation, he says, as the new playhouse is located around the corner from the Dial offices. Seldes covers the theatres for that publication. About all the critic's slammed the play, and as though gleefully going to it. However, there appears and sounds justification fully furnished by Seldes.

"American Parade," New Idea

A new idea in literature, combining the magazine and the book, has been evolved by W. Adolphe Roberts, the editor of "Movie Monthly,"

and it is to make its appearance soon, sponsored by Roberts and a number of associates. Brewster, the publisher of "Movie Monthly" is reported as not in on the venture.

Roberts will call the new publication "The American Parade" and it will be on sale only in book stores. Only the work of leading authors will be carried, and the subject matter will cover books, the theatre, motion pictures, art, music, politics and sports. Roberts may resign from "Movie Monthly" to devote his full time to the new activity.

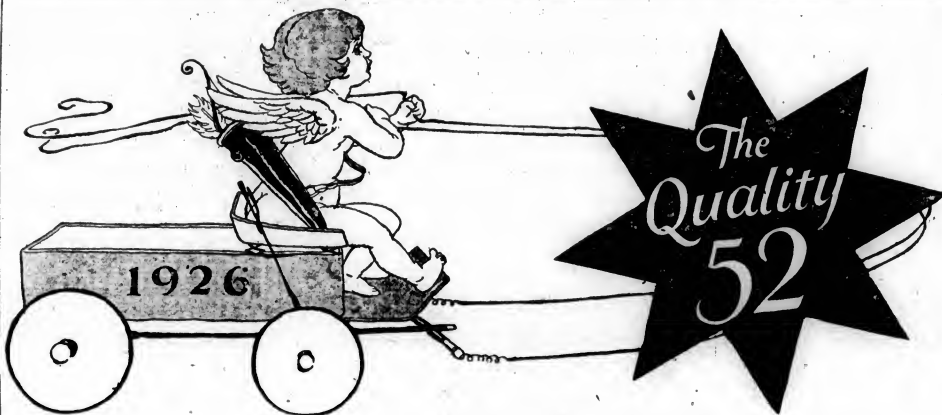
"The Enemy" Novelized

Channing Pollock's "The Enemy" is being novelized, author not credited, and will be syndicated

throughout the country. Pollock believes it will be good publicity prior to the tour of his play, and, furthermore, should gather in additional revenue, as the regular syndicate rates will be asked for the story from newspapers.

Conrado Massaguer has gone to Cuba where he will remain until February. The story is hovering over the Massaguer household and Mrs. Massaguer wants the event to take place in her old home. Massaguer will go to Palm Beach to work with Irving Caesar on a comic strip for the Doubleday-Page Syndicate.

Allan Ross Macdougall, the Paris critic for several American publications, is in New York.



1926 HAS HITCHED ITS WAGON TO A STAR!

The New Year starts right.

Profiting by the experience of 1925.

Which was a great year.

Studded with Metro-Goldwyn-Mayer successes.

1926 hitches its wagon to a star.

The Quality Fifty-Two.

There's a reason.

And soon you'll read the big news.

Of what those non-stop, fast-stepping, box-office-wise showmen-producers of Metro-Goldwyn-Mayer have up their sleeve.

For coming months.

Yes, a lot of surprises.

But you get to expect surprises in the Quality 52—and we never disappoint.

Hitch your wagon to a star and let the rest of the boys watch your star dust.

1925 was a big M-G-M year.

But oh you 1926!

1926 IS ANOTHER METRO-GOLDWYN-MAYER YEAR

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

NICHOLAS

MOORE and EDYTHE

MLLE.

DANCERS OF DISTINCTION

FEATURED DANCERS WITH "THE MERRY WIDOW," PROLOGUE

Now at Grauman's Million Dollar Theatre, Los Angeles, Cal., Indefinite

NEW SYSTEM IS FOR PUBLIX PUBLICITY

Change in System Only—Hungarian Orchestra in Rialto

Following the incorporation of the Famous Players and Balaban & Katz houses as the Publix Theatres, an important change in the publicity and advertising system of the P. P. organization is to be made. A. J. Rotford is head of all publicity and advertising for the theatre circuit. Lem Stewart will work under him as director of advertising, while Samuel Palmer will be director of publicity. Ed Olmstead, until recently handling publicity for the Rivoli-Rialto, New York, will be director of exploitation, under Rotford.

The advertising accounts will be transferred from the J. P. Muller agency to the Frohman Advertising Agency, which, despite similarity in name, has no connection with Charles Frohman, Inc. (the legit branch of P. P.).

Wells Hawks will be retained by the advertising concern as an advisor on advertising and stunt work, and Hawks will also name the press agent for the Rivoli. At the Rialto Lou Lusty will handle publicity.

At the Rialto
The Rialto will dispense with the large orchestra, brought back for the showing of "Siegfried" this week. In its stead will be a 15-piece Hungarian orchestra, playing for both presentation and pictures. The general policy of the Rialto will also be revised to some extent and short subjects receive special attention.

In line with this, Pathe has taken a large sign on the 42nd street side of the Rialto to advertise whatever of its product is playing the house. Presentations on a moderate scale will be continued, but an effort will be made to have them intimate and thus bring an intimate atmosphere to the Rialto.

Next week at the Rialto "Peter Pan" will be shown in the mornings from 9 a. m. to noon as a special attraction for children, while the regular program and feature will begin around noon. As far as feasible, subscription books will be issued for both houses good for every picture and sold in advance, the idea being to build up the matinee shows. The subscription books will be sold at a slight reduction under the scale and a coupon torn off each time the book is used.

Blank's Financing

Burlington, Ia., Dec. 22.
As the result of negotiations which have been under way some time with the A. H. Blank interests and a special committee of Chamber of Commerce members options have been secured on the Rialto building site and property adjoining on Third street south of Valley street, with prospect of building a new theatre there.

It is said the Blank interests have been assured of disposal of \$75,000 worth of stock here in a theatrical venture involving \$125,000 building. The Blank interests are said to have offered to invest \$40,000 in furnishing a theatre and guaranteeing 6 per cent on the land figure and 10 per cent on the investment, if the theatre is erected.

Legislative News, Page 2

Commencing with this issue, and during the 69th Congress, all legislative news and reports appertaining to any part of the show business will be found on page 2 of each issue of Variety.

"Poison Needle" Used On Woman in Theatre

Lynn, Mass., Dec. 22.
A new kind of theatre "nasher" in deadly form, was discovered here after a woman had been attacked by a "poison needle" wielded by a man in the Standard theatre, West Lynn movie house, while she was attending the show with her sister.

A man sat beside the woman and watched her, twirling a handkerchief all the while and occasionally "recking out in guttural laughter. The woman ignored his advances and suddenly felt a sharp pain in one side, followed by a burning sensation. Turning, she found the man raising directly at her.

Feeling faint, she and her sister left the theatre. As she entered her home she fell to the floor. A physician found the woman had a puncture in her side, resembling that made by a needle.

When police went to the theatre, the man had disappeared.

Featuring Jetta Goudal

Los Angeles, Dec. 22.
Metropolitan Pictures have procured Jetta Goudal from Cecil B. DeMille and they will co-feature her with Lionel Barrymore in "Paris at Midnight."

Potato Admission

Fred Mertens, who operates the Fulton, Jersey City, gave a special morning show, Dec. 19, the only admission being at least three or more potatoes. Mertens turned the "murmur" over to the Society of St. Vincent De Paul, Hebrew Orphans Home and the Salvation Army Home for Girls. When Mertens learned from his wife who is one of the auxiliary workers for the Salvation Army Home for Girls that the J. C. institutions were in greater need of potatoes than money he hit upon the scheme of the special show and the potato admission.

For the show, "Big Brother" (Famous Players), was obtained, a film story that befitted the occasion.

WRITER MADE DIRECTOR

Los Angeles, Dec. 22.

Melville Brown, attached to the Universal scenario department for a number of years, is another writer to be promoted to the ranks of directors by Director General McRae.

Brown will wield the megaphone for the first time on a feature early in February.

AMUSEMENT STOCK QUOTATIONS

Nothing startling in the market last week aside from the possible exception of the 3 1/2 point drop Pathe took. Against this American Seating Corp. on the Curb soared for 4 points on a 50-share sale.

The Fox Theatre, also on the Curb, hit a high of 30 but closed a little under that nevertheless registering a gain of 1 1/2. The stock with over 28,000 shares dealt in was one of the most active of the amusement securities, although dealing in Trans-Lux Screen amounted to a little more than 25,000 shares, showing a loss of 1 1/2.

Famous common dropped off a point and the preferred went up a half. No dealing on Balaban and Katz certificates, nor in either First National or Orpheum Circuit preferred.

Universal on the big board remained firm while on the Curb its shares went off for 4 1/2 points. The Warner Bros. shares showed slight losses in both markets.

Loew, Inc. was also off for a fraction while Metro-Goldwyn showed a slight gain.

	Sales	High	Low	Close	Chg.
American Seating Co.	5,950	11 1/2	10 3/4	11 1/2	+ 1/4
Famous Players	12,100	11 1/2	10 3/4	10 3/4	- 1/4
Do. pfd.	700	11 1/2	11 1/2	11 1/2	+ 1/4
First National	8,100	21 1/2	21 1/2	21 1/2	- 1/4
Fox Films	7,000	30 1/2	28 1/2	29 1/2	- 1/4
Loew, Inc.	7,000	20 1/2	19 1/2	19 1/2	- 1/4
Metro-Goldwyn	4,100	22 1/2	22 1/2	22 1/2	+ 1/4
Orpheum Circuit	1,400	28 1/2	28 1/2	28 1/2	- 1/4
Do. pfd.	1,200	28 1/2	28 1/2	28 1/2	- 1/4
Pathe Exchange	1,200	15 1/2	15 1/2	15 1/2	- 1/4
Universal Pict. pfd.	100	95	95	95	- 1/4
Warner Bros. Pictures A	2,300	19 1/2	17 1/2	17 1/2	- 1/4
CURB					
American Seating Co.	50	8 1/2	8 1/2	8 1/2	+ 1/4
Balaban & Katz	1,500	5 1/2	5 1/2	5 1/2	+ 1/4
Film Inspection M.	20	28 1/2	28 1/2	28 1/2	+ 1/4
Fox Theatres A.	20	28 1/2	28 1/2	28 1/2	+ 1/4
Motion Pictures Cap.	7,000	20	18 1/2	19 1/2	- 1/4
Trans-Lux Screen	25	11 1/2	10 1/2	10 1/2	- 1/4
Universal Pictures	400	41	40	40	- 1/4
Warner Bros. Pictures	100	14 1/2	14 1/2	14 1/2	- 1/4

* No sales or quotations.



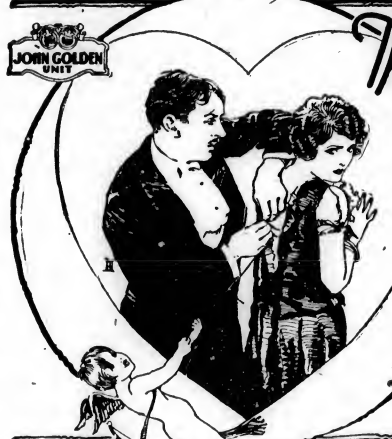
WILLIAM FOX presents A TRIP to CHINATOWN

A rollicking, thrilling motion picture version of CHARLES HOYT'S play

MARGARET LIVINGSTON as the widow and EARLE FOXE ANNA MAY WONG ~ MARIE ASTAIRE J. FARRELL MCDONALD ~ HAZEL HOWELL and a cast of American beauties scenario by Beatrice Van ROBERT P. KERR production supervised by GEORGE MARSHALL

A Great Showman's Production A Great Audience Picture

play FOX for profits



WILLIAM FOX presents The FIRST YEAR

On the "battle front" with a newly married couple the motion picture of ~ JOHN GOLDEN'S great play

MATT MOORE ~ KATHRYN PERRY FRANK CURRIER ~ MARGARET LIVINGSTON and a surrounding cast of popular screen favorites Scenario by FRANCES MARION FRANK BORZAGE production

The biggest laugh hit of the year It's a wow! A clean-up!

Fox Film Corporation.

MARIE MACQUARRIE

HARP ENSEMBLE

OPENED DECEMBER 14TH, BALABAN AND KATZ HOUSES—CHICAGO, ILL.

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 TOY BOX"

Juvenile Revue
25 Minutes
Warfield, San Francisco

Labor laws in nearly all States will prevent this big attraction from touring, thereby denying the big houses a box office card. The troupe appears along the coast during school vacations, when minors are permitted to appear. The O'Neill Sisters, producers of "kid" acts, operate a school for training children for the stage, and the results of their coaching is demonstrated semi-annually.

The 48 embryonic artists are in a pretty set representing a giant toy-box, showing wooden soldiers in big perspective, for the purpose of accentuating the smallness of the performers. The costuming and staging are perfect, the kids working with a speed and precision creditable to experienced performers.

It does not smack of precociousness nor depend upon the cuteness and innocence of youngsters, but reveals children skilled in the art of entertaining, many of whom will no doubt attain the heights of stardom, provided they follow their bent. The little artists vary from 4 to 14 in ages.

A prettily dressed skating number was the opening ensemble, employing about 40 of the mites in a skating dance. Harry and Myer Guthertz, a clever pair of boys followed in "one" with a comedy song, showing stuff usually acquired after years of experience. Pauline Giovanni and Constance Claypool offered an acrobatic number in gladiolus costumes. Nadine Foster followed with an acrobatic dance. Lucille Page came on with a contortion exhibition. The latter three specialties would have been of greater value if not offered in a bunch, although the customers of-

fered no such criticism, it was easily apparent.

The next number in "one" was a ballet by Juanita Crowley, the tiniest of the troupe, but exceedingly clever. "You Told Me So" was her song, and she could have taken a dozen encores.

A "flier" dance followed in full stage by 12 girls. All were kickers and the number went over for a riot. Stanley Welch and Charlotte Fortson in a song; Helen Amark and Evelyn Roberts knocked them with a Bowery dance and song, backed up by a line of 16 in Bowery attire.

Thalia Deluga sang "My Sweetie Turned Me Down," getting every particle of "he comedy out strong. Pauline Giovanni doubled back in a song, "If I Had a Girl Like You," with five chorus boys, which turned out to be one of the solid hits of the revue.

Marguerite Marvel, not over three feet high in a Frenchy costume of black velvet sang "Show Me the Way To Go Home," stopping out to be one of the solid hits of the revue. Marguerite, a plump little doll, with all the arts of co-

quetry, put the number over tremendously.

A Russian number led by Dolores Goezzes and Josephine Bell was the final with all the children participating.

"IN A TOY SHOP" (25).

Dancing
14 Mins.; Full Stage (special)
Capitol, New York

This is the seasonal donation to this week's (Dec. 21) program with the opening in "one" having a kiddie before a fireplace awaiting Santa Claus. Upon the arrival of the latter both exit through the opening, after which the toy shop, in full stage, is revealed.

Little or no pantomiming takes place, the Jack-in-the-Box (Mignon Ballet) hopping out for a brief routine while the child sits upstage as a spectator and remains there. A Spanish Doll bit (Doris Niles) was also brief and to the point whence a toy spider sextette offered a mechanical dance to approval. The outstanding item of the entire presentation followed in an adagio doll conception (Vlasta Maslova and Bayard Rauth), corkingly executed. This pair would be a standout on any stage.

A feminine squad of 15 did a Tiller routine as a finale. The girls did not appear any too certain of themselves but were an effective "flash" addition. This gave the stage a quota of 25 people at curtain time. With the colorful costumes and standard Capitol lighting it made a spectacle more than ordinarily apt for this particular week.

"MIDNIGHT AT MAXIM'S" (20)

Singing and Dancing
18 Mins., Full and One Special.
Millen Dellar, Los Angeles.

An atmospheric prolog staged in conjunction with "The Merry Widow" on the screen. It is one of the best, classiest and fastest as well as colorful stage offerings that Frank L. Newman has had produced by Milton L. Feld. The scenes are practically all in full stage, with the interior, the cafe at midnight, having the proper atmospheric spirit about it, such as guests and color. A scene in "one" has a song sung by one of the women principals.

Of course, the predominating theme are the tunes of "The Merry Widow." Edith Griffith as the "widow" in the prolog sings "My Milla," while Arthur Burckley as the Prince renders vocally "I'm Happy at Maxim's." Then both do a bit of dancing, concluding with the famous waltz. For these numbers they are backed up by a group of Bobby Tremaine dancers, 12 in number, who step in becoming fashion. The raincoat worn by the girls is typical of the period.

Also a ballet number by the girls, as well as interlude specialties by several teams and singles.

Outstanding in these specialties is Bobby Tremaine doing an Oriental barefoot dance, signifying the

dancer is especially talented for this work.

Nora Schiller makes them sit up with a dramatic "My Man." Miss Schiller sells her lyrics in a fashion which appeals. Moore and Edythe do a ballroom whirlwind dance, over with a bang, while Manuel and Vida thrill with a fast Spanish dance number.

Feld could have put other ingredients into this prolog, but they would have burdened and lengthened it, instead of tending to speed and sell the offering as it was done, in animation, scenically and lighting.

Of the people who appear in it, Miss Schiller, Miss Tremaine and Moore and Edythe look as though they can qualify for vaudeville in just as satisfactory manner as they do in picture houses. *Usp.*

NORTHWESTERN DEALS

Los Angeles, Dec. 22.
Harry Arthur, vice-president of North American Theatres, Inc., has leased from Ackerman & Harris for a 35-year period the Broadway in Portland, Ore. The house will be completed Jan. 1 at a cost of \$750,000 and has a seating capacity of 2,500.

Arthur is also closing a deal for the erection of a 2,000 seat house in Tacoma costing \$450,000, ready in July.

WARNER'S

Broadway near 8th Street
New York
"STEEL PREFERRED"
with YERA RYKOVA, SAM AM
HOYD, HOBART BOSWORTH
HERMAN HELLER and HIS ORCHE.

B. S. MOSS' THEATRE
Broadway and 53d St.
YOUR CHRISTMAS TREAT!
"THE PHANTOM OF
THE OPERA"
with LON CHANEY
—Also on the Stage—
PARISIAN GAETIES
with T. S. ARTISTS

NOW PLAYING
CAMEO
RICHARD
Barthelmess
In "The
Beautiful City"

NOW PLAYING
B'WAY
GLORIA
Swanson
At 41st Street In "Stags Struck"

AND WORLD'S BEST VAUDEVILLE
CAPITOL BROADWAY
AT 51st STREET
Edward Hower—Managing Director
NOW PLAYING
NORMA SHEARER
in "His Secretary"
Elaborate Xmas Programme
CAPITOL GRAND ORCHESTRA

MARK BROADWAY
SRAND AT 47TH ST.
WILLIAM S. HART
IS "TUMBLEWEEDS"
TED LEWIS and HIS ORCHESTRA

LOEW'S
STATE and METROPOLITAN
B'way & 46th St. Brooklyn
POLA NEGRI
in "A Woman of the World"
At the State—VINCENT LOPEZ DEBS
At the Metropolitan—LILLIAN SHAW



"THE BAT"

A ROLAND WEST

Production

A Mystery Melodrama

By

Mary Roberts Rinchard
and Avery Hopwood

From the stage play produced by Wagenhals and Kemper

HOUSE REVIEWS

CAPITOL

New York, Dec. 20. Christmas week gives the seasonal excuse for the decorated and lighted trees at each side of the stage with the proverbial "toy shop" the keynote of the presentation program. "Christmas Carols," employing a mixed octet of voices, was another inclusion, while an Aesop Fable was likewise in the spirit of the occasion. The show played entertainingly and without tediousness, consuming the regulation time allotment, two hours, "His Secretary" (Metro-Goldwyn) is the screen feature.

"In a Toy Shop" (Presentations) took but 14 minutes and finished with 28 people on the stage. It ran the usual gamut of doll dances, but included a particularly adept bit of adagio work by Maslova and Rauth. Incidentally, this house is building up a reputation for its adagio dancers. Holding these teams to around two and three minutes, combined with the technical skill and showmanship of the couples, is making these insertions distinct standouts on the programs here. They're sure applause getters, and deservedly so. It's doubtful if any Broadway musical is displaying better examples of this type of work than has been the usual order of

things at the Capitol recently.

"Mignon" was the overture which brought the orchestra to its feet for an ensemble bow, after which came the "Fable" cartoon. "Christmas Carols" was a street scene with a stereoscopic snowfall, in the midst of which eight singers—four men and four women—sang four appropriate numbers, one a male solo. Routed exceptionally well, it was on and off in five minutes.

The news weekly followed for 11 minutes, with a double hookup between two of the film concerns on the end of the Holy Year (pictures of the Pope and the Rume Cathedral) and the first hockey game in the New Madison Square Garden. The "Toy Shop" came next, after which the M-G feature closed out the performance.

A pleasing show, well laid out and with merit from all angles.

Sieg.

ALDINE, PITTSBURGH

Pittsburgh, Dec. 18. Locw's Aldine has had a good pre-holiday week, undoubtedly responsible for the nil attendance. Though it is reported that business is not so forte in the afternoons during any week-day performances. The doors open at two with the presentations at 3:30. The house runs a continuous

overture by the concert orchestra. "The Kiss I Can't Forget." News events next and then topics, read at the suggestion of the management to the tune of "Fretty Little Baby." An organio followed, played by Cyril I. Guthrie, who has grown to be a favorite. After this came "Hodge-Podge," the "story teller." Everett Johnson and his players was the next attraction. The outfit scored, for the 14 members are not only excellent players but good singers. They mixed their offerings in good taste.

"Felix Rests in Peace" was the film comedy. "Silver Head" was played as the exit number.

Simons.

HARDING, CHICAGO

Chicago, Dec. 18. This is the first review of an out-lying theatre during a matinee. The downtown houses usually play to a substantial capacity at all times, and in some instances the matinee crowds are stronger than the evening business. At this house on a Friday matinee there were barely 100 paid admissions.

The extremely poor business rests somewhat with the pre-holiday week, undoubtedly responsible for the nil attendance. Though it is reported that business is not so forte in the afternoons during any week-day performances. The doors open at two with the presentations at 3:30. The house runs a continuous

policy with extra reels inserted to take up some of the time between the matinee and first night show.

Benjamin Paley, conducting the orchestra, used as a prelude to "Irish Luck" (the principal screen attraction) a medley of popular numbers pertaining to the Emerald Isle. The overture was labeled "Gems from Ireland." While no outburst of enthusiasm followed the orchestral rendition, it nevertheless sufficed as an overture. Luthi Brewer (Presentations) followed, succeeded by a drawn-out Pathe news.

Edward Melkel, who succeeded Edward House as the solo organist, pounded out interwoven melodies, captioned "The Family Album." It is based on the idea of an introductory number, introducing in a comedy vein himself, family and relations. There are a couple of sure-fires for laughs. It is a good novelty and fitted the occasion. As a straight organ feature it will never do. Melkel looks like he possesses good musical ability and should find it easier as soon as he becomes acquainted with the keyboards.

"Maid of the Mist" involves a singer and a team of dancers. It is backed by a pretentious setting built of cotton sprinkled with silver, giving it a snowflake appearance. In the foreground three sets of leers represent quarries of rock. Marie Heron, corksing soprano, sings the introduction in back of a scrim with the dancers (Varedda and Swoboda) putting in their appearance following her number. There is little entertainment to the offering, with the

settling being the strong feature of the presentation.

"Irish Luck," the feature, followed, being ground out slowly as to kill time. An "Our Gang" comedy closed the performance, which ran a little over two hours.

The presentations, musicals and short features combined occupied only 38 minutes, with the rest of the time being allotted the feature and comedy. Collectively it rounded out average picture house program.

Loop.

STRAND

New York, Dec. 21. According to the first show of the day night the program meant little or nothing. Normally supposed to start around 7:31, Ted Lewis was on at 7:31, although listed as No. 1 and to follow the news weekly. The dinner hour may have caused the rearrangement, with Lewis taking his normal spot at the second and closing performance. No denying that doing 25 minutes beginning at 7:31 gave Lewis a handicap to next week. Joe Plunkett's idea on him continuously. At that he stopped everything and could have done more.

No special attention to Christmas is being paid here for the current week, although lobby billing proclaims a festive list of events for next week. Joe Plunkett's idea, perhaps, is to go up against the inauguration of the Baaban and Katz regime at the Elvira for the big week between Christmas and New Year's.

Kitty McLaughlin was responsible for an ode rendered next to the proscenium arch while the curtains part to reveal stained glass windows illuminated from behind. The news weekly, four clips from Pathe two from International and one by Fox, and the screen feature, William S. Hart's "Tumblerweeds," completed the entire projection for the evening.

Lewis is over from the Parody Club with his routine of 10 men, including himself. Three "hub" numbers by the band, two songs by himself and a couple of ensemble encores easily add up the 25 minutes routine. A setting in "two" was neatly lighted with the boys in white costumes along a Russian country theme, while Lewis was out front in a tuxedo. The band leader also brought over Bobby Arnet, feminine dancer, to assist. Lewis was liked by the audience and was especially liked by the house orchestra. That's something. The house men lingered en masse and applauded as heartily as the patrons.

Sieg.

CHICAGO

Chicago, Dec. 17. A good, straightaway picture house program has been recruited to dispense the entertainment for the pre-holiday week at the Chicago. The show is built on the lines of the average, involving musical and singing presentations.

An operative overture, "Morning, Noon and Night in Vienna," was employed by Josef Koestner, the newest director in the B. & K. fold. Koestner gets by nicely, and while practically new to his audience will work his way in. The orchestral rendition was interwoven with a cello solo that clicked. The overture lasted for eight minutes and was well applauded, despite the small attendance, caused by shopping and extreme cold weather.

"The Last Chord," a vocal arrangement delivered by Salvatore Solte, was adequately presented. The organ accompaniment fitted in nicely with the number somewhat different from the usual array of songs. The singer possesses a splendid voice used effectively. Good picture house entertainment. Topics followed and dispensed a few laughs.


Milton Charles is this week employing a sort of combination straight man and singer to put over his yuletide organ novelty. Several slides, some of comedy nature and others quoting religious excerpts, are involved in introducing his solo, which has been labeled "A Reverie." A routine of cross-fire procured a few laughs. Song winds up the apocryphal, which drew in much applause as anything on the program. An International reel was succeeded by Marie MacQuarrie and her harp ensemble. The seven girls furnish a delightful atmosphere, with each one manipulating the instrument with ease. At this house the turn scored solidly and should duplicate its success in any picture house. It's a novelty flash and entertaining throughout.

"Fine Clothes," the feature, furnished a good program picture, which ran a little over the hour. A two-reel comedy followed the principal screen attraction and produced laughs.

Loop.

LA CAVA DIRECTING FOR F. P. Los Angeles, Dec. 22. Famous Players has added to the ranks of its directors Gregory La Cava, who is to direct "Let's Get Married," Richard Dix's next.

Lois Wilson will play the leading feminine role.



AT LAST!

"THE BAT"

With a \$10,000,000 legitimate theatre gross.

Five million people have read the book and seen the play.

Sought by countless producers for the screen ever since its tremendous popularity swept over the country in a golden tidal-wave of unprecedented box-office profits.

NOW—Produced and directed by a master of mystery melodrama

ROLAND WEST

A superb cast! A lavish production!

The tremendous legitimate theatre gross stamps "The Bat" as one of the picture sensations of the coming year.

MARCH 15th RELEASE

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford Charles Chaplin
Douglas Fairbanks D.W. Griffith
Joseph M. Schenck, Chairman, Board of Directors
Hiram Abrams, President

FORCE TO STOP BOOTLEGGING IN STUDIOS

**Hollywood Closes Gates
to All—People Formerly
Employed Selling**

Los Angeles, Dec. 22. The Hollywood studios have practically shut their gates and stages to everybody except the people actually employed in the studio and on the sets.

It was brought about by an invasion of a new type of bootlegger who wanted to earn their Christmas money in a fast way. These bootleggers do not play their trade as a regular diet. They are said to have been forced in through lack of work at the studios and are none other than actors and assistant directors out of work. Among them it is said were a number of women who have played small parts in pictures.

These liquor vendors in most instances had an acquaintance with the gatekeepers. It enabled them to gain access on to the lots and stages so that they could take orders for booze, reported at excessive prices. The liquor vendors took no chances in looking out for their trade. They sought players whom they knew in a social and business way.

These bootleggers also took single bottles on to the sets and made delivery within a short time after they had taken the order. If these lots were desired in a rush, delivery was made to the purchaser's home on the day they were taken. Less than 25¢ case was promised on the spot and lot.

Quite a lot of this business was going on with studio officials worrying where the supply was coming from. At one large studio the general manager of the company which has a number of producing units, employed private detectives, who reported the facts to him.

This general manager informed the owner of the studio, who in turn put two watchmen on each set. They were instructed to allow no visitors, regardless, upon sets unless holding a written pass from either the studio owner or production manager of the company on the set.

Signs Posted

At another studio the matter was handled in a more drastic manner with the general manager of that plant, a large independent lot, having one sheet cards posted saying anyone having liquor in their possession on the lot would be immediately dismissed, that if sellers of liquor were caught disposing of it they would immediately be turned over to the police authorities.

One studio official who is a husky sort of an individual, the other day found a former assistant director employed by his company disposing of a bottle of liquor to a number of extras who were on the set. The studio official tore in and gave the former assistant director a beating which sent him to cover.

NEW UPSTATE HOUSE OPENS

Elmira, N. Y., Dec. 22. Keeney's Theatre Beautiful, erected by the Southern Tier Theatre Corp., and under 21 year lease to Frank A. Keeney, opened Monday afternoon. The house, devoted to pictures, seats 2,500, with about 1,300 seats on the first floor. A feature is a disappearing orchestra platform.

John D. Noble, of Ithaca, N. Y., formerly director of the orchestras in the Majestic and Strand theatres here, is musical conductor at the new house while the featured organist is S. L. Stambaugh, of Chicago. The house will be managed by Malcolm D. Gibson and J. John Hassett. The former is credited with fathering the plans for the theatre.

CHAPLIN'S NEW LEAD

Los Angeles, Dec. 22. Myrna Kennedy has been chosen as the leading woman for Charles Chaplin in his next picture, "The Circus." Miss Kennedy is unknown to pictures but is reported to have worked in vaudeville and picture house presentations on the West Coast.

Ford Sterling Loaned For "Show-Off" Lead

Los Angeles, Dec. 22. Ford Sterling is to be starred in the screen version of "The Show-Off," to be put into production by Famous Players, Feb. 15. Mai St. Clair will direct.

Sterling has been with F. P. for six months and his work in pictures gradually brought him up to the feature point. It is understood that he will carry the loan line in the cast for "The Show-Off."

SEITZER TO 1ST NATIONAL

Los Angeles, Dec. 22. According to reports, Wm. Seitzer instead of being loaned by U to Ufa to make a picture in Berlin will probably join First National.

This will be done as soon as Seitzer finishes two more pictures on his U contract.

WALTER HEIRS BACK ON JOB

Los Angeles, Dec. 22. After an absence of four months from the studio due to the fact that he almost severed the middle finger of his right hand, while making a picture, Walter Heirs will return to the Christie lot Dec. 27, and begin a series of two reel comedies.

U. A. AND WARNERS AND B. F. O. CHANGES

**Jack Woody with Warners—
U. A. New Sales System—
F. B. O. Board Awaiting**

Several radical changes in some of the independent producing and distributing organizations within the next few months, if advance reports floating about film circles are to be believed.

The United Artists is to drop the idea of a sales cabinet and institute in its stead a system of sectional sales managers.

At Warner Bros. there may possibly be a change in the sales division. According to report Jack Woody, lately with Associated Exhibitors, is slated to head the sales division of the company. Word as to the new duties that Sam Morris is to assume. In the event that Woody goes into Warners it is possible that there will also be a shake-up in the advertising department, with Woody bringing in part of the

PICTURE POSSIBILITIES OF CURRENT PLAYS ON B'WAY

"Chivalry"—Doubtful

"Chivalry" (Drama, Joseph E. Shea, Wallack's); Sensationalism in this triangle drama is its high light. Story purports to show how easy it is for a woman who murders her lover to be freed by a clever lawyer before a sentimental jury. Jury scene biggest, depends here on dialog. Idea.

"The Wise Crackers"—Unfavorable

"The Wise Crackers" (Comedy, 66, 5th Avenue theatre); Poor stuff. Theme is alibi and action less, depending altogether on dialog which also misses. Abel.

staff that he had at A. E. with him.

Woody at present is making a trip around the country visiting the Warner exchanges and their distributors. Some time ago Warners tried to secure J. I. Schnitzer (of F. B. O.) but Schnitzer's contract with the latter organization runs to Jan. 1927, and F. B. O. insisted he remain.

F. B. O. Changes

There are also rumors of changes

in the F. B. O. The Board is reported to have had several meetings recently but was unable to take any steps through the absence of Major H. C. S. Thomson who is at present abroad.

Schnitzer arrived at the studios in Los Angeles of the F. B. O. within the last two weeks and has a hand in directing the product that the organization is to distribute next fall.

The Laugh and Thrill

No. 1 —
"POTASH & PERLMUTTER"
A Laughter Riot!

No. 2 —
"IN HOLLYWOOD WITH
POTASH & PERLMUTTER"
A Box-office Smash!

And Now — No. 3!
"PARTNERS AGAIN"
WITH POTASH & PERLMUTTER

The Laugh
Sensation of
the Nation!

INSIDE STUFF

ON PICTURES

The New York "Sun" carried a story this week, under a Berlin date line, to the effect that the presence of Leopold Friedman, of Metro-Goldwyn, and Sydney R. Kent, of Famous Players, in Berlin, ahead of Carl Laemmle, might indicate that the two first named concerns were anxious to get into negotiation with UFA (Germany) before Laemmle finally closed it for U. A similar report has been around New York of late.

It's also reported that F. P. is not loathe to go after any theatre deal William Fox starts. It is not alleged that there is any unfairness or wrongful tactics in such procedure. There is a report this week in this Department that Fox intends building 14 big ones in key cities, that may have reached Famous Players before it reached Variety.

Congressman William I. Swoope, of Pennsylvania, who has introduced a Federal picture censoring bill into Congress is not a reformer. He makes no pretensions as to his measure other than this it is required. That Mr. Swoope should state he introduced the bill without consulting the church ought to be sufficient to place that Congressman in a class by himself. He's the first statesman as far as present day memory can go that ever introduced any legislation affecting the theatre as a whole that did not have or claimed to have the church behind it.

Mr. Swoope, however, did not mention whether the administration is back of his censoring bill and that is most important.

If the picture people believe they can handle themselves better in the Senate, it won't be unreasonable to remark that it looks as though they are going to have the chance of their lives to prove it.

Metro-Goldwyn-Mayer is 14 pictures behind its production schedule. Production is being hastened at present so that the releasing dates can

be met as accurately as possible. The slowing up in production is said to have been due to the illness of Irving Thalberg, though the organization prior to the departure of Harry Rapf for Europe added another producer, Hunt Stromberg, to the staff. It is still on the lookout for one or two producers.

Of the current group three pictures are on the shelf, being re-made through re-takes. One is "The Splendid Sinner," which Van Stroheim made and another picture is "Don't," Rupert Hughes production. The third is the "Great Love," which Marshall Neilan made some time ago. Neilan came back to the lot recently and is just completing retakes on this picture. It is figured that if these three features are gotten out and a number of others now in the course of production are speeded up, the schedule will be met toward the end of January.

Somehow a rumor has been broadcast, through the many inquiries as to where the Roxy theatre, now building, will procure its film features, that Roxy has hooked up with First National. Nothing to that rumor. The Strand, New York, has a contract with First National running 25 years.

Although Al Jolson was the one anxious for a speedy adjudication of the \$250,000 damage suit which Anthony Paul Kelly has pending against him, the comedian and his attorney, Nathan Burkan, suddenly decided to wait until May 31.

When the case came up in Supreme Court with O'Brien, Malevinsky & Driscoll acting for Kelly, it was discovered that the alleged contract was not with David W. Griffith, Inc., and that Griffith only figured as the producer for another corporation. Because of this technicality Burkan has 20 days' leave to answer the amended complaint. That would interfere with Jolson's booking in Chicago and means a postponement until May 31. Griffith is plaintiff in a Federal Court suit for \$500,000 damages against Jolson for similar reasons as Kelly arising from Jolson's failure to go through with the filmation of "Mammy's Boy."

William Beebe is now making a series of personal appearances in the central states, giving a scientific lecture with motion pictures a large part of his entertainment. Beebe bills himself as "the scientist who explored Galapagos."

PRESIDENT SAW "BIG PARADE"

Shown at White House—
Fast Special Trip

Washington, Dec. 22.

The President, Mrs. Coolidge, and their son, John, saw "The Big Parade," that Metro-Goldwyn-Mayer feature, last night in the East Room of the White House, and at the same time made history, for this is the first occasion during the Coolidge administration the President has viewed a picture in the executive mansion.

Though manifesting much interest in the films Mr. Coolidge has heretofore always confined his "going to the movies" when on the Presidential yacht, "Mayflower." Mrs. Coolidge, however, has given several parties with films as the chief feature of her entertainment at the White House.

It was a big night for the picture people and they treated it as such. A special train brought some 30 odd to Washington, including William A. Orr, as a special representative for M-G-M and David Mendoza, the musical director. The party included an orchestra of 21 pieces.

A full rehearsal was held in the afternoon, with the East Room turned as near as possible into a theatre.

The President's guests included many Senators and Congressmen as well as members of his cabinet.

Following the showing of the feature Mr. Coolidge thanked Mr. Orr and Mr. Mendoza, who had directed his own score, as well as the musicians, shaking hands with each.

The showing was arranged by Jack Connolly of the Will Hays organization in conjunction with Mr. Orr. Incidentally the President gave them less than 16 hours' notice that he would be able to view the picture, which caused some hustling.

F. P. QUOTA STANDING

The statement of the standing of the Public Theatres (F. P. and B. & K.) for November reveals that two of their Miami houses are still far and away the leaders in the race for quota honors. The Fairlax is 31,232 points ahead of the assigned quota while the Hippodrome is 25,598 points ahead. Grauman's Million Dollar, Los Angeles, stands third.

A surprising feature is that the Metropolitan, Los Angeles, has dropped to the foot of the list and the Rivoli, New York, is just above it. The former is 32,910 minus while the Rivoli shows 14,311 to the bad.

The most unusual is that the Rialto, New York, heretofore always almost at the foot of the minus column, is now standing in 81st position with a plus of 2,635 to its credit.

In all at present are 155 theatres listed in the standing. Of these 59 show they are over the quota assigned them for the month with the balance running from 4 to 33,910 points minus.

\$2,500 Weekly Loaf

Los Angeles, Dec. 22.

H. B. Warner, engaged for Cecil B. DeMille to play his stage role in "Si'ence" on the screen, has been in Hollywood for the last month, waiting to start.

At the studio that they do not know just when the picture will start. Warner meantime is drawing \$2,500 weekly salary and spending his time seeing football games.

"PETER PAN" MORNINGS

"Peter Pan" revivals for the morning performances at the Rialto beginning on Christmas and continuing through next week are to be one of the features of the holiday bills. "Peter Pan" will be from 10 A. M. to noon each day, after which the regular house bill will be shown.

While Betty Bronson will be appearing in "Peter Pan" mornings at the Rialto her second big starring feature from Barrie's pen and also directed by Herbert Brenon, "A Kiss or Cinderella," will be the opening bill at the new Rivoli.

Sensation of the Nation!

Samuel Goldwyn

presents

The Henry King Production

"PARTNERS AGAIN

WITH POTASH & PERLMUTTER"

with George Sidney and Alexander Carr

Adapted by Frances Marion

From the Broadway Stage Success by
Montague Glass and Jules Eckert Goodman

Samuel Goldwyn's "annual laugh classics"
have become a box-office habit. Now—

"PARTNERS AGAIN
with Potash and Perlmutter"

The Laugh Sensation of the Nation

Bigger in Production; bigger in laughs and
thrills; bigger in audience appeal, and
sure to be bigger in box-office profits.

The famous "fifty-fifty" partners break into
the automobile business and wind up in
a thrilling, daring airplane chase that will
bring any audience to their feet roaring
in applause.

FEBRUARY 15th RELEASE

Now BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford

Douglas Fairbanks

Joseph M. Schenck,
Chairman, Board of Directors

Charles Chaplin

D. W. Griffith

Hiram Abrams,
President

TUMBLEWEEDS

United Artists release, starring Wm. S. Hart, Hal G. Hart, directed by King Baggott. A Wm. S. Hart production. At the Strand, N. Y. City, starting Dec. 23. Running time, 70 mins.

Wm. S. Hart, William S. Hart, Billy Lauder, Barbara Bedford, J. Gordon Russell, Richard B. Stoll, Jack Murphy, Mrs. Riley, Lillian Leighton.

"Tumbleweeds" marks Bill Hart's return to the screen following his long lapse in picture making, brought about through a disagreement with Famous Players over policy.

It's a welcome return. Bill Hart still means the West on a new banner, a new hat and on a new horse. It's a picture that rates a higher in the more imposing program houses.

This is a typical Hart western, although the story carries something of a different angle on the open country. Its punch is a stampeo of the "claim-stake" of the Cherokee strip, an area undomesticated in the annals of the old west, as Hart is fastidious on the matter of his pictures.

The mad real estate boom is brought about by the government, which chases the cattle here's of this territory, between Oklahoma and Kansas, so that it may be opened to the settlers.

The heroine, not getting into any serious difficulties, has eliminated the need of any ultra-heroic measures to save her and for that matter, the love theme of the tale may be said to be secondary to its historical interest.

Hart's wild ride, for many feet of film and at a full gallop, allowed for excellent camera work. Some "shots" of this hectic hunt scenes were of a calibre to draw applause from a Monday night audience that well might fill Joe Funke's Strand. It is a splendid piece of photography by no denying that.

Supporting players are capable if not particularly prominent. Miss Bedford suffices as the girl of the desert and more closely conforms to Hart's physique than many other miniatures he has appeared opposite. J. Gordon Russell and Richard B. Stoll consummate lawless villains, while there is a certain amount of that ever desired ingredient present, comedy relief, for more or less results.

Pictorially, the film has its moments, with pretty landscape backgrounds, etc.

Hart gives a strong performance. Judging from his reception at this house he has lost no prestige during his absence. As in the majority of cases, it's simply a matter of stories and direction. King Baggott has done nicely with this latter assignment.

Mix and Hart are unquestionably alone at this type of character delineation and with the never ceasing demand for better grade westerns there is as much room on the screen for both as there always has been.

Bill Hart's pictures have a long standing reputation for being clean, always erent for the kids and if they didn't appeal to adults it was most always a case of inferior material or an occasional tendency to overreach on the director, possibly causing over-acting.

The reference to cleanliness and the appeal to children is also true of Tom Mix.

It is to be sincerely hoped that both Bill Hart and Tom Mix will go on making their westerns until neither is physically capable of throwing a leg over a horse. Because these two actors—my something to the youth—the heroic, the story book, the brave, the honest and the true—in short, the example—and as it is a good example always with either—what could be better on the screen. *SKIP.*

STEEL PREFERRED

Macrolitea Picture distributed by Fox-Posit. Dist. Corp. From the "Ed. Fox" stories by H. S. Hall, entitled "The Adventures of Walter Gay," adapted by Elliott J. Clawson. Directed by James Hogan. At Warner's, New York, week Dec. 19. Running time, 67 minutes.

Wm. S. Hart, William S. Hart, Billy Lauder, Barbara Bedford, J. Gordon Russell, Richard B. Stoll, Jack Murphy, Mrs. Riley, Lillian Leighton.

One that has everything. Comedy that is great, a love story that stands up, melodrama that thrills, and above all, a cast that is a cast. It is a picture that should get money anywhere, the de luxe house and shooting gallery alike. There is but

one trouble, and that is in trying to hold down the footage there are a couple of spots in the latter part of the picture where the scenes are cropped rather close. Imagine complaining of that! It only goes to prove that the picture is so good that when it is over you wish there was more of it, and pictures of that kind are darn few and far between.

The comedy end is one of the features that makes it stand out as a sure-fire winner. Can you see Ben Turpin playing a bartender and putting the glasses where he's looking, and Charlie Murray and William V. Mong as a couple of steel mill soums? Shake the three up together and you have laughs that come from the heels.

As for story, there is enough in this one to satisfy anybody. The scenes are laid in Steelburg at the Crech M'ls. Wally Gay, a product of the town's gully, where all the steel workers live, has worked himself into the engineering department of the mills, but because he has seen fit to argue with the chief over the plans for new furnaces, has been demoted to the ranks of the puddlers as helper to Goofy. As a further punishment he is later put on the hot metal train, and here he gets the chance to save the life of the mill owner's daughter.

In the end he marries her. But not until he has been invited to the

owner's home for dinner, at which he makes a sap of himself at first with the table ware, but later wins out when he explains his plans for the new furnaces.

To block their success the chief engineer fixes a walk-out of the men through rumors that the new furnaces are unsafe. The youngster fights their singler, who is in the pay of the chief, and through whipping him gets the men to go back. That fight is a sweet one and as good as any screened in some time. Of course, when the men go back the coast is clear for the final happy ending.

But it is the comedy that Turpin, Murray and Mong handle early in the story that sends that portion along. Then the meller stuff that Goofy pulls with the chief in the clutches of the metal carrier over the blazing furnaces that gives a kick, and atop of that, the fight adds another wallop.

William Boyd is corking as the hero. He handles himself to show that he was not camera-struck when he got on the hot and acquires himself to make certain he is going to be a screen success. Vera Reynolds didn't have very much to do and did that only passingly well. Nigel Barrie, as the heavy, delivered right, while Hobart Bosworth, who can always be counted on for a corking performance, did not dis-

appoint. Walter Long as Goofy, a half-witted steel worker, stood out, but the honors after all have to go to those three vets, Turpin, Murray and Mong.

The picture is well directed, and Jimmie Hagan deserves a full measure of credit for that.

"Steel Preferred" looks as though it is going to be one of the outstanding successes of the P. D. C. program. *Fred.*

HIS SECRETARY

Metro-Goldwyn picture, starring Norma Shearer and featuring Law Cody. Holley Henley production, directed by Henley. Story by Carey Wilson. At the Capital, New York, week of Dec. 20. Running time, 73 mins.

Norma Shearer, Law Cody, John Sloden, Willard Louis, Janitor, Karl Dane, Clara Byrne, Owen Lee, Mrs. Sloden, Mabel Van Buren, Minnie, Estelle Gilles, Dead Clerk, Ernest Gilles.

A neat, well played light comedy that should plentifully amuse in all of the better class houses. They'll understand this one, high or low. It gives Norma Shearer an opportunity to do something other than merely look good.

It tells of a stenographer old-fashioned in ideas and frumpy as to dress (Miss Shearer), who falls for

the Colman half of the law firm (Cody) and sets out to snare him after overhearing his remark that he wouldn't kiss a face like hers on a bet. Sloden, the senior partner of the firm, and possessed of a jealous wife, is framed by Colman to take the hatchet-faced tylist to Washington on a business trip instead of the "doll" he had picked. Ruth, the stenographer, gets an idea in the Capitol, drops into a beauty parlor for a factory-rebuilt job, whence is seen Miss Shearer as is. After that it's a friendly contest between the law partners for the services of the previously abominated short-hand specialist.

There is abundance of comedy all through the story, with personal honors divided between Miss Shearer and Willard Louis, as the broad-minded husband. Miss Shearer does exceptionally well during the first half of the film when bedecked in a mannish business suit, straw sailor, cotton stockings and glasses. She plays it for all it's worth, as well, and when given the chance to be herself looks plenty gorgeous. Louis overshadows Cody in this scintillating opus as regards a scoring total, although the major share of laughs is gained through "situation" goggle getters. Cody plays both easily and nicely as the bachelor,

The Man Who Made It!

Lord Darlington
(Ronald Colman)

The pride of the drawing room in love with a charming wife (but not his own)

Mrs. Erlynne
(Irene Rich)

A woman with a shady past but the promise of an interesting future.

Lady Windermere
(May McAvoy)

She left her fan where a young wife's fan should never be found.

WARNER BROS.
Classics of the Screen

the matrimonial angle giving Louis the edge on the story end. The results of "The Big Parade" are beginning to show in the Metro-Goldwyn program features, for but a couple of weeks ago Tom O'Brien appeared in a picture at the Capitol and this one has Karl Dane as a junior. Seen but briefly in this instance, Dane nevertheless leaves a marked impression.

Appropriate interiors lend a distinct tone to the picture, while Henley, directing, has kept the players in a light mood throughout. The subtitling is also a valuable aid, many of the captions drawing laughs on their own. Extremely airy, "His Secretary" is nothing to ponder over, but will pleasantly annihilate an hour and a quarter.

It found no trouble in entertaining a Sunday matinee audience at the Capitol, and for the second afternoon show they were standing downstairs and waiting for vacancies upstairs.

Skig.

SEIGFRIED

UFA production, made in Germany with German cast. Based on the Nibelungenlied and directed by Fritz Lang. Handled here by UFA-USA. At the Rialto, New York, Dec. 20 week. Running time, 110 minutes.

No programs at the Rialto this week, the ushers telling applicants

that they are "out" for the seven days.

The legend, which is the basis of "Siegfried" is one of the old German folk tales—the story of how young Siegfried, son of Siegmund and the Wise, on the beautiful Kriemhild and was then done to death by the wish of the scheming Brunhilde.

Consequently the picture is purely artistic and holds but few things to interest the average picturegoer of today.

It's an artistic but not a commercial film.

This reviewer purposely caught the picture on its first showing Sunday afternoon, so that he could witness the film without the accompaniment of a large orchestra handling a compiled Wagnerian score, and the conclusion is that the film needs the score to put it over.

When the film was shown at the Century earlier in the year for four weeks, Dr. Hugo Reisenfeld was prevailed upon to "score" the film with Wagnerian music taken from the "Ring" operas. That he did a good job of it almost goes without saying, for Dr. Reisenfeld knows his music and has an almost uncanny sense of fitting tunes to the screen. With his accompaniment it furnishes at least satisfactory entertainment.

The point is that in the really first-class theatres, with an orchestra of 30 or more men, it will be satisfactory entertainment, but shown

to the accompaniment of the pipe organ it is almost deadly dull. The UFA billing on the Rialto marquee is "A music photodrama."

Paul Richter plays the title role, and does a magnificent job of it at most times, although there are moments when the portrayal grows too effeminate. That seemed to be a great fault with some of the other actors, while the woman who played Brunhilde, although an excellent actress, was as masculine as a bottle of bay rum in a barber shop.

The rave about these German pictures is that the directors are artists to their fingertips (so forth). But after looking at "Siegfried" the only conclusion is that their artistry consists in playing the film story before settings of a very stoney nature and in playing the various scenes in a slow and stately pace, not only dreary to an American audience, but ruinous to the picture.

"Siegfried" will barely get by with an orchestra, is this reviewer's guess, and without decent music it will drive the audience out in droves. Just an "artistic success," which doesn't mean 10 cents in Mexican money.

Sisk.

Somebody's Darling

London, Dec. 10.

Betty Balfour is the only real British film "star" and probably the only player in British pictures

whose name and work are certain to insure a substantial box office return. At the moment she appears to be passing backward and forward from one set of producers to another.

"Somebody's Darling" is a Gaumont feature directed by George A. Cooper from a newspaper serial by Sydney Morgan. The story is neither particularly original nor strong, but it is capital entertainment on comedy lines which at times almost approach burlesque.

Cooper has gone out to provide really good, clean entertainment, without suggestive incident or episode, and in this he has succeeded. Under his direction Miss Balfour has cast aside many of the Squibb-like mannerisms which have marred much of her work since George Pearson raised her to box office stalling position in the series of comedy-dramas written around the adventures of the Cockney heroine, Squibb. She has learned that acting can be refined at times and not a mere matter of waving hands and restless feet. Her new repose adds to her power and enhances the eccentricity she loves when the action of the plot gives a plausible excuse for its introduction.

The story tells over a length of footage which could easily be cut still further, how Joan Meredith, the

granddaughter of a village publican, is in the habit of receiving cheques from an unknown source upon her return. Then, one day, she comes into a fortune.

She immediately becomes an object of great interest to the unsuccessful Jordan, who has a marriage to his worthless son, Oliver. She leaves the old home and embarks on a metropolitan whirl of pleasure, aided by the fortune. Meanwhile her true love leaves the village and comes to London to become a great success, etc.

The chief support is Forrester Harvey who gives a good eccentric performance. He is somewhat over-weighted, however, and there are signs that some of his best work has been tampered with lest it should injure the position of the "star."

Harvey makes good, however, and should have a screen future. A line "cameo" of pure comedy comes from Jack Harris, a weird-looking youth who would be a find of the Larry Semon type in three months if an American showman got hold of him. He is, however, painfully immature and youthful as the hero.

British producers have a fixed idea that their men must be fair of face and trail of form. They object strongly to any man who looks over 21 and who possesses physical attributes which would help him to overcome the machinations of villainy. O'Malley is at his best as the musical-comedy nursing sister, Fred Raynham gives an excellent rendering of a new-style villain and contributes much to the success of the all-pervading comedy. Small parts are well played by Fisher White, Clarence Blakiston, Clifton Royle, Bromley Devontport and Milma Grey.

Throughout Cooper's work is admirable, and he gets every ounce out of his story. The photography is very good and many of the opening "shots" are of rare artistic beauty.

If all British films were half so good as this, we should not have need for a trade revival. Good.

WHEN THE DOOR OPENED

William Fox production of a James Oliver Curwood story, directed by Reginald Barker. Scenario by Bradley King. At the Loew's New York, Dec. 17, one day. Running time, 74 minutes.

Teresa de Fontenay.....Jacqueline Logan
Olve Grenfel.....Margaret Livingston
John Fredericks.....Frank Keenan
Grandfather de Fontenay.....Frank Keenan
O'Flaherty.....Roy Laidlaw

This picture deserved a better fate than just coming on Broadway in a daily change house. A couple of years ago when any story, no matter how pictured, carried the name of Curwood, it was certain of a deluxe presentation on Broadway. Why this one wasn't must have been because of a flock of super-pictures coming along, but as yet they haven't been seen by the reviewer. It may have been, however, that they said that the Northwest mounted pictures have lost their vogue. Possibly Curwood suspected this, for there is but one brief flash of a Mountie, and that is near the end. He has taken a love story and made it stand up in fine shape, with the cast holding sufficient names to make it worth while for any box office.

The story tells of a young Canadian husband returning to his home in Montreal after a week's business trip and finding his wife in the arms of another man. He gets his revolver and shoots her away into the night. Life wanders away under the belief that he is a murderer. Some time later he meets the granddaughter of a Frenchman of the old school living in a timber fastness. She loves him and he loves her, and their love is finally rewarded.

Directing the story Reginald Barker started out with all the speed of reels flashed by as though this was going to be a whiz, but toward the end it began to drag a little, and there were spots where judicious cutting would have improved matters. At least 10 minutes should have been clipped. Otherwise the direction is corking, and the trick camera stuff in the flood scenes so good it gives the audience an awful kick.

A surprise in the casting is Walter McGrail in a heroic role. He plays the lead and handles it excellently. McGrail should get away from henwiles on the strength of his work here. Jacqueline Logan also did corking work in a couple of scenes she stood out like a horse's head. Robert Cain was the heavy, while that excellent actor, Frank Keenan, lent dignity and poise as the old Frenchman. One important member of the cast goes unnamed. It is the police dog, with a pretty good head outside of a spinning ear. The dog does good work in the picture.

"When the Door Opened" is a darn good picture, far above the average of Fox program releases, and it should pull some money. Fred.

Sch Calls It: "The Greatest Modern Picture I Have Ever Made" "LADY WINDERMERE'S FAN"



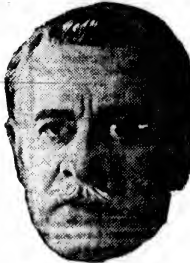
Lord Windermere
(Bert Lytell)

He didn't suspect
his wife as much
as he suspected
she suspected him/

Directed by—
ERNST LUBITSCH

from the famous stage Play by

OSCAR WILDE



Lord Augustus
(Edward Martindel)

A clever woman
broke his heart
and mended it
again before it
really hurt/

FEATURES AND STAGE ACTS

IN PICTURE THEATRES
THIS WEEK (DEC. 21)

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	Kitty McLaughlin Robby Arnet "Tumbelweeds"	Paul & Louise Rita Florence Hayfield Miller & Pears Rev Levin & Bolls Hattie Althoff Co "Calgary Stamp'de"	C. McGood 3 "Bright Lights"
Capitol (30)	Warners (19) Herman Helzer Joseph Turin Madame Hays "Steel Preferred"	Century (21) Rogers' Ballet "Only Thing"	Hippodrome (30) Riegger & Bond "Midshipman"
Doris Niles Glady Rice Sigurd Nelson Vlasta Maslova In the Toy Shop Hayard Raith Joseph Green "His Secretary"	Atlanta, Ga. Howard (21) Russian Chorus Serge Socloff Jan Rubini Melvin Eden "Cobra"	New (21) Maryland Orok	Chicago (21) Royd Senter Lucille Middleton Dexter Siders Willard Andelin Garner & Scott "Beautiful City"
Rialto (30) Rosenfeld Rd "Biegfried"	Buffalo, N. Y. Lafayette (21) Love & Spence Willie St. Clair Beck & Ferguson Groome & Parker	Capitol (21) Trippel 2 "Man on the Box"	
Colony (20) Parlatan Galties "Phantom Opera"	Baltimore, Md. Garden (21)		
Strand (20) Ted Lewis			

SEE "A Kiss for Cinderella"

(Herbert Brenon's production
of J. M. Barrie's masterpiece,
with Betty Bronson.)

at the Rivoli
beginning
Christmas Day

YOU'LL
see a good
picture and
you'll get an idea
of the smashing
BIG
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*Paramount
Pictures*
Now on the way!

Harding (21) Ryhl S Fagan National 4 "Jack Angel"	Moore & Edith Nora Schuller Robbie Tremain B Tremaine Co "Merry Widow"	Rose Himes Helen Malcox Olive Cornell 14 Mo Rockets "Irish Luck"	Grotesque Dolls "Old Clothes"	Stuart Barnes Wilson Aubrey 3 (21-22) Macowen Kiddies Irene Lachman Harry Berry & Co	Brady & Mahoney WASHINGTON, D.C. Rialto (20) Quarman Nov "Keeper of the Key"
McVickers (21) Paul Ash Sammy Lewis George Glyot Joe Ross "Hands Up"	Critter "Why W'm'n Love" No presentation	Grand Central (19) Kiddie Frolic Paul Haskon Kiddy Clark Stuart Barrie "Lady Who Lied"	Kings (19) "Greorge" "Ancient Mariner"	Rivoli (19) Xmas Carolers "Ancient Mariner"	STARRING ALBERTA VAUGHN F. R. O. has placed Alberta Vaughn under a new three year contract. After starring her in "Fighting Hearts," a two-reel series by Sam Heilman, F. R. O. will star her in feature length pictures.
Senate (21) Art Kahn Anita Gray Al Shunk "Classified"	Forum (19) Hazel Kennedy H. Runney 3 L. Powell Co Henkel Orch "The Verdict"	State (19) Loomis Twins Little Souma Renoff & Renova	TOPEKA, KANS. (21-22) Brady Riddal & M Cody & Day Chaifente Sis		
Tivoli (21) Marie MacQuarie Harp Ensemble	Loew's State (19) "Perfume Girl" "Beautiful City"				

ARTHUR SPITZI

Booking the Better Picture Theatres
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Salvatore Solis "Midshipman"	Boulevard (19-22) "The Merry" (21-22) "The Eagle"	MILWAUKEE Alhambra Bluebird Rev Cathedral Chimes Hazel Eden "Homemaker"	NEWARK, N. J. Moore (22-23) Saxo Ensemble Margo Kings Joe Weissel "Man Hug"
Uptown (21) "Cinderella" Jimmy Cort Collins & Traynor "Dutchess & W'l'r"	Wisconsin Christmas Rev Lester Dell Griffin Austin 3 "Mannequin"	NEWARK, N. J. Moore (22-23) Saxo Ensemble Margo Kings Joe Weissel "Man Hug"	D Palmer Rev "Kim Cinderella"
DETROIT, MICH. Washington (20) Eddie Barnes "Thank You"	NEWARK, N. J. Moore (22-23) Saxo Ensemble Margo Kings Joe Weissel "Man Hug"	NEWARK, N. J. Moore (22-23) Saxo Ensemble Margo Kings Joe Weissel "Man Hug"	Bransford (19) Lauder's Orch Larne & Blake Ethel Bryant "Lord Jim"
Miles (21) V. Rucker Co Pallenberg's Bears "Exchange Wives"	NEWARK, N. J. Moore (22-23) Saxo Ensemble Margo Kings Joe Weissel "Man Hug"	NEWARK, N. J. Moore (22-23) Saxo Ensemble Margo Kings Joe Weissel "Man Hug"	
Regent (21) Karola Ostola Romeo & Dolis La Pearl & Gonne Robert Jewell "Midshipman"	NEWARK, N. J. Moore (22-23) Saxo Ensemble Margo Kings Joe Weissel "Man Hug"	NEWARK, N. J. Moore (22-23) Saxo Ensemble Margo Kings Joe Weissel "Man Hug"	
Colonial (20) Nate Lepsig Glady Delmar Co Ellis Loeb	NEWARK, N. J. Moore (22-23) Saxo Ensemble Margo Kings Joe Weissel "Man Hug"	NEWARK, N. J. Moore (22-23) Saxo Ensemble Margo Kings Joe Weissel "Man Hug"	

MACY and SCOTT

THE RADIO ACES
Always Working

Grindell & Ester Kohler & Edith Neb & Nohos "Pinch Hitter"	PHILA., PA. Stanley (21) Knox Parry David Bennett "Keeper of the Door"	PHILA., PA. Stanley (21) Knox Parry David Bennett "Keeper of the Door"	PHILA., PA. Stanley (21) Knox Parry David Bennett "Keeper of the Door"
Cinderella (20-22) Bigelow & Misses "Fine Clothes" (24-25) De Grave & Leslie "He's a Prince"	PHILA., PA. Stanley (21) Knox Parry David Bennett "Keeper of the Door"	PHILA., PA. Stanley (21) Knox Parry David Bennett "Keeper of the Door"	PHILA., PA. Stanley (21) Knox Parry David Bennett "Keeper of the Door"
Hoovervelt (21-22) De Grave & Leslie "Fine Clothes" (24-25) Bigelow & Misses "Lava Wire"	PHILA., PA. Stanley (21) Knox Parry David Bennett "Keeper of the Door"	PHILA., PA. Stanley (21) Knox Parry David Bennett "Keeper of the Door"	PHILA., PA. Stanley (21) Knox Parry David Bennett "Keeper of the Door"
Riviera (20) Mabel Walser Olcott & Mays Mayo & Mao Robert Everett Myerson's Rd Rice & Francis "We Moderns"	PHILA., PA. Stanley (21) Knox Parry David Bennett "Keeper of the Door"	PHILA., PA. Stanley (21) Knox Parry David Bennett "Keeper of the Door"	PHILA., PA. Stanley (21) Knox Parry David Bennett "Keeper of the Door"
La Salle (20-22) Gene Cobb "Peacock Feather" (24-25) Cline Hayden The Madcaps "Lovers' Pranks"	PHILA., PA. Stanley (21) Knox Parry David Bennett "Keeper of the Door"	PHILA., PA. Stanley (21) Knox Parry David Bennett "Keeper of the Door"	PHILA., PA. Stanley (21) Knox Parry David Bennett "Keeper of the Door"
State (21) M. Werner Marie Clark	PHILA., PA. Stanley (21) Knox Parry David Bennett "Keeper of the Door"	PHILA., PA. Stanley (21) Knox Parry David Bennett "Keeper of the Door"	PHILA., PA. Stanley (21) Knox Parry David Bennett "Keeper of the Door"

PHIL TYRRELL

Attractions
Suite 706, Woods Building, Chicago
Booking more larger picture theatres
than any other office in the Middle West

Claudius & Scarlet "Stage Struck"	McDonald 3 Cowan & Walker Kirby & Duvau "Texas Trail"	LOS ANGELES Metropolitan (19) Morton & Mays Walter Pontius Nonpoltan 4 Manuel & Vida "Cobra"	San Francisco Warfield (19-24) James Burroughs Electric 3 Frances Starr Karna Mose Goodman Bunkat Bananas "Benetia Clock"
Capitol (21) Gold Medal 4 E. Werner R. O. Clarke D. L. Brewster "Womanhandied"	San Francisco Warfield (19-24) James Burroughs Electric 3 Frances Starr Karna Mose Goodman Bunkat Bananas "Benetia Clock"	San Francisco Warfield (19-24) James Burroughs Electric 3 Frances Starr Karna Mose Goodman Bunkat Bananas "Benetia Clock"	San Francisco Warfield (19-24) James Burroughs Electric 3 Frances Starr Karna Mose Goodman Bunkat Bananas "Benetia Clock"
Rialto (19) Sam Garrett Tom Hootman 4 Cowbore "Tony Express"	San Francisco Warfield (19-24) James Burroughs Electric 3 Frances Starr Karna Mose Goodman Bunkat Bananas "Benetia Clock"	San Francisco Warfield (19-24) James Burroughs Electric 3 Frances Starr Karna Mose Goodman Bunkat Bananas "Benetia Clock"	San Francisco Warfield (19-24) James Burroughs Electric 3 Frances Starr Karna Mose Goodman Bunkat Bananas "Benetia Clock"
Million Dollars (Indefinite) Arthur Buckley Edith Griffith Manuel & Vida	San Francisco Warfield (19-24) James Burroughs Electric 3 Frances Starr Karna Mose Goodman Bunkat Bananas "Benetia Clock"	San Francisco Warfield (19-24) James Burroughs Electric 3 Frances Starr Karna Mose Goodman Bunkat Bananas "Benetia Clock"	San Francisco Warfield (19-24) James Burroughs Electric 3 Frances Starr Karna Mose Goodman Bunkat Bananas "Benetia Clock"
	ST. LOUIS Missouri (19) Kiddie Rev		



but very soon you'll
be looking for words
big enough to describe it!

And that's just one of
January's Surprises!



SYBIL SANDERSON FAGAN

AMERICA'S FOREMOST WHISTLER

THIRD RETURN ENGAGEMENT FOR BALABAN AND KATZ WONDER THEATRES

WEEK NOV. 30, CHICAGO. WEEK DEC. 7, TIVOLI. WEEK DEC. 14, UPTOWN. WEEK DEC. 24, HARDING.

RECORDING FOR LEADING PHONOGRAPH COMPANIES.

Management, WILLIAM MORRIS

PAUL ASH GOES TO COLUMBIA

Personality Leader Will Be Ace Recorder

Paul Ash, the Chicago band sensation, has switched from Brunswick to Columbia records. Ash figured that the Brunswick, with its unusual assortment of "name" bands, was not giving him the attention he merited, and decided to align with Columbia, sure that concern will go after Ash as the ace recording band.

As a picture house attraction Ash has established a vogue at McVickers, Chicago, and previous to that at the Granada, San Francisco, that is unprecedented. Ash is credited with an individual style of platform band entertainment, so much so that others doing the same thing are generally referred to as "doing an Ash."

Ash and his wife and Jack Partington, manager of the Granada, San Francisco, vacationing in New York the past few weeks, returned to Chicago Saturday. The band also stopped over at the Windy City for a few days en route to the coast, where he is in charge of the P. P. west coast theatres. Ash and Partington are fast friends. When the leader discovered his former boss was in New York he switched his vacation period to the Big Bug instead of to the coast, so as to be with Partington.

The music men tendered Ash a farewell dinner Wednesday night at the Casa Loma, New York. Ash naturally was forced to conduct a couple of numbers in his own individual style, including the wailing mop. The flowing locks are the come-ons for the femmes. They have made Ash a strong attraction with the women contingent.

The Wednesday night entertainment included Louis Bernstein, Phil Kornheiser, Paul Bornstein, Bobby Crawford, Ben Bornstein, Lew Polack, Joe Young, Jack Robbins, Harry Engel, L. Wolfe Gilbert, Will Rockwell, Henry Santley and other music publishing representatives.

Neil Moret Says Biz

Is Up 30% Over Usual

Byron Gay, the composer whose series of articles in Variety last season on the music situation and its alleged state of affairs won him considerable attention, was in New York last week for a few days. Gay placed a flock of songs written with Dick Whiting, both collaborating while in Detroit, where Gay stopped off to pick up Whiting, who is a Detroit native.

Gay came to the Automobile city for an audition with Henry Ford on Whiting's invitation. Gay has made Los Angeles his home and has several big numbers with Villa Moret, Inc., of that city.

Charles N. Daniels (Nell Moret as he is known as a composer) was also in town with the writers. The Moret, Inc., firm, a comparative newcomer, has opened a Chicago shipping department to handle mid-west and eastern distribution, the west coast office taking care of its own territory. Mr. Daniels, who has been traveling around, reports a conservative improvement in conditions generally of 30 per cent above the usual.

BALLROOM BIZ HOLDING UP

Ballroom business, regardless of the otherwise pre-holiday "off" condition, has been holding up. The ads have been plugging the idea of economy that the expected pleasurable evening is little, leaving enough to have for the holiday gifts and the idea has caught on.

Besides it has attracted newcomers who may count subsequently to build the patronage for the future.

The Human Broadcasting Station

B. B. B.
AT STATION F. U. N.
LITTLE CLUB

NEW ORLEANS

3 Big Sellers in St. L.

St. Louis, Dec. 22. A canvass of the music counters of the city's leading stores has shown the best sellers in pop sheet music locally to be "Sleepy Time Gal," "Five Foot Two—Eyes of Blue" and "Brown Eyes, Why Are You Blue?"

WHITEMAN SELL-OUT

Paul Whiteman's Carnegie Hall concert Dec. 29 and Jan. 1 are practically sold out, the former having everything gone, with the scalpers and other agencies responsible for the early sell-out last week. Last year the agencies found the demand too much, seemingly underestimating the strength of the Whiteman name draw, and this year took no chances.

The Goraham Negro opera, "151st Street" or "It Happened on Blue Monday," with lyrics by Buddy De Sylva, and the Deems Taylor's "Circus Day" suite are the highlights of the metropolitan concert and the big attraction. Whiteman will introduce Blossom Seeley and Bennie Fields in the colored opera to interpret the indigo lyric motifs. Whiteman's idea of a private Sunday afternoon audition, if carried through, will concern itself with the Leo Sowerby "Monotony" suite, with lyrics by 30 writers, and is considered too preposterous for metropolitan consumption.

The Whitemanites are rehearsing tonight midnight until unconscious at the Garrick theatre, New York, leaving the days open for them to catch up on their Victor recordings where a flock of numbers are awaiting "tanning." In addition, the boys have this sole opportunity to arrange for passports in anticipation of their London engagement in April. They leave for Baltimore tonight after the Friday concert and trek to San Francisco for the Automobile Show Jan. 25, which carries with it a \$25,000 remuneration for the six days. In February, Whiteman will be in Florida for five weeks at \$15,000 a week.

The mammoth Christmas party on Christmas morning in co-operation with the New York "Evening World" will be staged again by Whiteman this year at the Hippodrome. It is a Whiteman annual treat for New York's kiddies and represents a \$6,000 outlay for candy boxes as gifts to his guests.

The January "Vanity Fair" carries a signed story by Whiteman on American jazz and its issuance a few days before the concert is a psychological publicity stunt.

Ithaca Union Interfering

With Local Dance Dates

Ithaca, N. Y., Dec. 22. The local musicians' union continues to supply issues for controversies here. The latest episode resulted from the visit here last week by the Jimmie F. Orchestra from Elmira, N. Y.

The day combination was booked to play for the dance of the Cornell Officers' Club at the Bank Auditorium. Arriving here from Elmira for the engagement, the day orchestra was met by a committee from the local union which declared that the engagement must be broken, inasmuch as the Bank Auditorium was on the unfair list. Day asked why he had not been so informed before and announced he would play the dance regardless.

The local union has lodged a formal protest with the Elmira union.

CHRISTIAN BREAKS DOWN

Tommy Christian, who closed last week as a special guest band attraction at Roseland, New York, has suffered a nervous breakdown. It necessitated Christian's retirement from town with the band going out to fulfill prior contracts sans its leader, under Murray Beeson's management.

FAGGEN AND REALTY

J. Jay Faggen, the ballroom owner and operator, has forsaken that field for real estate. Faggen stresses he is not selling Florida realty. Faggen is a veteran dancehall man, promoting and fostering Arcadia, New York, the acme of ballroom perfection, before disposing of his interests.



FRANK COX

Trombone Specialist
with James G. Dimmick's Sunnybrook Orchestra

at Cinderella Ballroom, New York
Frank Cox is one of the youngest trombone players with a crack orchestra and possibly the youngest trombonist on Broadway. His youth, however, is no handicap, the refreshing personality in fact proving an extreme asset, while his gifted proficiency requires little of the schooling ritual.

Bands in Florida

Of the number of Florida bands, Palm Beach alone has an unusually large representation. At the new A-ba hotel, a Paul Whiteman and Meyer Davis band will hold forth; at the ultra Everglades Club, a Davis band; Harry Tucker at the Ponce de Leon; Henry Rosenthal at the Royal Danell; Howard Lanin at Whitehall; the Montmarie, where Johnny Johnson was last season, will probably have Johnson for a return; Art Hickman comes from California to the new Ziegfeld playhouse; the Breakers is being rebuilt and will not be opened this season; Bradley's Beach place has a concert combination.

Record Co. Bankrupt

Everybody's Record, Inc., has consented to a receivership on Frederick N. A. Stiefel's complaint that the company had \$12,000 assets but owed \$46,100 on three notes to Stiefel and had other obligations totaling \$9,500. Stiefel alleged a receiver would preserve the assets and Jacob DeHaas has been accordingly appointed in \$5,000 bond.

Everybody's Record, Inc., markets a popular priced disk, from headquarters at 747 Southern Boulevard, New York.

Art Kahn Alternating

Chicago, Dec. 22.
Art Kahn and his stage combination which have bolstered the business at the Senate consistently will commencing Jan. 4 alternate between the Senate and Harding. The picture theatres are under the management of L. and T. though affiliated with B. and K.

During the weeks that Kahn and his aggregation are at the Harding the shows from the Uptown will be presented at the Senate Kahn, has been a permanent attraction at the Senate since he began on the stage and also furnishing the incidental music from the pit.

MUSIC THIEF ARRESTED

Randolph, Mass., Dec. 22.
A large amount of sheet music, systematically stolen from Arthur P. Schmidt, music publisher, 120 Boylston street, Boston, was recovered Saturday when police searched the home of Fred W. Shulz here.

Shulz was arrested, charged with receiving stolen goods. Police said the prisoner is a former employee of Schmidt. The latter told police he had been missing music for nearly two years.

Police expressed the belief that other persons had been in on the theft, and said that the music had been shipped to Shulz's home and re-shipped from there to New York. Schmidt estimates his loss by the systematic looting at more than \$7,000.

JAS. MULLEN ARRESTED FOR \$35 OBOE THEFT

Taken Out of Orchestra in New York—Says Bought It for \$50 in Richmond, Va.

The orchestra of the Chinaland Garden, at 43rd street and Broadway, was roused by one Wednesday night when Detective Gilroy took James Mullen, the saxophone and oboe player, away with him on a charge of being a fugitive from justice.

Mullen comes from North Carolina. About six months ago he happened to be in Richmond, Va. When he left there an oboe, valued at \$35, also disappeared. A report was made to the police authorities there. After satisfying themselves that Mullen was musically inclined and played an oboe in addition to the saxophone and that he had disappeared about the same time as the instrument, an alarm was sent out for his arrest.

Finally located at the Chinaland place, Detective Clarence Gilroy, of the 4th street police station, armed with a telegram from Chief Jordan, of Richmond, placed him under arrest.

When arraigned before Magistrate Goodwin in the West Side Court, Mullen was held in \$250 bail to await the arrival of an officer from Richmond with extradition papers.

As he says he did not steal the instrument but purchased it for \$50 from a man in Virginia whom he met the night before he left Richmond.

HERE AND THERE

Dave Peyton and colored orchestra have arranged to give a series of symphonized concerts in the Avenue theatre, Chicago. The soloist will be Revela Hughes.

William Wilson, colored cornetist, has joined the Oriental café band, Chicago.

Billy Burton, just closed at Fenton Hall, Cleveland, on Friday at Marigold Gardens, Peham, N. Y., succeeding Al Jockers.

Earl Burnett, pianist with the Art Hickman orchestra at the Billmore hotel, Los Angeles, has organized a 10-piece orchestra and will make his initial appearance at the Columbus hotel, Miami, on January 15.

Paul Small, professional manager of Conley-Silverman, Inc., St. Louis music publishers, has been in Chicago on a tour, bringing the first numbers of the new firm. Small's headquarters are at the Sherman House.

GOLDKETTE EAST

Jean Goldkette, Victor recording artist, comes into Roseland ballroom, New York, Jan. 26 for three weeks. Goldkette is best known as the Paul Whiteman of Detroit, where the bandman has Goldkette band units in the Greystone ballroom, Detroit Athletic Club, Book-Cadillac hotel and other choice locations.

This is Goldkette's first venture east. He will also catch up on his Victor recordings while east.

ROSS GORMAN STAYING

Ross Gorman and his orchestra will continue at the Monte Carlo, New York. Gorman was originally slated for a special six weeks' engagement following his leaving "Vantien," but will remain as the permanent attraction at the cafe.

TOURING BIG BALLROOMS

Carl Fenton and his Brunswick recording orchestra are touring the bigger ballrooms and pavilions under the direction of Music Corp. of America.

Phil Fabell in New York

Phil Fabell, director of music for the West Coast Theatres, Inc., is in New York on a three weeks' vacation. When Fabell returns to the coast he will handle the opening of the new Grand Lake theatre, Oakland, Feb. 1.

LABOR PERMITS IS BIG ISSUE

Agitation for Reciprocal Measures Against English

Paul Whiteman, Ben Bernie and Vincent Lopez are going to London in the spring, with the first two okayed on the labor permits and Lopez as yet undecided. The labor permit proposition has gotten to be a big issue with American bandmen in view of the British Home Office's objection to the invasion of American "name" band leaders.

Jack Hylton is mentioned off and on as the bugaboo for American dance bands. It is suspected that Hylton, probably the foremost English dance orchestra leader in London, is the greatest propagandist against the Americans.

William Morris, whose international relations in booking the cream of American bands across is well known, has been reported saying that if an issue is made of it, it may take one large steamer to transport Americans abroad back to America, but it would take 10 boats to carry all the British performers and musicians in America back to England.

Right now Paul Specht is making an issue of the situation and is lobbying in Washington for suitable legislative protection, but Specht's radical attitude might be a deterrent. Paul Whiteman is being urged as an active party to propagate reciprocal legislation, it being the general opinion that the Whiteman name would command attention and prestige from the lawmakers.

Rodemich Leaving Statter;

Conley-Silverman Clicking

St. Louis, Dec. 22.
Another demonstration of how a sudden change in a fickle public's fancy can "break" one man and "make" another was evidenced here last week with the announcement that Gene Rodemich's orchestra is to leave Hotel Statter. Prior to this season the Statter was "the place for supper dancing, with Hotel Chase getting a little society patronage and not much more.

In June the Larry Conley-Dave Silverman orchestra from the West End Lyric theatre was installed at the Chase. Then the pilgrimage to that hostelry commenced, and trade at the Statter fell off continuously. Later, it is reported, business at the Statter has been so poor Rodemich has been forced to pay several members of his band from his own pocket, while the Chase is packed every night.

Rodemich's organization will be the permanent musical organization of the new "Voice of St. Louis" orchestra, the KNOX. At Statter Wyle succeeds him at the Statter.

Young Warburg Now

To counteract Roger Wolfe Kahn's housing job music as a career, Gerald M. Warburg, son of Felix M. Warburg, philanthropist, has decided to take up the 'cello as a musical career. Several public recitals have been arranged for the wealthy man's son, young Warburg having appeared at several musicals in the Warburg home, 1159 4th avenue.

Otto Kahn and Warburg, Sr., are associated with the banking house of Kuhn, Loeb and Company.

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BALLROOM REVIEWS

Variety will review ballrooms in the manner of the reviews below. They will be reviewed where correspondents or staff men of Variety may visit a ballroom.

These reviews are not intended to be critical; rather informative, for those interested in the ballroom business. Reviewers, however, may note matters for incisive comment. They also will lend their show business experience and knowledge as occasion arises.

No order of precedence will be observed in the reviewing of ballrooms. Unless requested by the management, ballrooms will be taken in turn at the convenience of the reviewer. Upon request for a review, that ballroom will be given a preference.

ARCADIA, NEW YORK

New York, Dec. 16.
Broadway's ballroom division includes a trio of substantial money-makers as noticed herein. To omit the Tango Gardens, directly across from the Cinderella, to be reviewed later, is not intended as a slight, because it's a fact that the big three of Main street's ballrooms are the Arcadia, Roseland and Cinderella. Arcadia, the newest of the previous dance palaces, is dealt with first, even in preference to Roseland, which is somewhat of an institution through being a substantial money-maker and the most profitable dance enterprise on Broadway.

Arcadia is a million-dollar proposition, the most pretentious dance palace in New York and designed as the last word in comfort and accommodation for dance fans. From the start it has been so recognized. Under the Charles Strakosch regime, the funding of a ballroom idealist's plans. Strakosch, a consummate showman with many years' experience as manager of Philadelphia and Atlantic City theatres, is injecting the true showman's spirit into the enterprise, with the constant ambition to please the patron.

Everything else is subsidiary. All of which has created a misapprehension for the management as regards the song pluggers.

Strakosch's philosophy is this: "Why make the place a hangout? Indiscriminate distribution of passes has done so, with the result if a plunger is talking to one of the leaders just when the alternate band is getting through, the result is that the latter is all set on the stand waiting for its leader to come on. The latter oftentimes is just in the midst of some reminiscing with the music man, and it winds up in the paying public being halted from dancing until the leader gets through and comes onto the stand."

Continuous Policy
The Arcadia plays a continuous (Continued on page 45)

Roseland, New York

New York, Dec. 15.
"The home of refined dancing," and "a national institution" are Roseland, New York, trade-marks. They state facts. It's an ideal among ballrooms, drawing a nice crowd, and particularly noticeable for the certain sets congregating on certain nights. On some evenings it has a clubby and smart appearance; other times (week-ends, naturally), it is a poloist's mist.

Roseland is a showmanship proposition. The atmosphere is somewhat intrusive. It parallels the sex appeal quality in a woman. Either she attracts or is negative. Roseland is positive. It has a tariff system of dancing, paying a nickel a dance, and results in the average male spending \$1.35 to \$1.50 for his evening's stopping, although the \$1 admission gives him privileges for a flock of dances. The admission tabs exhausted, extra tickets are purchased within the permit passing the floor guards. That's where the atmosphere "gets" the patron and produces calls for extra stube.

The Roseland system of hosts and hostesses insures company for anyone.

(Continued on page 46)

Cinderella, New York

New York, Dec. 15.
Cinderella, probably the choicest located, in view of its centralized Broadway and 48th street location, and historical spot on the site of the former emcee Rector's and Cafe de Paris cafes, has been an indifferent career until this season. Prior to that, it fluctuated without any marked money-making.

This season, whether ascribed to the novel success of James G. Dimmick's Sunnysbrook orchestra, or to a change in conditions and operating, the Cinderella has been out of the red all along. That the Sunnysbrook band is not over-rated as a cause therefore, is personally attested to by Manny Joseph of the

(Continued on page 52)

CANADIANS AS ORCHESTRAS IN ENGLAND

Specht's Plan to Circumvent British Labor Embargo on Musicians

Because of the British Government labor officials creating such extensive embargo against American jazz bands, with few exceptions Paul Specht is taking to coaching Canadian bands and sending them over under his management. Specht has coached the Royal Canadian Orchestra which will carry his name and sail Dec. 23 on the "Majestic" to open in London.

The Canadian nativity of the musicians removes the anti-American proposition and in Specht's means of countering the British opposition which seems particularly aimed at him in view of Specht's consistent fight on the British Home Office's restrictions.

Specht is lobbying now in Washington for a bill opposing British artists and musicians invading America indiscriminately, as a combative move to the British prejudice.

The Specht unit opens at the Kit-Cat Club and will also double in vaudeville. It is the 17th orchestra to go to Europe.

Principals of English Show Record for Columbia

Columbia (phonograph), with its English branch's capital refinancing the American corporation, is assembling London's best in recording production numbers. Jack Buchanan, Beatrice Lillie and Gertrude Lawrence have recorded the hit numbers from "Charlot's Revue" as done by themselves at the show.

In London, the principals of hit musicals generally "can" their outstanding numbers in person, paralleling London's idea in recording production numbers. Jack Buchanan, Beatrice Lillie and Gertrude Lawrence have recorded the hit numbers from "Charlot's Revue" as done by themselves at the show.

If the Buchanan-Lillie-Lawrence combination clicks, even if there should be any technical shortcomings (not to be interpreted as anticipated), it may have the best of recordings by production "names."

In dance music, George Olsen has made his "Sunny" music for the Victor disk, Olsen being of the show but with the advantage of seasoned experience as an exclusive Victor artist. Brunswick is working the same stunt with Harry Archer, composer of "Merry-Merry," who also heads the personnel bearing his name which is with the production. The band is making the show's numbers, the tie-up thus being exploited.

Benson-Quigley Bankrupt Quigley Owes \$38,000

Chicago, Dec. 22.
Unpaid legal fees which the lawyer insisted on collecting brought about the ruin of the Benson-Quigley Music Co. Tom Quigley has gone into bankruptcy listing \$38,000 liabilities and no assets.

There was a balance of \$1,000 due Attorney William F. Ader for his services in liquidating the legal tangles early this year when the Hearst Music Co. of Canada expired. Its general manager, Tom Quigley, reorganized under a different name with Edgar Benson as a partner.

Ader now has in his possession all the furniture, office equipment and catalog of the company.

It is understood Benson got out of the company some months ago after sending a \$2,500 loan made by the Morris Plan to Quigley.

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INSIDE STUFF

On Music

The Garhwins'

Without intentional slight either on George Gershwin's part, or his admirers, the talent is not confined to the composer alone in the Gershwin family. Ira Gershwin, as a lyricist, has been clicking pretty right along, collaborating with his brother, and prior to that with others, but somehow the composer's interesting works have commanded almost all the attention. Not that it makes any difference to either.

In truth, Ira Gershwin, in order not to embarrass himself or George, built up no mean reputation as "Arthur Francis," which nom-de-plume he used while George was battling with his own career. Now that both have made their marks, the team has been turning out "Lady Be Good," "Toll Me More," "Zip Top," "Song of the Flame," et al.

While on the subject, George Gershwin argues with Variety's man that the reason he scored the Concerto in F which Damrosch's New York Symphony introduced at Carnegie hall, recently, is because he must wait sometime and somewhere in that capacity. Variety's opinion was that a Whiteman interpretation instead of Damrosch's, and a Ferdie Grofe scoring in lieu of the composer's own efforts, might have proved more satisfactory.

It was Variety's opinion that the Concerto had merit although some of the daily music sharks opined it was not worth the paper written on. The composer, in recitation of the latter, points out that the critic who made such a disparaging remark was the same one who, two years ago, panned Gershwin's "Rhapsody in Blue," long since a Paul Whiteman standard and a classic in indigo symphony compositions. This critic in his opinion of the Concerto compared the newer work with the Rhapsody which he now praised, forgetting his damning thereof a couple of years back. This is cited by Gershwin as proof that the Concerto, with time, and if more often heard, will effect an about-face with the critical genry.

Variety has commented before that the Gershwin and jazz tie-up has done big business anyway for Damrosch who, although drawing always, came to unusual attention because of the jazz Concerto. The composer has been touring with the New York Symphony in a series of concerts.

Being an exclusive recording artist has its virtues in more than one respect. Two or three of the privileged record makers who "can" several companies, were running wild the past week in completing their Xmas shopping, having not one, but several, laboratory chiefs and staffs to remember in the holiday spirit.

Students Follow Whiteman

The parallel in dance music finds Paul Whiteman occupying the same position as does Robert Mantell and his wife (Virginia Forbes) who, in Shakespearean repertoire, attract students of the Bard of Avon. Similarly Whiteman is an ideal to a host of college boys, amateur saxophonists and the like who in reality support the Buescher and Conn band instrument manufacturing enterprises. Buescher and Conn don't make anything comparatively dealing with the professional musician. The trade discount gap, "lending" instruments for the advertising and other courtesies nullifies income from that source. It's the amateur who makes it worth while for these concerns and it's a stellar attraction like Whiteman who propagates such interest.

Paul Ash Took Chances Without Protest

Paul Ash took chances in allowing Balaban and Katz to send out imitators of him, but he did not protest. Perhaps Ash wanted to gamble if his imitators could get over. That they didn't and cost house managements much money besides is reported elsewhere in this issue.

It was a chance, however, for had they gotten over, that territory, wherever they appeared, might have been killed for Ash with their failure the people of the sections will be more anxious than ever to see him. Meanwhile Paul Ash certainly did receive a ton of publicity through the copyists.

The "Copy act" as prevalent in vaudeville, often has been proven worthless through one thing that can't be copied—personality. Future people playing attractions will discover that after awhile and when they have lost more money than they spent trying to make wholesale Aasha.

Phonograph Hooked-up With Radio

Despite the antipathy of the phonograph records to radio, the former is operating with radio unusually. Columbia's Saxophone orchestra, a regular commercial radio feature via WEAF, and the Stan C. Lantz's Ipana Troubadours, plugging the toothpaste of that name also on WEAF, have become Columbia record artists solely on the strength of the radio popularity.

Lantz is a veteran disk recorder, heading a number of bands under various names and Durr is a Victor veteran, both as a saxophone soloist and as the head of his orchestra. The Columbia tie-up was prompted solely by the radio popularity. Their first releases issue in January.

Lyman Had Royalties Granted

To supplement the instance of a New York music publishing executive threatening Abe Lyman at the Hotel Sherman, Chicago, last (if he didn't play the firm's numbers he would report Lyman to the hotel management, it is also of interest that Lyman is signed to this same firm as a staff composer drawing \$5,000 annually in guaranteed royalties. Despite this affiliation with the music house, which house has several of Lyman's numbers listed, the leader refused to co-operate with the publishing firm. In justice to the latter, however, the difference is said to have arisen through Lyman complaining his songs were not being given efficient exploitation by the music house which alleged that the songs did not stand up sufficiently to warrant such plugging.

"Unhoped-for Sewers"

An orchestral leader walked into a music house where he met one of the owners for the first time in months. Knowing each other of old, there was the usual greeting. When the m.p. asked the o.l. where he was working, the latter facetiously replied, "in one of New York's unhoped-for sewers" (meaning, of course, one of the basement cabarets).

Frank Winegar who heads his Pennsylvanians at the new Stanton ballroom, Philadelphia, has been in New York this week placing songs around. Clay Island, still a University of Pennsylvania undergraduate, is the young land who collected the songs, being recently out of the U. of P., where his band started as a college aggregation, but since clicking in a number of important professional stands.

The Los Angeles Board of Police Commissioners having ruled there to be too many dance halls and pool halls in the city, no more dance-hall or pool-room permits will be issued in the future, unless one third of the dance halls and 25 per cent of the pool rooms go out of business.

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MAURIE SHERMAN MOVES
Chicago, Dec. 22.
Maurie Sherman has succeeded in getting out of his contract with the "Cafe" and will be heard henceforth at the Hotel Sherman in the strictly formal Bal Tabarin.

\$50,000 DANCE HALL IN TOWN OF 10,000

William H. Ostenberg, managing director of the Midwest Amusement & Realty Corp., operating picture and vaudeville houses throughout Western Nebraska, has opened a \$50,000 dance hall and auditorium at Scottsbluff, Neb., in which city the general offices of the circuit are located.

Scottsbluff, with a population of 10,000, has had no local dancing facilities, necessitating traveling to adjacent towns for their dancing recreation. The new ballroom, now called Blackburn's Palais Royale orchestra as the attraction. Traveling bands, booked direct, with local music on fill-in-nights, will be the policy.

The ballroom has been designed to accommodate sporting events, automobile shows, general meetings, etc.

Heating Night Clubs

The ruling by Justice Mahoney in the case of Columbus Spa, Inc., against the Star Club, is of greater interest than the litigation itself, ruling that despite the restaurant being the heart of the theatrical district and necessarily dependent on late hours for business functioning, the landlord (Star Club, in this case) is not obligated to heat the premises all day long. This decision may effect the relations between cafe managements and landlords of other premises where night clubs do not control their heating apparatus.

The Columbus Spa is a restaurant at 1825 Broadway, on Columbus circle, the premises being leased from the Hearst people.

Chinaman's Kitchen Didn't Return Cash

Ling Ching, 72 West 71st street, chief, appeared before Magistrate Macervey in West Side Court, charged with the theft of \$100 from the Chinaman's Kitchen, 301 West 46th street, a new night club. He charged them with issuing fraudulent checks.

Ching explained that he had the kitchen privileges at the club and the owners it turn over to him the money they received for food served. He said customers paid the owners and they in turn gave him checks, aggregating several hundred dollars, and that when he went to the bank he was informed there were insufficient funds to meet them.

Ching said he returned to the night club in the basement at the 16th street address and made a demand for his money but had been unsuccessful in obtaining it. He notified his attorney and together they obtained the summonses.

Bob Murphy Turns Poet; So Many Walking on 'im

Bob Murphy seems to be having plenty of trouble with his Celler stellar stars.

In the past three weeks, three of his "finest" have deserted him, and have accepted places paying more.

First it was Cliff O'Rourke, the Underground Tenor. He was spotted one night by the Carroll forces and slipped now the "Vanities" have a new singer.

Close on the heels of this exodus, the Dodge Twins packed their bags and announced their next stop the Oxford, London. They smiled pretty, ached several times at the thought of leaving the Bright Lights, but blew just the same.

Allie Lawlor, too, stepped down Broadway, to another night club and more over Saturday.

Murphy is now making daily pilgrimages to his favorite shrine on Heister street, and begging the Golden Call to smile on his subterranean dungeon of delight. He claims that if this doesn't work, he is going into partnership with Mr. Zero. They will open a place on the Isle of Wight and bar the public. Here they can enjoy their proteges themselves, fearing no outside interference.

Murphy, since this thing started, has turned poet:

"This should knock 'em down," says he.

"I love 'em, I need them, I pet them and feed them, I help them, I make them, Then somebody takes them."

HORN AND BECK SUE

Chicago, Dec. 22.

J. E. Horn and L. O. Beck, vice-president and president of National Attractions of New York, Inc., were served with papers upon their arrival here recently in cases arising out of the troubles of their former Chicago representative, Fred Benauge.

Julius Ibehervaux, a band leader, sued for \$1,400 damages on a contract given him by Benauge which he claims the National Attractions responsible for. Dot Haney, stenographer, sued for \$45 wages due for taking Benauge's dictation while he was installed in a Sherman hotel suite.

Dolly Bernard at Murphy's.

Dolly Bernard is at present at Bob Murphy's Celler, New York.

NEW YEAR'S EVE JUST ABOUT SAME

The cafe trade New Year's Eve in New York looks big, although the managements deary an absence of regulars on reservations. The regular spender seemingly is content to stay at home, several having said as much, in preference to rubbing shoulders with the once-a-year party-goers. The New Year's Eve house party planned.

There are enough of the occasional parties to make it interesting all around. The tariff per head, including supper, this year is \$20 in the average places and \$15 in the smartest cafe.

INSURING BOOZE

San Francisco, Dec. 22.

Ned M. Greene, head rum sniffer of this port, has learned why rum runners smile when he nabs bootloads of fine liquors and wines. Greene usually confesses the goods with a heavy heart, but noted that his captives expressed no regrets at the loss of the valuable cargo.

In a recent capture the federal men found an envelope of insurance papers covering the boot and contents. This was a great surprise, but the low rates of coverage were still greater. The smugglers state the vast expanse of coast, with thousands of miles of coastline, is in a very small percentage of captures; therefore, the rates of insurance are nominal.

Greene hesitated to name the risk companies until Washington passes on the matter of legality.

Jack & Jill's Still Open; Technically on 1st Charge

On a technicality, Jack & Jill's Chop House at 141 West 4th street is still operating despite the filing of a padlocking proceeding. Margaret V. Kieley, the land owner, set forth in the defense that Frank Booth covering the boot and contents of a restaurant and a rooming house, and that she was unaware of any liquor violations.

The government erred in drawing its complaint, which omitted Booth's name as a co-defendant. Instead, Buckner's staff proceeded against Clarence Winter, George Frank, Jack Kennedy, Henry Hand, Sam C. Wood, Raymond J. Corvan and Margaret V. Kieley.

It is understood the government will file a new action implicating new defendants, the previous action having been dismissed.

FRISCO IN CHI. CAFE

Chicago, Dec. 22.

Frisco opened at Friar's Inn to one of the biggest turnouts of professionals that ever came to welcome a cabaret first night. Frisco is surrounded by a new show along typical Friar's Inn lines with Lillian Bernard and Flo Henri scoring their usual big hit, "Audie Craven, the singing-dancing violin-playing ingenue," was also held over from the earlier show.

WEST OF 8TH AVE.

Broadway now has two night clubs west of 8th avenue. In the Times square district they are generally east of Eighth. The Cave of the Fallen Angels, the other side of 8th avenue, at a cabaret first night. Frisco is surrounded by a new show along typical Friar's Inn lines with Lillian Bernard and Flo Henri scoring their usual big hit, "Audie Craven, the singing-dancing violin-playing ingenue," was also held over from the earlier show.

Noel Frances from "Louie, the 14th," Ethel Allis, Harriet Townes (formerly Tom Patricia's vaudeville partner) and Gladys, the singing-dancing violin-playing ingenue, was also held over from the earlier show.

Pete Thomas (from the Bernese), Themis Ilixa (of Exclusive Club formerly) and Henry Solos (from the Club Alabama, operate the Sans Gene, where Flo Hart (Mrs. Kenneth Harlan) opened Dec. 16, is the other. The Sans Gene is on West 58th street.

Tommy and Rila opened the Sans Gene, getting a koud play when "Louie the 14th" came to the club (the Club of Columbus Circle). With the departure of the show they added Miss Hart and called it an opening.

CABARET REVIEWS

TWIN OAKS

A pair of popular songwriters, Sid Clare and Lew Brown, with the assistance of a brilliant tailor and a singer, put over a cafe, the Melody Club, on the strength of their outstanding talents and following: Anatol Friedland, another composer, will essay the same idea with his opening night (Wednesday) of the Club Anatole.

Harry Carroll and his revue at the new Twin Oaks on West 46th street, just off Broadway, is also attempting the stunt, not in his own behalf, but for a syndicate.

The Twin Oaks, in the basement of the Bethlehem building, 1560 Broadway, should be termed Topsy Turvy in reality, because of the three spreading trees that neatly camouflage the three girls supporting the structure. However, the Twin Oaks are on the main floor, with the third place, the Melody Club, so that's just a detail. The room itself, with 400 capacity, is one of the prettiest and most picturesque in town. For general atmosphere, there are few to compete with it, the Club Richman's replica of the Coral Gables Country Club, with its Spanish atmosphere, being in the same class. The other rooms around town just run to soothing drapes and lights with no particular motif attached.

The Twin Oaks interior, with its thatched roof, stolid structure and cozy alcoves effectively depicts an English street scene. It has capacity and yet is "homey" in atmosphere.

The Cafe's Show Attraction

The Harry Carroll revue is in only for four weeks and indicates no particular pains on Carroll's part in giving the show a different, but ordinary. There is no punch or highlight to the proceedings other than that cutie, Dottie Wilson, a gifted child, who Charles Wilson, nobody's business. Miss Wilson has been with Carroll on his Orpheum tour, and before that at the Club Melody, where she was the star of the cafe into "Tell Me More" (production) when Carroll nabbed her. Miss Wilson worked 'em with her varied scenery, stories, and the show and injecting the sole paprika into the proceedings.

This notice is written with the thought in mind that the sparse audience reaction through lack of numbers Monday night was somewhat disappointing. Obviously, a "warm" crowd might put a different color on the reception, but the fact remains, as all other entertainers weigh in for retrospection, the routine is lightweight and just one of those things.

Carroll has a great medley of past songs, as well as a medley around the portable upright with its attached piano, reeling off the classics, that's okay for the customer, but the medley of yesterday's pop hits is sure fire. But for the rest it's appeasement. The girls' specialties mean little. Jack Waldron, a good singer, has a number of exaggerated Oxford babs. His Jewish Charleston got something, but was not particularly funny.

Carroll's vaudeville soldier picked it up a little, Carroll introducing her with a brief diatribe that had a line something to the effect "In my harem, I want to see you, pants, nor would I let you wear 'em."

An adagio team did its stuff while "Sometime" was vocalized in the background. A Charleston wedding done at the Club Alabama (colored show) some months ago, was the finale leading into a Charleston competition among the girls, with the adorable Dottie deservedly coping.

Frank Dalley's orchestra is a worthy and willing aggregation, carrying on despite being obviously overworked through Carroll's overdone and over the details. Sooner was a set of dances completed than Carroll decided to run the second part of his show, which meant that as soon as the first over Dalley's gang had to resume again for the dances. Alas, however, they made no squawk. Bow.

TWO MORE PADLOCKS

A speakeasy at 240 West 45th street, and a saloon-restaurant at 231 West 51st street are being probed by the federal government in the latest batch of Times square liquor violators.

George Brenner and Jack Blue are co-defendants in the latter suit.

Back Stage to Reopen

Jim Morgan and hand reopen at the Back Stage Club, New York, this week. Since the club voluntarily closed, Morgan, assisted by Lyle Pine, the Charleston dancer, and his orchestra, have been playing the picture houses.

MOULIN ROUGE

Chicago, Dec. 18.

This cafe has been doing consistent business since it reopened. The place has garnered some of the best night trade in town through the personal attention given the customers by the management. It is centrally located and draws a vast amount of business from the neighborhood during the open season.

The attractions are always bolstered by the appearance of a strong standard "name," especially suitable to a cafe audience. The current headliner is Evelyn Nesbit. The latter is a great draw here and is partly responsible for the large attendance that is patronizing the cafe nightly. She appears several times during the evening, and when not entertaining she acts as a hostess. Prior to Van and Schenck's invasion Miss Nesbit was considered the biggest draw for a cafe in town.

And while Miss Nesbit, several good cafe turns have been recruited, Sherman, Van and Ilyman, one of the best rathskeller trios of the present time, will play a routine of melodies made to order for a cafe. Little Caruso, mixed operate four, supply the foreign numbers with a popular ballad vocalization. The Marvells Marinos, a corking dance combination, uphold the terpsichorean end of the program. Ike and Mike, a carnival vaudeville attraction, are a couple of twin midgets who do little outside of looking cute, but are a pretty rare dealer.

A colored aggregation of nine pieces supplies the music both for dancing and the show. This is the only place in town that houses a colored orchestra.

The entire show clicks from start to finish. It is presented in four regular acts, each quarter consuming 45 minutes.

'Cute' Federal Agents Raid Small Town Rum Sellers

San Francisco, Dec. 22.

Camouflaged as a moving picture company on location, a party of rum sleuths took possession of the town of San Francisco, a mob by up and coming burg. With cameras clicking and "directors" shouting through megaphones, the natives flocked to witness the shooting. Even the girls, a pretty rare dealer, by customers and attendants, while the phony filmers were working.

Catching the booze merchants off their guard, a squad of raiders took the town of San Francisco, a mob by up and coming burg. With cameras clicking and "directors" shouting through megaphones, the natives flocked to witness the shooting. Even the girls, a pretty rare dealer, by customers and attendants, while the phony filmers were working.

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The rum suppressors adopted the camera subterfuge in retaliation, as a bootlegging crew posed the same stunt while unloading a booze ship in the harbor. The bureau of booze were realistic props and the movie people were bootleggers, hence the revenge.

MARIE GOWER'S HERITAGE

San Francisco, Dec. 22.

Marie Gower, local cafe entertainer, will share with her mother and brother an estate in Scotland amounting to a 1,000,000 acres of land and considerable money. Miss Gower happened to see a story sent by A. T. in which London lawyers were searching for members of the Gower family to settle the large estate.

Combs and Nevin are winding up their act at the 46th and 47th streets for London next week. The singing duo are going over on contract at the Kit Kat Club, London.

ROSS GORMAN

Director of his truly unique and extraordinary orchestra, is an exclusive Columbia artist. Following leaving the Paul Whiteman organization, this great saxophone player, who has "blues" with his own band. Ross Gorman is now in New York City. He is participating in WAF and nightly featuring in his current New York City engagement, the ROBBINS-ENGEL Big Four.

"DREAMING OF TOMORROW" "ONE SOME" "LOVE'S HERE" "FRESHIE"

Published by
Robbins-Engel, Inc.
1654 Broadway New York City

Legislative News, Page 2

Commencing with this issue, and during the 69th Congress, all legislative news or reports pertaining to any part of the business will be found on page 2 of each issue of Variety.

Bacon & Day SILVER BELL BANJOS

New Catalog—Just Out
THE BACON BANJO CO., Inc.
GROTON, CONN.

30 FREAKS WITHOUT PAY

Hartford, Conn., Dec. 22.—Between 15 and 30 freaks, on display at Foot Guard Hall here for six days, found their engagement a rather hectic one with the serving of attachments on the tents they occupied, themselves being accused of having left bills unpaid at Schenectady, N. Y., and Norfolk, Mass., and finally with no salaries forthcoming when the show closed.

The freaks, said to be employees of the Stone Co., Inc., of Houston, comprised the freak city obtained by a committee of Syria Grotto. Among them were Ko-Ko, the bird girl; Rubber Skin Man and the 702-pound girl. They had been here only a short time when reports were received from Schenectady that the freaks were making the show a flop, whereupon they had appeared, that indignant persons had complained to the police the freaks had raised worthless checks and left bills unpaid. Then the attachments were made on the tents, and the freaks themselves attacked the money taken in at the door.

When the show ended and there were no salaries in sight the members of the Grotto raised sufficient money to pay the freaks' carfare home.

Jos. O'Brien Arrested For Transporting Girl

Joseph O'Brien, alias Jack Clark, believed to be a performer, was arrested Monday at 1540 Broadway, by Deputy Marshall James H. and brought before U. S. Commissioner Garrett M. Cotten in the Post-office building to answer an indictment which alleges the transportation of 16-year-old Erika Orzlen from Philadelphia to Maryland for immoral purposes.

O'Brien, alias Clark, waived examination and was ordered returned to Maryland.

N. Y. STATE FAIR EARLIER

Syracuse, N. Y., Dec. 22.—J. Dan Ackerman, secretary of State Fair commission, has declared that commissioners are working for the good of the coming fair only and not watching county shows or similar gatherings. Ackerman asserted it is deemed best that the fair be staged earlier, when more favorable weather would attend it. Ackerman also confirmed the report of efforts to obtain the \$50,000 Hamiltonian Futurity, the trotting feature of the country, for the fair.

Geo. Moyer Visits Chicago

Chicago, Dec. 22.—George Moyer, circus man, retired and living in Herkimer, N. Y., visited his old pals in Chicago en route to winter in Hot Springs for his health.

Moyer was formerly with the John Robinson Circus.

Jim Cotton's Hotel

Ashtand, N. H., Dec. 22.—James "Jim" Cotton, 79, old pal of P. T. Barnum, is now owner and manager of the Squam Lake Hotel at Ashtand, N. H.

TIGHTS

Silk Opera Hose and Stockings

Are Our Specialties

QUALITY THE BEST AND PRICES THE LOWEST

Sold and Silver Brocade Theatrical jewelry, diamond, etc. Gold and Silver Trimmings, Wigs, Beards and all kinds Theatrical Dressing Room requisites.

J. J. WYLE & BROS., Inc.
(Successors to Birman & Wyle)
15-26 East 57th Street New York

SCENERY and DRAPERIES

SCHLEL SCENIC STUDIO, Columbus, O.

INT'L PROGRAM FOR LONDON AT OLYMPIA

Alfred's 70 Lions and Trussis' 50 Horses on Bill—101 Ranch Members Included

London, Dec. 22.—"London has never seen such a show" is the slogan of Bertram W. Mills for his circus at Olympia this Christmas. Whereas last year the performance was supplied by an English tenting company, reinforced by Continental acts, there is now to be an international program.

Captain Alfred's 70 lions will be the chief attraction. In spite of transport difficulties, which prevented Alfred from being engaged for the Wembley Exhibition, this huge menagerie of beasts is being brought across the Channel by a specially chartered boat and carried to London in specially constructed wagons. Alfred was a trick cyclist in London 22 years ago. While on a trip to New York he heard of a consignment of young lions at the docks. He bought them and proved himself a born trainer at once.

From Finland come Trussis' 50 horses with dogs and bears. The repertoire of this troupe is spread over four days. North American Indians from Miller Brothers' 101 Ranch are also forming part of the entertainment. The Wirls have been engaged. The Flying Condones (Brazilians) will work on trapeze, while the Dauntless Shaw troupe (Australians) are the cyclists.

PARK PROTECTION FROM PARK FAKIRS

Washington, Dec. 22.—Returning as First Vice President of the National Association of Amusement Park Owners from the Chicago convention, Leonard B. Schloss, manager of Glen Echo, was enthusiastic over the new Finance Committee, created by a special resolution to protect cities from the fake promoters of outdoor parks.

Schloss stated that already Better Business Bureaus, Chambers of Commerce and Boards of Trade throughout the entire country are being advised of the purpose of the committee and requesting that they should desire information as to actual returns from the park enterprises same will be furnished.

4 ELLIOTS NOW 4 COLLINS

Chicago, Dec. 22.—Billy J. Collins has changed the name of his act from the Four Elliotts to the Four Collins. The turn has been signed by the Independent Fair Booking Exchange for next season.

Collins also acts as salesman as well as producer for the organization.

The change of name is due to the fact that Elliott was the surname of his former wife.

YAKIMA FAIR IN DANGER

Seattle, Dec. 22.—The State fair at Yakima may be abandoned. A bill has been introduced in the Washington State legislature with this end in view.

The Yakima exposition has always been a big affair but needs State support.

FIREWORKS IN FLA.

Chicago, Dec. 22.—A. D. Alliger, formerly with the Potts Fireworks, has gone to Tampa as representative of the Theatre-Duffield Fireworks Co.

Florida is largely virgin territory for pyrotechnics.

Sinclair Building New Rides

Canton, O., Dec. 22.—The George Sinclair Amusement Co., builders and operators of rides and concessions, via George Sinclair, announces installation of many new rides for next season.

The new rides will be built here this winter. They will first be placed in all the Sinclair parks throughout the country.

IOWA DOOMS SLOT MACHINES

Des Moines, Dec. 22.

The Iowa Supreme Court handed down a decision which means the doom of the slot machine.

In the test case the court sustained the decisions of District Judge Hubert Utterback and Municipal Judge Herman Zentz of Des Moines, ordering destruction of slot machines which had been confiscated.

Nell Garrett, assistant Attorney General, who represented the state in the case, explained that under condemnation proceedings slot machines may be removed and destroyed by municipal officials.

Previously Judge D. W. Hamilton had granted a temporary restraining order preventing Sioux City officials from removing the slot machines.

FAIRS

Directors of the Silver Lake Agricultural and Mechanical Association met at Perry, Wyoming, Dec. 22, N. Y., and re-elected W. W. McMahon president. Other officers re-elected are: Secretary, Charles E. Chase; vice-president, Newton Clark; treasurer, John D. Rodgers; race secretary, Dr. F. C. Clark. It was decided to hold next year's fair August 17, 18, 19 and 20, the week following the Christmas holidays. This 1925 fair met all expenses, fixed charges, and according to the report of officials, the association is in the best shape in several years.

Rock Island, Ill., Dec. 22.—The Rock Island County Fair Association, for the first time in 16 years, is out of debt, according to H. H. Palmer, president of the association. The debts were retired by a fund of \$16,000 raised in the city and country districts during the year.

Decatur, Ill., Dec. 22.—A special finance committee of the Macon County Fair Association succeeded in raising a trust fund of \$7500 to purchase the tract of the fair land.

GOVERNOR FAIR'S PROFIT

Gouverneur, N. Y., Dec. 22.—For the 14th consecutive time, B. G. Parker and George E. Pike have been re-elected president and treasurer, respectively, of the Gouverneur Agricultural and Mechanical Society, operating the Gouverneur Fair. Other officers named include: Bligh A. Dodds, secretary; George M. Dodds, superintendent.

The 1925 exposition, in spite of increased expenditures, resulted in a profit of about \$1,000. The 1926 fair will be held Aug. 17-20.

NIGHT RAIDS

(Continued from page 11)

West 47th street. The women gave their names as Elizabeth Maher, 23, 498 Pennsylvania avenue, Brooklyn, and Betty Ward, 21, who gave her address as the Fortland.

Ralph Robertson, 166 West 48th street was also arrested on the charge of vagrancy and violation of the Volstead Law. Arrested with him was Muriel Dean, "niece," 21, of the West 48th street address. Also held for further examination, they got bail.

Belton's Light Showing

Much gossip was prevalent as to the small showing made by Belton's men in Times square. Whether the "tip" had gotten out that the boys were to be taken in is problematical. Patrolmen attached to West 47th street and other precincts have got to supply their superiors with addresses of suspected places on their posts.

It might be that a better showing will be made so as to give the boys' operating the suspected places the "throwoff." Never suspecting that they are on the list they will be "barged" in a general roundup, it was stated by the witnesses.

Cahlane For Commissioner. One of the names to be prominently mentioned yesterday as the new Police Commissioner was former Mayor Cornelius Cahlane, formerly was in charge of the theatrical section. Inspector Cahlane has written text books on police procedure which have been

OBITUARY

FRANK MUNSEY

Frank Munsey, newspaper and magazine publisher of prominence, died yesterday (Tuesday) following an illness of nine days. Peritonitis was the cause of death, and just as his physicians believed that his game fight against the infection was beginning to bring him around the end came. Mr. Munsey was 71 years old, and with his demise the

automobile with his son, M. W. Farley, which a mile west of Culver City the elder Farley pitched forward and was dead when taken to the Culver City hospital.

He is survived by a widow and two sons. Burial was at Woodlawn cemetery, Santa Monica, Dec. 11.

WILLIAM F. HOGLE

William F. Hogle, 85, old time circus gymnast, died in the Masonic Home, Utica, N. Y., last week. A native of South Troy, N. Y., he started his circus career in 1858 with Rivera and Delious's circus. He teamed with John Mulligan of Utica, professionally known as John Keefe. Retiring from the sawdust ring in 1875 he married Mary Mulligan, sister of his old partner. For 15 years he was doorman at the Majestic, Utica.

Mr. Hogle was a charter member of the Utica Lodge of Elks and also a member of Oriental Lodge, of the Masons. Two of his eight children, Fred and George Hogle, both of New York, survive.

HARRY RATTENBERRY

Harry Rattenberry, 65, picture actor and former grand opera singer died in his home at Hollywood, Cal., Dec. 10. Until five years

IN MEMORY OF My Dear Departed Friend

JOSEPH L. WEBER
Rest in Peace
EDGAR ALLEN

ago Rattenberry was prominent in the opera field. Since coming to California he had been working as a stage manager.

The deceased is survived by a brother, an actor on the legit stage known as Bill White.

Albert E. Kerrigan, member of the editorial staff of the Boston Post, died Thursday at Massachusetts General Hospital, Boston. He was 34 and unmarried. Among the survivors is a brother, William V. Kerrigan, manager of the new P. F. Albee Theatre in Brooklyn, N. Y.

The father of Charles Grohs, formerly of Barabon and Grohs, was killed Dec. 17, when struck by a subway train while leaning over the platform at the 14th street station.

In Memory of My Darling Mother
ESSIE LIGHT
Who passed away Dec. 24, 1921
Good Mother Home Miss Her
HEN LIGHT

Burial was from his residence, 658 West 128th street, New York. The son is now in the army field, associated with Art Silber.

Charles Lederer, 69, newspaper cartoonist, died in the County Hospital, New York, Dec. 18. He was held at the Press Club and burial was in the Press Club plot at Mount Hope Cemetery.

Joseph J. Carroll, employee of Ringling Brothers' circus, died Dec. 16 in Bridgeport, Conn.

Fenelon McCullum, manufacturer of pipe organs, died at Mansfield Depot, Conn., at the age of 84.

The mother of Henry L. Mencken died at the Baltimore home of her son last week. A daughter and two other sons also survive.

A brother of Congressman Sol Bloom died Dec. 20.

accepted as an authoritative work in almost every city. For years he had been one of the local police training school and is considered one of the best fitted men for Enright's job.

Cahlane has the confidence of the entire force, although he is known as a martinet.

Edward Sharp, Alleged.

Actor, 6 Mos. to 3 Yrs.

An indeterminate sentence of from not less than six months nor more than three years in the Workhouse for the time of his death. Edward Sharp, living at 301 West 43rd street, He had been convicted of petty larceny. His record showed he has been in trouble with the

police several times before. Stating he was an actor, Sharp would not reveal for what he had worked. Alexander Baldwin, a lawyer, of 187 Hales street, Brooklyn, caused Sharp's arrest on the early morning of December 17 on the Times Square station of the I. R. T. subway.

Baldwin testified he was waiting for a train when Sharp approached him, told him a hard luck story and offered to let Baldwin "diamond" him for \$50. Baldwin gave him \$10. As Sharp was walking up the stairs the lawyer gave a more thorough examination of the "diamond." He discovered it was a diamond and the ring brass. Baldwin chased after Sharp and caught him at Broadway and 43rd street. He then called an officer.

AN INSTITUTION, NOT A FAD, THANKS TO THE SHUBERTS AND MR. DAVIDOW
20 CURTAIN CALLS! AN ENCORE! AND A SPEECH!

ROSCOE AILS

SUNDAY NIGHTS, DEC. 13TH, AND DEC. 20TH, DID THE ABOVE AT

THE WINTER GARDEN, NEW YORK

BOOKED THIS COMING SUNDAY, DEC. 27TH, AT THE WINTER GARDEN AND CENTURY

UNQUESTIONABLY THIS IS THE GREATEST COMEDY AND DANCING ACT IN THE SHOW BUSINESS

LOEW, MOTION PICTURE AND ORPHEUM CIRCUIT MANAGERS, TAKE NOTICE!

KATIE PULLMAN

AMERICA'S GREATEST GIRL DANCER

Also JOE ROSE, DOROTHY ELLSWORTH, CECIL GRAHAM AND ORCHESTRA OF SYNCOPATION

ROSCOE AILS

Direction JOHNNY SINGER

THIS WEEK (DEC. 21), LANCASTER AND SCRANTON, PA.

HOUSE RECORDS BROKEN THIS SEASON:

FAY'S, PROVIDENCE, R. I.
GARDEN, BALTIMORE, MD.
FAY'S, PHILADELPHIA, PA.
FAY'S, ROCHESTER, N. Y.
Thanks to Mr. Padden and to Mr. Comerford of the Amalgamated Office for this courtesies.

CINCINNATI

By MELVIN J. WAHL

Shubert—"Blossom Time."
Grand—"The Perfect Fool."
Cox—"Polly with a Flax."
Keith's—Vaudeville.
Palace—Vaudeville and "The Comedy of Amos."
Olympic—"Bathing Beauties."
Empress—"Hollywood Scandals."
Photoplays—"Lyric," "The Pony Express," Capitol, "The Tower of Lies"; Strand, "Lord Jim"; Walnut, "The Splendid Road"; Family, "Wildfire."

The annual frolic of the Stage and Screen Scribbles of America will be held January 20 at the Hotel Gibson roof garden. Acts from the local theatres and members of the Music Box Revue will furnish entertainment.

Gladys Hurlbut is playing leads with the National Players, having succeeded Hazel Whitmore.

The Cincinnati Musical Festival Society will give a performance Christmas night at the Music Hall of the oratorio, "The Messiah," with the entire chorus of the May Festival and Dan Deddo, Fred Patton.

Mabel Garrison and Kathryn Meisle as the soloists. Frank Van der Stueken will direct.

Paul Giese, member of the Cincinnati Symphony Orchestra, is fighting deportation to Poland. Immigration officials claim he is Polish, while Giese says he is German.

SYRACUSE, N. Y.

By CHESTER B. BAHN
Wieling—Dark until Christmas Day, when "The Gorilla" opens.
B. F. Keith's—Vaudeville and pictures.

Temple—Pop vaudeville and films.
Strand—"Go West" all week; next week, "The Merry Widow."
Robbins-Eckel—First half, "The Everlasting Whisper"; last half, "Lord Jim"; next week, "A Kiss for Cinderella."
Empire—All week, "Daddy's Home"; next week, "The Man on the Box."

Savoy—"Keep Smiling."
Regent—"The Coming of Amos."
Rivoli—"Bustin' Through."
Crescent—"The Timber Wolf."

Healy and Cross scored such an emphatic hit with Syracuse audiences at R. F. Keith's the first half of the week that they were retained for the remainder of the week.

Booking switches are raising hob with vaudeville programs advertised for B. F. Keith's here. For the last half of week, for example, only two of the six advertised acts materialized.

Vincent Lopez will furnish the orchestra that will play for the Senior Ball, leading social function of the year at Syracuse University. It will be staged on Jan. 23, and Lopez is to personally conduct. The annual dramatic production of Boar's Head of Syracuse university will be presented at the Wieling Feb. 1 and 2. It's an original "Topsy Turvy."

The Penn State College Troupers

JAMES MADISON

Author of acts that please the artists, the booker and the audience. Also publisher of MADISON'S BULLETIN. The last issue is No. 13. Price ONE DOLLAR. For the present send all communications to me at 544 Market St., San Francisco. Phone Franklin 422. (Coast representative of Alf T. Wilton.)

club will present "The Kid Himself" at the Stone Opera House, Binghamton, Dec. 26.

"The Big Parade" will open an indefinite engagement at the Wieling here on Feb. 23. "Cherry Blossoms," scheduled for the Wieling the week of Jan. 13, has been cancelled. "The Fall Guy," listed for Feb. 11-13, has also been scratched. Instead, the Pat Rooney-Marion Bent show "Daughter of Rosie O'Grady," will be the attraction.

With plans for the erection of a 25-story Cats building on the property off the Post Standard, morning daily, will erect a new newspaper and business block, four stories high, on the site of the old Grand Opera House in East Genesee street. Work will be started early in the spring. The job of wrecking the old theatre will be launched shortly.

Life insurance to the amount of \$5,800 was left by William M. Mulhane, Utica theatrical man, who was shot to death by his wife in their apartment May 17 last. Mrs. Mulhane, acquitted recently of a first degree manslaughter charge on the grounds of "justifiable homicide," is the beneficiary, but she has not as yet filed a claim for collection.

While a fire of undetermined origin raged in the basement of the block in which the theatre is located, an audience in the People's theatre, Binghamton, sat unconcerned and watched the picture program.

SEATTLE

By DAVID TREPP

President—Duffy Players (stock).
Palace Hip—Will King (musical stock).
Coliseum—"Stage Struck."
Strand—"Cobra."
Blue Mouse—"Seven Sinners."
Liberty—"The Dark Angel."
Columbia—"The Storm Breaker."

L. O. Lukin, local branch manager for Universal, has been appointed district manager for First National, with headquarters in San Francisco. Prior to coming to Seattle Mr. Lukin was First National manager at Minneapolis. James Leary is the new branch manager for Universal.

The Moroni Olsen Players appeared in Seattle for the second time this season, presenting the Sir John G. Ervine drama, "The Ship," on

Dec. 16, auspices University Woman's Club.

The Club Lido, Seattle's latest night club, is open. The leading cabaret here for years has been at the Butler hotel, actively managed by Mrs. John Savage, former stage actress. At various times a second club, vying for equal ranking with the Butler, has tried to eke out an existence, notably the efforts to put the Bagdad cabaret over. The Bagdad is now closed. However, those back of the Club Lido expect to put it over for a real night club.

NEWARK, N. J.

By C. R. AUSTIN

Shubert—Dark; reopens Christmas with "Naughty Rascals."
Broad—"Seventh Heaven."
Proctor's Palace—Vaudeville.
Loew's State—"The Keeper of the Bees" and vaudeville.
Newark—"Steel Preferred" and vaudeville.
Fox's Terminal—"The Police Patrol," "That Old Gang of Mine" and vaudeville.
Capitol—"The Man on the Box."
Grand—"Fighting the Flames" and "The Broadway Lady."
Bransford—"Lord Jim" and vaudeville.
Rialto—"The Scarlet Saint" and "Rugged Waters."
Goodwin—"The Unguarded Hour."
Miner's Empire—Sliding Billy Watson.
Lyric—"Stolen Sweets."

The Fabians' new Fabian opened Monday in Paterson with "We Moderns." The house seats 3,500, being the largest of the Fabian chain. Charles Dooley is managing director. Harold Shindbolt, house manager, and Frank Hebach, music director, and Warren Yates organist. The Stefanoff ballet was shown as an added feature. At the same time the Regent, formerly the Fabians' best house in Paterson, was closed.

so the stage could be enlarged for vaudeville. It will reopen the middle of January with vaudeville and pictures.

The Motion Picture Theatre Owners of New Jersey will attempt to legalize Sunday movies in the state through laws to be introduced into the new legislature. They expect to present cogent arguments for the passage of a law permitting pictures to be shown after 2 o'clock Sundays, adding the point that the real opponents of Sunday opening here are the New York exhibitors. There is presumably no chance of such a law passing the incoming legislature.

It transpires that when Lou Golding left the management of Proctor's for the motion picture business he secured a position that opens up great possibilities. He will be more or less in charge of the following theatres: Capitol and Hawthorne, Newark; Strand, East Orange; Embassy, Orange; Sanford, Irvington; Milburn, Milburn; Lyons' Madison, Madison; Roslyn, Roselle, and theatres in Englewood and Hackensack. Besides these the group is allied with Joseph Stern, who has an interest in some of these houses and owns a chain of big houses. New York capital is said to be back of the Golding concern and the Eisels are reported associated with it. The Eisels run a big brokerage house here and have been large holders of Fox securities.

Mammy, dear old Tennessee, and

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"A Stein's Make-up Product"

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Mts. Wed. & Sat. 2:30
The New Musical Comedy
MERRY MERRY
with MARIE SAXON
and Notable Cast
Harry Archer's Orchestra

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Crosby Gaige presents
Fay Bainter
in CHANNING
FOLLOWS THE NEW Play
with MARY BOLAND
And a Wonderful Cast

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171 West 42nd Street
Even. 8:40. Mats. Thurs. & Sat. 2:30.
"THE NEW SEASON'S BEST PLAY"
—Hammond, Herald Tribune
THU

VORTEX
Noel Coward's Triumph
with Mr. Coward and Lillian Brathwaite
in the leading roles

New Amsterdam Then, W. 420 St.
Mats. Wed. and Sat. 2:30
Binger, Hilleman & Ely, Ed. M.
CHARLES DILLINGHAM presents
MARILYN MILLER
and her Mar. "SUNNY" Musical
Comedy in "Cocoanuts"
Music by Jerome Kern. Book by
Harbach & Oscar Hammerstein 2d.
Staged by Hammerstein

FULTON Then, W. 46 St. E. 8:30
Mats. Wed. & Sat. 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

Charles Globe Then, W. 46th St. E. 8:30
Mats. Wed. and Sat. 2:30
H. H. France's Round-the-World
Musical Sensation

NO, NO, NANETTE
with LOUISE BROOKE and Star Cast

CORT Then, W. 48th St. E. 8:30
Mats. Fri. and Sat. 2:30
George Jessel in
"The Jazz Singer"

REPUBLIC Then, W. 42nd St. E. 8:30
Mats. Wed. & Sat. 2:30
ANNE NICHOLS' Great Comedy
"ABIE'S IRISH ROSE" 1 FOURTH
THE PLAY THAT PUTS "UP" IN HONOR

EARL CARROLL VANITIES
with The Loveliest Girls in America
EARL CARROLL Then, 40th St.
Mats. Thurs. and Saturday

ARCH BELWYN presents THE
CHARLOT REVUE OF 1926
with BEATRICE LILLIE, JACK
BUCHANAN, GERTIE LAWRENCE
SELWYN Then, W. 43d St. E. 8:30
Mats. Thurs. & Sat. 2:30

BILTMORE 47th, W. of Pk's, E. 8:30
Mats. Wed. & Sat. 2:30
EASY COME EASY GO
A Delirium of Laughs, by Owen Davis
with OTTO KRUGER and Victor Moore

EMPIRE Then, W. 40 St. E. 8:30
Mats. Wed. & Sat. 2:30
"A whacking popular success"—WORLD.

JANE COWL
in EASY VIRTUE
By NOEL COWARD, Author of "The Vortex"

The MARX BROTHERS
in THE "COCOANUTS" GREAT
HIT
IRVING BERLIN'S GREATEST MUSIC
& GUY S. KAUFMAN'S Cleverest Book
LYRIC Then, W. 42 St. E. 8:30
Mats. Wed. & Sat. 2:30

LONGACRE Then, W. 48 St. E. 8:30
Mats. Fri. & Sat. 2:30
The BUTTER and EGG MAN

MUSIC BOX Th, W. 46 St. E. 8:40
Mats. Wed. & Sat. 2:30
CRADLE SNATCHERS
A Sparkling, Clever, Scintillating Comedy
with MARY BOLAND
And a Wonderful Cast

THE POOR NUT with ELLIOTT
NUGENT
46th ST. THEATRE Even. at 8:30
Mats. Wed. & Sat. 2:30

LYCEUM Then, W. 46 St. E. 8:30
Mats. Thurs. & Sat. 2:30
IRENE BORDONI
in "Naughty Cinderella"
AVERY HOPWOOD'S NEW SONG FARCE

MOROSCO Then, W. 46 St. E. 8:30
Mats. Wed. & Sat. 2:30
Why is She the Talk of the Town?
THE DIAMANTIC HIT

CRAIG'S WIFE
with CHRYSTAL HERNE

THEATRE GUILD PRODUCTIONS
MERCHANTS OF GLORY
(Courtesy E. Ray Goetz)
"As a play, as a production, the
Guild has won a complete artistic
triumph."—Charles Belmont Davis,
Herald Tribune

GUILD Th, W. 42d St. E. 8:30
Mats. Thurs. & Sat. 2:30
BERNARD SHAW'S COMEDY
ANDROCLES and the LION

KLAW W. 46th St. E. 8:30
Mats. Thurs. & Sat. 2:30
BERNARD SHAW'S COMEDY
ARMS AND THE MAN
Alfred Lunt, Lynn Fontanne
GARRICK Th, W. 45th St. E. 8:30
Mats. Thurs. & Sat. 2:30

ARCADIA
(Continued from page 40)
policy. The last dancing idea is
confined solely to Roseland. The
alternate bands, each playing 15 and
30 minute set, of dances, gives the
public a constant marathon of
dance music.

The place draws a distinctive fol-
lowing. On some evenings it looks
positively café-in. If one may play
tricks with the king's English. The
crowd includes an unusual repre-
sentation of mature dance lovers,
direct tribute to Strakoska's ideal
and idea to remove any stigma from
the "dance hall" appellation. Strak-
oska will tell one that some years
ago when moving pictures were
store shows, the gospel merchants
preached against the "movies" as
a degrading influence with their
dimly lighted interiors and oppor-
tunities for peep. The Park ave-
nue limousine trade that patronizes
the Broadway picture palaces to-
day is, of course, the best refuta-
tion.

Ballroom for Amusement
Similarly the ballroom propo-
sition, still in its infancy, is in the
throes of a cycle. It will not be
long before the ballroom represents
a wholesome place for an evening's
amusement. Dancing is as much
a part of American welfare as base-
ball is considered the national pas-
time and with the demands of pres-
ent and new youth, as well as
young-olds who find themselves hy-
gienically kept physically fit by
means of perspiration, the ballroom
plays an important part in Amer-
ica's welfare.

The Arcadia just now happens
to have one of the biggest and
most effective ballroom attractions
in hands in Mal Hallet's orchestra.



*When Stars Come Out
in the Daytime*

Miss Hope Hampton, the popular screen favorite, admits that the slippers of I. Miller make her foot even prettier, whether she wears them for the screen or for the street--

--While Miss Elsa Peterson, who entertains you so delightfully in "Sunny" has a style of her own, just like an I. Miller slipper--

--And then again, Miss Francis Williams, the peppy jazz dancer and singer in "Cocoanuts" believes that I. Miller slippers are just perfect, either to dance in or to walk in.



*They Buy Their Slippers at
the Showfolks Shoeshop*

I. MILLER
1554 BROADWAY
Open until 9 P. M.

The PANDORA—in black
leather with black and
silver buckle.

Hallet, in a ballroom, is a trade-
mark as sure-fire as Whiteman is
sure-fire in ultra symphonic syn-
cipation. It's a broad statement
but is probably most convincingly
supported by box-office reports dur-
ing Hallet's New England tour the
past summer and fall, where he
outdrew every dance hall attrac-
tion in that territory with the one
exception of Whiteman himself.

Hallet is now in his fifth year
on Broadway, marking his second
season at Arcadia, and before that
three seasons at Roseland, which
means considerable considering the
limitations of playing repeat attrac-
tions before vacillating public like
those that patronize the major ball-
rooms.

With Hallet (further noticed un-
der Band Reviews), George Hall
(formerly reviewed) heads the al-
ternate band. Both are "there" for
the dance stuff. That they must
satisfy goes without saying, con-
sidering the general sophistication
of a metropolitan audience, which
includes a goodly crowd that drops
in after theatre in dress clothes for
an hour or so of strolling, prefer-
ring that to paying night club
covert charges.

The Arcadia's capacity is 2,400.
Although 2,500 admissions have
been clocked in one night, Strak-
oska, to carry out his theory of
comfort for the public, will limit
the New Year's eve gathering to
about 1,500. That night naturally
carries an increased tariff.

The extra attractions as a fea-
ture at Arcadia on Thursday night
are working out satisfactory, the
three extra acts on the "vaudeville
evening" (show is put on at 11
p. m.) doing much to bolster that
of night. The dance contests, such
as waltz competitions Tuesdays and
tango contests Friday and Sunday
afternoons, are also lodestones, the
lure of the silver cup presentations
reacting favorably at the rate.

The Arcadia has a great advan-
tage in the dance-as-entertainment
please idea plus the sterling "Hallet
dance band. All this, coupled with
the ideal accommodations in put-
ting this 53d street and Broadway
dance palace much on the map.
Since the incentive of Mr. Strak-

hosch is thorough comfort for the
patron, comment is unnecessary
upon the conduct or operation of
the ballroom. Both are exemplary.

ST. LOUIS
By LOU RUEBEL
American—"The Rivals"
Shubert-Rialto — Greenwich Vil-
lage Follies (Friday opening).
Empress—"The Misleading Lady"
(stock).
Orpheum—Vaudeville.
St. Louis—Vaudeville; "Paint and
Powder" (film).
Grand Opera House—Vaudeville.
Garrick—"Happy Hours" (Mu-
tual).
Gayety—"Step on It" (Columbia).
Liberty—Burlesque stock.
Missouri—"Irish Luck."
Grand Central, West End Lyric
and Capital—"The Lady Who Lied."
Loew's State—"Old Clothes."
Kings and Rivoli—"The Ancient
Mariner."

Delmonte—"Any Woman."

Loew's State is now the only local
picture house to give programs, as
the Skouras lopped off the Mis-
souri's when they took over the
house. Loew's Christmas week pro-
gram is printed in two colors and
contains six pages.

The Burton Holmes travelog
series starts at the Odeon Jan. 11.

Margaret Vinton, actress, has
been discharged from bankruptcy.
Her address is 2465 Broadway, New
York.

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Beauty Shoppe
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Between 51st and 52nd Streets
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Or Phone Atwater 1539

ROSELAND

(Continued from page 49)
body. Matron idea is worked here effectively in effecting "introductions" of an order.

Champ Money Maker

Roseland is the champ money-maker of New York. It is one of the only two places in town that has matinee tea dances (three to six, where Jacques Green's band from the Deauville officiates), more than paying for itself in keeping open. The nightly attendance is consistently big.

Despite the advent of the beautiful Arcadia, architecturally a land mark in ballroom construction, Roseland holds its own and again supports the fact that dancing is gaining more and more disciples. From this the theatre may take its cue.

The hold that a convenient dance palace has on its followers is unusual. They come back again and again, just to set to favorite bands. It's very strange, because the cafe hound goes cabaretting only for the sake of the entertainment, with the band little thought of and only noticeable in the course of a few dances. It takes a dance addict to make an evening of wearing out shoe-leather in a marathon of dances. Yet the fad is growing and gripping, whether because of its social influence or physical culture recommendations as the fan dance publications would have it, or as is most likely because of the sex appeal; whichever, it remains that the dance thing is not a limited vogue.

Broadway is the answer. How long was it that Roseland was just Roseland as a dance place and the rest counted for nothing? Along came Arcadia, flourishing a little at first but now clicking. The Cinderella, before the Arcadia, is also comparatively new (being the old Rector's and Cafe de Paris, smart Broadway and 45th street cafes), and despite an ideal midtown Times square location, a flop until this season, thanks either to a crack novelty band attraction (James G. Binnick's Sunnyside orchestra, as further dealt with in this department), or to the increasing popularity of ballroom dancing. Which ever the case, here's a big three going well and a newcomer, Tango Gardens, directly across the street from Cinderella, also doing fairly well with a frankly cheap following but productive.

Extra Acts

Roseland insures itself on its dance music. There is no two-ways with them. Price is no object; either the band is all there or it's an immediate star, succeeding Tommy Christian. Both are satisfying for dance purposes.

Louis J. Brecker is managing director of Roseland; Charles Burgess, the active manager. They stage the usual Thursday night vaudeville going in for the extra acts in truly elaborate and substantial scale, even unto the introduction of special portable stage (for the occasion); the usual collegiate, flapper, tango and other dance contests, with cash and cup awards, are also part of the weekly routine.

On top of that, Roseland pulls a number of ultra-grand balls, such as jazz weddings, radio and Oriental balls, costume dances, etc., which are played up big in advance.

Some of these fancy balls are tied up with worthy charities and drives, such as the Hearst publications' Xmas funds, etc., a wealth of \$4 talent is attracted to the ballroom at no cost to Roseland and as extra measure, all of which tends to build up the following and attract more and more newcomers to the place.

Half the battle of the modern dance hall is to get them in the first time; once inside, it generally manages to satisfy through hostesses seeking out lonesome stags, etc.

Abel.

JERSEY RUM ROW

(Continued from page 1)

ders in good faith have received complaints from girls. Names are withheld, the main purpose of complaints merely to forewarn others who may fall into the hands of these "cadets."

Several girls engaged at \$50 a week claim to have been taken to Raritan, N. J., and upon arrival, invited to don abbreviated costumes and perform in a place they described as likened to the mining town dance halls of the movies.

The girls readily sensing what they were up against, restrained temper and left by trolley, having missed the last train out. The girls have refrained from carrying complaints to the authorities to avoid publicity.

The condition has prompted casting agents to tighten up considerably before filling talent orders promiscuously.

Several of the girls have reported that while the chaps were not braving return appearance in the casting offices, they were loitering in hallways of the buildings trying to interest other girls in the proposition.

Dr. Louis Stern of West 45th street, is in Europe on vacation.

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Complete course, clearly illustrating every step, easy to learn, widely approved by stars. Send for this rapid and easy method
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MAKE UP**

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"A Hair on the Head is worth Ten in the Brush"
ONE

D'U'CALION

on a Bill is worth Ten other English Comedians
Ask WILLIAM MORRIS

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The Irresistible Blues Ballad! ✓ A FEIST HIT!

"MIGHTY BLUE"

by Whiting and Egan.

The Tornado from the WEST! ✓ A FEIST HIT!

"SLEEPY TIME GAL"

by Ray Egan - Dick Whiting - Jos Alden - Ange Lorenzo

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

Fast and Snappy! ✓ A FEIST HIT!

"FIVE FOOT TWO-EYES of BLUE"

(HAS ANYBODY SEEN MY GIRL)

by Lewis and Young and Ray Henderson

Tops Any Novelty Ballad We Ever Published! ✓ A FEIST HIT!

"IM SITTING on TOP of the WORLD"

(JUST ROLLING ALONG - JUST ROLLING ALONG)

by Lewis and Young and Ray Henderson

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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 120 Charing Cross Road
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—and to thank you for the marvelous way you are supporting our songs. We feel that YOU are responsible for having made

"A Little Bit Bad"

the SWEEPING HIT it now is!

DON'T "NIGHTTIME BRINGS DREAMS" (OF YOU) FORGET "WHAT DID I DO TO YOU?"
By BENNIE DAVIS and LARRY CONLEY

Conley-Silverman, Inc.

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SAINT LOUIS, MO

SALM'S PICTURE

(Continued from page 1)

spent retitling and re-editing the production. It is in nine reels. Several who have seen it state that in its present shape it will not be suitable for the American market. The latest proposal is that it be cut to two reels and shot out as a freak's short subject with the Count to appear with it.

Last week the picture in its original form with the Count as a possible added attraction was offered to the Broadway theatre for this week. The offer was not made until late Wednesday, when the bill for the current week had already been booked and the paper ordered. That killed the chance. The German who has the picture and is on a friendly footing with the Count first asked \$5,000 for the combined attraction. Later he was ready to shave this.

Nothing From Hays

At the Hays office Will H. Hays refused to make a statement as to the attitude that his organization would adopt in the event an independent or state right organization obtained the rights to the Salm production. It was stated in the Hays

office, although not by General Hays in person, that the statement made last week by R. F. Woodhull, president of the M. P. T. O. A., against the publicity of the signing of "Red" Grange for pictures, set forth rather emphatically the exhibitor attitude in connection with the showing of pictures, the principal merit of which was the fact that some member of the cast had obtained notoriety.

Meantime the Count and his legal battle with his wife in continuing to gather columns of newspaper space the country over every day. It is told in type, pictures and cartoons. The holders of the picture are counting on it to put over their film.

Another angle is the possibility that H. H. Rogers, the banker and father of the count's wife, might step into the scene, taking the picture off the hands of the promoters. With this end in view it is barely possible that if the film is shut out of the regular picture channels they might try to rent a legitimate house and screen the picture there.

The story of the picture as related by some of those that have witnessed it is that a wealthy father obtains a double of his daughter's slain fiancé to wed her for a consideration. The double has had an affair with an actress who is his mistress. Finally he returns to her, the father again buying him off to live with his daughter.

The title of "Mr. Husband" is figured on as lending the big punch together with the name of the Count. His personal appearance would possibly consist of doing a series of ballroom dances with a girl partner. It is said that he is quite proficient in the art of tripping the light fantastic.

THEATRE CRAZY

(Continued from page 1)

shortly. The new Thurston theatre was opened last week.

The Burpee-West people will start work on theatres in Monroe avenue and Dewey avenue within two

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THE GREATEST SKIN CLEANSER

Offered. Used by the Russian Ballet from an old recipe.

TRIAL SIZE

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weeks, according to announcement. The Dewey avenue theatre will be erected on the west side of the avenue, on a plot 100 by 175. It will cost \$225,000 and will seat 1,700. The building will be three stories in height, with eight stores on the ground floor, and with offices in the upper floors. It will have a vaudeville and picture policy.

The Monroe avenue theatre will be built on a lot 99 by 165 on the north side of the avenue. It will cost \$200,000 and seat 1,400. The policy will be straight pictures. Options have been obtained on locations for two more theatres in other sections.

At T. Root, former manager Gayety (pictures), is operating the new Thurston which opened last week.

The Norton Amusement Corp. will open a \$125,000 neighborhood picture house in Clinton avenue North, Feb. 1. The house will seat 1,500 and will be under the management of Howard Shannon, formerly manager of the Piccadilly theatre (pictures).

Negotiations are under way by a group of local men for the construction of a picture house to cost \$200,000 at Genesee and Superior streets. It will seat 1,200.

The sudden boom in outskirts picture houses is credited almost entirely to the ungainly traffic conditions in the downtown sections. Rochester's main thoroughfares are in notoriously bad condition and this has made it necessary for outlying districts to have their own business places. Picture houses all through the outskirts are reported doing an exceptional business.

The West Side developed yesterday into a battle ground of movie capital with the announcement of a third picture house within a short distance of the new Thurston theatre and another house announced Sunday by Joseph Nicolsia on a site in Genesee street.

The new house is promoted by Samuel Tishkoff and Aaron Merche, owners of the Plaza theatre. The general contract has been let to Luppa Battle Company and work will be started at once. Tishkoff and Merche have acquired a site on the east side of Genesee street, between Frost avenue and Arnett Boulevard.

According to report, Burpee and West, who built the new Thurston theatre and who have plans for four more movie houses in Rochester,

have also negotiated for a site in Genesee street, but to date Tishkoff and Merche appear to have the jump on the rival builders. Nicolsia is a third owner in the Chill theatre in Chill avenue.

GOSNELL STRIKES ACTOR

(Continued from page 1)

ferred to Miss Gosnell in even a more uncivil way.

Walloped Him

When the show was over and while both were in the set, Miss Gosnell asked Deverell to apologize. Upon his refusal, she struck him a just wallop with her right. The Englishman fled, she after him. Another sock missed but her ring scratched Deverell's face. The claret sprinkled the funny nightgown he wears in the final scene.

Deverell started asking questions. He was told that he could not call American women such names; that he might get away with it in England, but not over here, and that he was lucky not to have had the stage hands go after him.

Surprised, Deverell exclaimed: "My God, are all Americans like her?"

Betty Murray has replaced Miss Gosnell. Another change is Eugene Hedding replacing Marcel Rousseau in the butler role.

AGENTS AND BOOZE

(Continued from page 1)

but that he did object seriously to having his own organization forbid him to touch liquor. The general feeling among local agents is that the question should never have been dignified by notice.

Recently two members of the T. P. R. O. A. were injured while intoxicated and the organization was forced to pay their expenses, in each instance amounting to about \$1,000, according to report. This placed a severe strain on finances. As a result, it is now ruled that the

\$250 will be the organization's liability in case of accident or illness, with the amount subject to the discretion of the board.

Hal Oliver, the member who attempted to unionize agents last summer and who later apologized and explained his action, has been expelled from the club, the action being taken as a protest against his action of last summer. That the expulsion followed his explanation, which apparently had been accepted, came as a surprise. Oliver has declared he will sue the T. P. R. O. A.

Gertrude Astor has been signed to play the second feminine lead in "Kiki," starring Norma Talmadge, at the United Studios under the direction of Clarence Brown. Miss Astor will play the role of "Paulet."

Wm. Beaudine is returning to the Warner lot this week to direct "Leave It to Me," from a story by Jerome Fidler. Those to be featured in the cast are Patsy Ruth Miller, John Patrick and Montagu Love.

Edward Sloman, who made "His People" for Universal, will direct Jean Herscholt in his first starring picture, "The Old Soak," for U.

La Parisienne

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"THE ARGENTINE DANCERS"

Featuring "The Apache"—Acrobatic Whirlwind and Argentine Tango
Scoring a success at the ROCKWELL TERRACE, BROOKLYN, N. Y.
Permanent address, 54 West 85th Street, New York City.

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Touring with Duncan Sisters, Topsy & Eva Co., No. 2.

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HARRY PILGER IN HIS NEW REVUE

A Merry Xmas and a Happy New Year to all of
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Lester Marie

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Seelye Lucia
Singer Harry
Sidman Margery
Thomas Ida
Vitchell Billy
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Weyman S

ROCHESTER, N. Y.

By H. U. S. A. U. I. ON
Lycium—"Give and Take" (lan:
two days).
Femle—Vaude.
Gayety—"Follies of the Day" (Co-
umbia).
Corinthian—"Smiles and Kisses"
(Mutual).
Fay's—Pop vaude.
Victoria—Pop vaude.
Eastman—"Old Clothes" (film).
Piccadilly—"The Scarlet Saint"
(film).
Regent—"Where Was I?" (film).
"Rose-Marie" drew capacity busi-
ness for the week at the Lycium.
"Gals kept the crowds moving, but
were without authority to break up
the lines. A return engagement is
being booked, according to Man-
ager Floyd Mennelly.

The Lycium is planning two mid-
night shows New Year's Eve for
"Is Zat So?" which does New Year's
week at the house. The Princeton
Triangle Club has the house for
Jan. 4, with "White Collars" taking
the last half. Chatterbox Revue
'25, 1-3, and Rochester Press Club
how, Feb. 10-11, are others listed.

Charles J. Ross, district manager
of the Schine Theatrical Corp., with
headquarters at Corning, N. Y., has
seen notified that theatres in One-
onta, Colerick and Norwich have
been added to his territory. The ad-
dition comes in the form of a pro-
motion in recognition of his work in
the Southern tier. He is to be given
additional help in Corning and will
continue his headquarters there.
The Schines will add one more
theatre to their chain with the open-
ing of the new Capitol at Newark,
N. Y., shortly after the first of the
year. This replaces the Opera
house, destroyed by fire.

BALTIMORE

BY BRAWBROOK
The erstwhile famous rathskeller
under the spacious lobby of the
Academy of Music, will reopen dur-
ing the holidays after 20 years dis-
use. It will be a Stuart White-
marsh enterprise and will be known
as the Embassy Club.

John Wilbourn, one of the city's
leading tenors, has been appointed
assistant studio manager for
W.B.A.L. Baltimore's big new radio
station. Mr. Wilbourn appeared as
soloist with the De Fo Opera Co.
Louis Robert, Dutch organist
gave the first public recital on the

PARODY CLUB NEW YORK

TED LEWIS

DEC. 20

PARODY CLUB NEW YORK

HARRY ROSE

JAN. 4

Many thanks to MR. BERT MOSS
and MR. RAY MILLER for their
hospitality and co-operation while in
Detroit.

Greetings and a Merry Xmas to MR.
JIM (PARODY) REDMOND and
my new associates.

HARRY ROSE

"The Broadway Jester"

Opening at Parody Club, New York, Dec. 28, for 4 weeks.

Booked by Harry Bestry and Lou Shurr

ADDISON HOTEL DETROIT, MICH.

HARRY ROSE

ADDISON HOTEL DETROIT, MICH.

TED LEWIS

new J. Wilson Leakin memorial or-
gan at the Peabody Conservatory
here last Friday afternoon. This is
the second great organ to be in-
stalled in Baltimore, the other, and
larger, being a gift to Emanuel P. E.
Church.

The Department of Commerce last
week notified W.B.A.L. Baltimore's
large new radio station, that it must
discontinue broadcasting on the 375
wave length, and drop to the lower
length of 247. The station's plant
has been readjusted to comply with
this regulation and the concerts
started going out on the lower
length last Sunday evening.

Robert Garland, dramatic critic of
the Baltimore American, took the
local music critics to task for their
unfavorable reception of the Gersh-
win Concerto, presented here by
Dumrosch recently. With the ex-
ception of Edna Rawls, critic for
the American, the reception was un-
favorable, and Garland, terming the
critics "pre-war reviewers," likened
the Gershwin reception to the early
reviews of Wagner.

The Play-Arts Guild's production
of "The Charlie Street Follies" con-
tinues its successful run. Not in
the history of the local little the-
atres has anything approached the
success of this venture.

BURLESQUE ROUTES

(Continued from page 8)
Wine, Women and Song—Colum-
bia, New York.

MUTUAL CIRCUIT

Band Box Revue—28, York, Pa.;
29, Lancaster, Pa.; 30, Altoona, Pa.;
31, Cumberland, Md.; 1, Uniontown,
Pa.; 2, Washington, Pa.
Broadway Ballas—Gayety, Wilkes-
Barre.

Chick-Chick—Garrick, St. Louis.
Cunningham, E. and Girls—28-30,
Grand O. H., Hamilton; 31-2,
Grand O. H., London.
French Models—Lyric, Newark.
Giggles—Star, Brooklyn.
Girlie Girls—Broadway, Indian-
apolis.
Happy Hours—Mutual, Kansas
City.
Hey Ho—Miles-Royal, Akron.
Hollywood Scandals—Gayety,
Louisville.
Hoty-Toty—25-30, Lycium.
Beaver Falls; 31-2, Park, Erie.
Hurry Up—Cadillac, Detroit.
Innocent Maids—Corinthian, Ro-
chester.
Jackson, E. and Friends—L. O.
Jazz Time Revue—Playhouse,
Passaic.
Kandy Kids—28, Allentown; 29,
Columbia; 30, Williamsport; 31,
Sunbury; 1-2, Reading, Pa.
Kudding Kuties—L. O.
Laffin' Through—Gayety, Balti-
more.
LaMont, Jack—Hudson, Union
City.
Make It Pappy—Olympic, New
York.
Moonlight Maids—Academy,
Pittsburgh.
Naughty Nifties—Garden, Buffalo.
Night Hawks—Gayety, Milwaue-
kee.
Pleasure—Gayety, Brooklyn.
Red Hot—Savoy, Atlantic City.
Round the Town—Majestic, Jer-
sey City.
Smiles and Kisses—Howard, Bos-
ton.
Speed Girls—Trocadero, Philadel-
phia.
Speedy Stappers—Garrick, Des
Moines.
Step Along—Empire, Cleveland.
Step Lively Girls—Empress, St.
Paul.
Stolen Sweets—Gayety, Scranton.
Sugar Babies—Read's Palace,
Trenton.
Tempters—Gayety, Minneapolis.

Whirl of Girls—Empress, Cincin-
nati.
Whiz Bang Revue—Mutual,
Washington.

BREAKING PRODUCERS

(Continued from page 1)
may be from four weeks to a half
a season.

After that ordeal is disposed of
there still remains the settling of
the salary. The producers declare
that of late years with the preva-
lence of bands and flash acts it is
almost impossible to get the pro-
duction cost back and show a profit
unless the act works connectively
for two or three seasons at the
salary offered.

The majority of the Keith opera
producers are concentrating upon
the acts they have booked and are
not making any plans beyond the
immediate future.

E. SASSA

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SAILING JANUARY 1926

LOS ANGELES

ARTHUR UNGAR in Charge
Chapman Bldg., Suite 614
756 So. Broadway; Phone 5005 Van Dyk

Orpheum show on paper last week great. As it ran one of those things which lacks combustion. It seemed as though the bookers in laying it out forgot that an opening act was necessary and stuck a "deafening" in there. This was not fair to the turn, with result that King and Beatty with their character songs had rather a hard time getting started. But once they caught on it was a pipe, and they brought the show to a stop, doing an encore which could have been eliminated, as it sort of knocked off the impression that their preceding endeavors were in vain. Next was the most brutal thing of all, taking the big comic vallop of the show and putting them in second position. This turn, Willie West and McGinty, with their pantomime antics, should have had a feature spot. At "deafening" in show its only momentum too early, with the balance in low gear. This trio showed the gag and made the comic studies enough material to make a dozen comedies.

Then came Billy Shone and Lulu Shone, doing something which Fawley and Louise did long ago. The only high spot of the turn was the showing of the figure of the man, as the alleged wise cracks of the man passed into the horizon no sooner than they left.

Boye and Mayo, with their quartet of dancers, came next in their artistic and scenic master creation of torches, which they call "Les Fantastiques." Though one would believe from the name that the turn was one of those slow and tedious ones, it was presented in smart and clicking fashion, with the dancing and singing endeavors of the troupe getting over to big returns.

Chief Caulpeican, Indian baritone, on next, sold his wares in a style befitting any front-rank showman. The Chief had a catalog of songs, carefully selected, which clicked one after another.

Florence Reed, headliner, followed in the Edwin Burke sketch, "Jealousy," with the author and Henry Gordon supporting the sketch in one built to order for Burke and

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LOS ANGELES-SAN FRANCISCO

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THE OLD-TIME HOOP ROLLERS
10 percent discount to the profession

one rather disappointing for the star, as the letter known for her emotional ability rather than the feeble stab at comedy. Miss Reed, if she has any vaudeville, should forget about the laughs and remain in her field. Audiences will appreciate her just as much, and it is a pity that she should be on the legit stage as well.

Next to closing were McKay and Ardine, who did not depart from their old routine of conversation and dancing. The couple are well known in this vicinity and remembered, so might, if they make another trip this way, get something new. Closing tossed the jugglers Nelsons, who were the Jugglers Nelsons, who clowned a bit through the act. The turn held them in pretty well.

Warner Baxter, away for two months, has returned to the Famous Players studio.

Fanchon, of Fanchon and Marco, who produces and presents at the Famous Players Coast Theatre, Inc., has returned from a month's trip in the East, where she witnessed presentations and new shows.

It was the week before Christmas.

And all through the house
Not a person was stirring.
Not even a mouse.

A perfect lead for a review of the Pantigies bill last week, and had Henry Wadsworth covered the show with the above he could well have put the period right after mouse and said still, as far as the customers put front were concerned. It was an apathetic mob of Christmas shoppers, and nothing but a call of Leo Dietrichstein's stage play by Schumacher Albulah. Production will begin early next year.

What the present bill lacks in entertaining value is made up for in numbers. There was plenty of them, but as a whole it was "just a show." This Sheffield act, a bit and run group of the sons and daughters who came out above 15th street, New York, and had these sons and daughters of Harlem been spotted in the middle, the burden of being burdened with the handicap of having to follow the lackadaisical "white brother and sisters" which preceded, they would have had no trouble "strutting their stuff" to a hit. The ensemble is composed of four good looking, nicely wardrobe high yellow and four boys who are hoofing fools. These backing up the featured members, Minta Cato and Bob Williams, gives Pan an act worthy of the bit type.

A single reel, Aesop's Fables, made the usual opening and proved, regardless of Christmas shopping, they were willing to laugh.

Bert Sloan was first to greet the shoppers with an entertaining six minutes of a good routine of tight wire work, he gave it to them like he was in a hurry to get home and they took it in the same manner.

A typical Pan arrangement sends Jimmy Doyle, another single man, on the deuce spot. Still all Jimmy had to offer was a small time number two routine of dialect songs and stories. Jimmie was smart enough to stay there until he finished. War Department take the boys Eiley and Hollock, a nicely palmed buxom blonde and brunette with a medley of operatic arias and popular ballads. They got a bit of response with the trick high notes.

They gave way to the bills first flash, a seven or eight-people full-stager, "The Spirit of Vaudeville," featuring Josephine Kautab, a juvenile Fanny Brice type of comedienne, an entertaining half hour cycle of singing and dancing. With the cycle another idea of "Anking for it," due to the juvenile Fanny coxing the audience to help her

crowd the best bit of the cycle a la amateur night procedure, ending with a comedy twist of crowning her for the night. As far as the Christmas shoppers were concerned all this went for the "end book." Flieger Brothers and Ruth held down the next-to-last with 15 minutes of the baby grand, violin and popular songs. Strictly typical of the kind with the big bit of the trio standing out, due to a dandy delivery of a song lyric.

"The zover's Gate" starring Ramon Navarro, "The Rubalaty of Omar Khayyam," closed.

Benn Turpin, operated upon for appendicitis at Santa Barbara several weeks ago, now at the Santa Barbara hospital, expects to return to the Bennett studios about Jan. 1.

Dorothy Dwan, wife of Larry Senon, is at Soboba Hot Springs, recovering from a nervous breakdown, which she suffered recently upon returning from New York with her husband.

Because his divorced wife and child are now in Paris, Joe Moran, picture comedian, petitioned Superior Court Judge Gates for relief from paying \$25 per week to Mrs. Esther E. Moran for the support of their daughter, Mary Jane Moran. The petition also requests that his former wife be charged with contempt of court for taking the child beyond the court's jurisdiction. The child is in Paris with his mother.

For his first picture under his new Metro-Goldwyn contract John M. Stahl will direct Lew Cody in "Toto," which is an adaptation of Leo Dietrichstein's stage play by Schumacher Albulah. Production will begin early next year.

S. C. Stone, 55, watchman and stepfather of Jack Hoxie, picture actor, was found guilty of murder of May and Nina Martin, 9 and 12-year-olds, respectively. The verdict was "murder in the first degree," the sentence for which is hanging. Stone had been on trial for several weeks in the murder of the girls, who disappeared from their home Oct. 28, 1924. Their bodies were found Feb. 4, 1925. The entire case of the prosecution was built on circumstantial evidence.

Tony Gaudio, cameraman and director, lost the little finger of his left hand when a camera tripod collapsed while he was taking some scenes for "The Torrent." As the tripod was collapsing Gaudio made a grab for it. The finger was amputated.

Millard Webb, Warner Brothers director, is leaving for New York this week to look over the Broadway show. He will return after the "Sea Beast" gets its New York premiere in January.

Rupert Hughes is leaving Los Angeles for Washington, accompanied by Mrs. Hughes, where he will take a special course in military intelligence at the War College. Hughes is one of five men selected by the War Department to take the course. After spending a month at Washington Major Hughes and his wife will visit Mrs. Hughes' relatives in Florida.

SAN FRANCISCO

Henry Duff has purchased a home on the coast. The largest private swimming pool in the state is one of its features.

"The Best People" has been going over his act as a road show since it closed a record run at the President.

The attraction will be brought back to town for a 10-day run at the Columbia, opening Christmas.

The West Portal, a Sam Levin house in the far-out district, after which the new house is named, is nearing completion and is announced to open around Christmas. Pictures will be the main attraction at this house.

John Golden's comedy, "Thank You," will be the next show at Duffy's President, now housing "Spring Cleaning," supplanting the latter Dec. 26.

The Fairmont Hotel will stage a cantata Christmas eve, under the direction of Rudy Selger of the Fairmont Hotel Concert Orchestra. A male choir of 85 voices will be a feature of the concert.

The West Coast Co. house in Fresno, the Cinema, is now offering a new picture policy, with stage presentations by Fanchon-Marco.

The Famous Players and Balaban-Kats merger involves four leading houses in this city, namely, the Granada, California, Imperial and St. Francis.

Bert Hall has opened a new cinema in Redwood City, offering second-run pictures on "grind" policy.

Eugene Karlin is the newly appointed assistant manager of the Granada, succeeding E. D. Moroney. Dick Spier is managing director of the same house.

The Wigwam, a Bert Levey house in the Union district, offered a four-act bill with a note that just about knocked them flat and left them gasping. The excellence of the show held the normal business, Williams and Williams in "Harmony a la Carie," opened up with a bang and set the folks right for the next turn, a two-man team, Boto and Frank, a pair of tramps in a song-and-dance specialty of fairly good quality, which got over fine.

The Emerald Ford, a comedy quartet, came next, getting plenty of laughs and finishing the good applause. Blanche Hart's Juvenile Revue, the piece de resistance of the program, closed with a speedy routine of entertaining numbers by 15 clever kids. Many of the children are skillful performers, but the ones that lacked finish were up for their lack of self-consciousness and innocent stage presence. The kids are all local products, trained by Miss Hark.

The Princess, another neighborhood house with a combination policy, booked through the Levey office, displayed a very entertaining program the first half.

The initial number was given by Nittle and Girle, which proved to be a hodge podge of musical nonsense by the use of violin, piano and accordion. The patrons expressed gratification by liberal applause. Ray Luder followed with another musical offering, but confliction was not apparent.

Deas and Campbell, a man and woman harmony singing act, was nicely presented and cordially appreciated. Howard Stuart, monologist, did pretty well with a typical routine and style. Then came the feature act, the Tanglefoot Dancers, a trio made up of two boys and a girl, offering practically every brand of teraphorce, winning encouraging plaudits from the front. Pictures opened and closed.

TORONTO

By GORDON A. SINCLAIR
Princess—"Jack and Jill."
Uptown—Closed until Christmas

Professionals have the free use of Variety's Los Angeles Office for information. Mail will be addressed care Variety, Chapman Bldg., Los Angeles. It will be held subject to sell or forwarded, or advertised in Variety's Letter List.

Day: "Babe in Toyland" for two weeks.

Strand—Stock burlesque.
Tivoli—"Seven Days."

Regent—"Little Annie Rooney." Empire—"Monkey Shines" (Coventry).

Hippodrome—"Irish Luck" and pantomime, "Jack and the Beanstalk."

Slump conditions mark all Toronto theatres this week, with Shubert's Royal Alexandra closed for the first time since season opened. Uptown, Princess and Hippodrome featuring local talent in Christmas pantomimes.

Hart House Theatre (University of Toronto) will stage "Chester Mearns the Autobiography" Christmas Eve. Roy Mitchell is director. "The Rose and the Ring" next.

"Little Annie Rooney" opened with a rush at the Regent, with all other houses dropping back. As a prole Jack Arthur, Famous Players musical director, presents the Juvenile Canucks in "The Sidewalks of New York." Best run at Regent this season was "Gold Diggers" six weeks; "Freshman" got five. "Annie Rooney" looks like 10.

Joe Edmonds, one time Drury Lane pantomime star and later known on the vaudeville circuit, will play Simple Simon in the Princess pantomime.

Florence Weber has arrived from New York to sing in the Uptown pantomime.

Lorna MacLean (Mrs. Terence Sheard) went to New York to see the management about playing Regina opposite Jacob Ben Ami in Isben's "Ghosts." She returned yesterday and refused to make any statement.

Vaughan Glaser Players will give "Charley's Aunt" first in 1926. This will be the 15th week for "Charley's Aunt" in Toronto during the past three years.

Sir John Martin Harvey's annual trans-Canada tour opened in Halifax yesterday (Tuesday) with "The Only Way."

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THE SPEEDIEST EUROPEAN ACROBATIC NOVELTY GIRL ACT

KEITH-ALBEE CIRCUIT-DIRECTION NORMAN JEFFRIES

Playing all of the best Keith Theatres in the East

THIS ACT HAS NEVER PLAYED FURTHER WEST THAN DETROIT, MICH.

B. F. Keith's PALACE, NEW YORK, Next Week (Jan. 4)

AT LAST SOMETHING NEW AND ORIGINAL

A REAL BOX OFFICE ATTRACTION

COUNT BERNI VICI

THIS WEEK (DEC. 21) PROCTOR'S, NEWARK

BEAUTIFUL
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DAZZLING
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SINGING

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MUSIC



ALL NEXT WEEK, STARTING TOMORROW MATINEE
GREAT YULETIDE FESTIVAL

COUNT BERNI VICI
AND
HIS AMERICAN BEAUTIES
WITH
LILLIAN AKERS

A CONGRESS OF FAMOUS COMEDY HEADLINERS
LATE STARS OF THE "ZIEGFELD FOLLIES"
BERT & BETTY WHEELER
IN "HITS" OF THAT SHOW ENTITLED "HITS OF EVERYTHING"

<p>The Sombre-Faced Comique JOE BROWNING In "A Timely Sermon for 1926"</p>	<p>The Unapologetically Funny Pair MOSS & FRY "How High Is Up?"</p>
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THIS WEEK (DEC. 21) KEITH-ALBEE PALACE, NEW YORK

GENE LA FARGE, at the Piano

Direction ARTHUR KLEIN

ALL NEW MATERIAL PROTECTED BY VARIETY'S PROTECTED MATERIAL DEPARTMENT

CINDERELLA

(Continued from page 40)

Joseph-Herbert Glass management, which originally contracted the Sunnybrooks for a month's engagement and is holding them over from September until May. When the limited engagement was stressed, a public petition from the patrons to force a hold-over, was possibly the greatest proof of their popularity. This forced Dimmick's "millionaire

band" being held over to eight weeks and then 12; now it's indef. The Dimmick organization gets its appeal from Mr. Dimmick, who owns the band, but does not play in it, and who is a retired man of means who has taken to jazz as a hobby.

Girl's \$18.50 Nightly

Cinderella operates on a \$1 and 85c. admission that includes tax and costroom gratuities, although the latter doesn't work out as announced, since the no-tipping thing is a gag. The clientele this season has undergone a change for the better, with the youngsters in their teens predominating. Cinderella's hostesses are also attractions for the novitiate, one of the girls selling 70 tickets, which, at the 25

cents' rebate for herself, netted her \$18.50 for the night's tutoring.

Co-attraction with Dimmick's Sunnybrooks is Tommy Morton's Original Indiana Five, a "hot" combination, and more or less of a standard at Cinderella. As is further detailed in a Band Review on the quintet, the Indiana combination proves its drawing power on a special Thursday night named after them and under their direction.

Saturday night is turned over to a cafe night, with various revues and cabaret floor shows the extra attractions, all of which combine in pulling about \$1,000 into the till, averaging 900 to 1,200 admissions.

William Feeney, the manager, is also responsible for a sizeable personal draw. He directs the Wednesday night lucky number contests and the usual Friday evening college.

A great stunt for the Sunday afternoon dancing is the stag and deer competition. Boys dance with boys and girls have female partners in these contests and are thus productive of comedy results.

The Cinderella is a "comer" in Broadway's ball room circles and has a fine location as an asset. The management seemingly appreciates this, judging by the reports of various offers from Chinese syndicates, and for the use of the exterior for electric signboards which were rejected. Abel.

2 Arrests of Specs in Front of Astor Theatre

Benjamin B. Jones, 149 West 44th street, pleaded guilty to a disorderly conduct charge when arraigned before Magistrate Maccreary in West Side Court. He was fined \$5. William Henry, 142 West 112th street, pleaded not guilty and was discharged.

Both men were arrested by Detectives Metzger and Clancy, Special Service Division, in front of the Astor theatre, after the detectives said they observed them "steering" men and women to an adjoining ticket office. In passing judgment, Magistrate Maccreary told the detectives they should bring in the speculators and assured them of his co-operation in punishing them if they were violating the law.

COST HER PLENTY

(Continued from page 11)

As she did not have the fine she was led away.

Pinched for Threat

Shortly after this occurrence Bon Drago, 37, entered West 47th street station and demanded that Lieut. Frank Stainkamp give him carfare to Hartford, Conn. When Lieut. Stainkamp informed Drago the station house was not a charitable organization Drago threatened to rob a neighboring store. Before he could leave he was arrested on a disorderly conduct charge. Later in West Side Court Drago was found guilty and remanded to jail until a probation officer investigates him.

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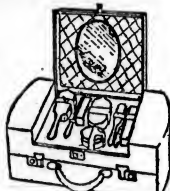
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U. S. Attorney Buckner will realize the fallacy of prohibition and its enforcement if he sees a certain side street speak-easy in the Square operating near a room his squad padlocked recently. With the padlocking, the bar and fixtures were switched so that one may quaff the brew anew and grin at the sign staring him in the face, which reads: Padlocked for Violation of the National Prohibition Act. There are any number of speak-easies which, when padlocked on the lower floor, take possession on top of the old stand, or vice versa.

Free hundred packed in last Saturday night for the opening—
five hundred more last Sunday night—today five thousand are
talking of the rare quaintness and charm of

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a charming English village, where you can
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with checked roof and walk to the dance floor
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Auditorium—Blackstone (Mas-
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Belasco—Thurston (2d week);
next, "Captain Fury" (Otis Skinner).
Jan. 4, "She Had to Know" (Grace
George).
National—"No, No, Nanette" (2d
week); next, "Topsy and Eva"
(Duncan Sisters).
Poli—"Rose Marie" (in for two

The Mayflower
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weeks); next, "Naughty Riquette"
(Mitzl).
Keith's—K.-A. vaudeville (Brooke
Johns).
Earle—Keith pop. vaudeville
(Elizabeth M. Murray).
Strand—Loew vaudeville (Loew
Circus).
Gayety—"Golden Crook" (Colum-
bia).
Mutual—"Band Box Revue"
(Mutual).
Pictures
Columbia—"Old Clothes" (Jackie

Making the World
A CLEAN Place to Live In
ALWAYS
See Variety
See Broadway
WASHINGTON, D. C.

Coogan); next, "A Kiss for Cin-
derella."
Metropolitan—"Steppin' Out" and
"Santa Claus" (double feature);
next, "We Moderns" (Colleen
Moore).
Palace—"Cobra" (Rudolph Valen-
tino); next, "His Secretary."
Rialto—"The Keeper of the Bees";
next, not announced.

The Thomas Herbert Stock is
holding forth at the Wardman Park
Hotel theatre this week giving "T. 3
Taming of the Shrew" in modern
dress. This is the theatre Harry
Wardman, real estate operator here,
built for a former little theatre
movement, but which has experi-
enced a rather hectic career.

George Marshall, former producer
with A. H. Woods, when not direct-
ing the destinies of his Palace Lau-
ndry, is giving all of his time to his
professional basketball team.

Newman is giving his series of
travel pictures at the National on
Tuesday afternoons for the next five
weeks.

Jack Pegler, last here plugging
the "greater movie season," is now
back to put across the "laugh
month" locally.

Mark Gatos, manager of Loew's
Columbia, and Mrs. Gatos cele-
brated their tenth wedding anni-
versary with a big party at the
Mayflower hotel last week.

Ralph Garren and his Carolinians
are broadcasting Christmas Carols
from WCAP tonight (Wednesday).

Harry E. Welner is now in charge
of the Warner Exchange here,
coming from Philadelphia.

During the morning matinee
staged at the Ertle by Edna Wal-
lace Hopper, Mirabel J. Lindsay
presided at the organ in the place
of Alexander Arons. 'Twas a "ladies
only" affair.

A new Meyer Davis orchestra will
be featured at the Everglades Club,
which is scheduled to open at Palm
Beach on New Year's Eve.

ALBANY, N. Y.
BY THOMAS S. BURKE
The Capitol is dark for the first
half, "Havin' It Go" (Columbia
wheel) is there the last half.

"Out o' Luck" was presented by
the Yale Dramatic Association at
Vincent Institute on Monday
evening.

Paderewski, the pianist, will play
at the Albany Armory Monday
evening, Jan. 4. The concert is an-
nounced as Paderewski's last in Al-
bany.

Shapiro and Son, contractors, are
rushing work on new theatre which
the Mark Strand company are build-
ing on the site of the old City Build-
ing in South Pearl street. It is ex-
pected to have the house ready by
March 1.

C. H. Buckley, owner of the Clin-
ton Square (pictures), has appointed
Edward D. Fitzgerald organist of
the house.

E. M. Hart, former manager of
Hannanus Bleeker Hall, has been
made manager of Proctor's Mou-
vern.

PITTSBURGH
By JACK A. SIMONS
Nixon—"Stepping Stones."
Shubert Alvin—"The Student
Prince."
Shubert Pitt—"White Cargo."
Gayety—"Powder Puff Frolic"
(Columbia).
Academy—"Hotzy Totsy Girls"
(Mutual).
David—Keith vaudeville.
Loew's Aldine—"Old Clothes."
Grand—"Madame Behave."
Cameo—"Where Was I?"
Olympic—"Woman Handled."

Charleston dancing contests seem
all the go now in Pittsburgh the-
atres. Louis K. Sidney was the first
to spring the stunt at Loew's Aldine.
It ended in a riot call for police to
handle the crowd. Last week the
"band packed them in every night
with a similar contest, and this wee-
it is being pulled at the Harris.

William Leffort, city represen-
tative for the local Universal ex-
change, has been appointed short
subject sales manager by Manager
T. M. Erbel.

The Schenley theatre has installed
a symphony orchestra.

David Pratt, who conducted the

Lincoln Square, East Liberty, re-
cently sold out to the L. R. W. Com-
pany. The Star theatre, owned by
James Caplan in New Castle, has
been taken over by Ben Burke,
owner of the Capital in the same
town.

NEW ORLEANS
BY O. M. SAMUEL
Tulane—"Lady Be Good."
St. Charles—"Camille." (Saenger
Players).
Strand—"Stage Struck."
Liberty—"Exchange of Wives."
Tudor—"The Ancient Mariner."

Figuring on a light week the Saen-
gers are currently offering that non-
royalty classic, "Camille," at their
local stock theatre.

Joe De Milt, interested in "Lady
Be Good," "Sally" and "My Girl,"
en tour, combined business and
pleasure here for a week. Joe won
quite a slather of change at the
Jefferson race course.

Low Rose was buried in the fam-
ily plot in Brooklyn, N. Y. Arthur
B. Leopold accompanied Mrs. Rose
east to attend the final obsequies.
Rose will be missed along the local
flitto, where he was always warmly
welcomed and respected for his
knowledge of the show business.

The newest home of the profes-
sion here is the Hotel Jung, oper-
ated by Leon Jacoby and Al Dan-
ziger. The boys operate the La
Salle also.

The Little theatre here gave a
very creditable performance of John
Galsworthy's "The Pigeon." It
looked like a Broadway production.
Arthur Matland has done wonders
with his amateurs.

KANSAS CITY
BY WILL R. HUGHES
Shubert—"The Harem."
Shubert—Missouri—"Desire Under
the Ems."

Ready to Wear 15 Years with Eddie Mack Ready to Order

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\$35 — Winter Suits and Overcoats — \$35
\$35 Now — Were up to \$45
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Gayety—"Show of Youth" (Co-
lumbia).
Empress—"Speedy Steppers" (Mu-
tual).
Orpheum—Vaudeville.
Pantages—Vaudeville.
Globe—Vaudeville.
Mainstreet—"The New Command-
ment" (film), and vaudeville.
Newman—"The Only Thing"
(film).
Royal—"Womanhandled" (film).
Liberty—"East Lynne" (film).
12th Street—Tab burlesque.

Starting Sunday the Orpheum
will return to its former weekly
change policy with a possibility of
holding, over exceptionally strong
names for two weeks. The first
holdover will be Charlotte Green-
wood, who headlines the bill next
week.

The engagement of the Junior
League Follies, at the Shubert-Mis-
souri, last week, turned a profit of
nearly \$12,000 to the organization.
This, with some \$8,000 derived from
the sale of candy, cigars, advertise-
ing and the costumes, will be used
for charitable purposes. The Follies
is the most pretentious amateur
performance of the season and is an
annual event.



Season's
Greetings

JOHN BOYLE
PUPILS
Fred Stone, Frances White, Wellin-
ton Cross, Gloria Fox, Fred Allen, Joe
Brown, J. Harold Murray, Gus Shy,
Queen Smith, Olin Howard, Char-
les Fredeen, Tom Patricia, Ida May
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Lyrics and Music by BILLY COLLIGAN

BOOKED SOLID

THIS WEEK (DEC. 21), KEITH-ALBEE PALACE, NEW YORK

BUFFALO

By SIDNEY BURTON

Majestic—"Makropoulos Secret," "Down Stream," next.
 Tack—"Rose-Marie" (two weeks), "Old English" next.
 Hip—"The Midshipman" film.
 Loew's—"The Only Thing" film.
 Lafayette—"Bright Lights," film.
 Garden (Mutual)—"Innocent Maids."

Gayety (Columbia)—"Barney Google."

The Majestic theatre has been sold by the McNaughton Realty Co. (Shea) to A. Victor & Co. which will tear down the present structure and erect a 10-story business block on the site. The Majestic was built about 15 years ago and has been under lease by Sair and Nicolai since its opening. It is considered

likely that a new legitimate theatre will be built in the meantime with Lower Delaware avenue in prospect as the site.

Vincent McPaul and the entire Hippodrome staff will be transferred to the new Buffalo theatre when it opens early in January. John Carr, manager of the North Park, will become manager of the Hip, and Robert Murphy, formerly of the Buffalo Universal branch sales staff, will be made manager of the North Park.

"Down Stream," by Alex C. Herman and Leslie P. Elchel, will receive its first chance showing at the Majestic New Year's week under the Tom Wilkes banner. The cast includes Roberts Arnold, Rex Cherryman, Paul Harvey, John Ravold, William Crimmins, Leslie Hunt and Joseph Robinson. The play was produced on the coast under the title of "Frog."

The contract for the new theatre to be erected at 608 Main street by D. H. and Joseph Coplon for the Fox Film Co. has been awarded to G. W. Butler and Co. The work is to be completed and the theatre finished by September, 1936.

Stock of the Monument Theatre Corp. was listed for trading on the local exchange this week under the name of "Lafayette Theatre, common." The Lafayette name was used, as it was felt that few people knew the title Monument Co., the legal name of the company. The stock has a regular annual dividend rate of \$10 per share and an extra holiday dividend of \$1 a share was declared last week, making \$11 for the year. Up to the present, the stock has been closely held by the controlling group. Various reports are current as to the reasons for the market listing, with the fact of two new picture theatres in the local field prominently mentioned.

MILWAUKEE

By HERB ISRAEL

Davidson—"Music Box Revue."
 Pabst—German stock.
 Garrick—"Uncle Tom's Cabin."
 Gayety—"Kuddlin' Kuties" (Mutual).
 Empress—Stock burlesque.
 Palace—Vaudeville.
 Majestic—Vaudeville.
 Miller—Vaudeville.
 Alhambra—"The Homemaker" (film).
 Garden—"Pate of a Flirt" (film).
 Merrill—"Old Clothes" (film).
 Strand—"Son of His Father" (film).
 Wisconsin—"Mannequin" (film).

"The Student Prince," only attraction in town plus to good houses during the pre-Christmas week till, did around \$27,000 on nine performances. With the exception of the Duncan Sisters, who offered in 10 shows, this is the highest gross this season.

The annual presentation of "The Messiah" by the Arion Club, under the auspices of the Federation of Churches, will be shown at the Auditorium Dec. 29.

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 Three Weeks in Canada including
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Tessie Singer, Milwaukee chorus girl, made her debut as a shimmy dancer this week, when she was announced at the Empress (stock). The Empress has spent a great deal of money exploiting her as the greatest shimmy since Gilda Gray, also a local product.

Morris Zalzens, treasurer of the Gayety theatre, has been named manager of the new Fox and Krause Mutual show, "Innocent Maids." He joins in Rochester, N. Y.

The Semi-Possin Realty Co. has announced completion of plans for a \$500,000 theatre building in the neighborhood district. The house will be named the central.

For the past year arrangements have been under way for the gala celebration of the 60th anniversary of the Theatrical Mutual Association, scheduled to take place on the roof of the Hotel McAlpin, New York, Dec. 27.

Fully 30 lodges throughout New York, Long Island and New Jersey are on the general committee and plates will be laid for 500.

The Colonial, Monroes, N. Y., closed last week after a continual siege of bad business and with the future policy of the house uncertain.



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BILLS NEXT WEEK

(Continued from page 15)

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DECATUR, ILL.
Empress
Roisette Boys
Moran & Sheldon
Follies of 1925
24 half
Manuel Vera
Robinson & Pierce
V. Barrett Co.
GALESBURG, ILL.
Orpheum
Follie Girls
Kelo Bros
De Lila's
Outside the Circus
Delmar's Lions
24 half
Harris & Holley
Gouldie & Beatty R
(One to fill)
JOLINE, ILL.
Orpheum
Carteton & Bulter
Robinson & Pierce
Pat Daly Co.
MINNEAPOLIS
Freda & Palace
Lan Columbia Co.
(One to fill)
MILWAUKEE
Majestic
Carl & Baidi
Higher Up
Frank Balford
Stuart & Lash
Gaulier's Dues
(Two to fill)
PEORIA, ILL.
Palace
La Vee & Cross
Mabel McKinley Co.
Billy Dale Co.
Deagan & Mack
Around the Globe
24 half
Billy Furl
34 Arley
(Three to fill)
QUINCY, ILL.
Orpheum
Harris & Holley
Gouldie & Beatty
(One to fill)
24 half
Follie Girls
Kelo Bros
Outside the Circus
Delmar's Lions
ROCKFORD, ILL.
Palace
Babcock & Dolly
Larry Stoulenberg
(Three to fill)
24 half
Taylor & Green
Billy Farrell Co.
John & List
SPRINGFIELD, ILL.
Majestic
Toby Wilson Tab



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newly furnished.

42 half
Lavers Cross
Billy Dale
(Four to fill)
80. BEND, IND.
Palace
Mack & Valmar
Herbert Clifton
Doo Baker Rev
(Two to fill)
42 half
Eve Clark Co
Jontin & List
Malia & Bert
(Two to fill)
ST. PAUL, MINN.
Palace
Jane Dillon
Bluke & Batina
Monte & Lyons
Herbert Williams
CHICAGO K-A CIRCUIT
BLOOMINGTON, ILL.
Harris Grand
42 half
Daley & Mack
La Frank & Gitt
Walmey & Keat's
(Two to fill)
CLEVELAND, O.
Read's Hipp
Louis Mitchell
Miguel Mince
(Two to fill)
42 half
Marlette's Rev
Jontin & Jones
John Barry Co
(One to fill)
DETROIT, MICH.
Grand Riviera
Rava & Orr
Bungle Love
Light's Melody's
(One to fill)
La Salle
Novell Bros
Burns & Foran
Al Bernicki
(Two to fill)
42 half
Georgalis 3
Roe & Du Rom
Mack & Velma
Empire Comedy 4
(One to fill)
FT. WAYNE, IND.
Palace
Mason & Cole
Red Norworth Co
Bach's Band
(One to fill)
42 half
Ponzi's Monks
Walker & Boys
(Two to fill)
Strand
Lary & Lee
Doris Roe Co
42 half
Kennedy & Peter's
S. Bernards
INDIANAPOLIS
Palace
Bisford & Louise
Kennedy & Peters
John Harry Co
Neal Abel
Nathanson's Bd
42 half
Leon's Pontine
Grey & Hyron
Marla Sabot Co
Hart Kenny Co
LOUISVILLE, KY.
Keith's
Leon's Pontine
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Mabel McCane
Hawthorne Co
Barbariga
GALVESTON, TEX.
Martini
Palermo's Doss
Follie & Leroy
Mildred Livingston
Charles & Brown
Paul Jacobson
HOUSTON, TEX.
Majestic
Royal Garvey's
Gertrude Barnes
Harry Holman
Collins & Peterson
LITTLE ROCK, ARK.
Majestic
3 McKenna
Harry Saxe Ram
Petrie & Gregory
Billy Saxe Ram
(One to fill)
24 half
Botomley & Irving
Murdock & K. K
Harry Saxe Ram
(Two to fill)
WALSTON, OKLA.
Husky
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Moore & Mitchell
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Palace
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Majestic Hotel

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catering to the professional people ex-
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W. C. HOIN, Manager

East 106th Street—Vaude.
Low's Star—Vaude.
Columbia—"Models and Trills"
(Columbia).
Empire—"The Whirl of Girls"
(Munich).
Allen—"Clothes Make the Pirate"
(film).
Stilman—"Little Annie Rooney"
(film).
Circle—"The Pleasure Buyers"
(film).

Enlarged and completely re-
novated, Bamboo Gardens, the in-
terior of which was destroyed by fire
two months ago, reopened last week
with a jazz orchestra led up by Art
Kozlik. The establishment now
seats 200.

"Seventh Heaven" with Anne
Purcell and Louis Drayton comes
to the Ohio beginning Dec. 27, re-
placing "The Eternal Magdalen,"
produced by a local theatrical
troupe.

It has been definitely announced
that the Huna will get "Stopping
Short" Jan. 3.

The ticket sale for the appearance
in Keith's Palace of the Chicago
Civic Opera Company, Feb. 15, has
been unusually heavy.

WM. J. GALLAGHER'S MONTE CARLO

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A Brilliant Scintillating Girls Show with a Typical Broadway Cast
Beautiful Girls—Gorgeous Costumes

BILLIE SMITH, Producer
Wonderful Dancer
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No Cover Charge
Thats Sassa
in Gals
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HARRY WALKER, Representative
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Meets
EARL RICHARD—Master of Ceremonies
KIMMY and POPPY—Dancers Extraordinary
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Secrets
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Antique Necklaces and Bracelets
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Imported Perfumes
Make-Up Boxes
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Sift Handkerchiefs
French Brasieres
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Tree Girdles
1.00 to 18.00

Beardie Slippers
2.50 to 15.00

Beardie Slippers
Robe-a-lac
Sift Umbrellas
Sift Parasols
Sift Costume Slips
Sift and Wool Scarfs
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VARIETY

Published Weekly at 154 West 45th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 35 cents.
Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879

VOL. LXXXI. No. 7

NEW YORK CITY, WEDNESDAY, DECEMBER 30, 1925

212 PAGES





SEASON'S GREETINGS

ROGER WOLFE KAHN

and

HIS HOTEL BILTMORE ORCHESTRA

For Two Years at the Hotel Biltmore, New York

Exclusive Victor Artists
B. F. KEITH Headliners

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Takes This Opportunity to Announce the Opening of Booking Offices
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BERT COOPER

Personal Representative
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VARIETY

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FILM TRADING AND BUILDING

ENDLESS PICTURE CIRCUIT TIME; VAUDEVILLIANS TURN TO FILMS

The number of vaudeville people turning to the picture house field, particularly from the production, managerial and agenting end, is surprising even the film men. What is most surprising to the picture executives is the lack of judgment evidenced by some of the agents as to the type of performers they offer. One Keith agent seemed to think that a drowsy elocutionist whom he admitted was the sort they desire. Nonetheless, the present plans for 10 weeks of Famous Players picture touring by the various units being recalled by John Murray Anderson is commanding consideration. (Continued on page 202)

K. A.'s "Cut"-Bonus

The annual bonus for employees of the Keith-Albee E-change was distributed last week. According to information it was considerably less than last year. Commenting upon the shrinkage, one employee said it was probably due to the K-A Coal Pind Club, a story which landed on the front page of the New York dailies. No publicity is attached to the annual bonus, hence the shrinkage could not be stood off, according to the speaker.

CHURCH'S FUSS OVER BILLING

San Francisco, Dec. 28. They even have trouble with billing in the churches now. Dr. Gordon began putting on vocal and stage stars at his Congregational church, and billing the artists in the dailies and in front of his edifice. Uda Waldron, a musician of local fame, was billed as the feature for yesterday, but did not approve of the sign in front of the church that announced him. He demanded the sign be changed or removed. The person was obdurate. Mr. Waldron waited until a dark night, obtained a ladder and made off with the reverend's property with the musician's name on it. Waldron stated he will hold onto the sign, and furthermore will not appear in the future unless another artist on the bill is removed.

ARRESTS IN HOMES

Los Angeles, Dec. 28. The gag about a dry New Year's revived here. Two hundred Federal deputies, besides various police officials and sheriffs have again made newspaper copy for themselves by pledging a dry New Year's Eve. Christmas Eve there are some gentlemen made about 200 arrests, even invading private homes in their zealousness to hang up a record.

CHICAGO "DONUSES"

Chicago, Dec. 28. The Orpheum Circuit and Association played Santa Claus to the booters on the floor, extending themselves by giving each booter a \$10 road piece for their faithful services.

U. Feature, 3,500 Extras Made at Cost of \$50,000

Universal will release shortly as a special "The Overland Trail," a picture reported costing less than \$30,000 to make. The making established that directors besides considered renegades also have a faculty of promoting things in a business way. Sometime ago Al Rogell, U. director, wanted to make a picture of the gold rush in the Black Hills, during 1876. The officials at the studio told him that the production of this story was out of the question. To a penny. Rogell asked permission to be allowed to make Jack Hoxie, a few actors and a couple of cameramen to the Black Hills to make a picture. He said that he would hold the cost within the confines necessary for making an average Hoxie (Continued on page 201)

Mrs. R. T. Wilson Booking

Mrs. R. T. Wilson, a social light of New York, who is interested in the Embassy Club, in the 5th avenue section, is reported an active booker for floor attractions at her cabaret. A couple of dancers recently at a Broadway picture house were invited to appear New Year's Eve at the Embassy Club, but were unable to do so. Mrs. Wilson, personally, over the phone, placed an offer for the pair.

Hollywood's 16 Theatres

Los Angeles, Dec. 28. With the building program which is scheduled to take place in Hollywood during 1926 there will be more theatres in that section of the town than there is in the downtown section of Los Angeles. Announcements have been made that 16 theatres will be completed in Hollywood during 1926. According to figures the seating capacity of these houses combined will be 16,000 more people than the entire population of Hollywood.

PICTURE THEATRE LOOKED SET FOR 3 DIVISIONS

INSIDE LOBBIES

No one knows where the moving picture business will swing to or where it will wind up. Not even the people the highest up in the film industry can tell. They don't try. There is so much to the picture business of today; it is moving so rapidly; its promoters appear to be able to procure any amount of money for its legitimate requirements that the march on may be a long while in reaching the final goal whatever that may be. About the only tangible result that may be seen through the present maze is that the picture theatre is about to go into three classes: the big capacity houses (5,000) for first runs; the 2,500-seat or second runs and the reserved seat picture theatre, the latter having to be settled upon by the picture people. They are not in accord upon it. A picture man here will say that "names" are the box office equalizer, while another man there claims that (Continued on page 192)

ALIMONY CLUB LATEST IDEA

Orchestra in Jury Box—Entertainer on Bench

The Alimony Club is due to shortly take its place among the night resorts of New York. Its outfitting will be in the form of a court room, with the orchestra in the jury box and the principal entertainer occupying the witness stand. (Continued on page 202)

Smiths and Whiskers

Trade and Mark, alias Smith Brothers, once as a new commercial radio feature from WEAF Jan. 1. The singers will exploit the Smith Brothers' cough drops and will feature the mysterious appeal, through the medium of whiskers, patterned after the Silver-Masked Tenor with the Silver-Tongued Orchestra.

F. P. CLOSES WITH GERMAN UFA; M-G INTERESTED—UNIVERSAL OUT

Xmas Eve Growing

Whether it has been the loose life of the night clubs during 1925 that brought about the gayest Christmas Eve Times Square has ever seen, or if Christmas is to rank with New Year's for joy making, no one appears to know, but Thursday night last week was a big occasion in the wet places of New York. Almost any night might be called New Year's Eve in some of the night clubs. The clubs Christmas Eve caught the crowds early, holding them late. In some clubs until 9 or 10 Friday morning. It was a wild spending crowd at all of the late places.

89-Year-Old "Chicken" Awaiting "Opportunity"

Los Angeles, Dec. 28. Out in Hollywood is a "chicken" by the name of Mary Holden, who says she was born in Rutland, Vt. June 7, 1836.

This 89-year-old woman entered the picture ranks to do atmosphere six years ago and is still making the rounds of the casting offices for work.

She figures that some day her opportunity will come along which will elevate her to stardom.

ELMIRA O. K.'s 'SUNDAY'

Elmira, N. Y., Dec. 28. The Elmira Common Council legalized Sunday movies here by an 8 to 4 vote. This action was taken despite the fact that a petition bearing 2,000 names was introduced in opposition to the motion as against a petition of 350 names in favor of it.

Protests were also filed by several Protestant inter-church organizations, the Elmira Ministers' Association, W. C. T. U. and the Y. M. C. A. The Sunday proposition was entirely a party measure, being put across by the eight Democratic members of the Common Council.

No little significance is attached to the fact that the movie ordinance was passed on the same night that Frank A. Keeney's new half-million-dollar theatre made its bow to the public. Its capacity is 2,600. It is understood that before Keeney agreed to a 21-year lease he was given assurance that Sabbath-day restrictions would be lifted.

Berlin, Dec. 28. The UFA deal is settled. The surprising thing is that Universal seems to be out in the cold through the exceedingly clever manipulation of Sydney I. Kent, general manager of Famous Players-Lasky, who has been on the ground here with John Graham, head of Famous' activities in England; Ike Blumenthal, general European representative of the corporation, and Herman Wobber, also of Famous.

Details of the terms on which Famous gets the plum which Carl Laemmle was supposed to have in his grasp, have not been disclosed. (Continued on page 202)

OVER \$16,000 ON NEW YEAR'S EVE

\$15 Cover at Casa Lopez—No "Selling"

A \$16,000 gross is insured for the Casa Lopez New Year's eve with the opening of the new banquet room on the floor above the supper club proper. This has increased the capacity to 1,100 for both rooms, the upstairs room accommodating the major portion of the overflow.

At \$15 a head, with reservations booked up, the gross exceeds \$16,000, not to figure on the extras for additional service, etc.

The Casa Lopez, formerly a jinx proposition as the Rue de la Paix is the talk of New York's cafe managers, because of its quick succession and stable existence through no "selling" allowed under any circumstance.

"G. V. F." AS FLOOR SHOW

St. Louis, Dec. 28. The entire "Greenwich Village Follies" road company of 80 will get a free feed at the Buckingham Hotel here New Year's Eve. But they'll have to work for it. The catch is that the company is required to mingle with the pay guests, a la cabaret, and also entertain.

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

NEWSPAPERS AND THEIR VALUES; GOOD WILL RUNS INTO MILLIONS

Following on the sale of the good will of the Chicago "Daily News" for \$1,000,000, a record price, to a syndicate of Chicago financiers and publishers, an offer is under consideration by the trustees of the estate of the late Frank A. Munsey from Paul Block, tendering \$10,000,000 for the good will of the New York "Sun". In neither instance is their real estate involved, and the mechanical plants are almost negligible financial assets.

Both cases followed the deaths of noted publishers, and are substantial proof that a newspaper is not subject in value to the continued life of an individual, even if that individual is the heart and soul of its inception and its operation until his passing.

It is estimated by experts today that the New York "Journal" is worth more than \$3,000,000; the Detroit "Free Press" was recently appraised at \$12,000,000 by experts; the value of the New York "Times," Chicago "Tribune," Los Angeles "Times," Kansas City "Star," Denver "Post," are almost incalculable. The "Saturday Evening Post," "Ladies Home Journal" and "Country Gentleman" owned by the Cyrus K. Curtis interests in Philadelphia, are worth probably \$15,000,000, all in reputation, past performances and public good will.

The lowest estimate heard of the net worth of any of the "Times" of the United States is \$5,000,000, with the probabilities that either can not be purchased at any figure.

Will Perform in Ancient Outdoor Theatre

Rome, Dec. 18.
Excavations undertaken at Perentio, three miles from Viterbo, revealed an open air theatre buried for centuries.

It appears to have been constructed during the period of Emperor Otto, and has a seating capacity of at least 5,000.

Prof. Farnell, head of the National Museum here, has been entrusted with the restoration of this antique theatre, still in a good state of preservation, and a society will be formed for presenting performances at Perentio in the summer time.

Youth of 21 Years Sponsoring Revival

London, Dec. 18.
A youth of 21 is behind the revival of "The Rising Generation" at the Lyndham, Dec. 21. He has taken over all rights and responsibilities. John Tetley is the name of the new theatrical magnate, and he reckons on a six weeks' season, having obtained his knowledge of the theatre through being a member of an amateur theatrical society at Cambridge.

If Tetley's revival is successful he figures on producing a musical comedy.

Mary Eaton Critical

Chicago, Dec. 28.
Mary Eaton ("Kid Boote") is critically ill with double pneumonia.

LOVING LUMINOUS FOUNTAIN

Paris, Dec. 18.
One of the most luminous fountains which proved so attractive at night during the recent Decorative Arts Exposition here will be erected on Davis Island, Tampa Bay, Florida.

A French engineer, Guyot, has already left for the United States to superintend the work.

SAILLINGS

Jan. 9 (New York to London, Mr. and Mrs. John Wenger and wife (Leviathan).

Dec. 23 (London to New York), George McLeilan, William Gaunt (Homer).

Dec. 27 (New York to Paris), John Wilford (Paris).

A Message from Shore or Ship will guarantee a Room at

THE PICCADILLY

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

STILL FIGURING ON ENGLISH FILM PROBLEM

C. E. A. Active—Financier Compares Industry with British Banks

London, Dec. 18.
A new move has been made by the London County Council, the licensing authority for the metropolitan area, in the present fight over the so-called quota system. The Finance and Music Halls Committee has presented to the Council recommendations.

One is the suggestion that the licenses for cinemas should be confined to British subjects so as to eliminate the alien element. This, however, could be easily overridden by the transfer of the property by its alien owner to a British manager. Another thought is that the program should contain a proportion of British-made pictures, and it is suggested that a deputation from the L. C. C. should wait upon the Home Secretary in regard to this matter.

Other proposals are to the effect that the cinema licensing authorities should be given additional powers, meaning an absolute discretion as to the granting of licenses, wider control over all kinds of cinematograph performances and the authority to see that the standard of films shown to children is improved.

The report states the films now shown throughout Great Britain in the cheaper houses are made in foreign countries and portray moral standards and ideas widely different from those of Britain. It is pointed out that the effect on adult audiences is difficult to ascertain, but on children it is one that has international influences and characteristics.

The Cinematograph Exhibitors' Association, having been beaten on the "quota" question through a referendum of members, is still out to try and buck up the British industry. Several new delegates have been added to the body, bringing the membership before the government. Among these are T. P. O'Connor, M. P., the chief of the British Board of Film Censors, and an unnamed member of the Society of Authors.

The Main Trouble

The great trouble about British films is lack of capital and really competent producers. Capital is almost impossible to get in appreciable bulk, yet at public dinners and luncheons "guests of honor" are apt to speak of the subject of capitalization as mere trifles.

Sir John Ferguson, president of the Institute of Bankers, speaking at a recent exhibitors' dinner at which he was a guest, compared the statistics of the cinema industry with those of banking. He said the cinemas in Great Britain were annually visited by 1,650,000,000 people. The capital employed in the British film industry was approximately \$5,000,000. The combined capital of 45 great banks in Great Britain and Ireland was \$555,000,000. These banks had 12,000 branches employing 40,000 people. The cinema industry had 4,000 theatres employing 50,000 people. Bankers had closely followed the "wonderful" growth of the cinema and would be quite willing to promote the success of any legitimate enterprise.

In other words the banks of Great Britain will bank "certs" of film enterprise bearing the blessing of the government.

Fay Harcourt Going South

Paris, Dec. 18.
Fay Harcourt, English dancer, who has been here for some time, is going to Nice and Monte Carlo for three months.

\$50,000 a Throw

London, Dec. 18.
Of all the financiers now operating in the West End, William Gaunt is the most likely to come out on top. He has the Yorkshireman's instinct for business, as many a tale of his coup d'etat discloses.

The latest concerns how he completed his famous deal for three theatres. He agreed to pay \$750,000. What he threw on the table, however, was a check for \$700,000. "I know you like cash," he grunted, and they did.

LONDON CRITICS' "PLAGIARISM" IN NOTICE

Owen Davis' '9:45' Starts Commotion—Trix Sisters' 'Tricks' Looks Good

London, Dec. 28.
Holiday activity in the West End was marked by the premiere of four new attractions and as many revivals, the latter playing matinees only.

From an American viewpoint perhaps the plagiarism controversy which has arisen over Owen Davis' "9:45" at the Comedy and the extremely optimistic notice of the Trix Sisters Revue at the Apollo are the most important.

The Davis play has been attacked by Basil Macdonald Hastings, critic on the "Daily Express," who accuses the American author of having lifted the plot of his farce, "Hanky Panky John," produced here Jan. 31, 1921. The Davis piece, first given stage presentation in New York during August, 1919, and has been rewritten for London by Sewell Collins, who is the producer.

Collins has formally complained to the editor of Hastings' paper against the critic using his columns to air his personal grievances instead of confining himself to criticizing the play. Charlotte Parry, who played "The Comstock Mystery" in vaudeville both here and in America, maintains that the basic idea of "9:45" is identical with that of her previous playlet and proposes to institute legal proceedings against both Davis and Hastings, charging plagiarism.

In any case "9:45" seems a doubtful entrant on England's main theatrical thoroughfare. It received but a mixed reception and indications for a successful run are very dubious at this writing.

Trix Sisters' Score

The Trix Sisters, personally, scored a actual triumph in their own show at the Apollo. As a whole "Tricks," the title of the revue, is slily of dancing personalities, but is studded with excellent sketches. A first night audience heartily acclaimed it and despite isolated reviews which were skeptical, the press may be said to have generally turned in a favorable verdict. It has a corking chance for a run.

"Blue Kitten" Likely

Another musical to break in on the West End turmoil was J. L. Sachs' "The Blue Kitten" at the Gaity. The show ran three and a half hours as it opened, but Robert Burnside, the producer, has taken up the axe in its behalf, the first act, particularly, needing speed.

In a cast marked by competent principals Roy Royston garnered special honors although the specialty dancing of the Irwin Sisters (American) was a prominent item while the acrobatic stepping of Billy Drinford made a sensational impression.

The "Kitten" is undoubtedly a likely contender among the local musicals with the list of players including Ethel Level, Cecily DeDon, Dorothy Brown, Estelle Bradie, W. H. Berry, Bobbie Howes, Charles Stone, Alice Fraser, and Roy Royston.

Sybil Thornhill's conception of "Henry, the Eighth," is gorgeous; at

LONDON

London, Dec. 18.

One of the very few remaining old time musicals still in vogue (London has only one other, the Aetropolitan) has been reconstructed at a cost of \$125,000. This is the South London, a house practically unknown until the western side of the river, but regularly doing big business with its district vaudeville programs. It was opened in 1870.

Kenneth Barnes, brother of Irene and Violet Vanbrugh, was married Dec. 12 to Daphne Graham, a vaudeville star and sister of Cynthia Graham. The bridegroom is the head of the Royal Academy of Dramatic Art, founded by the late Sir Herbert Tree.

On the same day Henry St. John Cooper, writer of boys' fiction and brother of Gladys Cooper, was married to Annie McGlashan, the editor of a group of girls' papers.

The Cosmicks, who originally appeared at Olympia just after this year's military tournament, are now at the Holland Park Shopping House, which is making its debut as a show place. A dubious start is probably due to poor advertising and the newness of the location.

With the exception of a general uproar among Piccadilly Circus and Leicester Square, the annual Oxford-Cambridge Rugby football match between the Park School and the age to theatre or musical hall. Last year the Co-Optimists came in for rather a rough time, but on this occasion the Co-Optimists seem to have been the Hippodrome, where "Mercenary Mary" had to be considerably curtailed.

The Winter Garden and the Prince of Wales also suffered, but there was little coming down of draperies or smashing up of auditorium furniture.

The big event from the student point of view was the impromptu dance outside Drury Lane.

Marie Tempest is out of the cast of "Hay Fever" at the Criterion and will not return until Boxing Day. In her absence the part of the tragedienne Judith Bliss is being played by Dorothy Hamilton, who, if without the piquant finish of Marie Tempest, does good performance. The fact that the star is out of the cast has led to a good deal of money being demanded back by disappointed players.

Several of the provincial pantomimes, notably the big Sedgwick shows, have already opened. The Theatre Royal, Birmingham, will announce its old policy of opening its doors at midnight on the day preceding production and allowing the audience to take up their places and sleep in them. Refreshments are served by the management, and attendants come around and collect the money from the occupants of the seats before the opening of the show.

There is a possibility that Lily Elsie, the original Merry Widow here, may return to the stage to play the part of Freda in "Lonsdale." Godfrey Tearle will be the leading man in the same production.

"The Man in Dress Clothes" has done well, but it was expected at such a big house as the Lyceum, and will be transferred to the Queens for Christmas. Much of the success has been due to the return of Elaine Terris.

The suburban houses are strong in pantomimes, the majority of which will take the road after the Christmas run. "Aladdin" will be at the Borough, Stratford, E. "Mother Goose" at the Royal Artillery, Woolwich, a theatre which, while belonging to the government, is open to the public; "Bo Peep" at Wimbledon; "Little Jack Horner" at the Woolwich Arsenal and "Pick Whittington" at the Grand, Fulham.

British Troupe's Paris Return

Paris, Dec. 18.
The English players, headed by Edward Sterling and Ben Greet, return here for another series of works in English at the Theatre Albert I.

The Empire. Its reception was splendid due to the combination of an imposing production fronted by brilliant acting.

The popular priced pantomime, "Cinderella," is a worthy example of this type of entertainment and at the box office scale set for it should do well on the Palladium, where it is housed. This one consumed a full four hours on its initial performance.

Reveries of past favorites for the holidays are scheduled as "A Message from Mars" at the Playhouse, "Where the Tailor Ends" at the Holborn Empire; "Broadway Jones" at the Queen's; and "Baby Mine" at the Apollo. These are the shows restricting themselves to afternoon performances.

LONDON WANTS MARIE SAXON

English Producers Highly Praise American Artiste

London, Dec. 28.
English producers lately returned to London from New York are highly praising Marie Saxon, with "Merry Merry" at the Vanderbilt, New York.

They offer to play Miss Saxon with or without the show she is with on Broadway. The only English native musical comedy star mentioned to compare with her is June, at present the leader of all musical comedy women of England.

Archie deBar, Ernest Edelstein and Paul Murray are among the English producers who saw "Merry Merry" in New York. Each has made a bid for her services on this side. Mr. Murray has since returned to New York with his revue, "By the Way."

Through Miss Saxon being the bride of Sid Silverman (Variety), Variety's London office has cabled three different times, by request, to New York asking if Miss Saxon's engagements will permit her to come over. Each time a negative reply has been received.

Miss Saxon is under contract to Lyle Andrews for a season with "Merry Merry" at the Vanderbilt.

Phyllis Monkman's Won't

London, Dec. 25.
Phyllis Monkman has rejected an offer to again become a member of "The Co-Optimists." The overture was made due to the approaching retirement of Anita Elson. The hitch in proceedings is a straight salary matter. Miss Monkman specifies she will only resume with the company under the former sharing terms which, at times, yielded as high as 15 per cent.

An announcement of this unit is that of Gilly Flower, a 17-year old dancer, who last appeared in the "Punchbowl Revue."

DUKE'S DISAPPOINTMENT

Will Try Again With "Load of Mischief" Next Year

London, Dec. 18.
Back from America, Ashley Duke has expressed his disappointment at the handling of "The Man With a Load of Mischief," which he declares was miscast, with the exception of Robert Loraine and one or two small parts. The American rights having reverted to him and he intends to produce the play in New York again in about a year's time with the Haymarket cast.

This may account for a persistent rumor to the effect that Fay Compton's recent visit to America was really to discuss her appearance there.

Damage Suit Over Interpolated Dance Styles

Paris, Dec. 18.
Oiga Souza, of the Opera ballet here, is being sued for 25,000 francs damages by Mme. Charles, professor, for not having "interpreted" a dance as indicated. The young danseuse is accused of having introduced steps instead of following her copy.

The case turns on the registering or copyrighting of terpsichorean acts, with the obligation of an artist to dance only the steps indicated by a producer. The judgment will be watched with interest.

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INTERNATIONAL SHOW BUSINESS

International show business, as seen from Times square, New York, may be a tougher symposium for a single article than the mere heading suggests. That a brief may be drawn of fair accuracy, taking in the world with its different show branches, with the American lines of amusement for guide only, may be evident from the following. All purely native amusements will be entirely disregarded.

Moving Pictures

Moving pictures are the most universally accepted entertainment in the world. Whereas radio has been rejected in certain countries, the movies continue wherever starting. Present dominance by American pictures and American-made pictures goes without stressing a conceded fact. As America sets the lead in the actual picture ritz now, so does this country set the pace in picture entertainment.

Presentations, a the surrounding bill to a feature film is known over here, has spread. Its directings—that all over is the similar pattern—the picture by itself is insufficient. England, Germany and but recently France have added the presentation. Variety last week reported (Gaiety's Paris, an affiliated theatre with an American picture producer-distributor, had presented a moving picture aided by added stage entertainment.

To what extent the presentation will extend over the universe must depend upon the manner in which theatres have been built. That America is seeing a theatre building era is not alone brought about through theatres of greatest capacity, which are to form their own chain of the future. It was the error of picture house building everywhere in the past, and perhaps some other countries at present, to forego a stage, in favor of more seating room. This has led to a vast number of picture houses in this country without stage room. As picture houses these are nearly useless now and will be more useless shortly.

A native desire for films of their own people and customs, rapidly spreading and speedily developing whenever foreign films have been imported for any length of time, was editorially dwelt upon in Variety some weeks back.

Several countries are considering ways and means to promote their own picture making industries and, simultaneously, to keep out the imported film. When the foreign film is spoken of abroad, the American-made picture is usually intended.

English picture makers are still seeking a solution. A popular vote lately in England gave American pictures six places out of a possible ten. There has been continuous talk over there of a government affiliation or subsidy, but it stands at naught. The failure of the Capitol, London, as a straight picture theatre, has tended more to the American presentation idea, an idea and plan that probably London will see fairly worked out when Famous Players opens its new theatre in that city or Metro-Goldwyn completes the rebuilt Empire.

Germany seems to be the most ardent and intelligent struggler to turn out the home product. It has an advantage in that the Germans prefer a different type of dramatic picture to the American. In the drama, like its music, Germany neither can supply America nor accept from it—in quantity.

Berlin recently looked upon an American presentation, prepared and produced by an American im-

porter for that purpose in a picture house. Germany follows Berlin, more so than do the provinces, following the capitulation of other countries. In South Africa pictures dominate the country, almost to the exclusion of every other entertainment. This is partially accounted for through it being such a long trek to S. A., with its sparse native stage talent. The same statement takes in South America, other than that in the far south of this continent, sinking has been the most cordially preferred entertainment.

Australia, using American-made pictures in the large majority, comes nearer to the American scheme than its long distance neighbors through American "special" films over there attaining quite long runs.

France, of the foreigners, displays the greater range of imported pictures. That France strongly resents "the American invasion" may or may not be the exact cause, though propaganda likely is in it somewhere.

Drama

There has been an equal exchange in plays if not in players between England and America of late, as witness the vogue of Arlen and Coward, in person and scripts, over here. Any alarm felt in England over the Shuberts in London may be stifled. The best advice are that the Shuberts will never control over there. While American dramatic producers will chance the Austrian, Hungarian or infrequently the German play, those countries, including France, appear to have little use for the American product. Their choice of Broadway hits arrives far apart and when happening, the Berlin producers refuse to use the use for the American product. The risk is also to be mentioned, although the Continent no longer has much on New York in that direction.

One reason for the Continental lack of interest in American plays is that the Continent is restricted in part from importing through the almost constant strife and bickering between the actors and managements.

Italy is noted within the year for its Prandello's Art Theatre.

Of the American importers from abroad, Morrie fleet stands foremost, from his "Miracle" down to his present collection of Russians under the title of the Moscow Art Musical Students or something like that, now at the Johnson's, New York. In between were the "Chauv-Souris" that Balfeff alone made stand up, the Moscow Art Theatre of the Moscow Art Theatre, at least sold Russian pieces over the footlights. Previously Geat, a theatrical adventurer and a gambling addict, brought over the massive "Chi Chi Chow" with others almost as big showing.

Musicals

American musicals, small and cheap, are admired just now by the foreigners. England will take them now or the foreign tongue countries will adapt them.

Little shows with pit orchestras are preferred abroad. While Berlin walked out on that type, Australia felt for them quite hard. Larger musical shows from America have established themselves in London as hits, while London has sent a \$50-50 collection of musicals over here. There are now two English musical shows with English companies on Broadway.

Radio

Radio weaves up and down as it does in and out when circulating. Some countries have not as yet given it a full trial, although South

A reprint of "TOMMY'S TATTLE" of Oct. 15, 1924, written by the late Tommy Gray, who died Nov. 30, 1924. For several years Mr. Gray, a natural wit, contributed to Variety and his memory is ever green.

TOMMY'S TATTLE

By THOMAS J. GRAY

The old-fashioned manager will blame his bad business on presidential year, while the new fashioned fault finder will say "radio."

When they hear the army may be called out to suppress Broadway plays, the Y. M. C. A. will probably start to dust off the hot chocolate cups.

People who claim the cross-word puzzle as a new invention evidently forget railroad time tables.

When the band craze goes up in smoke Congress will have to pass a law against loose saxophone players.

One can't help laughing when they read of actors and actresses who sign "Five Year" theatrical contracts. It would be just as easy to make them for ten or twenty years.

When any one advertises an "unbiased review" of something, you know that means a favorable one. "Bad" reviews are always considered "biased."

Actors in revues have to be pretty good nowadays to compete with the costumes and scenery, if they want to get their names in the newspapers.

Flappers in those bathing beauty contests will probably catch cold wearing regular street clothes.

Will the magazine craze for actors' life stories lead to those announcements—
"Life and Letters" of Corne Payton, 10c, 20c, 30c.
"Touching Scenes," by Johnny Stanley, 12.
"Actors Doing My Stuff," by James J. Morton. Free.

Probably soon see advertisements in the magazines reading "Learn Radio Announcing by Mail. Great chance for young men who wish to be heard and not seen."

As "Peter Pan" has been set, we all can sit back and wait for another World War or something else important.

Vaudeville actor reports managers are so nice on Monday mornings that two almost kissed him.

Influx of European acts is bringing back to the top floor dressing rooms dialects missing since about 1914.

The revue season is on in New York and the battle is lively. It should be a great season for the silk industry.

Africa pronounced it a dire flop without requesting a continuance, while Australia has been lukewarm toward it.

Undoubtedly strong in the U. S. and England, radio will have to hustle much faster than it has been doing to hold its own in anything but a special event.

Popular Music

Antagonism to American jazz orchestras has made itself "able as they play from within Europe, with the exception of Italy. That country frankly admits it wants odd dance music with the subdued statement that since American bands can't supply it, it wants American bands.

Other foreign musicians seem bewildered by the salary paid jazz orchestras. They learn such "jazzes" as they play from within Americans, then maybe teach themselves, meanwhile making every effort to keep the orchestral money at home. Foreign musicians have much to weigh politically and so far have been successful in their antagonism to American musicians. There has been plenty of talk of reprisals and the State Department at Washington has taken cognizance of the foreign musician situation, letting it go at that.

Combination Vaudeville Combination vaudeville is growing. From America to abroad everything is becoming mixed where before it was straight vaudeville, if Germany is not included.

England is a saddening spectacle for vaudeville, now contrasted with the variety homecombed England of years ago. Paris likes its vaudeville but wants a girl revue like it, Australia likes its variety shows but its pictures as well (with the rise of the Jullers, John and Sir Gen in that country likened to that of the Loew Circuit over here). South Africa is another variety goer but perforce taking what it can get since the African Trust has the country sewn up on any theatrical branch.

H. B. Marinelli's death was a blow (Continued on page 14)

TRIMMING THE MME.

Chicago, Dec. 23. Someone entered Mme. Lenora's show and belatedly themselves to a Christmas present in the absence of the employees and owners. The modiste's register was relieved of \$500 in cash and a quantity of checks.

MIKE SCOTT WITH HIS ANNUAL GOOD WISHES

It don't seem 23 years since Mike came to America, but when I think of the first Variety it is a long time.

When I look around me and see a lot of the old time managers, agents, performers, also public friends I met over 21 years ago we all can look back at the good old days.

It cheers Mike up to see you all around to say, Hello Mike! You also know this Christmas is the first time in 27 years Mike will have peace of mind. Not since I saw my mother, also my children. What I have to say about you, my friends, in Variety, for making Mike happy I will say in a humble prayer that I can't put in writing.

Well, I won't say any more now as I don't want to be thinking of the past now. My heart is with you all, also with Variety, on its 20th Anniversary.

From the lonely champion,
MIKE SCOTT,
(Your favorite for 23 years).

Gert Swasey Endeavoring To Secure Accounting

Haverhill, Mass., Dec. 23. Mrs. Helen Swasey Wilson, known years ago as P. T. Barnum's Gert Swasey, bareback rider, has brought suit against the United States Fidelity and Guaranty Company to recover a bond for \$15,000, posted by the company for Charles F. Goodwin, trustee of the estate of her father, the late Moses Swasey of this city.

Mr. Swasey formerly was an executive of the Boston and Maine railroad and one of the largest real estate owners in this city. When he died he left his estate in trust for his wife and daughter and Goodwin, a local attorney, was trustee.

For the last 15 years Mrs. Wilson has been fixtures of the Boston and Maine station here. She has instituted the suit, charging maladministration of the estate by Goodwin, who is now dead.

Denver "Post's" Editorial Denounces Censorship

Denver, Dec. 23. Denouncing the proposed creation of a federal board to censor motion pictures as an expensive scheme "to do away with the political war-horses luxurious jobs," and pointing out the danger of such a board's becoming a powerful weapon in the hands of politicians, The Denver Post has entered a campaign for the defeat of H. R. 4094 by Congressman Swoope, of Pennsylvania.

The public is capable of doing its own censoring through the box office. The Post declares in a two-column editorial bearing the heading "Kill This Federal Censorship Measure Now," and over the signature of A. De Bernardi, Jr., dramatic editor, advocates that the defeat of the proposed censorship measure, but a complete repeal of the theatre admission tax, which, it is pointed out, is costing theaters of the country 25 million dollars a year.

Rector's Opens in Fla.

George Rector has a new cafe in Miami, just opened, the Knickerbocker. Paul Specht has opened a band there but will remain at the Moulton Rouge mainly.

Bill Dooley is at Home
Los Angeles, Dec. 23.

Bill Dooley, former vaudeville actor, now a Christie comedian, after three weeks in the Osteopathic Hospital, is continuing an operation was taken to his home in Hollywood last week.

Dooley expects to return to work shortly after the New Year.

COSTUMES FOR PRODUCTIONS PICTURES GOWNS FOR INDIVIDUALS

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MAYNARD Secretary

A Forceful 5-Year-Old

Jack Donahue ("Bunny") has a daughter of five, who is careless with language when opposed.

Mrs. Donahue reproved her daughter the other day, and the little girl informed the family she was going out in the world to make a living for herself, leaving the house.

Shortly away from the house in the suburb where the Donahues live the child met a friend of the family, who said: "Hello, honey, where are you going?"

"I don't know," answered the girl, sullenly.

"How's your mother and father, dear?" asked the woman friend.

"How the hell do I know; I am living with them any more," the kidlet replied.

Tabs in Pictures

Akron, O., Dec. 23. Announcement is made that the Grand opera house, recently reopened after dark several years, will play musical tabs and pictures.

NIGHT LIFE OF THE WORLD

(Nineteenth article of Variety's series of Night Life in the large cities of the world. To be continued.)

WASHINGTON

By HARDIE MEAKIN

When Congress took it upon itself to take "our liquor" away the various "sets," constituting Washington's going out factions, were somewhat flabbergasted. The congressmen, themselves, yes, of both houses, seemed somewhat staggered, too. Evidently did not realize what it was all about. For that matter they do not seem to have found out even yet!

Everything within the capital's rather sharply drawn social lines wavered and then stopped—but only for a short while. Those of the diplomatic set, the "straight" society group, the state government employees' circle, and the not-so-state government officials' set all seemed to have ceased functioning as far as parties were concerned.

The influence of Congress is naturally sharply felt in Washington, for are not the "eyes of the world," or better still, the "eyes of the constituency" upon us? At that particular time the "eyes" were even more keenly focused to take careful note as to the manner in which those "who had done this thing" deported themselves.

Diplomats Handy

Soon, however, things righted. The diplomatic crowd came to the rescue! They came like a regular bunch of fellows and here upon the foreign soil of the embassies and the respective dwelling places of the at-

almost any big town appears to pick up.

Children on Pennsylvania is a reflection of the parties of the night. When they wind up they go there, and have for protection the four or five cops always in front of the place all night long. Besides the restaurant itself gives its guests protection through two sturdy bouncers, always on duty and bouncing often. One corner of the place draws the newspaper men after they have cleaned up for the day. There they sit in exclusive grandeur, but it's a secret with them, for most of the parties coming in just barely know that it is Washington.

Of the night places or night clubs, Cafe La Paradis leads. It was opened by Meyer Davis four years ago, and he is still running it, meanwhile having purchased the building it is in. Mr. Davis is an orchestra conductor, having made his name a standard brand within a wide radius of Washington. He can take the credit for having the only cafe in the city that has survived, and also has opened, housed within the same walls, the Club Chantier, even more exclusive.

All liquor consumed at these affairs is claimed to be "diplomatic stuff," and they commence and end as they do most anywhere.

First let there be drawn the wide contrast existing between what is admittedly the greatest capital of them all, and the other national capitals of the world. Here the "woman" end of it is practically null and void as far as the streets are concerned, but of course, only on the streets.

As for the regular and his lady—first and foremost in popularity is the Cafe Le Paradis. Operated several nights a week, the place is getting a great play. On Sunday when

opera singer of Italy, and who was reported to have opened the first cafe in Pittsburgh, was the last to make a try with the Laiglon. It broke the eccentric Bongiovanni and he left a string of debts here. In Variety of September 30 Bongiovanni's death is reported from Pittsburgh.

Baltimore is a good subscriber for Washington's loose life, but Baltimore only sends its quota over on Sundays. One good thing about that, according to Baltimoreans, is that it keeps Washingtonians away from Baltimore. Rather intricate, but you have to be here in the Capital during a Congressional session to appreciate it.

There are other cabarets and some good road houses, but not much doing of late, other than parties and Child's excepting that you engage a night hawk for the rest of the evening to visit the dumps. Nothing exciting in that and few do it.

A young couple can pleasantly pass the early hours of the evening at the Washington Hotel, a magnificent hotel, The Mayflower. Here is atmosphere amidst beautiful surroundings, and the hotel's "Garden" for more enchantment. It has a large room for supper, room floor in Washington, with a capacity of 500.

The Hotel Arlington has a roof garden, popular with professionals. When a man by the name of Burger keeps the cover charge down to 50c. Another roof is on top of the Powhatan, popular with tourists as searchlights, spotted on the roof, play upon the Lincoln Memorial and Washington Monument. The lights are never forgotten by anyone seeing them.

A limited number of dance halls some operating spasmodically still the dance craze of the time younger and native element.

Try and find a steamer place to go to at 2 a. m.—try!

Rumor has it that Child's is soon to meet opposition with the opening of an all night place along the line of Reubin's in New York. Meyer Davis is reported to be about to launch this undertaking. In closing this "journey" one other class of parties must not be overlooked. A class that has been rather quiet for the past several months. Reference is made to the newspaper accounts of the "gratuitous" staged parties in the very offices of the law makers themselves, principally in the House Office Building. Things got so bad there at one time that the doors of the building were doubly guarded and it is known that one member who really wanted to work, had his troubles in getting by.

Not much out of the ordinary? No. Suggestive of any other town of like size in the country? Yes. But still, as the Capital of these United States, its influence is felt around the world. Its citizenry made up in the main of small town products who have migrated here, plays to the best of its ability.

Orpheum's Cancellation Reversed; Play or Pay

An effort on the part of Menlo Moore, official Orpheum producer, to abrogate the contract of Miller and Capman has resulted in a decision from the Vaudeville Manager's Protective Association in favor of the act, instructing Moore to play or pay it for 20 weeks at \$250 weekly.

Miller and Capman opened with the Doc Baker turn, now touring the Orpheum Circuit. They were withdrawn by Moore and offered a settlement to terminate their contract. The act held a "pay or play" contract for 20 weeks.

1st 2-Week Contract

Will Mahoney has been booked for two weeks at the Palace, New York, opening this week (Dec. 28). The booking marks the first time an act has been given contracts for two weeks in advance at the Palace. Ralph Farnum arranged the booking.

ANOTHER OLD FIDDLER

Portland, Me., Dec. 28. Melville Dunsen's challenge for the fiddlin' championship hereabouts has also been signed for vaudeville.

He is John Grant, of Long Island, Coney Island. He has been given a week's engagement by William Reeves, manager of the Strand here. Dunham hasn't answered his challenge yet, but that is the publicity point of the engagement. Six old-fashioned dancers will also be used in the act.

Burlesque Carnival

(COLUMBIA)

Soubrette.....Mother Lang
Prima Donna.....Bernie Adair
Princess.....Hilly Harris
Straight.....Hilly Harris
Principal.....Walter Brown
Principal.....Tommy Mann
Comedian.....Tom Jones
Comedian.....Bob McNamus
Specialty.....Walter Brown
Specialty.....Georgia Sunflower

Bob Travers' "Burlesque Carnival" is a real burlesque show and one that ordinarily would get the money on any circuit. Comedy is the high light, in the capable hands of Walter Brown, featured Dutch comic, and Bob McNamus, co-featured tramp.

In addition the cast includes one of the best and most versatile prima donnas in burlesque in line de Verdir. Missie Verdier is a tall, statuesque blonde in regular clothes. When leading numbers or handling comedy she does equally well. Her character work as the lead in a modern version of "The Ghost in the Pawnshop" was a revelation. In a Florida sextet, number seven, she is the only one of the comedy wows through their impromptu wrestling bout, when Brown tries to carry her off, she handles him in a modern gown and bustle in this number like nobody's business.

The cast includes the Pacific Freight train as the lead in a repertoire that could stand modernizing. When not yodeling the boys do well playing bits. One of the cleverest of the comedy songs is the song of "Delawacaw," containing numerous on-stage verses. Another was the jazz band and dancing of the Georgia Sunflowers, a colored group. In this scene Billy Dunn scored solidly with his jazz and eccentric dancing and then stepped into the role of a funny imitation of a colored man cranking a recalcitrant flivver.

Bob McNamus' specialty, in which he recites "Hunk a Tin," a parody on "Gunga Din," was followed by a funny bit in which McNamus and Billy Harris got a lot out of the old "Imagination" bit by changing its locale to a modern speakeasy.

Brown and Miss de Verdir have a funny crossfire bit in "one," in which "Push the cork in" is worked up for a wow. In this bit her straight work was superb and equal to anything seen from the male straights on the wheel. Brown was consistently funny as the Dutch ship captain, and his work was equal to anything seen from the male straights on the wheel. Brown was consistently funny as the Dutch ship captain, and his work was equal to anything seen from the male straights on the wheel. Brown was consistently funny as the Dutch ship captain, and his work was equal to anything seen from the male straights on the wheel.

The show hasn't a dull moment, and is blessed with a good-looking hard-working chorus. Although the production is not the high light and doesn't need to be in a show that is purveying as much entertainment as this one, it is up to the wheel's average this season.

The first act finale, with everybody doing the "harleston," is worthy of comment. The girls open the scene in old-fashioned Mother Hubbard, but then they turn them down to transierys and trunks for the hot dance. They are backed by the jazz musicians. The grouping made for a strong closer. All of the principal players are capable. Harris plays intelligently at all times, and Esther Lang and Bernie Adair lead numbers and read their lines likely all through. In addition, both girls look well.

A lighting "effect" was the opening of the "The Street." It was the only attempt at an effect, and reflected Travers' excellent judgment in getting back to real life. The act had a few drapes and drops that have become meaningless unless backed by a competent cast. The show is a book that includes some punches.

"Burlesque Carnival" will compare with any of the remaining real burlesques on the Columbia. The investment is mostly in entertainment.

BURLESQUE ROUTES

Week Jan.
Bathing Beauties—Gayety, St. Louis.
Big Show in Town—Casino, Philadelphia.
Bringing Up Father—4-5 Lyric, Dayton.

Burlesque Carnival—Orpheum, Paterson.
Chuckles—4 Geneva, 5 Auburn; 6 Buffalo; 7-10 Capital, Utica.

Fashion Parade—Gayety, Pittsburgh.
Happier Goodies—O. O., New York.

Hot Opera of 1925—4-6 Van Curen, Schenectady; 5-8 Capitol, Albany.
Stamford; 4 Meriden; 1-9 Lyric, Bridgeport.

Follies of Day—4-6 Van Curen, Schenectady; 5-8 Capitol, Albany.
Golden Crook—4-5 Wheeling, W. Va.; 6 Zanesville, O.; 7-9 Canton, O.
Happy Goodies—O. O., New York.

(Continued on page 131)

GIGGLES

(MUTUAL)

Eccentric comedian.....Low Kelly
Comedienne.....Sadie Banks
Prima Donna.....Bernie Adair
Straight.....Hilly Harris
Principal.....Walter Brown
Principal.....Tommy Mann
Comedian.....Tom Jones
Comedian.....Bob McNamus
Specialty.....Walter Brown
Specialty.....Georgia Sunflower

This one is the champ of joke shows. It goes the limit also is double entendre with Sadie Banks and Bert Marks the chief offenders. Although the costumes are fine, but in manipulation it looked as though all were going the limit with it.

The comedy scenes are equally familiar and rate about 50-50 with the "Oh, Doctor" bit in the first part and the Russian bit in the second stanza, about the only standouts of the comedy department. Both were handled by Marks, Banks and Harris.

Low Kelly sailed in and out of the production with his line of hoped-for change, incorporating the same gags he has been repeating for years, but making the customers like them through expert manipulation.

Joe Levitt, who holds the bag for this one, is also credited as author of the comedy scenes, as well as having the costumes in the production stands up in comparison with the other wheel shows, although the costumes are superior to many of the other Mutual shows caught by this reviewer.

The comedy burden is split three ways. Bert Marks has the comedy work, working tirelessly in five or six scenes, handling his stuff with a gusto that makes it ideal for the slow start by Kelly. Sadie Banks is on often, working in the comedy scenes or sending across specialties. The latter is the favorite. Miss Banks had been doing while out of burlesque.

Mildred Simmons, a stately blonde, this will be the prima donna, though registering heavier on knees than on vocal attainment. Renee Demaree, brunet soubrette, is the appealing dish of the show, getting over on legitimate merits, rather than wicked wiggling, which looks like a new idea for this wheel. Gladys Gilbert led two hot numbers and when not leading worked in the chorus.

The chorus held some good lookers, and all steppers. Few were up to standard in the runway wiggling grinds, but got the scores just the same.

"Giggles" makes its main bid through its wit and its comedy speediness. It's a fast show throughout with something doing all the time and should hit with the Mutual customers all around it. Eds.

McClay's 16th Year

Fred McClay, manager of the Columbia, New York, is celebrating his 16th anniversary as manager of the house this week (Dec. 28). The Columbia opened Jan. 3, 1910, with McClay officially installed as manager one week before the doors opened.

TAPPED FOR \$5,000

St. Louis, Dec. 28. St. Louis' erstwhile active theatrical bands came into the limelight last week after nearly a month of idleness. Six men held up the Liberty Music Hall and escaped with \$5,000 cash.

ORPHEUM BOOKS TED LEWIS' BAND

How Booking Offices Can Forget at Will

Ted Lewis and Band have been routed by the Orpheum Circuit opening Feb. 7. Lewis and his unit doubled the Strand, New York, and Parody Club last week. Lewis receiving \$4,500 for the engagement at the picture house where he appeared four times daily.

The Lewis engagement at the Strand here was cut into the Palace, New York, gross to some extent. Several weeks ago the Orpheum Circuit took umbrage with Al Herman for playing a picture at St. Louis and ordered his name removed from the "acts available" list.

Following the Orpheum's cancellation the eastern Keith bookers, who had been scheduled to appear at the Hippodrome, New York, substituting for Harry Carroll on Sunday, when Carroll was removed from the bill for opening at the Twins Oaks Cafe Saturday.



EDNA JACK NORTHLANE and WARD

In "SCRAMBLED LEGS"

A real vaudeville act built for laughing purposes only.

Always working and usually stopping the Show Now playing Keith-Albee Circuit under the direction of MAX E. HAYES (Phil. Offn. Associate)

taches the "wonder" liquor parties are staged.

These parties somehow or other keep themselves within bounds as far as the surface is concerned, probably because it's a clinch the stuff is good and it is a sure thing that no revenue agent is snooping around. These parties are never large in number, but the regularity with which they are staged makes up for that. Invitations and "connections" are much sought, and though Mr. Diplomat does his own picking he does it apparently with a liberal hand—if you are "right."

Parties within the homes and apartments of our own citizens are not held down, as in the case of the diplomatic affairs. Here they last, and on not too rare occasions "pinches" are made on the charge of running "disorderly houses," the charge used by the local police when arresting noisy parties.

There is no famous eating place in Washington, as in the olden days. About the most famous now is Child's, drawing the same kind of a mob which means of even denser scripion, than an all night Child's

Baltimore was shut tight a goodly portion of business is gathered in from this nearby city. La Paradis is run by Meyer Davis, who has built up quite some reputation with his band of music not only locally, but throughout the entire country. Coming somewhere in the vicinity of \$250,000 the decorating was done by Wm. Lawrence Bottomley, who did the Club Royal, Montmartre and many others in New York. It is the first cafe to survive in Washington and now, in its fourth year its profits has enabled Davis to purchase the building which housed it and also open within these same walls his Club Chantier.

Others that went before, but which have fallen by the wayside, include the Cafe Republic, where the Hotel Washington now stands; Cafe St. Marks, a converted church which stuck it out for a little over a year and then, more recently, the L'Aiglon. The last named place has flopped under three different managements with disastrous results in each instance. The place now stands vacant awaiting the new owner. Frank Bongiovanni, former grand

TOM MIX SAYS

SPEAKING OF THE SID GRAUMAN DINNER AND SID

Hollywood, Dec. 24.
The only thing wrong with the moving picture business in Hollywood is that they don't have enough opening of big pictures. You see, if we had one a week, we would have more than enough.

Every time Sid Grauman or one of these theatre birds open a new picture at \$5 a smack, they get in enough coin to build another playhouse.

But that's not all. While I don't know, but I've got a mighty good hunch that this here Grauman is in echos with the retail automobile dealers on some kind of a percentage basis. Every time Sid puts one of these five bucks opening in his Hollywood Egyptian theatre, all the stars who are delinquent in their payments rush down and pry up so they won't have the limousine taken away before the occasion and be deprived of the opportunity to strut their stuff.

That may be the real reason for these high toned openings. Then I got another strong hunch that Sid is in the play with these



FOUR GOOD THINGS

CHRISTMAS, the day of Revels and Good Cheer
DUPCALION, the Spirit of Carnival.
WILLIAM MORRIS, the Man of Vision and Enterprise
AMERICA, the Land of Opportunity.
I wrote this in England; when you read it I shall be with you. B. F. Keith's Riverside, New York, Jan. 4, 1926; Moss' Broadway to follow. Open for Production September, see WILLIAM MORRIS.

ALL THE CHEERIEST AND JOLLIEST TO YOU.

dress suit rental establishments. This sure comes in tough for the movie companies who happen to have a ball room or cabaret scene to make, as they have to lay off their companies for a couple days until the leading lady and the sofa hounds get the wardrobe back that's already registered in the picture.

I attended the opening at five bucks per of the "Gold Rush" at Sid's theatre. For awhile I thought it was a preview of "Ben-Hur" in one room? The prolog consisted mostly of scenes from the picture they are making of that title, and Fred Niblo is sure sitting himself in pretty for a good thing if this "Ben-Hur" picture turns out to be a fliker. He was almost as funny in the prolog as Chaplin was in the picture of the "Gold Rush."

The Wampas Dinner

The Wampas out dinner in Hollywood gave a testimonial to the other night to Sid Grauman, and he was deserving of it. Talk about out-cutting a cat party; all of that and a couple more besides. Wouldn't have missed it for a new suit. You can you imagine getting together all the producers, directors, writers, stars and near-stars, the press, bankers, the police and the sheriffs and a few enforcement officers all in one room? That's what the Wampas did. And the bootleggers' industry was likewise well represented. It was a great chance for those birds to drum up some good standing accounts. I don't know who arranged the speakers, but everyone, almost to the man, had an ax to grind at someone. I never before put in such a hectic or nervous two hours in my life, not even waiting for a come in, and that's a tough

session, as anyone who's been there can tell you.

I thought every time a speaker unloaded his oratorical artillery he might train his howitzer on me. Every time a talker got up I made a swift calculation on how much that particular egg knew about me. But I guess I was too small a fry, what was something to be thankful for, especially that I love food.

Talk about the silent drama—that Grauman dinner was everything but. Some of those birds—the producers—instead of hiring a double to do the hamorous work of their stars, ought to get one for themselves when they are called upon to make a speech. I know now why they call them after dinner speakers. If they waited before the food, many a guy would leave hungry.

Tom Kinda Dumb

On my way home after the dinner I couldn't help thinking just what the outside of the brains of the picture industry after listening to the panning they gave each other. Being kind of dumb myself, I always like to attend functions and see if I can pick up a little inside story on what's going on and if I am wise enough to absorb it. If I was smart enough to get next to all the outbursts of sarcasm and dirty digs dished out that night at the Grauman dinner, I'd quit the movies and go after a movie critic job. But after all, I suppose it's all right and O. K. for movie folks are supposed to be queer and there is nothing like living up to what is expected.

Sid's Mother

There was, however, one high spot in that long trail and procession of champion dirty-cleggers and that came when the Wampas, in recognition of Sid Grauman's wonderful advancement and progress in the exploitation of the industry sought a suitable gift for him as an appreciation. It came in the form of a gold, beautifully engraved, life pass to every theatre in Los Angeles, and presented to his mother. When white haired Mrs. Grauman appeared on the balcony, every heart that beat beneath the bosom of a boiled shirt, whether owned, rented or borrowed, had a throb for that little mother as she stood there under the rays of a spot light. No queen or her throne ever looked more wonderful or proud than that same mother as she saw that great assemblage of men gathered to do honor to her son.

It is a crowning moment in every mother's life to see her son honored and that great moment had come to her. She saw the boy she had reared from a tiny toddler to manhood and she saw him paid high tribute by his co-workers in a great industry. And the men, the men in the civic, professional, artistic and commercial life of a great city my kind words of praise for a man—her son—who had contributed so much to the nation's entertainment and a mother's pride was hers.

I wondered which was the proudest, Mrs. Grauman or her boy, or Sid of his mother. Not a man there but would himself gladly have called her mother.

I fancy much of the success that has come to Sid Grauman has its real inception and inspiration from that same old mother of his. The presentation of the life pass to Mrs. Grauman, so ably done by Joseph Jackson, former president of the Wampas, and her appearance were the most wonderful moments I ever experienced.

My compliments to Mrs. Grauman and my congratulations to Sid.

Tia Juana Opens Jan. 1

Los Angeles, Dec. 29.
According to reports emanating from Tia Juana the International boundary between United States and Mexico, will be open all night, New Year's Eve.
The United Treasurer Department has granted permission to hold the line open that night as it did for Christmas Eve. This will enable several of those of the motion picture people of Hollywood to celebrate New Year's without fearing annoyance from federal liquor enforcement officers.

"Expressing Willie" was presented by the Mountebanks dramatic society at Union College, in Schenectady, N. Y.

OPERA ARTISTS GET IT

It has come to pass in the fall end of the year 1925 that the Charleston finally reached out its tentacles and ensnared two members of the Metropolitan Opera Co.

Others may fall in line, but two have arranged to have Buddy Bradley teach 'em the dance in Lily Pons's studio.

SEE THE FREAKS IN TIMES SQUARE

Just a Dime, 10c—It's the Works, Kid

If you get lonesome these winter months and want to inhale a bit of Coney Island as it is, step around to Hubert's Museum on 42d street.

The place does 10 or 11 shows daily, with Coney's standard admission—10c. Minus the lemonade, hot dogs, roller coasters and all the other stuff that goes with the Coney Island, it is none the less a duplicate of one of the rec's t's biggest attractions—the freak show.

An electric lighted canopy over the entrance, the lobby with its explanatory pictures, the box office and a uniformed doorman. The Barker (and also the guide inside) is Frank Brown. Before each show he does his spiel in the lobby and invites you in. The first thing that meets your eye, to the accompaniment of sweet electrical piano music, are several convex and concave looking glasses. Immediately you are distorted into the most vulgar shapes and forms.

Chiko is Here
The room is large and clean looking, white finished walls being conventionally decorated with American flags. Who opens the show but

(Continued on page 203)



SALT AND PEPPER

GREETING TO ALL
"GAY PARADE"
Shubert, New York (21st Week)

TOM HENRY RESIGNS; \$9,000 IN BOSTON

Boston, Dec. 28.
"Lucky Stumbo," Hurlst & Scammon's all-colored Columbia burlesque attraction, played to \$10,000 at the Gayety, three weeks ago. The business is unusual in view of the slump the house has taken this season from an average \$3,000 weekly to 6,000.

The opening of the Metropolitan, Boston, is said to have hurt the Gayety, but gross or colored attractions bears out the theory that the clean burlesque policy and repetitions shows this season have driven business away from the Gayety. The Gayety, Boston, with the Columbia, New York, has always been considered one of the coaling stations for the circuit.

Tom Henry, manager of the Gayety, and considered one of the most capable burlesque men in the business, is reported as having tendered his resignation recently. Henry, according to report, feels powerless in the face of the mediocre attractions and will enter the real estate business at the end of the current season.

BURLESQUE ON BWAY AT \$5

By BARNEY GERARD

"What's the matter with burlesque?"

"What'da y' mean, what's the matter with burlesque?"

"You heard me. What's the matter they ain't doing the business?"

"They ain't? You're nuts. They're getting \$25,000 and \$30,000 a week."

"Where do you buy your news?"

"What's the matter—those figures knock you cuckoo?"

"Well, believe it or not, it's nothing to me, but burlesque shows is playing to 23 and 30 grand a week."

"For the love of 'Milk, who's these shows?"

"Vantiles and All the other troupes campin' out on Broadway."

"How come you call them burlesque troupes?"

"Because they ain't nuthin' else but. When these Broadway guys looked for the kind of the shows the public wants they sail to themselves with the old and on with the new."

"Which means what?"

"That the Broadway guys found out what once used to be seen in burlesque on my part. The public wants and will only take it if you charge them five a head."

"Well, what do you think of that—ain't I never knew it!"

"Now, I'll tell you what's which, so'll you know from now on. Burlesque ain't what it used to wuz; that is, in the burlesque show house."

But for that matter, musical comedy ain't what it formerly wuz, either. But a metamorphosis, or something like that, has took place, and musical comedy and burlesque puts on the rags of musical comedy. Thused, instead of seeing the shapes of the dames like as formerly used to be seen, you see the burlesque queens all dolled up in blinkin' hiding everything but their ankles, and the Broadway gals showing everything."

But—I don't know how to say what I have on my mind—but anyhow, in one place you see everything and the other place you don't see nothing. Got me?"

"Say, since when you become such a 'wax-crackin' critic that knows what it's all about?"

"I'm givin' you info' that comes straight from the burlesque. Now, to talk onward, as it were. The Broadway guys, rec'd when their business a few years backwads wuzn't so fancy, and notice that burlesque was gatherin' the shekels."

Mr. Broadway says, "We'll just tear a leaf from this burlesque book." But instead of tearing one leaf they copied every darn part in the almanac.

Any kind of a 'sittin' made them laugh at burlesque was copied—hook, line and sinker—and a dirty twist to it, so that when the tired business people got to laughing they forgot they was payin' five bits and more for loosen'."

What burlesque was only collectin' six bits to one buck.

"Boy, and what nifies these Broadway guys are gettin' away with it. If poor old Sam Devere was alive he'd chuck his banjo away in shame to think what a sap he was to stop where he did when singing the songs they thought was blue in the olden days."

"Troubles of Burlesque"

"You're interested, I'm so glad I met you. You're like a Xmas gift from Santa. You seem to know more than you look gully of, so tell me what is the matter with what we always know as burlesque."

"Now, you're asking about a horse of a different hue—hoo. How do you spell those big words? You see, what is the matter with what we old-timers knew as burlesque is this: The intimacy between the audience and the actors has been took away. The soubrette who used to sing to the blundered guy in the orchestra, in secret, showed behind the footlights. She ain't happy as she used to be when she could sing right at that laughing, fat-headed, good-natured guy who used to enable an audience feel jolly when he good-naturedly laughed at the soubrette who picked him out as a subject for her song and the spotlight man would let 'old old shine in the face of the mediocre attraction and will enter the real estate business at the end of the current season."

"So you think, because the soubrette don't sing to the old guy, that's

what's the matter with burlesque?"

"No, no, you sap; you didn't hear no such lunk from me. But it is all those kind of things—the little twinkle in the jokes, the bringing of the audience and the actors on the stage close together, the high stick that has been held over their heads, the Sunday-school regime, a return of a combination of Hammerstein's and Alvin's. Every body thinks some of the things that is what is the matter with burlesque."

"I'm beginning to understand a little."

"You ain't doing nothing of the sort. When I'm all through you'll be asking me: 'You, but what is the matter with b—?' and I'll haul off and knock you one that will once for all send you to that place from whither no man returneth."

"Do the burlesque actors get as much coin as the reports is that they get?"

"Now, you are hitting on high. That is one of the things that is the matter with the foremost burlesque. An actor who used to get 75 bucks now gets 400 and 400 every pay day. A pay roll that used to cost a thousand a week now costs from \$2,200 to \$2,700."

"Against this, look on the other side, and you'll perceive that the box office that used to charge 75 cents and a buck is charging practically the same now, and the split between the gate, that used to go sixty to the show and forty to the house, is now in most cases fifty-fifty, and it can't be done."

"If you got \$5 and want a pair of shoes you can only buy a pair of \$5 kites."

"Then you mean it's the shoes that's got burlesque in wrong?"

How to Do It

No, no, supply. For two pins I'd slip you a kick that'd make a mule think I was stealing his business. I only mean that if a show that used to cost \$1,600 a week all told got 50 and 60 per cent of the gate receipts, how can they carry around a troupe costing \$3,000 to \$3,500 a week and get a smaller take-off from the gate than they used to get?"

"Now it's plain."

"But I'll make it plainer, you specimen of unlimited stupidity. You can't put in more than you take out. So the upshot is the following: The shows must be better, the expenses must be lower, the percentages must be higher, the clothes must be fewer, the scenery doesn't have to be so plentiful, the jokes must be snappier, the style of shows must be different, the monkeys who inflate managers who is more successful, should be eliminated, the theatres should be more cheerful, the audience should be made to feel more welcome, co-operation between the show and the house should be better, and uh! so many other things. And the answer is you can catch more flies with honey than—"

"Wait a minute, wait a minute! Who the h— wants to catch flies?"

"Now, don't never again say me what's the matter with burlesque!"

Shoplifter Fined \$25

Pleading guilty to shoplifting, Mrs. June Beena Thails, 27, living at the Hotel Horning's, was fined \$25 in Speed Sessions. Mrs. Thails was arrested Dec. 21, charged with stealing a dress and a bottle of perfume from Macy's store.



DESHA

Dinner of international reputation who is one of the featured dancers at the Capitol, New York.

'ROUND THE SQUARE

Sixt Machine: Paying Overhead

The quarter slot machines are back in the speakasies. This time with a vengeance. These contraptions, the percentage of which can usually be fixed by the house to suit, are arranged in most of the places on a \$10.00 kickback per dollar. In one place, the machines are taking in an average of \$60 nightly, paying the entire overhead and expenses.

There is a heavy penalty for running the machines. If caught, a jail sentence usually follows but the speakasies men figure that they're in trouble anyway if they get caught and that a little more trouble won't offset the amount of money the machines can take in. Few of the places rent them, as was formerly the custom, the understanding being that they are sold outright for \$175.

Those working in the square now are quarter machines. Wise guys watch the come-ons lose four or five dollars and then begin playing, figuring the "breaks" come around at a stated time and that if they can figure that time by close observation, they have a chance.

Gambling House Doorman Bought \$10,000 Car

A traveler recently returning from the French Riviera relates an occurrence while he was looking on, outside of a gambling casino. A young man (European), drove up in a new roadster, of a brand selling for \$10,000, and much more on this side. He left the car standing and entered the place. Losing all of his money and pledging what jewelry he had on him, he came outside, calling out:

"Who will buy this car from me for \$15,000?" (Using francs instead.) No one answered, until the doorman of a neighboring casino stepped over.

"You want to sell for all time for \$15,000?" he asked. "Yes, certainly," answered the youth.

"Wait a minute," said the doorman, returning to his own casino, going inside and coming out with the money. He handed it to the boy and drove the car away.

Friars' Flying Squadron Out For Fund

Annually as the New York "American's" Xmas Fund is building up, the Flying Squadron of the Friars place their efforts behind it. Last week the Squadron composed of some of the best known Friars and professionals visited the various night clubs, selling tickets for the Fund's benefit Sunday evening. To give the purchasers added value, members of the squad performed on the floors. It was the sort of an impromptu show worth double the price of the tickets, by itself.

Just Suspicious Persons—10 Days

Thomas Flanagan, 24, cashier, 151 West 82d street, and Michael Stefano, 30, salesman, 116 Hudson avenue, Brooklyn, were sentenced to workhouses for 10 days each. They were arrested in the New Garden at the "Bike" races. Detectives Barry, McNulty and Wright of the Pick-pocket squad at headquarters saw the pair in the Garden. The detectives declared that both have police records. Under a new enactment, persons of this type with criminal records in large gatherings without having business there can be arrested.

The two were taken out of the building. They pleaded that they were just watching the races.

"Walk Up a Flight" Monroe in Bankruptcy

The Monroe clothes shop corporation, operating the "walk up" scheme, has filed a petition in bankruptcy in New York.

At first the Monroe clothing shops did a landoffice business but keen competition and high rentals for shop rooms recently forced them turn the business over to the creditors under a trusteeship.

The liabilities are about \$250,000 and the assets upward to \$100,000, according to report.

Corner Santos not so Plentiful

It appears each year that the number of corner Santa Clauses as impersonated by either members of the Salvation Army or the Volunteers of America become fewer and fewer. Whether the stock of red outfits and white whiskers has become scarcer or the "there ain't no Santa Claus" belief becoming more predominant isn't established, yet this year sees fewer of the phony Santas.

Cops on Lookout for Stolen Cars

The Times square cops, especially members of the traffic squad that cover the side streets where many cars are parked, are on the lookout for stolen cars. A vaudeville man, with a car bearing a Connecticut license, took his machine up alongside the New York theatre, 45th street side, locked the car and went into one of the offices for a few minutes. He had barely disappeared than a big cop stepped up to the machine. He made a thorough inspection, even raising the hood. When the owner returned, it took some minutes establishing a satisfactory alibi.

The cop said he had several stolen cars of last year's models on his "look out list." He said that it was the usual trick for a thief to drive a stolen car right up under the T. S. police noses, thinking thereby suspicion would be quicker allayed.

"Your Broadway and Mine"

Walter Winchell may yet pay toll for giving away Broadway to others and himself. "Your Broadway and Mine" is the heading of his daily column on "The Graphic." Walter picked it and he likes it. Though Walter is something of a poet during the night club hours, his title doesn't rhyme.

Looking as though "The Graphic" had sorta wasted itself upon the Atlantic City Beauty Contest near-sensation, the Macfadden paper is starting out this week upon a crusade against Broadway, mid-section. It's wicked, the paper claims, and Jimmy Walker must have told them that, for it's a live piece of news. How wicked "The Graphic" will detail later. To find out, however, the paper had better send a reporter that knows all about it.

Meanwhile Mr. Winchell intends to hang onto to his share of Broadway but he isn't so certain his readers will accept the other half he so generously offers every day but Sunday.

ILL AND INJURED

Mrs. Irving Cummings, known on the stage as Ruth St. Clair, is ill at the Hollywood (Calif.) Hospital, following an operation.

Her surgeons assert she is on the road to recovery.

Bert Bertrand is at the Itasca Hotel, Boston, recovering from an injured leg. He fell upon the ice and may have to have his foot in a plaster cast for several weeks.

Johnny Collins Sells Out

Johnny Collins, former Keith booking man, has sold his Training Camp at Summit, N. J., to John J. McKeon. Collins left for Florida last week.

Barbers' Price List

To avert a strike recently the boss barbers of New York entered into convention and organized. A new scale applicable to all the members was put into force, with the working barbers taking a share of the increases to better their incomes and ease up their complaints.

In the new scale as below the only increases are for shaving, i.e. backed on, and hair cuts, i.e. back on.

Barbering Prices

Shave	25
Hair cut	50
Massage	50
Clay pack	1.00
Shampoo	50
Oil shampoo	50
Tonic	20



ZABELE THALL

Daughter of Mr. and Mrs. Sam Thall
One of the future premier ballerines

Studying under the direction of
Ceil Jean Barnett of the Chicago Musical College.

"Show Girl's Delight"

Away for 12 Years

A term of 12 years in State's Prison was imposed on George Small, 23, alleged master mind of a gang of jewelry thieves, who, through his extensive spending ability along Broadway, earned the title of "The Show Girl's Delight." Small had pleaded guilty to robbery in the second degree before Judge Allen in General Sessions. He gave his home address as Roxbury, Mass.

On March 30 last Small with three companions held up at the point of revolvers the members of the jewelry firm of Sobel & Kalek, in their office at 49 Maiden lane. A half dozen customers, men and women, were also victims of the gang. After binding and gagging everyone present, the thieves made off with \$60,000 in unset diamonds. Two weeks later one of the crooks was arrested and through his confession Small was later caught.

According to the police, Small became a prominent figure in cabaret and theatrical circles in the "White Light District," especially after he had made a big haul. The police say it was customary for him to "throw" a big banquet for a half dozen girls from different shows, and present each one with a handsome gift, probably obtained in a robbery. It was the result of this generosity that gained him the sobriquet of the "Show Girl's Delight."

Shadow Ford Returns

Shadow Ford (Shadow and McNeil) has returned to New York, after some months abroad.

HOW "VARIETY" HAPPENED

An accident coupled with ignorance brought "Variety" into existence. In 1905 Irving J. Lewis of "The Morning Telegraph" fired a reporter for incompetency. Mr. Lewis told him the cause for his discharge. The reporter in a notice on a new sketch played by Mrs. Stuart Robson at Proctor's 38th Street Theatre had mentioned the sketch was N. G.

Irving reproached the reporter by firing him, saying that he should have known Mrs. Robson had given "The Telegraph" an advertising contract for \$50. But Irving had failed to pin the contract on the assignment. And the reporter suggested to him that since the sketch was N. G., that might make the contract N. G., too, as Mrs. Robson wouldn't advertise what she couldn't play.

Irving did not like the suggestion. He sounded as though it had been agreed when the advertising contract was signed and accepted that "The Telegraph" should decide upon the value of Mrs. Robson's sketch.

Left Flat

Hired and fired by a newspaper man of Mr. Lewis' hard-earned and established standing, the reporter concluded it would be useless to seek other newspaper employment in New York City—and he didn't have enough cash to go anywhere else.

In 1905 the leading theatrical papers were "The New York Clipper," "The Dramatic Mirror," "The Dramatic News," "The Billboard" and "The Morning Telegraph." Search as he would, the fired reporter could not find a "Variety."

FORUM

Chicago, Dec. 22.

Editor Variety:

In Variety's review of Adelaide Hughes' act, Johnny Hughes is given credit for staging. Review states she has surrounded herself with six versatile musicians who open as male chorus looking for a musical comedy girl.

If you will look up your review of Alma Neilson's act, week Sept. 24, 1925, Alhambra, New York, you will note we used musicians as chorus, singing song in reference to Miss Neilson's entrance, giving Johnny Hughes credit for staging.

The idea was conceived by me and explained to Mr. Hughes. All he did was to put the chorus steps together, for which I paid him his price in cash.

Even if he had conceived the idea and said it to me, don't see how he could deliberately lift the idea bodily. This is one of the most deliberate lifts I have ever heard of.

Don B. Ely.

(Mr. Alma Neilson Co.)

MARRIAGES

Dorothy Severe, screen actress under contract to Warner Brothers, to A. W. Mather, a Honolulu theatrical agent, at San Francisco, Dec. 18. It is said that when Mrs. Mather concluded a her contract with Warner Brothers she will retire from the screen and go to Honolulu to live.

Joan London, daughter of Jack London, late novelist, by his first marriage, was wedded to Chas. M. Mammoth, short story writer, in San Francisco, Dec. 18. Miss London was married before and divorced.

He thought there should be a "Variety."

That's where ignorance entered. Acknowledged incompetency as a reporter, he reached a decision to make himself ridiculous through becoming a publisher.

There didn't seem anything else to do. He couldn't do anything else excepting perhaps to keep books. But his father after a business association with his son had informed the son that he could get a better bookkeeper for \$12 a week. With a wife and child, the reporter made up his mind that three people could not decently starve on \$12.

So a publisher he became, intending to place "Variety" on the theatrical market among the crowd of papers already overcrowding it.

No one went wild upon hearing of the scheme. Sometimes the silence sounded as terrible as the plan. But the reporter arranged for everything—excepting a bankroll. That was important. Whenever he met a friend he was meeting a creditor. Borrowing new money became an impossible problem. As an amateur publisher he was a more amateurish financier. He couldn't make new friends fast enough to borrow new money to get out a new paper.

Easy E-dorser

The reporter had picked a father-in-law who thought the easiest way to get rid of a fellow after a touch was to endorse a note for him. That was the answer when the son-in-law broached coin. His near-parent wanted to know how much and the young man said \$1,500, under the impression the world didn't hold any more and (Continued on page 208)

ENGAGEMENTS

Billie Mayo has joined Ben Mark's act, "Apples."

Janeal Johnson, "Nanette."

BIRTHS

Mr. and Mrs. Louis Lee Arms, at their home in Pasadena, Cal., Dec. 18, son. Mother is Mae Marsh, stage and screen actress while the father is a former New York newspaper man.

Mr. and Mrs. W. J. Lang, daughter, Dec. 15. Mother was Gladys Kelton, formerly of the Three Keltons.

Mr. and Mrs. Wallace Fox, at Los Angeles, Dec. 23, daughter. The father is the picture director, with First National.

Mr. and Mrs. Ralph Hankinson, at their home in New York, Dec. 24, daughter. The mother was Josephine Jordan, of the Jordan Sisters. The father is in outdoor amusements, connected with the Wirth and Hamid office.

Mr. and Mrs. Norman Sper, at the Hollywood Hospital, Dec. 12, son. The mother was formerly Winona Winter (vaudeville), while the father is a press agent.

JUDGMENTS

Abe I. Feinberg; G. Lyon;

\$1,314.44.

Same; \$727.66.

Pat Somerset; O'Brien, Malvin-

sky & Driscoll; \$1,625.50.

Edith Day (Somerset); Same;

\$2,625.50.

Leroy Scott; J. Corbett by gdn.;

\$101.50.

PROBABLE FIGHT WINNERS

AND PROPER ODDS

By JACK CONWAY

FRIDAY, JAN. 1

MADISON SQUARE GARDEN

CONTESTANTS

WINNER

Odds

Roland Todd vs. Dave Shade	Shade	9-5
W. Harman vs. Nat Goldman	Harman	6-5
Sammy Baker vs. Tommy Freeman	Baker	even
Yake Okun vs. George Manley	Okun	8-4

Selections: 436—Winners, 227—Losers, 65—Draws, 46



EMIL BOREO

"THE INTERNATIONAL STAR"
Conveys his good wishes to his many friends here and abroad.

DIRECTORS—SANS OPPORTUNITY

By HOBART HENLEY

Los Angeles, Dec. 23. The career of the motion picture director is the most hazardous one that any man in professional life can pursue. He must always be on his toes and clicking, for if he does not it is only a matter of time when he will be tossed into the discard.

The picture director has a profession as much as the physical lawyer or engineer, or any other professional man. His profession is one which requires an abundance of training and study. He probably



JED DOOLEY

Jed Dooley is considered by many (including himself) to be the funniest of the family. He is a brother of Charlie Chaplin and is now starring in Christie Comedies.

Like MAUDE ADAMS and E. H. BOTHERIN, he has never appeared on the screen. He never gets an offer, he predicts he will be a second CHARLIE CHAPLIN.

Adv. address: 15817 72nd Ave., Flushing, L. I.

If he wants to be successful, must study as much, if not more, than any student who wants to get college degrees. His work is constant study and observation. That is true also of any professional vocation, if a person wants to be successful. But in no profession can a person who has achieved success and reputation fall from grace as fast as he can in the motion picture directorial profession. One misdeed or production can eliminate him from the class of directorial contenders for screen and financial honors and practically obliterate him from the screen horizon.

When the director falls from grace, after making one or two pictures, which do not turn out as he should, failing to get the approbation of the public exhibitor, or producer, it may not be the fault of the director, and generally is not. But his chance for pursuing his career is gone. One will generally hear the expression "That guy is finished!"

Conditions Don't Figure. No one will at all take the trouble to make an analysis of the conditions that he may have been confronted in making the picture or pictures responsible for his downfall. They do not care, because they mean too busy or so exhausted that it is just one of the fates of the game, and that the man must live or fall by his production.

Under Contract No one figured, however, that possibly the director had been called into the office of the producer and told that they were going to make a certain picture and that he was to direct it.

The director might have said that the story was one which he did not think was worthy of being put on the screen. He might have said that the treatment of the story was such that he felt it could not give satisfaction. He also could have said the story was out of his line and could be better handled by some one else. Or even, he might have mentioned the cast that was submitted for him to use was one which could not properly visualize the roles and give them the interpretation they should have on the silver sheet. He might even have objected to the star or leads, whom he felt were not properly cast.

All in all, he might have raised some objections. But he was under contract to the firm. The firm had the right to tell him what to do as he was drawing salary, and he could not afford to be branded

as a quitter. So he went ahead and made the picture. The picture mislaid.

The studio officials did not remember what he had told them before he made it. They simply knew that someone would have to stand the "game" and who better to take it than the director? If he had a remarkable reputation, or a contract which could not be abrogated at the time, he was possibly given another picture to make and make it under the same conditions as he did the first flop. The result of course, was the same, and so far as his employers were concerned, he was washed up and through. If he had a few weeks or even months to go under his contract and refused to give the firm a release, as they had no other story, he was carried along until it was terminated. At the other gate he would be told that the person whom he wanted to see was in conference, or that the firm was not on the market for any additional directors. Possibly if he were a man who had been getting a salary of four figures a week, he might find some independent producer making a cheater for around \$10,000, which might be about half of what the director had been getting for just making one picture. He would be given employment for possibly two weeks and in that time maybe earn half of what he did in one week of working. Should this picture prove a hit, this director who had fallen from grace in the bigger production circles would not be given any credit or recognition. The big fellows would simply say that is a bit of good luck he can't repeat. He's through. Why waste time and money in gambling on him?

Therefore, if the director cared to continue his career in the industry and make the small stuff, for small money, he may get along for a limited time, but when his first picture with the independents failed to click he is through and through for good, not even the producer turning out his product "on the cuff" would even recognize him, or give him a chance.

A Drear Prospect And then! Maybe a job as an assistant to one who was on the swing or he might have to take a job as a production manager of some single company. For this task his weekly stipend might only be about 5 percent of what he had been accustomed to earn in the past. Then if the director had been an actor prior to wielding the megaphone he would possibly get a job playing character parts for some director who is not even the producer turning out or even a camera man for him. Those are the conditions which a director who falls out of grace must cope with. He cannot rest on his laurels, his past achievements mean nothing, as they would any other profession. His study, work and accomplishments go for naught and he is out of the game; out

(Continued on page 10)

CONCERT MEN IN CONFERENCE

Salt Lake, Dec. 28.

An effort to bring about system and order in American concert bookings will be made at a conference of impresarios to be held here this week.

The conference will be attended by leading concert managers brought together by the mutual desire to arrange concert bookings in a way to avoid conflicts, repetitions and the spotty bookings which under the current system surfeit certain sections of the country with high priced concert stars for a certain period and then let down entirely.

At the conference Seby C. Oppenheimer will represent Central California; L. E. Behymer, Southern California; Louis Shouse, Kansas City; George D. Pyper, the Inter-mountain territory; Joseph Grieb, Milwaukee; Lincoln J. Dickey, Cleveland; Lester Steers, the Northwest; E. J. Stein, St. Paul; Richard Horan, Minneapolis; Herbert Johnson, Chicago Opera Company; J. E. Furlong, Rochester, N. Y.; May Beasly, Pittsburgh; Albert Steiner, Providence, R. I.

A national headquarters will be established in New York city through which the various artists making country-wide tours will be booked. The plan is said to be the idea of Harry Askin, manager of John Phillip Sousa.

MACFADDEN BUYS TAB

Philadelphia, Dec. 28.

Bernard Macfadden, publisher of the New York "Graphic" and many magazines, is reported as having purchased the "Daily News" (Philadelphia), a tabloid started about two years ago by Congressman Edward S. Vane, one of the leading politicians in the State.

Macfadden is said to have purchased the paper for a "song," as its present backers were unable to unload their undervalued investment of carrying a losing newspaper.

The paper has a circulation of between 50,000 and 70,000 and is on position to a tabloid run by Cyrus H. K. Curtis, The Philadelphia "Sun." The latter paper has a negligible circulation.

Another Scibilia Tab

Stranded by Producer

The Anton F. Scibilia tab, "World of Pleasure," closed suddenly in Florence, S. C., the week before Christmas, virtually stranded through lack of funds for return fares to New York, and only returned through the intervention of George West and other principals with the tabloid.

Variety reported that the show was slated to close Dec. 15 but the company received no notice the week preceding the Saturday. Several of the cast have three weeks' salary due them, one performer having almost \$1,000 in I.O.U.'s but as he stated, "I can't order an omelet in Chicago and pay with a \$200 I.O.U."

Scibilia's other tab, "Flashes of the Great White Way," folded up in Davenport, Ia., recently, stranded after attacking by two performers for salary arrears.

ANCHORED RADIO

A new ship cabaret, operated by a brother of Brigadier-General Smedley D. Butler, the demon Ex-Safety Director of Safety, Philadelphia, opened off Miami Beach, Jan. 10.

S. S. "Prins Valdemar" will be anchored 60 yards off Miami and will be in touch with shore patrons through a chain of motor boats.

Lieut. Felix Ferdinand and his Hot orchestra will be the dance attraction.

Milt Gross Walks Out

Los Angeles, Dec. 28. Charlie Chaplin and Milt Gross are through.

The humorist-cartoonist from the staff of the New York "World," whose phonetic reproductions of Yiddish comedy had made him famous, has declared to Chaplin that he can not subordinate himself to work on another's ideas.

Gross was brought out to provide "gags" for "The Circus."

WHEN I WAS A CHORUS GIRL

By ROSE ADAIRE

(Miss Adaire is now regularly attached to the reportorial staff in New York of Variety).

A chorus girl's life is no soft snap as far as I found out. I was just 16 and out of high school with all the ambition a school girl could possibly have when I wanted to be on the stage, but not in the chorus.

My sister talked to me. She said some of our greatest stars were in the chorus once; that I would have to start that way, but I wouldn't listen.

I looked for a position. Whenever admitting no experience they just sort of passed me up. A friend of my sister's had a review in one of the roof restaurants. One of the principals was taking a vacation for four weeks. They wanted someone to fill her place. I rehearsed and went on in the parade with all the vim, vigor and vitality I possessed. I was congratulated, and they said I had done exceptionally well for a first time.

Four weeks passed very quickly and the principal returned to fill her old place. The manager said he didn't have anything for me just then but would put me in the chorus when the review came. I very indignantly replied that I wasn't a chorus girl.

Weeks and weeks passed and I couldn't get anything to do. I couldn't stand any more but tried to stick it out until I could get something worth while.

A girl friend was a specialty dancer with the Ed Wynn show and her mother invited me to witness the premiere performance in New York. We had seats right down front. Overture, and my heart was palpitating, for in my mind was a constant realization of myself as prima donna.

Got That Longing

The curtain rose and the first act was half way through when I thought how wonderful it would be could I only carry a spear or anything to just again step on the stage. I was so disappointed when I heard I hummed the music as the tears rolled down. We visited back stage and waited for Estelle. How marvelous, I thought, it was when I saw the girls come on with their flowers and tell how many telegrams they had received.

Two more weeks and still idle. One day the phone rang. It was Estelle. "Hello," she said. "One of the girls go and I've told the manager I was bringing you down in the morning. Be there at 10:30. I'll meet you."

Rather disappointing when I got there. Several other girls, and I had expected to be the only one. We were told to put on our rehearsal clothes, for which I was fully prepared through Estelle's instructions. Started to learn the routines, and one by one the stage manager informed the girls they would not do. Two of us left. I was frightened. I guess it was there. We were out to lunch and I was very relieved to find I was the only one left upon returning. He had let all the other girls go.

Rehearsing hard until four o'clock they told me to go home, have a rest and return for the evening performance. I went home but was too excited to eat or even rest. In my dream I was terribly happy, but all ready must to go. I was much discussed by the other chorines. I got through the show without a mistake and went home very proud of myself.

Heavenly Thoughts

It was a very quiet time I spent for the next ten months we played in New York, then came the road. The very thought of seeing different places and living at hotels was heavenly to me. I was not the only one who appeared enthusiastic, but not until I came back did I know why.

The train left for Chicago on a rainy day. Everyone was in tears. I wasn't terribly happy, but somehow I couldn't feel and when I had all those wonderful cities before me. Chicago at last, and there was hardly a foot of scenery I missed on the way. My sister and I went to live at a boarding house and I went along. We paid \$18 a week. It seemed an awful lot to me.

Trips all over the Windy City thrilled me. I was not getting any wearing off. I commenced to grow weary. One night, very dependent and too tired to go on a party with the girls, I decided to go home.

In a little restaurant across the street I found Kay, one of the girls, sobbing over a cup of coffee. She was lonesome and wanted to go back. My sister and her mother. We cried on one another's shoulders and sympathized with each other until we had finished our coffee.

Hurt in Taxi

Deciding on a taxi, we hopped into



ROSE ADAIRE

one of Chicago's roaring yellows and started. One block from home and smash, bang! Another car had hit on. Our driver got to slow him up at the crossing. We were taken from the cab unconscious and I woke up in a garage. My leg was badly lacerated and my back itched, but Kay was just slightly shaken up.

Somehow or other while convalescing I contracted pneumonia and the manager had me sent to the hospital. When well enough to go home the show was about to leave town. I then began to realize it was not all I had hoped it to be.

All one-week stands on our way back east, but I must say we did have fun. One night we stuffed an old bathrobe and put it in the hall. It looked as though someone had fallen there. Two men came along and were afraid to pass it. We heard them saying they thought it was a murder. Trying to hush one another we could hear footsteps. They had rung for the elevator boy. Although black, the boy turned white and between the three they got courage enough to pick it up. They knocked at our door and of course we denied it was ours.

Christmas week found us in Columbus, O., where, though unusual, we were treated royally and stayed at the Dealer. Getting real extravagant. I went to the phone and ordered coffee for three in our room. I must have said in a very ritzy voice because the girls laughed, and after that they called me Miss Dealer. We were well on our way to New York and closing night found everyone spending hours taking addresses, begging each other to write. It was all so silly, because I don't believe one ever heard from the other after they parted.

Then on the Farm

Three months on my aunt's farm in Havertille, but I had no intention of staying that long. Auntie thought I needed it. I came back to New York in a very bad season and tried for a long time before I got into a show. After rehearsing very hard for four weeks we opened out of town. The opening night the show was fine and we thought it was a hit, but, as shows will do, they started to change things and by the time we reached New York it had deteriorated instead of improving. I had a number to sing, so I felt as though I had progressed a little. We had new dancing masters every two weeks and each time they changed all the routines, so I was just about dead. I didn't think I'd live if I had to rehearse with another show. We played New York for the next two weeks and each time longer than we had expected.

Looking for work once more, I was offered a position in one of the big shows. My sister and I went to a number, but each girl did a specialty. The hours were very late but I had to work and, not wanting to "be a mom" with a new "law,"

(Continued on page 10)

MISS EVELYN GOSNELL

Extends her best wishes for a

HAPPY NEW YEAR To All of Her Friends.



THE YOUNGER GENERATION

To develop this thesis, the personal pronoun must perforce be used to bring out that the young man in the show business of today is the important factor of tomorrow. That goes without saying.

But to the undersigned for instance who in the seven or eight years he has been on Variety's New York staff, this is probably brought home in more effective fashion than to the casual onlooker. Just as the seven or eight years on a theatrical newspaper brought a maturer perspective aspect to the writer, so did the youngsters of yesterday mature in ideas and development.

This isn't much of a topic to write about. The lead sentence



WEE GEORGE WOOD
Title role in "HUMPTY DUMPTY"
Theatre Royal, Birmingham. Eng.
SEASON'S GREETINGS TO ALL!
"THE DOMINION," Wellington,
New Zealand, said:
"He is the finest actor we have
ever seen."

practically sums it up. Yet it is worthy of comment that it is only a few years ago that So-and-So was just a struggling hanger-on, a would-be producer, or actor, or agent or author. In the brief interval the same anonymous So-and-So is accomplishing things that merit trade paper news mention alongside with the magic names of the Dillinghams, Ziegfelds, Shimmings, Hopwoods, and Barrymores.

To show business needs this young blood to maintain the stimulus. The Cowards and the Gershams, the Dick Rogers and the Larrys... of all this comparatively immature years, all in the 20's, are laying an early foundation for future substantiality. The elder generations are affording easier opportunities to the talented and an acquiescence and a ready appreciation of this from the newcomers bids fair for the future aspirants to come.

There is no galling youth. This may sound like an ambitious and not altogether becoming comment from another youngster but the fact remains, from a number of years of close observation on the latest alley civilization, that youth will be served.

Strangely enough, the wise man of experience is aiding and abetting such ambitious demands, for two reasons. That the young man must take his place one, and an acquiescence to enmesh responsibility on the shoulders of willing workers in the other.

It applies to the back and front equally. Show business moves fast. Those caught by it and sweep onward arrive where they never expected to go in a hurry. Abcl.

SAN FRANCISCO SITE

San Francisco, Dec. 28. The Methodist church, a landmark at O'Farrell and Leavenworth streets, will be torn down to erect a \$300 seat theatre and hotel on the same site. The church people, it is reported, have made a sufficient profit on the deal to erect a more imposing edifice near the civic center. Much speculation is rife as to the tenant for the new house.

Joseph M. F. Henck had just left this city when the announcement was made.

CABARET ATMOSPHERE

The lounge and smoking room of the Booth theatre, New York, has been given a cabaret atmosphere. The newest innovation is a dance floor with dance music supplied by a radio between intermissions.

FARMER MAY BE RADIO DEADHEAD

St. Louis, Dec. 28. It is surprising a specie of radio deadhead is making itself manifest. R. W. DeYong, a picture exhibitor of Waterloo, Ill., is inclined toward that belief.

"Standing in the lobby of Memorial Hall (that's my house)," he said, "I saw a farmer dragging a couple of kids, potted up to the ticket office and inquire the scale. Told it was 25c. for himself and 10c. for the children. I could see the girl point to me.

"Leaving the children the farmer eased up alongside of me, got confirmation on the figures and then said: 'I just drove seven miles to see this show. Is that the best price you can give me?'"

Coogan, Sr., Filling Up Coast for Auto Sales

Los Angeles, Dec. 28. Jack Coogan, Sr., and Arthur Bernstein, his business manager, are apparently determined to corral the automobile selling market in Southern California. Coogan for the past two years has been president of the firm handling the Rolls-Royce car in Hollywood. Last week he purchased the Packard agency in Glendale and for the San Fernando Valley, which extends to Bakersfield. With Bernstein he also purchased the Hudson and Essex agencies at Van Nuys, Lankershim and San Fernando.

Norman Manning, formerly head of the Warner Brothers' radio station, has been appointed general manager of the enterprise. He gave up a lucrative offer made by Jack Dempsey, who wanted Manning to act as his business manager.

Johnson Reconciliation

Los Angeles, Dec. 28. Indications point to a reconciliation between Emory Johnson, picture producer, and his wife, Ella Hall, former actress.

It is expected to take place before Christmas, as the three children of the couple said to be responsible for the parents seeing great deal of each other during the past few months.

Mrs. Johnson at present is living at the home of her mother with the children. The Johnsons separated with Mrs. Johnson bringing a suit for divorce about a year ago, charging desertion and claiming it was a case of too much mother-in-law, on the part of her husband's mother.

A property settlement had been agreed upon in the courts prior to the trial, which, as yet, has not taken place.

WARNER FIRST IN "SMITH"

Los Angeles, Dec. 28. Metropolitan Pictures comes forth with the announcement that H. B. Warner has been signed for "Whispering Smith," a screen version of Frank S. Springer's novel, adapted for the screen by Elliott Clawson and Will Ritchie.

The feminine interest in "Whispering Smith" will be divided between Lilian Tashman and Lillian Rich. Upon completion of "Whispering Smith," H. B. Warner will take up his original stage role in "Silence," the screening of which will be done by Cecil B. DeMille.

WOMEN'S CLUB

Los Angeles, Dec. 28. The Wasps, composed of women doing press work in the picture colony, held their first annual election and chose Elizabeth Riodan (Fox Studios) for the presidency.

The other officers chosen were Helen Hienrich (Metropolitan Studios), vice-president; Margaret Kimball (First National), secretary; and Shirley Moorman, treasurer.

Jack McInerney Handling Publicity Jack McInerney is the new director of publicity at the Elitio and Rivolt theatres.

Ed Olmstead, the present incumbent, goes to the Famous Playhouse home office to handle national publicity.

Office Boys Not So Lucky Uptown

Office boys in the Times square district are annually excited through the Christmas tales coming from the financial districts, telling of the perquisites, profits and partnership advancements made by former office boys of currently large corporations.

A former impression the square's office kids had that a boy to be successful in a life-style had to commence at a lowly desk and be dispelled by the repeated stories off of the uplifted office gang.

Jimmy Skinner, office boy in a theatrical office, was asked what he thought his prospects were.

"It's a pipe," said Jimmy. "Just a pipe, mister, and don't you believe it. Nobody's any good to us office boys. Lookatt. What chance do you think I get around this dump? Not a chance, mister. I could be here for years and that guy in there would still be sending me out for Camels."

"To me, this office boy job is a bust. I'm going to be an actor."

Chance in Pictures

In one of the picture firm's offices the errand lad had a different view. Saying his name was Jack Heiter, he wanted to know what the big corporation's name was and if it was a bank. He was asked why interested in a bank, and answered:

"Because, maybe, if I could start as an office boy in a bank I could get some money. I heard it was a chance. I told my mother if I could get a decent job I would blow out. She told me to stick and be nice, but that's the bunk here."

"In this business I have got to know where to borrow money. I've found that out. It ain't what you are, it's what you can get. I hear them talking. That's why I want to know about a bank."

Suddenly Flush

"For four weeks I couldn't quit because I couldn't get my salary. Then all of a sudden you would think the high started to make the money themselves in this office. I got mine and I saw so much of it around I thought I would hang on a little while."

"Well, I'm sobered, and I never heard of so much money. It had to be true because I could see there was money around. No one cranks any more. Everybody laughing and the boss calling me Jackie."

"Then I heard one day a couple of them talking about the bank. I couldn't catch the name, but when I heard 'em tell what the bank had in deposits I almost fell over. So I think I'll get a job in that kind of place downtown there might be a chance for me if the bank's money would last until I'm 55. Do you think it will?"

An impatient vaudeville agent who had started his theatrical career as an office boy in what is now a large theatrical circuit was asked what he thought the chances were for a boy to get the head of becoming the head of the concern some day.

"Maybe you are kidding," said the agent, "but you just happened to touch on a spot that I'm sore over since I left the same firm. I had started with 18 years before. A chance for an office boy in the show business, eh? Let's cut out the office kid. Let's find out what kind of a chance there is for anybody in the show business who is working for someone else? That's my question."

"I'd rather be broke by myself than living on a guarantee for anybody show concern. If they don't drive you to the hospital, they will to the grave. You can work for them until you need a crutch to climb the stairs, and any morning you are out, flat, right on your ypper, because some new guy who had just started in didn't like the way you combed your hair."

"I've heard managers say actors are unappreciative. That's a gag with me. If you know anyone more cold-blooded than a guy running a theatrical circuit, have him shot as a public service."

"Go to any of the big offices and find out how many who are working there live day to day. I fear that by the morning they will have to look for another position. I don't care whether they have been working for the concern one year or 25 years; it's all the same—work yourself to death, build 'em up and get fired for it."

"Print that, will you, and make it in big type, because you may think you were kidding me, but there are a lot of office boys in this square right now to whom it is no joke."

PROTECTION FOR PLAYWRIGHTS

The American playwrights will shortly enter into final negotiations with managers for the adjustment of abuses along the matter of the disposition of picture rights of plays. While the uncovering of sharp practice on the part of certain managers in their relations with picture producers and the participation of the latter in legitimate production, brought the authors more firmly together than heretofore, the result is liable to be far reaching in benefits to the authors.

Indications are that the authors will vote not to become affiliated with the American Federation of Labor. The Playwright Committees have been industrious, and the whole matter will be placed before the entire membership at a meeting this week. There are three courses open to the author, deemed necessary before further negotiations are had with the managers. They are:

1. A union charter, which would make the authors members of the A. F. of L.

2. A charter (union) from the Four A's, of which Equity is a branch and which controls the theatrical union charter.

3. A world association of authors. The latter course is favored by a number of prominent authors.

Foreign Affiliations

The Ways and Means Committee has been making an affiliation with the foreign authors societies, including the powerful French playwrights order. It is believed that if the American organization can work out an effective agreement with the foreign writers, they would be in a position to demand a new contract with managers, one which will be a really protective instrument.

The picture rights question is not the only avenue of revenue which the authors will seek full participation in. The agitation has resulted in the authors asking why they receive no percentage of the millions taken in by the managers. They will seek to share in

the pass taxes, generally collected in all shubert theatres and amounting to hundreds of thousands annually. It is believed, since the government removed the tax on free admissions, the authors feel that any such revenue is to be rated like an admission and therefore belongs on the statement.

There is still another source of income which they will seek to declare in on. It is the weekly money paid the box offices by the premium ticket brokers and generally divided between the treasurer and manager. One prominent author explained that while one of his successes was current last season, the box office received between \$500 and \$750 in weekly gratuities from the brokers. He declared he saw no reason why that should go on the statement. It would mean \$50 per week more (10 per cent) and that money was as good to him as it was in the manager's pocket.

Sharing on Passes

The matter of attractions sharing in the pass tax money came up several seasons ago but none of the producers has been able to secure a sharing percentage of such funds, which are regarded as admissions by the government. For that reason 10 per cent of the takings is paid the collector of internal revenue.

The authors are still skeptical about picture men backing legitimate producers. The reason is that one author got a flat contract between Robert Milton and William Fox. It is reported that the contract stipulated that the producer (Milton) will endeavor to secure the author's share in the picture rights as cheaply as possible. That naturally steamed the writing men to a point of fiery anger. The contract stipulation is said to be the only written agreement made to date. There is no contract between the picture man and the other managers who will accept his production books. With no such contract, one Fox agrees to proceed without a contract.

Love and Hate

Baltimore, Dec. 26.

Editor Varsity: I think you people are the best people on earth. Big hearted, generous, unselfish, considerate, congenial, witty and laughable.

I love them all; that is all except the ones I hate, and I hate legis.

I hate legis—because they cannot understand why a buck dancer gets such a big hand for a double penitence.

I hate buck dancers—because they are always doing a break as they converse or they persist in snapping their fingers in the fingers.

I hate hands—I love them—they are always practicing or tuning up in their dressing rooms.

I hate singers—especially the good ones, who just vocalize for an hour for a two-minute ballad.

I hate girl acts—because the girls in girl acts are invariably hungry. I hate old-timers—because they are always cracking about the good old days.

I hate new-comers—because they ask too many questions. I hate nut comedians—because they act on and off.

I hate bookers—They catch acts at supper shows.

I hate managers—They like to write acts.

I hate agents—They think the acts are working for them instead of visa versa.

I hate agents—because they really expect their commission.

I hate songwriters—They are always cracking about the good old days while they read me their latest sure-hit.

I hate foreign acts—because they are always talking about "Mocking-bird."

I think show people are the best people on earth and I love them all. Lee Wilcott.

Deceptive Husband

Los Angeles, Dec. 28.

Mrs. Ellen H. V. Williams was granted an annulment of her marriage by Superior Court Judge Charles from John S. Williams, who had been a great moving picture actor and turned out to be a chicken fighter. She said that Williams promoted cock fights and had been arrested and fined for holding them, and that, after their marriage he told her she would not have to work so hard.

Wanting to unburden her mind and enjoy the Yuletide holidays, Mrs. Williams had the trial of the case expedited.

F. P. Paid Rothchild \$51 Share; Partington Asking

San Francisco, Dec. 28.

Jack Partington, stage director at the Granada, has brought suit against Herbert Rothchild, formerly owner of the Granada and other houses which he sold to Famous Players.

Partington alleges he owned 1,000 shares of stock in the Rothchild company, which he allowed Rothchild to dispose of with the theatre sale to F. P. Partington's suit is pending. The fact, as he states that Rothchild paid him only the book value, \$22 a share, but that he collected \$51 a share from F. P. Partington wants the \$29,000 difference.

PRISCILLA BONNER'S DECREE

Los Angeles, Dec. 28.

A Christmas gift for Priscilla Bonner, screen actress, came in the form of a divorce granted by Superior Court Judge Gates from Alan Aldrich, her husband.

Miss Bonner charged him with desertion, claiming he left her a year ago.

WILL MAHONEY

B. F. Keith's Palace, New York, this week, and B. F. Keith's Palace, next week.

Will Mahoney now playing two consecutive weeks at the premier vaudeville house of the world takes this opportunity of wishing everyone the most happy and prosperous New Year possible.

Direction

RALPH G. FARNUM

(Edw. S. Keller office)

ME AND CONCERTTOURING!

By PAUL WHITEMAN

"Eh, got up!"
 "Shut up!"
 "Get up!"
 "What time is it?"
 "Oh, 4:30 or so."
 "What's the town?"
 "Damfino."
 Jimmy Gillespie speaking. He never sleeps. And if it isn't Jimmy telling me to get up, it's—
 "Listen, Paul. Now, don't pick up a grouch. That train will be right along."
 "Well, what time is it now?"
 "Only 2:15. You'll get a good sleep."
 And there you are—that's my good sleep from 2:30 until 4:30, on and off.
 It's dark when I get into a town and it's darker when I'm leaving.



MR. HENRY KENDALL
 Lead with Miss Irene Bordoin in the "LAUGHTY CINDELLA" at the Lyceum, New York

Concerttouring never lets you get a flash at the bright side.
 Once in a while, when I can remain awake, I drive through the burgs to look at the billing. Then Jimmy doesn't prep for the rest of the day. The billing is all in the bill room.

Inquisitive Hotel Clerk

I'm the happiest guy in the world when walking up to the hotel desk and registering to have the clerk mention:
 "Oh, yes, Mr. Whiteman; glad you're here. What are you doing in town?"
 And me splitting two or three ways on the extras, including advertising and billing.
 At last, when I do strike a real bed, I feel so happy I can't sleep for hugging it.
 And the boyal
 Don't ask 'em!
 One night while we were playing, the piccolo pulled a blue one and all the boys started to yawn. They thought it was the 4:30 whistle.
 Yes, indeed, I'm well over concerttouring.

Wants To Be Thin

An afternoon somewhere and at night elsewhere, or all day going somewhere and at night leaving there.
 If it would only get me thin.
 I hopped onto this travelling jaunt because a guy said I would worry enough off to make it worth while.
 I thought he was kidding.
 He wasn't kidding.
 About worrying.
 They fell down on the weight losing.
 You fellows who kick about working in one spot!
 You haven't a kick.
 Come touring with me.
 For a real kick.
 All right, Jimmy, but don't show me that route.

Minor-Doyle orchestra, a traveling band best known in the New England territory, is to make a Victor record test.

Porter E. Potts' orchestra is now playing at the Hotel Van Curen, Schenectady, N. Y.

Charles Kerr and his orchestra have opened at the Little Club, Chicago, and may alternate with the Villa Venice. Kerr came from Chi to New York to open the new ill-fated Bal Masque in the Hotel Claridge, switching to the Monte Carlo thereafter for a brief engagement.

Every Home a Dance Hall

Davenport, Ia., Dec. 28.

Apathy of the Iowans toward the Charleston melted this month and within the last few weeks the state has apparently gone Charleston mad. The fad is sweeping into every little hamlet with local steppers doing their stuff and all sorts of prize contests whooping the dance along.

Meanwhile the Cedar Rapids scare that the vibrations of the dance might break down the dance halls has only added fuel to the fire and every home is a dancing school with plenty of steppers stily strutting a step or two in public.

Dance hall managers though are some concerned about the whole affair. It's clung two ways on attendance. The crowd educated to one-step and trot hate to appear old-fashioned and fears it will attract scoffing attention among the frisky steppers and won't learn the new one, while others object to barked shins after a night's prancing.

Yorke, Special Rep

H. Emerson Yorke has been appointed special district representative for the eastern photograph division of the Brunswick-Balke-Coller Co., his district comprising New York, Philadelphia, Baltimore and Boston branches.

Yorke's new appointment will entail his functioning on all administrative and general sales policies applicable to branch and dealer.

Mr. Yorke has been sales promotion manager for Brunswick, operating out of New York and his promotion is a result of his accomplishments in putting over the new Brunswick Panatone talking machines with the dealers. The photograph executive is well known to the music publishers and the industry at large, having formerly been mechanical manager for M. Witmark & Sons following which he affiliated with B-B-C.
 Yorke reported to the Chicago headquarters, Dec. 28, for a special session with the home office.

CHI-N. Y. LINK-UP

Chicago will have an opportunity of linking with the WEAFF chain from New York according to new arrangements whereby WGN and WLBB will be hooked-up to broadcast programs via the WEAFF network.

WGN (World's Greatest Newspaper) is the Chi "Tribune" station and WLBB is the "Liberty" weekly station.

RADIO PLAY DEC. 29

The Glimmer Brothers' station, WGBS radio prize play will be initially produced Dec. 29. The Provincetown Players will emcee "Sue 'Em" which was selected as an ideal ether script because of its chief dependence on the gripping dialog and the absence of "business" that cannot be transmitted via radio sounds.

KMOX—NEW ST. L. STATION

St. Louis, Dec. 28.
 KMOX, St. Louis' new station, went on the air officially Dec. 24. Seventeen business houses have underwritten KMOX, including Skyrans Brothers Enterprises, Hotel Mayfair and the "Globe-Democrat" among others. Nate Cowley, formerly of WBMB, Chicago, will be announcer.

WEBB TAKEN OVER

St. Louis, Dec. 28.
 "The Herald-Examiner" has taken over the station formerly operated by the Chicago "Evening Post" in conjunction with the Edgewater Beach hotel.
 The same old letters of WEBB will be employed.

Louis Seamon in Canton, O.

Canton, O., Dec. 28.
 Louis Seamon, Chicago ballroom manager, is resident manager of the Land O' Dance, new ballroom here. Seamon succeeds Paul Kemery, manager of the ballroom since its opening late in October.

A Panning Hostess

A question of cafe ethics, of interest to calaret performers, is best illustrated in the case of a hostess in a local cabaret in New York. The other evening she panned her boss, who operates and clowns in the cafe, her audience being a newspaperman.

That, of course, made no difference in view of the wise relation between the two but if the hostess goes through the same routine with a lay patron, just for the sake of conversation, she should not be surprised if the customer never returned and it thus reacts on the house's draw, also her possible continued employment.

It so happens in this case that the performer whose clowning she deprecated is conceded funny by the laymen and even the newspaperman, who, stewed, and are thus unable to judge one way or another with any certainty. To her, because of the obvious deduction about familiarity, breeding contempt, the performer was an awful pain, at least so she said.

WHITEMAN'S SELL-OUTS

That Paul Whiteman's second concert at Carnegie Hall, New York, New Year's night is nearly sold out, assumes greater significance with the radio opposition that night by John McCormack and Mrs. Borl's offerings from WJZ, New York, and a national hook-up of radio stations. McCormack and Borl will keep plenty of music lovers at the home around the radio. Last year's audience, when the Victor Talking Machine Co. offered its internationally famous artists, was estimated at 8,000,000 people per concert.

The Victor Co. is resuming a series of special broadcasts Jan. 1 and is starting off with McCormack and Borl, switching stations from WEAFF to WJZ, the latter the Radio Corp. of America broadcast central, which will be in relay with KYW, Chicago; KDKA, Pittsburgh; WBZ, Springfield, Mass.; WGY, Schenectady, and WRC, Washington. The concert marks the anniversary of the first Victor concert via radio.

Whiteman sold out for last night's (Tuesday) concert, the special grabbing more than their share of available tickets.

Two veterans of the Paul Whiteman orchestra never connected with the band this year. Frank Siegrist goes to the Orle orchestra, Chicago, right after the Whiteman concerts at Carnegie Hall, New York, this week and Roy Maxon, the trombone player, will go with Whiteman to the coast but drop off in Kansas City on the way back and connect up in Chicago.

Teddy Bartel, considered a "find," is a new trumpet player with Whiteman's organization. Bartel's prior affiliations are unimportant, hence his being a genuine "find" in being able to step into the ultra band. Walter Holzhauser, a Kansas City trumpet player, succeeds Siegrist.

Hotel Men Freed

Washington, Dec. 28.
 A jury in the local Grand Jury acquitted two employees of one of the local hotels as not guilty of conspiring to violate the prohibition laws.

The two employees, one in charge of the dining rooms and the other a head waiter, were arrested after drug agents, posing as wealthy businessmen, are said to have held a lavish banquet at the hotel. They charged that the two now freed had provided and served them liquor, to which it was answered that same was not purchased but merely served.

The court, instructing the jury, pointed out that the men could not be convicted of conspiracy, even if the sale of liquor was proven, unless it was shown that the sale was made through a "knowing and consent."

This extensively staged flop on the part of the Prohibition Agents cost the Government close to \$1,000 for the party alone.

Ballroom Now Skating Rink

Akron, O., Dec. 28.
 Rainbow Gardens, for several months conducted as a dance hall, has been converted into a roller rink.
 Thomas G. Gibson is manager.

INSIDE ON NIGHT LIFE

With the influx of so many cabarets, one wonders where the backing for these new enterprises generally comes from, how they hope to exist, how they operate, where their draw comes from, and to what element each new place hopes to make an appeal.

A survey of the situation generally finds a bootlegger as the usual Ethiopian in the lumber-heaps. The element of vanity figures with the "legger" who thus placed in power to make social distinctions that never before were accorded him. His mazuma is the open sesame to a charmed circle, the romance of the bright lights generally figuring somewhere in the psychology.

Then there is the promoter, the chap with the oily tongue, knowledge of what it's all about and a willing alder and abettor to helping spend the angel's anti-Volstead capital.

The "dame" angle, like everything else in this civilized world, generally becomes uncivilized and barbaric wherever skirts are concerned, is, of course, the fulcrum of it all. Give a wise dam a crack at a sap and the chump is putty in the fraul's not so frail hands.

The newest wrinkle of giving the edge of glam from current musical comedy productions because of their stage-door following is a well worked-out stunt in the smart-er places. These girls not only attract fellow-choristers from the Broadway productions, but have an arrangement for "steering" and check percentages, gauged scientifically.

How to Join

If you should care to join the ranks of the cafe entrepreneur, here is the ritual: Get the bankroll, whether much or little, but get the mark. Get a smart headwaiter who has a good mailing list. That's all

ner check. Thus on the average \$2.25 dinner "two bits" thereof is the kickback in addition to the usual percentage arrangement on the kitchen dispensaries.

Payment for Concessions

The cloakroom is always rented out, and generally averages \$5.00 a year to the house. A \$100 weekly income from the cloakroom is the minimum. The house could never operate its cloakroom, for the simple reason that it can't ring up tips on the cash register. The concessionaire has the same trouble, but entrusting it to a relative generally insures little depreciation in income, which usually averages \$250 to \$300 weekly. To offset that, in the event of padlock, bankruptcy of the venture, act of God or other premature causing for closing, the concessionaire is out of luck. The concession fee is always paid in advance, and a pinch or closing nullifies the value of the concession. It cannot be counterbalanced. This accounts for the sometimes "raw" ogling by the costumers gals at the size of the tips. A dime tipper for a lid is sneered at and a two-bit gratuity fetches a grudge.

On top of these concessions is that of the retirement rooms. Some of the popular cafes exact \$75 and \$100 a month from the operators; others let it go as an even break, the caretakers to render services in cleaning the premises. Some even pay the attendants and allow them to pocket all tips.

To complete the actual functioning of the place, the help is easily obtained. One dollar a day for the waiters is the wage; the tips take care of them otherwise. The tips, even at the average 15 per cent, which is a "respectable" gratuity—only a chump pays more—figure up importantly with a couple of tables generally declares itself in for an additional 12 1/2 per cent of the din-



LA PETITE MARGUERITE (GIRAN AND MARGUERITE REVUE)

The Guiran and Marguerite Revue opened at Coral Gables, Florida, Dec. 21, for a run. Then back to the Privileges Club, New York, for a return engagement. The revue opened cold at the Mosque, Newark, and had to decline a holdover offer for three weeks due to prior bookings.

Revue conceived, staged and produced by La Petite Marguerite.
 that recommends the headwaiter. The choice of the mailing list is the smarter he is rated. In return for all this he is payrolled at \$75 weekly, and whatever else he gets is nobody's business, besides often the percentage on the "selling."

The actual functioning of the cafe as a restaurant proposition requires the introduction of a kitchen concessionaire. The latter gradually builds his own kitchen, and for the privilege of doing business kicks back 25 per cent of the food takings to the house also paying one-half of the laundries. In addition often the kitchen concessionaire pays one-half the waiter's salary, besides paying for the kitchen crew. The house has full control of all takings with their own checker to supervise the output from the kitchen to the consumer. This 25 per cent is on top of the covers, which are the house's entry.

At the dinner sessions, when the covert does not obtain, the house

a night, considering that the calculation includes the percentage on the cover charges, and if the place pulls in cover charges, for which no services are rendered other than the checker's stamping of the clock to impress the sad news on the tabs.

The Floor Show

Then comes the show. Formerly revue producers gambled on the cover charges, and if the place pulled in cover charges, for which no services are rendered other than the checker's stamping of the clock to impress the sad news on the tabs.

On the "selling" end and the inclination is to behave as much as possible. The cafes are impressed with the fear that Buckner's "son-in-law" run. Whatever Buckner's system may be, whether he is on a

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. Variance in business necessary for musical attraction as against dramatic play is also considered.

(Business last week would not furnish normal estimates of grosses. For that reason the average takings are estimated for the week just past.)

"Able's Irish Rose," Republic (18th week). Run leader broke world's non-musical record during fall; went into fourth year and expected to go into fifth season; averaged over \$12,000 during fall and beat that figure often.

"Alas, the Daughter of Judson," (8th week). Can't figure this one out; under name of "Weeds" it started something in Boston, but here as "The Daughter of Judson" it failed to do business; new title again now and switch in house; under \$5,000; managers are not hopeful.

"A Lady's Virtue," Bijou (6th week). Started out at gate of \$3,000 to \$10,000. If that pace can be maintained after New Year's will ride through winter.

"Androcles and the Lion," Klav (6th week). One of Theatre Guild's successful shows; average of \$12,000 weekly; a double bill, shows "The Man of Despair," competing about \$10,000.

"Arms and the Man," Garrick (14th week). Started off over \$11,000 to excellent month; then moved to Klav where it did well; after moving here petered out and will soon go off.

"Arts and the Man," Winter Garden (28th week). Led Broadway during summer, when weekly pace went to \$12,000 or more; then tied down to \$38,000 gate; off about \$10,000 lately.

"Beware of Widows," Maxine Elton (5th week). Have not gotten definite line on this attraction; averaging about \$5,000; going after first will tell story.

"By the Way," Gaiety (last week). English revue with Jack Hulbert and Cicely Courtneidge; opened in Brooklyn last week; premiere here Monday.

"Captain Jinks," Martin Beck (17th week). Opened at \$4,000 and dropped to \$3,850, settling down after star name added with average grosses then bettering \$10,000.

"Charlotte's Revue," Selwyn (8th week). London revue opened in new business, getting over \$20,000 first weeks; after Thanksgiving the pace was between \$26,000 and \$28,000, which is rated real money; will remain through winter, then tours.

"Chivalry," Wallack's (3d week). Opened in slump period and first week of about \$5,000 may not be indicative, although little call reported around agencies.

"Cradle Snatchers," Music Box (17th week). The stand-out comedy success of season; averaged \$21,000 through fall and topped musical field since Thanksgiving, tapering very little; clinch all season or longer.

"Craig's Wife," Morosco (12th week). Climbed to average of better than \$12,000 weekly; figures to hold to pace or better through winter.

"Darkest Enemy," Knickerbocker (16th week). Lower floor draw operetta has not played to exceptional business; averaged \$13,000 to \$14,000; not expected to stick through winter.

"Easy Come, Easy Go," Biltmore (10th week). Old business record; started off like smash, grosses up and down; since moving here from Cohen takes satisfactory.

"Easy Virtue," Empire (4th week). Started off at \$14,000 pace, and then eased off as holidays approached; better line on show after first; got \$12,500 second week, but must beat that pace to prosper.

"Fool's Gold," Criterion (7d week). Second production of "The Millionaire" and "Meehan and Theater" Broadway; same firm sponsored "The Girlie," opened Dec.

"Gay Paree," Shubert (10th week). Averaged \$22,000 to \$23,000 first three months, then dropped considerably, but must have been money maker; due to leave in another week.

"Greenwich Village Follies," Channing (4th week). Bohemian, Inc. (Jones and Green) produced revenue annual edition of revue, which debuted Christmas Eve.

"Hamlet," Modern drama version still sticking around, but must be Hecker theatre, a little upturn

house; this is eighth week and fourth house.

Houdini, National (3d week). The musician played two weeks at the 4th Street as a s-o-p-gat, getting around \$3,000 the first week, when it was here for a week; goes on subway circuit.

"In a Garden," Plymouth (5th week). Started off moderately well with a pace of \$11,000, then dropped off to between \$7,000 and \$8,000; has turned a profit, but length of stay depends on transfer for this season.

"The Green Hat," Broadway (16th week). A. J. Woods started his season with sensational business via this Michael Arlen play; averaged over \$23,000 first three months; eased off lately and down to \$18,000.

"The Jazz Singer," Cort (15th week). Showmen did not know how to rate this drama, but try on... opening summer was the tip-off. It built to better than \$18,000 weekly; off to \$11,000, but should come back.

"The Last of Mrs. Cheever," Fulton (8th week). Looks like a substantial hit; opening week went over \$20,000 and previous week did not materially hurt; \$18,000.

"The Master of the Inn," Little (2nd week). Robert Lorraine featured in this new drama, which drew a running.

"The Merry Tale," Sam H. Harris (1st week). Arch Selwyn spent plenty on dramatic novelty

"The Merchant of Venice," Hampden's (1st week). Walter Hampden and Ethel Barrymore's second co-starring offering; this season; opened Saturday night.

"Merry, Merry, Vanderbill," (15th week). Estimate musical won excellent notices, and although business not up to expectations it is rated a success; average over \$11,000.

"Murala," Comedy (5th week). Actors Theatre picked a bad spot to open, and papers were not so good to show; however, it is rated a laugh attraction and should pick up; approximately \$5,000.

"Musical Comedy," Jolson's (3d week). Started with "Lysistrata," with "La Perichole" the second week; "The Daughter of Madame Angot" is current; draw is not exceptional at \$5,500, as indicated from first week's gross of about \$7,000.

"Naughty Cinderella," Lyceum (8th week). Opened at a \$14,000 clip and held to good money until last two weeks, when it dropped to \$10,000; sure to come back and go through winter.

"No, No, Nanette," Globe (14th week). Maintained a weekly pace between \$31,000 and \$32,000 until pre-Christmas slump; then eased off to \$26,000; should go through season.

"Oh, Ch. Nurea," Comopolitan (4th week). Final week; a musical comedy along old-fashioned lines; opened to less than \$10,000 and dropped under \$7,000 second week; guaranteeing house.

"One of the Family," 49th St. (2d week). Back to fairly good notices, and this week should give John Turck's first show promising start.

"Open House," Daly's 63d St. (3d week). Indications not favorable for a run; Marjorie Rameau to follow in "Antonia," which she resumed Monday at the Windsor (Bronx).

"Princess Flavia," Century (10th week). Perhaps the costliest production of the season and strongly played; but apparently failed to reach business proportions; expected; opened around \$35,000, but at \$20,000; half the capacity of house; scale of \$5.50 top may have held business down.

"Romeo and Juliet," Imperial (7th week). Will have another two weeks; operetta smash of last season played up plenty of profits during the summer and fall, averaging \$26,000 to \$29,000 until scale was reduced, then \$24,000; lately averaged \$20,000.

"School for Scandal," Eltinge (10th week). Closed at the Little and was supposed to have stopped; opened two week date here Monday, guaranteeing house.

"Song of the Flame," 44th Street (1st week). "The Flame" is a new opera, recently rated highly of town; opening night and New Year's eve expected at \$11,000.

"Stronger Than Love," Belasco (1st week). First attraction not a Be-Belasco attraction ever booked into Broadway; Carl Reed has new show

starring Grace O'Neil; it also won exceptional praise out of town.

"Student Prince," Ambassador (57th week). Vied with "Rose-Marie" as an attraction of last season; but somewhat behind in actual grosses; averaged over \$21,000 during fall; moved here two weeks ago, getting off \$25,000.

"Sunny," New Amsterdam (15th week). Musical smash of the season; never varied over a couple of hundred dollars weekly; bettered \$43,000 even last week.

"The Cocoanuts," Lyric (4th week). Mark Twain's annual musical off to great start and raised scale to \$5,500; no slump here, despite period of \$3,000, which is capacity; more this week.

"The Enemy," Times Square (11th week). Channing Pollock's contribution to the season's drama; excellent production by Crosby Gilje; went as high as \$14,500, and held to \$10,500, even during slump.

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which opened Monday; it is in the air that show is a success.

"The Patsy," Booth (2nd week). Played Chicago early in the season and was well received; there; opened here last Wednesday.

"The Poor Man," 18th Street (36th week). Average business "uring fall between \$10,000 and \$11,000; eased off under \$5,000; pace after first will determine length of engagement.

"The Vagabond King," Cialino (15th week). Started well and got bigger, with scale lifted to \$5,500 top; business averaged \$28,000 to \$29,000 and occasionally higher; operetta hit.

"The Vortex," Henry Miller (16th week). English drama accepted enthusiastically and played to capacity (over \$15,000) for a time; has been slipping last six weeks, going under \$10,000; may come back, but long run not probable.

"Tip Toe," Liberty (1st week). Alex. Aarons and Vinton Freedley produced new musical comedy, which won high praise and exceptional business out of town.

"Twelve Miles Out," Playhouse (7th week). McAdams, which sought to prove a winner; hasn't done big business, but trade bettered during slump period to between \$9,000 and \$10,000.

"Vanities," Earl Carroll (26th week). New edition put on Monday and expectation is for continuance well into spring; during fall the average takings, \$19,000 to \$21,000.

"Young Blood," Ritz (15th week). Won't get real rating on this comedy until after first; only light sell in staples after first weeks.

"Young Woodley," Belmont (9th week). Ought to run into spring period or longer; business not far from capacity; takings bettering \$10,000.

Outside Times Sq.—Little Theatres "The Makropoulos Secret" opened at the Charles Hoppes (Lunch and Judy); "The Dybbuk" looks like a

hit at Neighborhood Playhouse; "The Mountain," Greenwich Village; "The Man Who Never Died," Provincetown; "The Master Builder" now regularly presented at the Princess; "The Good Hope" moved into Cherry Lane from the Trinzine; "A Man of the World" moved back to 52nd Street; "Cousin Sonia" stayed another (3rd) week at Central Park; "Wise-Cracker" topped Pine Ape Playhouse, first called the 66 Theatre.

\$25,000 'PRINCE'S' CLOSING

May Return to Frisco—Two Duffy Houses Total \$10,500

San Francisco, Dec. 28.

"The Student Prince," in its final week of a six weeks' run, collected around \$25,000 for the three days' bookings, first of which is "The Girlie." "The Prince" will try for more local money.

Henry Duffy and Dale Winter in "The Song and Dance Man" were around \$5,000 at the Alhambra, and Duffy's other house, the President, looked to be under \$4,500 on the final week of "Spring Cleaning."

"Thank You," produced by Duffy and with "The Student Prince" featured, will follow at this house.

"Kosher Kitty Kelly" will try for a run at the Capitol. It opened on Christmas. "Duffy's The Best People" is playing a special engagement at the Columbia for three days. This place gave 23c frolics at the President, closing six weeks ago, but requests are responsible for its re-appearance. Robert Mantell in underlined to follow "Best People."

MILWAUKEE AS ROAD STAND

Milwaukee, Dec. 28.

Musicals have proven the big hits of the season in Milwaukee. The Davidson theatre, Milwaukee, with the Duncan Sisters and their "Topsy and Eva" registering high figures for a \$3 top. Their gross totaled \$29,000. "The Student Prince" running true to form, in spite of the fact that the Chicago company was playing \$5 miles away, had a capacity week.

Among the non-musicals, "The Rivals" was easily the favorite, followed closely by "Ladies of the Evening." "Candida" did not fare as well as hoped for. Over and over again the date which had average business were "La Tia Orla," "The Girlie," "Service for Hands," "Cobra," "The Lady Next Door," "Penelope," "White Cargo," and "Aloma of the South Seas."

Bookings for the balance of the season look promising and it looks as if Milwaukee's only legitimate houses will have a flourishing time of it.

NEW 'VANITIES' AT \$11

The new edition of "Vanities," formerly opened Monday night at the Earl Carroll, with the season scaled at \$11 top. The show actually went on Thursday night last week, continuing for the balance of the week at the usual \$14.40 scale.

Those performances are dress rehearsals, similar to the road "Vanities," which played the Carroll the first three days, prior to opening in Philadelphia.

There are three featured players in the new edition of "Vanities." Joe Cook, Julius Tannen and Frank Tinney. Cook was slated for the road company but refused to go out until the solo feature, as called for in his contract. Lester Allen, who is with the road show, also had a contract stipulating feature.

Cook protested to Equity and the matter was threshed out with Carroll. It suggested Cook be used in the new edition and Carroll agreed, provided Cook would consent to the triple feature, including Tinney and Tannen.

"Desire" on the Coast

Los Angeles, Dec. 28.

Thomas Wilkes will produce Eugene O'Neill's play, "Desire Under the Elms," at the Grange Grove shortly after the holidays.

He has engaged Arthur Lubin for the leading male role.



ALAN DALE

Dramatic Critic, New York "American"

Here's Alan Dale's reply to Variety's request for data concerning himself: "Born in Birmingham, England. Educated at King Edward's School in that city. Passed Junior and senior Oxford local examinations. First newspaper work on the New York 'Times.' Became critic of the 'can' in 1895—where I have been ever since. "Have published 14 books and have had two plays produced. Guess that lets me out."

Rather a modest summary for the dean of the New York critical crew and the best known theatrical reviewer in the world. While the circuit's safe to say that any of the class readers of that Hearst daily are held by the Dale dramatic opinions.

Mr. Dale may be credited with knowing what he is writing about. One of the very few dramatic writers with no stage experience who does. In his many years of reviewing Dale has uttered many comments that either became by-words or were acknowledged to be of the highest type of constructive criticism.

Alan Dale has been known as a caustic and sarcastic critic. In the days ago he may have quite frequently reached far for a remark that had the element of a "wise crack" about it, but withal he never had been denied acumen in his stage lore. Of later years Dale has gone in for more sedate reviews, growing a bit mellow in his writings but retaining a large following.

"Alan Dale" has sent terror into the hearts of more than one producer and many more actors in his long day. He may have brought many a not consideration.

Dale has had his knocks, and mostly knocks. His early years over here were not of the gayest, and his slight allusion to himself as above tells nothing but the record. There is much beyond that.

Alan Dale is entitled to everything he has gotten, in prestige and reward. His misdeeds have far more than he accumulated the present day idea of some of the younger critical gentlemen of the press.

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ADVERTISING CURTAINS—DROPS—SCENERY

HOLLYWOOD CONFERENCES

(WASTING TIME AND MONEY IN PICTURE MAKING)

Los Angeles, Dec. 24.

If they did not have California Conferences, they would make successful California-made pictures. Were the producers to include in the cost of production of pictures the time consumed in conferences the cost of a picture would average 15 to 20 per cent more than it does, calculating the time spent in conference. Most of the time spent in conferences is charged up to general overhead with the result that this hurt not borne by any particular production.

Conferences are necessary in every line of business but in the motion picture producing business they seem to be made of a habit than a necessity.

Conferences have grown to be a chronic habit at the studios where they grow more and more on the people every day. They are held to discuss the minutest details. Six or seven people pass judgment.

Script Clerks

It is nothing unusual to see half a dozen or more studio executives, five or six subordinates, directors, scenario writers and production managers and even lesser employees participate in a series of conferences over what color gown a woman should wear, or whether or not it is proper for the leading man to walk into a room attired in afternoon frock without carrying a cane or a pair of champagne gloves.

Detail is a very important part of a picture. If one does not believe it all they might do is spend a few minutes on a set where a picture is being made. The leading man or woman who is close to the director with a voluminous book on their lap. These people are known as script clerks. A person not knowing what the script clerks might figure all that is necessary to fill a position of this sort is to be able to read the sequences of scenes as they have been written out in continuity form. They are mistaken. These people need training and plenty of it.

They must be observant and ready to catch any mistake that might be made in carrying out the minutest detail in the story. They must see that a person when first coming to work for a scene is properly attired. That the script is followed religiously in this respect and that the people wear the clothes, adornments, have their cologne in a certain form, carry their pocket handkerchiefs at a certain angle or their fan in a certain way. These script clerks have a script book and also made mentally as it might be two or three days later before some sequence is made which will call for the same makeup and wardrobe.

The leading man, woman or some player might walk onto the set. They might have a different color shirt on necktie on than they had when the original scene was taken, the woman might have a lighter or darker shade of stockings; her hair might be arranged a bit differently, which would be all right, but might not be noticed. A script clerk is responsible but the script writer for the appearance of these people.

If not right a conference is immediately held in which the script writer, the director, assistant director and the wardrobe mistress participate. The actor might insist that this was the costume worn. Probably 15 or 20 minutes would be consumed until the script clerk proves on black and white just how the scene was done. The script clerk cannot forget, for if he does when the rushes of the pictures are run later in the day for the studio executives and the director the difference is quickly noticed from the preceding scenes. That is why the script clerk is so responsible. As a rule it's the script clerk who is conferred out of a job.

Over Color of Gown

Recently at one of the large studios in Culver City a director taking a picture came to his supervising director and said that he thought a certain woman should wear a yellow gown. While the director and the wardrobe department thought that black would be better. The supervising director agreed with the director. The latter returned to the head of the wardrobe department and told him so. The man in the wardrobe department stood his ground. He and the director returned to the supervising director and started to confer. The supervising man gave his reasons why black should be worn; the director who had directed the woman in

(Continued on page 198)

BOOSTING OPPOSITION

Duffy, on Coast, Urging Patrons to Attend Other Shows

San Francisco, Dec. 28. A fine spirit of co-operation is noted by visitors to the Alcazar theatre. Henry Duffy, in the leading role, stands out of character at the end of the first act of "The Song and Dance Man" to boost competing legit attractions by urging the patrons to look the opposition over. Not one of the other houses, benefited by Duffy's generosity are reprobating for Duffy's shows from the side.

The red-headed actor-manager states he is doing it to help the town and to encourage patronage for road shows.

2 SHOWS OUT

Broadway will lose at least two attractions at the end of the week, while one or more shows are off the little theatre list outside the Times Square district.

"Oh, Oh, Nurse," produced independently at the Cosmopolitan, will close Saturday, the end of its fourth week. It never figured to have a chance. The first week was under \$10,000, and the second under \$7,000.

"Laff That Off" will leave the Broadway circuit this Sunday. It was made independently produced and sponsored in New York by Earl Carroll. "Laff That Off" will have played a total of \$5,000 weekly.

In addition a "Wine-Crackers" stopped last Saturday at the Fifth Avenue, a little theatre first called the 66, which is its avenue address.

'B'WAY SCANDALS'

Cabaret Agent's Musical Will Play Havana and Mexico City

Harry Walker, cabaret agent, is taking a fling in legit and lining up a musical show, "Broadway Scandals" for an eight weeks' tour of Havana and Mexico City. According to Walker the show has been guaranteed eight weeks, the theatres paying transportation both ways with the American consul at each city and also a bond covering eight weeks salary for the company.

The piece calls for 29 principals and a chorus of 24. Will H. Smith will stage.

The sailing date has been set for Jan. 10.

Lowenthal Marrying?

Chicago, Dec. 28. Fred Lowenthal, law partner of Harry P. Munn, attorneys for numerous theatrical interests, has gone to San Francisco. While presumably on business, among his associates here is a suggestion that Lowenthal will be joined on the coast by a certain person and the two will become one, going on a trip around the world with the home-coming in April.

Lowenthal some years ago was a famous football player at the University of Illinois and center on the All-American team during his senior year.

FANCHON SIGNS B. WADDELL

Los Angeles, Dec. 28. Fanchon (Fanchon and Marco), who has returned from New York, has booked Ruth Waddell (Ziegfeld) for a tour of the West Coast theatre early in the spring.

Fanchon has resumed her motion picture studio activities and is now engaged staging dances and tabling "Follies" for a tour of the West Coast. A production for Metro-Goldwyn-Mayer in which Norma Shearer is starred.

CRAVEN REVIVING 'BROOMS'

Frank Craven is returning to the stage after several months of absence in a revival of "New Broome". The show has been routed for a tour of the middle west, playing Brainerd bookings. It opens at the Nixon, Pittsburgh, Jan. 4.

Craven is attempting to line up the same cast that appeared in the original production at the Fulton, New York. Thus far he has signed Rhythe Daly and Robert McWade.

Premium for Business

Some of the current flops and semi-flops, in an effort to get business, have resorted to the old trick of giving the agencies 50c. flat for every ticket they sell. This gives the agency a better break than the usual 10 per cent.

The way the show owners figure is that if the agency can't sell the seats, they either go in at rates or remain unsold. So far it has, with very much of an improvement as people who use the agencies for tickets specify the particular show they want to see.

Trying Out New

Play French System

The French system of production which eliminates try-out presentations is being expanded by Gene Winick. In Paris a new play is generally first put on in one of the small hideaway theatres and if deemed meritable is moved into a regular theatre.

This season more than ever new productions were exhibited in the neighborhood houses making up the subway circuit, prior to Broadway presentation. The critics passed up the cheap appeal, kept busy reviewing the Broadway arrivals.

Two houses recently opened are figured to specialize on new attractions; the Windsor in the Bronx and the Central park, a small house, said to be fully equipped. The Windsor was designed as a regular subway circuit house, presenting attractions kept busy near proximity of Bronx opera house will probably force the Windsor to assume the new show policy.

Brooklyn's downtown theatre district will have a new legitimate theatre next season. While Werba's and the Majestic will principally receive touring attractions, the new houses will be designed for try-outs.

Renie Riano's Eye Attack

Day of 'G. V. F.' Opening

Christmas Day lost its charm for Renie Riano on Thursday (Dec. 24) when she was stricken with paralysis of the left eye. Nevertheless, Miss Riano opened with a new "Greenwich Village Follies" at Channin's, that night, despite the affliction and medical advice.

It is believed that nervous exhaustion, brought on by her long hearing, prior to the New York premiere, is responsible for the present plight of the comedienne. The condition is not necessarily permanent, every chance of a complete recovery for Miss Riano.

Norworth's Coast Stock

Los Angeles, Dec. 28. Coming in on rubber shoes Jack Norworth handed the folks of Glendale a surprise when he opened up the Playhouse with a stock theatre.

The first was "The Best People" Norworth is going to be a dramatic and musical comedy impresario and will only work in his shows from time to time.

Those in the cast are Ruth King, George Burrows, Rod Irwin, Fanchon Everhardt, Ruth Hill, Jean Fielding, Alex Knowlton, Walter Simpson, William Wilson.

Ferdinand Mulner is staging the plays.

GILPIN'S "JAZZ VENUS"

"The Jazz Venus," a comedy by Charles Gilpin, negro actor, is announced as the second offering of the Theatre Guild, Inc., of which Joe Hyron Totten is managing director.

The initial effort of the league, "So That's That," authored by Totten and Hyron Totten, two performances at the Cherry Lane, Greenwich Village. "The Good Hope," sponsored by Katherine Kirkwood, jumped over from the Triangle theatre to fill.

PLAYING YORKE AND ADAMS

A. H. Woods' London presentation of "Give and Take" will feature Yorke and Adams. Though the comedians are favorites on the other side, they have been laying off here for the last year.

The play was written by the late Aaron Hoffman and starred Louis Mann and George Sydney. Mann is now on tour with the show again.

CLEAN PLAYS

By J. C. NUGENT

When, one presumes the first savage who analyzed a paternal tenderness, said to himself thickly, as he noticed a savage woman hold an infant, "That must be my baby, because that is the only woman who has been up in the mountains here this year," the first notion of community responsibility dawned.

So, doubtless, he put her in a cave and built a stone wall around it, and when the next savage tried to climb over, following the pioneer law of natural selection, he knocked him on the dome with a stone club.

Thus commenced marriage and property. It was hard going for the old men of the tribes, no one can dispute, persuading the young bucks and wenches that there must be some system to the selective thing. But as community life advanced from camps to villages, and then to towns and cities, the need of some regulation became apparent.

Then as now, no doubt, "free and untrammelled souls" demanded soul mates and scorned convention and rules. But then as now they were equally free about dumping the results of their freedom upon the more conventional for support.

There was a lot of sentiment about it; there still is. But it boiled down to the fact that those who caused kids should support them.

Usually, an economic reason underlies the financial sentiment. In life, in fiction, in art, a lot of "Wild Spirits" are always decrying hampering rules, but the same wild spirits are equally free about allowing tame spirits to stand the results of breaking them.

Simple Facts

Certain conventions are necessary to civilized life. Broad and liberal as we may wish to be, let us not put it upon sentimental, nor religious nor other emotional grounds. Just on the obvious fact that those who dance must pay the fiddler.

It is a teaching for the intelligent only. And the world for countless centuries was not suddenly intelligent to be told simple facts. They could not be taught that passion itself was not wrong, necessarily, but that its results, without regulation, would make of the world a madhouse. That vague threat gave small pause to the budding boy and girl, ancient or modern, so it was necessary to exaggerate, to threaten, to "point dire punishments to hell and greater rewards in heaven," to stomp the passions, to insist on the existence of some sacrifice from each, for the greatest good of the greatest number, sounded pretty good at the mass meetings of the blithering barbarians, but between two of them alone under a palm tree at midnight with the moon winking. It was a laugh.

The hell and heaven threat became stronger. It crystallized into dread consequences, yet to sounder and more honest latitudes. It varied with the community and climate. Finally it impressed itself upon centuries of life amongst submerged peoples, to whom, even amongst its teachers, the letter of the law became more important than the spirit. Things became wrong because custom and teaching had made them wrong. The origin of the reason became lost. You couldn't do anything you wanted to do. Not doing anything you wanted to do was being good.

Action and reaction are opposite and equal. Repression beyond reason brought about unreasoning and extreme revolta. To be followed by unreasoning reforms. The wild court life of the Stuarts gave us Puritanism and the New England consciences. That, in turn, gave us the wild unrestrained Puritanism, which in turn, brought about the present prohibition extreme, to cut down to date. Eventually the pendulum may strike the centre of sanity.

But the most liberal sanity must realize that there must be some order. Some regulation of those sacred ties of life from which life springs, some respect for property, marriage, and the foundations of civilized society.

The extremes of oppression and depression which was and is the life of the old world, where the lot of the common man is hopeless and long enduring, is reflected in its drama.

So much so that academic judges of drama long ago concluded that there is no more to be learned from the history of this revolt against fanatical repression, could not truly represent life.

Drama

Drama was always the expression of revolt. Good drama must therefore be the expression of wild license, of licentiousness, of rapine and murder and hell and all.

But we have not yet realized that American life is old enough to have a dramatic literature of its own, and still young enough to be healthy and wholesome and free from the darksome results of centuries of iron clad convention.

And that those results are perversion, degeneracy, dirt, slime and degradation, and all the rest of it.

America started without too many traditions. It started with a free hand. It started from now. The gloom of outworn civilizations had not warped it and relapsed of its judgment.

It started more liberally, more happily. It gave birth to a more liberal, more happy national life. That life is expressed in its native dramatic literature. It is the life of the American people, the life of the American mind, and while that literature truthfully expresses its life, it is not old enough to have judges of its own literature. The judgment still comes from the empires of the old world and of that sycophant American element who are moulded by them. And it is the fashion that they should pronounce plays which reflect the clean, decent and normal life of the younger continent "nice little plays, but wholly missing the essential elements of life."

Americans, as they advance from the old into companionship with the intelligent of the older countries, have always suffered from that fear of the ungrounded man who grows up his hands before he knows whether or not the other side has a gun. From time to time they have weakened. They have become afraid of their native virtues, and to make good with the things they thought were very brown, they have become simply maulin and unclean, missing the gloomy strength of the old world and the beauty and youth of the new.

But plays are neither old-fashioned nor modern. Neither is acting. It is simply either good or bad. Being vile does not make a play. Being chemically clean does not make a play. It must reveal life. But American plays may reveal a cleaner life because American life is cleaner. Plays do not inspire a country, they reflect it. Ours is a more hopeful, unswayed, youthful and ideal loving country, just as youth is more hopeful, ideal loving and unswayed than old age.

It is surely a hope for our nation, and for our native stage. Ever and anon it will receive a set back, a sumo opera, and for our native stage, ever advancement we have made in the public heart by launching some dramatic foreign inspired debauch of nymphomania and degeneracy and prostitution to the harvest of a few heavy weeks from the morbid mind who flock to anything which panders to their inherent degeneracy under the name of "art" but the reaction will come, and will, eventually, be permanent.

"COME TO GLORY" PREPARES

"Come to Glory" will reach the stage the latter part of this month. It is a play by J. C. Nugent, assembled and the piece is due for rehearsal next week. Among those already signed are Louis Bennison, Jessie Ralph and John Daly Murphy.

RUSSELL MACK HAS COMEDY

Russell Mack has acquired "Good Time Charlie," a new comedy by Caesar Dunn which he will produce the latter part of January, also appearing in the title role. Artycle Campbell, stage director for Norman Bel-Geddes, has been engaged to stage the piece.

LADIES OF THE ENSEMBLE

"Vagabond King" Chorus
The chorus of "The Vagabond King," the musical play with numbers staged by Julian Alfred had very little to do beside parade in their elaborate costumes. The voices of the chorus blend unusually well. As a whole the girls are quite pretty but no more than in the average musical play. A few of the coiffures are inappropriate considering the time around which the play is written. The chorus singing numbers were staged well and finished with a punch; numerous times finishing on the stage which aroused sympathy for the chorines as they scrambled for exits.

The "Song of the Vagabonds" and "A Flagon of Wine" are most impressive and gave the chorus the best opportunity for vocal display. Set in the Louis XI period, one doesn't expect dancing to predominate.

Maxine Marshall of "Cocoanut" has a new string of pearls. Maxine McCune, same company, has a sylvan-like form now. She has lost 15 pounds.

Rose Lois Stone was trying to sell an Englishman her name. Knowing he failed to understand, she explained, "I've dropped the Rose and not the Stone," whereupon the said Englishman replied, "Shall I pick it up for you, old dear."

Victoria White has joined "Merry Merry."

Flossie Cryan is at the Caravan Club after leaving "Louie 14th." Gay Nell ("Merry Merry") has been teaching dancing lately. Polly Schaffer, with brown hair; Molly Morey, blond; Ruth Conley, a red-head, and Vivian Marlowe, a brunette, of "Merry Merry," have organized their own club called "The Merry Four." Polly and Molly can be heard every Tuesday night on station WHN, so one in all Ye with a New Year spirit. Vivian and Ruth are under-studying the two leads in the show. They have luncheon together at least once a week. It seems like all four are one and one four all.

Mildred Kelly, "Cocoanut," is doubling at the Caravan. Harriet Marned has left the Caravan and gone to Philadelphia until after New Year's.

Rose Wenzel has had many offers to pose for artists since demonstrating L. M. Bull's "Antics of Arabella" in the N. Y. "Graphic."

Ruby Stevens is giving a New Year's party for all the girls of the Everglades Club.

Cheer up all you in the chorus, see what some of our chorines of last year are doing.

Margaret Quimby, who was in the chorus of George White's "Scandals" is playing leads in pictures opposite Jack Dempsey; Sonia Saunders, who went to Europe in the chorus of "Little Jessie James," is now doing a dramatic act in vaudeville, and Madeleine Killeen, formerly of "Mercenary Mary," is now a principal in the new "Vanities."

Dorothy Arden left for Florida to appear at one of the clubs there.

Polly Luce is bound soon for Florida with her sister, Clair, to appear in the revue Ziegfeld says he's going to do down there.

Mary Baily has left "No, No, Ninette" to join "Tip-Toes."

Billy Santos is on the road with "Vanities."

Irene Swor has replaced Betty Healy in the road show, "Vanities."

Rita Mayer has had a very serious operation on her foot.

Dorothy Thattel has started with the new Hammerstein show, "Song of Flame."

Lucille Upton, sister of Percy Joyce, is back from her yachting trip for the new "Vanities."

Teddy Dauer is with "Tip-Toes."

Valma Valentine and Agnes O'Loughlin danced at Sherry's for a few of the deba at the conventional coming-out parties.

Lillian Thomas was such a little girl when she joined "Vanities" last year, but how she's grown. She was a "pony," and now she's a show girl.

Elva Pamfret has joined "Sunny." She is just 18, and from Washington Heights.

Beatrice Wood, understudy, had a chance to go on in the feminine lead of "The Student Prince" in the Chicago company and did very well.

Rose Wenzel has a new Pekingese named Pango.

Eva Marie Gray is taking vocal lessons.

Margaret Callan is with the new "Vanities."

Marion Dale is giving away a lot of things for Christmas, but she won't give her eye away. And her birthday is this week.

AMONG THE WOMEN

By THE SKIRT

Some Pat for Eric Dressler

Step forward, Eric Dressler, and get in line with Gregory Kelly and Glenn Hunter. That's where you belong, after your performance in "Young Blood." Young Dressler is a revelation as a college boy who dunked out and got dressed up at home. Helen Hayes is adorable as a young pal. She has clever lines, especially when explaining what is expected of a wife. Norman Trevor as a millionaire rather looked, and, of course, acted it. Mr. Trevor couldn't do wrong in any role. In dressing, Miss Hays is a young girl living in the suburbs, wearing the simple sport clothes of the day.

"Young Blood," if it survives Christmas, should pick up considerably, for here is a play all fathers with sons and sons of fathers should see and will, if it is properly campaigned.

The Beautiful Jane Cow

A more glorious picture has never been seen on the New York stage than Jane Cow, as she appears at the head of the stars in the third act of her play, "Easy Virtue," at the Empire. In a Frances gown of silver lace made on long lines with tiny reflectors used as trimming with a narrow panel forming a train and long ends hanging from the shoulders lined with green, Miss Cow is indeed beautiful. Emeralds were in the ears and around the throat while innumerable bracelets adorned the wrists. Slippers and fan were green.

In the first act Miss Cow was in a plain grey frock made plain with buttons as a trimming. A coat of green had a silver thread running through it. In the second act the star wore a white crepe with a flare flounce of heavy lace. Noel Coward has provided Miss Cow with a play that should keep her on Broadway for a long time. How well Mr. Coward knows his England! Country life over there is perfectly reproduced on the Empire's stage.

With very few exceptions English women are atrocious dressers and never has it been so emphasized as in "Easy Virtue." Mabel Terry Lewis and Marda Vane, as mother and daughter revel in sweaters. In evening clothes they are far worse.

INTERN'TL SHOW BIZ

(Continued from page 5)

to vaudeville of the world—probably realized too late, as usual. There never has been in domestic or international show business the peer of H. B. Marinelli as a theatrical agent. As an international agent, he never has been even approached, before or after his death, yet with all of that and with the greatest agenting system ever built up, H. B. Marinelli worried himself into his grave at an early age. That for that and there is more.

The deterioration of big time vaudeville in America has been marked the past year, and also rapid.

Abroad the artists of the several countries have their complaints, many soundly founded. Although it is unlikely that in Germany for instance they will receive much alleviation, since it has been proven in variety theaters like the Scala and Wintergarten, Berlin, that the mixed bills, with the major portion of the acts imported, have made steady profit for those houses.

In America the sweep of the picture house is a tidal wave Jeluge.

THE DRESSY SIDE

By SALLIE

What Steel Can Do

A daring rescue, thrills, comedy and melodrama in "Steel Preferred," but the tangles are all smoothed out in the pretty love tale that adds much to the picture.

In Vera Reynolds' atmospheric home she is in a luxurious white dinner gown oddly cut and designed. One side is very short and the other trailing the carpet. A porter effect in crystal beads dangles from neck to floor, while a cluster of roses is used for dressing the left shoulder. Her mother, the highbrow of the family, is in a beautiful white cut round neck embroidered with crystals with flowing chiffon wings.

A sumptuous table service is displayed as well as the furnishings, which only the profit of steel could furnish.

The Xmas Picture

As a Christmas gift the "New Policy" radiated a holiday spirit at the Rivoli, and what care they for old Dan Webster as long as the "Publix" get a real thrill. "A Kiss for Cinderella," with Betty Bronson as the dream child, gave it. She enlarged, if possible, on Barrie's delightful fairy tale. At the ball given in the mind of a child whose Fairy Godmother was played by the lovely Eather Ralston in white flowing clinging crepe with a coronet headdress partially concealing her mass of blonde locks and a wand that responded to her every mood.

The little slavey, Betty, with appealing eyes and nice profile, is dressed in maid's outfit in the early scenes, but with a stroke of the wand she changed into a Princess in white wrap with much white fox collars, cuffs and bottom.

A white silvered frock and her hair in curls with a jeweled coronet and an old-time coach driven by reindeer take her into the land of the make-believe ballroom.

Velvet Season

This is the season of velvets in the dressing of musical shows as well as many plays. "The Vagabond King" is smoothly gowned in varying shades of salmon velvet with many greens, reds and golds brought into play.

There is a stirring climax of the third act gorgeously put on. Ten girls dance in two-tone green chiffons, lead by a premiere in leopard skin and fleishings.

The stage sets are attractive, as well as the voices. Caroline Thomson sings her prettiest.

Too Much of Too Much

Another crook picture, this time "Seven Sinners," with Marie Prevost breaking into a millionaire's home made a tailor-made pair suit with small hat, changing immediately into a maid's outfit, and finally lands a job as the rich man's secretary.

The picture is fairly entertaining. It's a question whether crooks' influence on the movie fans leaves the flavor intended by the scenario writer. Too much of any one style picture in a season tends to cheapen and puts it in a class with the 5-10 chain.

CLEVER MANIPULATION

Sarg's Marionettes Play "Treasure Island"

"Treasure Island" was presented by Tony Sarg's Marionettes at the Charles Hopkins theatre (Punch and Judy) last week, under the direction of Mr. Sarg. It was a clever performance.

The most interesting of the characters was that of John Silver, who handled his wooden leg so well it was almost unbelievable.

Eight different displays of scenery, each realistic and effective.

FOR WOMEN ONLY

By Dorothy Paddock

A Likeable "Patsy"

The public has an odd habit of liking plays in which a Cinderellaish sort of girl is madly in love with a man and wants to know how to "get him." Claiborne Foster has this role in "The Patsy," a comedy, at the Booth. The strange, imaginative, amusing little creature is she. She lends what glamour "The Patsy" has, but she is not the whole show. The splendid interpretation which actress Moore gives of a socially aspiring woman of the middle classes is nothing trivial. When she goes into hysterics to gain a point, or weeps, or raises her hand and commands: "Not another word!" she makes her audience forget the high cost of giving. Mary Stiles, as a selfish, climbing, catty older sister, gets a great deal from her lines. This character is a bit ignorant, too, and the idea is gotten over very neatly in the impossible things she says. The play is full of quips, some of them sparkling, but many commonplace.

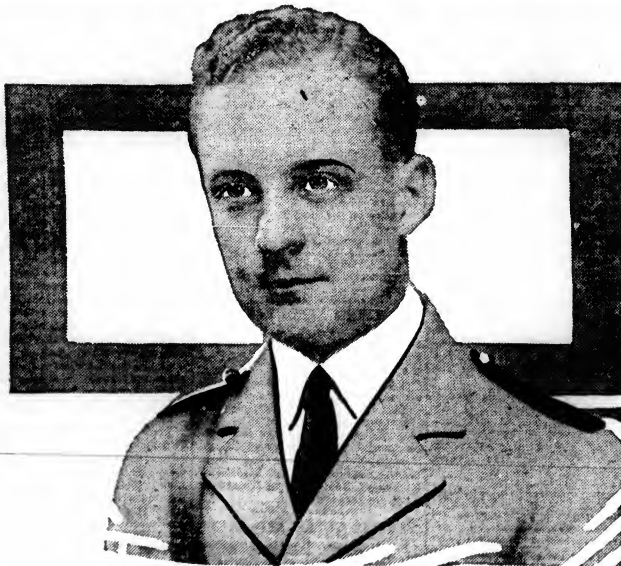
Irene Bordoni Can Do—Does

The metamorphosis which Irene Bordoni effects in the song-farce, "Naughty Cinderella," would cause Herr Hertwig to write another chapter on the genera feminine. So gradually and faithfully does she impersonate the grub-work, hungrily in need of food, emerging with radiant abandon into the fluff who gets the food, that her audience experiences with her the change and the cause.

The situation, in the first act, is the nearest bit of acting throughout the entire song-farce. But why this pseudo-naughty girl is termed a Cinderella is not made clear, and, to dispel further the fairy-book simile, the hero is not such an all-fired princely chap. As a matter of fact, he's stupid. But sophisticated. Just so.

Miss Bordoni's songs are the life of the party. She has a fetching way of humming little strains, here and there, as she dramatizes their intent. But Miss Bordoni's high notes are touched gently, too gently. She dodges the high register in all four tunes. Her speaking voice is much more persuasive. Her eloquent facial expressions, the talkative movements of her hands add the lady in her contradictory role.

Adrie Windsor, as a show girl, avoids the subtleties. Her's is the part of an out-and-out wise cracker. Evelyn Gossnell, also in the cast when the performance was watched, does an interesting job of holding a faithful wife up for public inspection.



EVERETT JOHNSON

And His SINGING CADET BAND

Which includes Wilson Hutchison, Gene Beland, Melbourne Colby, Howard Freeman, Joe Kubas, Frank Kubas, Lawrence Wallace, Halpagan, Fred Craggs, William Fhaner, Louis Kleban, Joe Langvin and Joe Deschenes. Wish a HAPPY NEW YEAR to THEIR FRIENDS and ALL READERS of VARIETY. We are now making our First Eastern Tour.

Direction WILLIAM MORRIS OFFICE.

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Happy New Year!

VARIETY'S 20TH ANNIVERSARY

Variety at 20—it's a laugh. How big a laugh and why never could be thoroughly understood by anyone but the writer.

Variety at 1 was a laugh, at 5 also; and at 5, 10 or now—always.

In earlier years it was thought remarkable how Variety staggered from one year to another. We thought it if no one else did. Couldn't explain it; couldn't analyze it. No logical reason or cause.

Yet here we are at 20! Lucky, Boy! But still it's so.

In previous Anniversary numbers some explanation has been attempted to tell why we are here again. Sort of a gazy story each time. Told nothing. Nothing to tell. We don't know.

In the first issue of Variety printed, on Dec. 5, 1905, was an editorial announcement of the policy Variety had set out to follow. If anyone read it they must have thought it was the bunk. It wasn't, but a theory. That announcement of policy will be reprinted in Variety's 25th Anniversary number if there is one at that time.

However, that theory or policy has been followed in Variety, more strictly adhered to the last 10 years than during the first 10 years. But the theory or policy has had little actually to do in bringing Variety to its 20th year. It worked in another way. And how! Listen.

Following a policy that seemed to mean but little to the general reader of this paper, appeared to mean a great deal to others. They didn't like Variety or its policy. So they advertised us, by action, by voice and by publicity—all of them, and they include the Keith Circuit, Klaw & Erlanger, the Shuberts, Pantages Circuit, White Rats, Equity, and now the N. Y. A. Some of them didn't like us twice or more. And there may have been others.

The Keith Circuit tried to run all of the theatrical papers. Look at 'em! Klaw & Erlanger ran "The Telegraph." The Shuberts are running their own paper, "The White Rats" because they thought they wanted to run "The Performer." Passed out! Equity must have disliked us because we tried to help the actors in the 1919 strike. And now the N. Y. A. has a paper of its own used as a personal publicity organ for the Master of the N. Y. A., which it or he wants to promote, "The Clipper." "The Dramatic Mirror." "The Dramatic News"—find 'em! And the others! Or go down the list of picture trade papers.

At the present time apparently opposed to Variety are the Shuberts and Keith's (with Orpheum circuit included). With the others we now seem to again be on a peaceful footing, thank Heavens, and hope we will so continue.

Anyway that's our story—if Variety has reached any position as a theatrical paper it has been pushed into it by the very people who wanted to destroy us. It's a reason and it's a pip. The United States was forced into a success somewhat on the same principle.

It rarely broke us more than once, but we're ready to chance going broke again. The boys who are going to run this paper in time to come, if there should be a Variety to run, are going to run it their own way or there won't be any Variety. That's a promise, standing as good today as it did 15 years ago. And now we owe more money than we did 15 years ago.

Thanks, though, for the 20th—to the readers and supporters of Variety. That is from the heart. Thanks also to its enemies.

AUTHORS AND PRODUCERS

The lack of vision on the part of the producing managers as regards undermining petty differences and individual gains, for the common weal of the legit theatre business, is something to wonder about.

The picture people have their Will Hays. Despite the intense rivalry in that industry, the fact remains that anything for the common good of the film producers and distributors is paramount as regards the functioning of the Hays organization.

In the playwrights' controversy with the producers, the pettiness of it all does not compare with the real issue of presenting a solid front as regards the producing interests. There is no union of organization.

When a William Faversham returns from the road complaining that the picture interests have garnered the former road stands, the legit does not take heed as to the whyfore of the road being "shot." Road business is not to be sneered at.

The picture people have cornered the available road stands so that only today the big musicals can do trade in not so choice locations.

Why doesn't the legit give a thought to this situation for the common good? Why fret over comparatively petty details.

As regards the authors, a concerted front in dealing with the playwrights would be mutually beneficial. Show an author that his claim to all rights is preposterous and financially unsound. A play, if the story were strong enough, might bring \$5,000 from the picture people as an original script. Enhanced by a legit production so that it becomes a public property, it is worth six times that or more. The author then receives \$15,000 for his end.

reported to have grossed \$27,000 during Christmas week at the New York theatre, a great sign in those days. On the other hand, "Madame Sherry" was also a riotous success and a No. 3 show, which cost \$7,000 to equip, returned the investment after three performances in the provinces. . . . Tom McNaughton was playing in "The Spring Mail" and his "Three Trees" recitation had become such a success that the producers of the show, Werba & Leuscher, purchased the rights from the author in England.

Fannie Price had just begun to spring into prominence, gaining first notice by her singing of "Love Joe" in "The Follies of 1910" for Ziegfeld.

The New Year was otherwise

LET'S NOT FIGHT

For over a month the Keith and Orpheum circuits have been trying to provoke a fight with Variety. And we don't want to fight. Funny, too, in a way, since we have been forced to fight so much of the show business.

About 13 years ago the Keith office picked a fight with Variety because it then wanted to promote an opposition theatrical paper. Now it wants to further its own house organ, called theatrical. To advance that paper if possible the Keith and Orpheum people with the Orpheum people led by the Keith people, would like to see Variety start a crusade against them, so that they, in their peculiar and accustomed style, could place the blame upon Variety, as the defense to oblige their vaudeville acts and agents to advertise in their own organ.

The usual course of theatrical circuits in antagonism to Variety has been to do their underhanded work under cover with Variety left nothing but its open papers. In that way the theatrical interests always have alleged that Variety was the instigator. It's a very common trick but deceives many.

Variety doesn't want to fight with the Keith or Orpheum circuits. Variety doesn't want to break hearts as the twilight of life settles down upon them. We don't want to injure big time vaudeville as it now is existing through uncovering the big time situation, nor the people concerned in it. Big time vaudeville can't stand it and the big time directors at least should be able to perceive that much. Any man fortunate enough to have assumed a high even if false position in his heyday should not want to have that shattered, in or outside of the show business.

We don't want to battle with big time vaudeville—such as it is—we don't want to fight—vaudeville.

But if we must, we must.

It's simply the question now, as 13 years ago, whether a theatrical paper in America can remain free and independent, unhampered within the trade; whether it shall be a newspaper or a piece of cheese.

We ask big time vaudeville to let us alone in our pursuit of the theatrical newspaper business, and to let us pursue our own course, to reach the fate that we may make by ourselves and only by ourselves, but if the big time people believe they can shake our course or fate, and insist upon doing so, let them go to it—now and immediately. We don't want to fight, but we are willing to fight back.

And that means in fighting back we will find it proper and necessary to attempt to disarm our enemies, to reveal the manner of individuals and institutions fighting us, to expose how they fight us and how they have fought (and usually crushed) all who dared defend themselves against injustice, greed and monopolistic arrogance.

And then again the Keith-Albee coterie that now appears to so closely envelop the present controlling group of the Orpheum Circuit may not like the way or manner in which Variety publishes stories, reports or opinions of their vaudeville. That is something else once more, and has happened before with the Keith-Albee offices. They are in the show business and subject to publicity by reason of it; they seek publicity for themselves in every conceivable way, yet seemingly are of the belief that what the profession may be trade-internally interested in is none of the profession's business, although the profession is making it possible for the Keith-Albee theatres to remain open with vaudeville.

But please reflect, big time, before starting anything.

Let's pass out in tranquility.

And don't forget that the very attack on Variety you now have started to make is the work of the uncovering, since it is a confession that after all nothing changes.

There have been enough broken hearts and spirits strewn upon the pathway of big time vaudeville to date.

Peace!

QUESTIONS FOR THE ORPHEUM CIRCUIT

In Chicago the local office of the Orpheum Circuit and the Association agency two or three weeks ago, acting under instructions from the New York headquarters, barred Variety representatives from those offices. It is known that the headquarters of the Orpheum Circuit in New York are taking their instructions in this matter from the Keith people, if not direct, by the customary "intimation."

Doesn't the Orpheum Circuit administration, as it is at present, if it intends to try to prevent the trade press from printing news or reports or commenting upon its theatrical business, think that it should withdraw its stock from the New York Stock Exchange?

Can the Orpheum Circuit want to have its stock purchased by the general public, as it is offered through the Exchange, and conduct meanwhile a secret theatrical business? That may not sound so nice to lay people.

Corporations with stock listed should remember their stockholders. An administration of a corporation with stock listed should be a bit more careful about barring a trade paper. There may be Orpheum stockholders who know little of the Keith-Albee intrigue and care less.

Even a fortune teller knows that.

The Players Workshop, Cleveland, an establishment for amateurs, again is under the direction of K. Elmo Love. The first production, opening Nov. 11, was "A Jolly House." "Outward Bound" will be the next production at the Play House, one of Cleveland's amateur centers. "Heartbreak House," the current attraction, will close next week at which time "Outward Bound" will replace it.

The University of California Little theatre presented "The Admirable Crichton" as its third bill of the season, giving an indifferent performance. In other seasons this group of players has been contenders for little theatre honors.

Pasadena Community Players, at their theatre in Pasadena, Cal., have been presenting for the first time in America "The Main Thing," by N. M. Yevreinov, a Russian comedy with an idea not dissimilar to "The Passing of the Third Floor Back." George Fisher, from pictures, is the lead. It is said the New House, "Enchanted Cottage" at the Boardwalk Auditorium, Nov. 11, Those appearing were Dorothy Taft, Lena Walker, Webster Haines, Lena Freedman, John Atwill, Robert Kilde.

Following the Tyler plan for the Sheridan revivals the Homewood Playshop of Johns Hopkins University is preceding its production of "The Boatswain's Mate" with a lecture on "Restoration Drama," by Dr. Ernest P. Kuhl, professor of English at Goucher College.

50 YEARS AGO

(From "Clipper")

Three shows in town had settled down for long runs; the Jarrett and Palmer production of "Julius Caesar" at the Bonora theatre, at Daly's Fifth Avenue, and "Rose Michel" at the Union Square.

Mme. Janauschek had just pulled a terrible flop in Australia, while Ristori was getting away to great business. Janauschek and her management had trouble which eventually wound up by her suing him.

Sol Smith Russell was touring in his rustic dramas and had the Berger Family of Swiss Bellingers as his specialty act to fill in the waits between curtain. He was coming into the Olympic, New York, for a run, Jan. 15, 1876.

Joe Jefferson was playing with marked success in London, where "Rip Van Winkle" was the play and the Princess the theatre. This European venture was an unusual thing, as few American players crossed the water and achieved anything of a success. Jefferson, however, went across with a bang and duplicated his New York business.

A circus agent, advertising for a job either ahead of a show or with it, claimed to know all the newspaper men in London, and boasted that he had been to Halifax and Windsor seven times.

Harrigan and Hart were on their first starting tour and advertised that business was beyond the wildest expectations; that the theatres weren't large enough to hold the crowds. Besides playing their musical sketches, the famous team appeared in the three-act drama, "The Doyle Brothers."

Magic lanterns (stereograph machines) were in general use, and several shows were out with the new device as the attraction. The trouble seemed to be the inability to get sufficient slides and cards of various subjects.

An idea of theatre rentals on the road 50 years ago was given in an advertisement from London, where the town's best opera house rented for \$100 nightly for one night; \$35 nightly for two nights; and if taken for the week of six nights, \$60 nightly. These rates were brand new and represented an increase over the former prices.

15 YEARS AGO

(From Variety and "Clipper")

Al Johnson had been signed for his first engagement abroad, the Palace, London, having booked him through the Mariniell offices for four weeks.

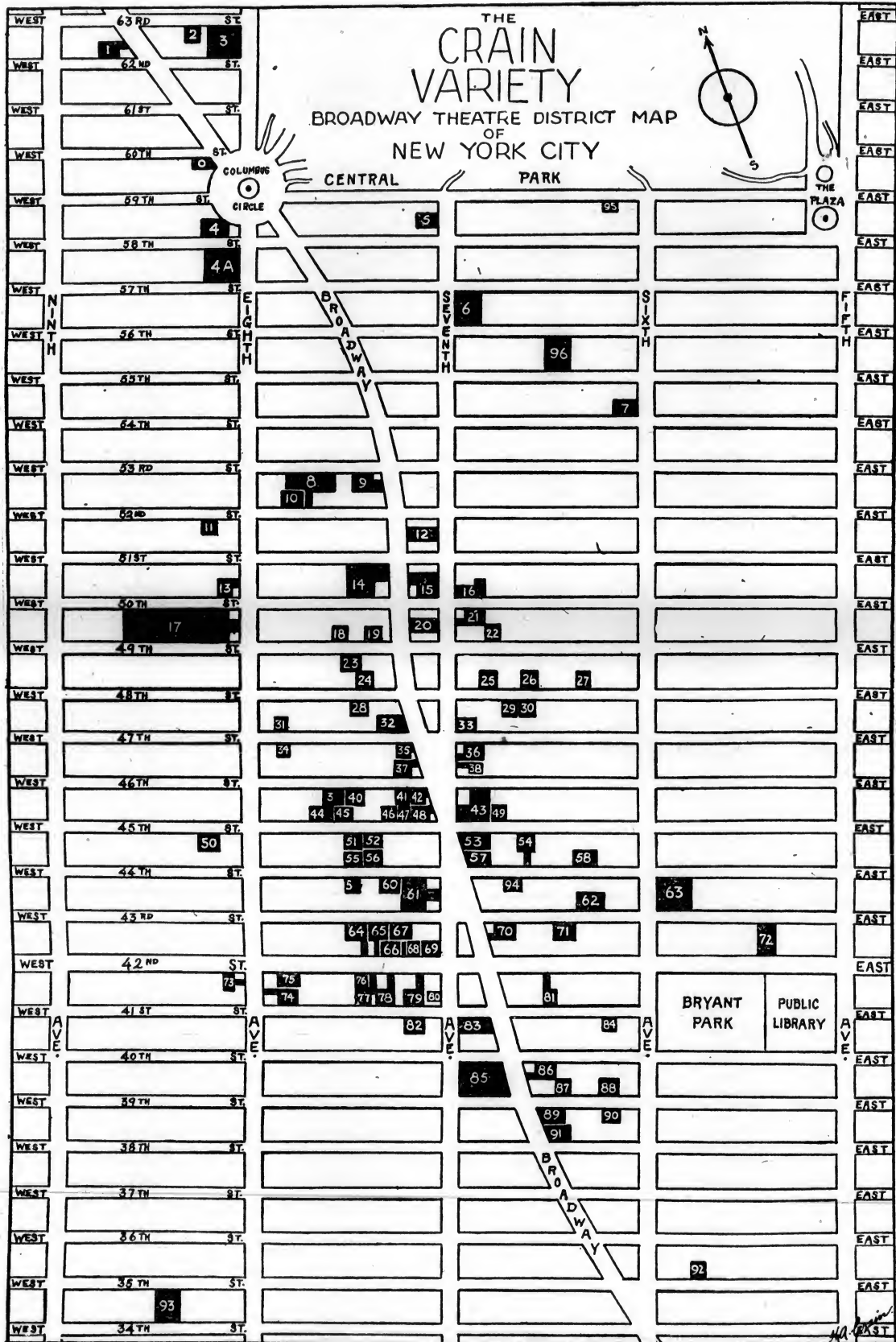
The rise of the movie industry was reflected in building figures from St. Louis for 1910. In that 365 day stretch, 51 new houses went up, most of them movies but two legit, the Shubert and the Princess.

Anna Held turned down an offer by William Morris to appear in America.

May Yoho was one of the first vaudeville acts to play a picture house, engaged for the Gem, St. Louis, for the first week of 1911.

Oscar Lorraine, who now does a "nut" act, was billing himself as the protean violinist and imitating the masters of the instrument. All charges brought by the White Rats against the United Booking Office were dismissed after the hearings before the Commissioner of Licenses. . . . Al Kaufman, the heavy-weight fighter, was under Barney Gerard's management and was seeking a scrap with Jack Johnson for the title. . . . "Naughty Marietta," the big musical hit of its day, was

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THE HOPELESS INDEPENDENTS

What's new in the independent vaudeville field? Not a thing. The outlook? Investigate.

When the bookers are speaking for publication its going to be a great year. A big deal on. Going to grab a real circuit. The stenographers and not having a good poker face cannot restrain it.

While in midst of the optimistic interview he lamped the Hobokos, N. J., building the street heading for a crowd that holds three competitors. Hobokos spends \$150 for its Saturday show. With a two-way return this means \$15 on the books that may come off. It's not the money that's worrying him. He'll admit that. It's merey the loss of prestige. So he heads him.

Dreamy Hour Magnate. If successful in grabbing the pre-riding genius of the Dreamy Hour the booker pilots him into a cafe-

teria and pays the check to show he's regular. The guest thaws out a bit but doesn't melt. He's holding out for dessert and makes it a clinch by complaining the big act (10 people) was too expensive at \$50. It went over all right with the audience, but what do they know about show business?

Honky Tonks

Some years ago there sprang up a group of honky tonks in and out of town that preferred to masquerade as vaudeville theatres. Probably the idea was an offshoot of 20 years ago when corner grocery stores were pressed into service as vaude houses. Four acts, such as they were and a two-reel was the fare at a 10c gate. Building regulations soon snuffed them out.

From the chaos came the "Coffee and Cake Circuit." The latter could buy acts in job lots. Independent bookers declared their opposition and went after them. They would absorb them, scrap them, and then

talk turkey to the guys running them.

But instead of Independent Vaudeville absorbing the Coffee and Cake Circuit the latter has absorbed the former. Nobody but the bookers are to blame. Too interested in personal affairs to think of a sound organization plan to protect themselves they instead brought their prices of shows to the C. & C. level and managers have held them there.

Fally Markus, Jack Linder, Walter Plimmer and Al and Belle Dow continue to maintain position as the big four of the independent field but have more competition to fear among themselves than from the outside. This appears to be the field that the practical managers of their business. A newcomer may grab a small house now and then. Of course, they don't like to lose that, either. But when a big one slips the war is on again. The lower is so snuffed until he can balance things with the taker.

Can't Get Together

Lax methods of operation makes these overnight switches possible. Alicity of house managers to tie up for a period with their booker is partly responsible on one hand and the timidity of the booker to educate managers to the idea of permanent tie-ups on the other. Just why they can't get together and place the business on a more solid and substantial foundation is beyond all.

Most of the bookers claim it's no use to attempt to deviate from present routine. There's too much competition and too many little guys with deep room that call themselves bookers occasionally through political or other angles getting houses. Some of the latter at least should be congratulated for digging and creating new business. If the complaining would stop squawking and do a little field work themselves they might do better.

The big four mentioned above, however, make the nearest attempt to legitimize the independent field. They all pay a price for an act if wanted bad enough and

the act holds out long enough. No reflections on these bookers. They are held to a figure. If they can't stay within it the manager shops elsewhere.

100 Independents

There are about 100 independent theatres playing vaudeville booked through the agencies of Markus Linder, Plimmer and Dow. At the last count up Markus held a majority with 28, Linder next with 27, Dow with 25 and Plimmer with a like number. The numerical average is not in itself important, since Markus is for all are but one-day stands with Markus, Linder and Plimmer handling more of the one-night dates than Dow, which for the amount of time given an available act puts Linder and Markus forward through having the most split week houses playing shows on both ends, with Dow also having at least seven such stands, and Plimmer about five. Others with lesser numbers are John Robbins, Joe Eckl, Matty Rosen and John Coutts. This survey does not include other so-called "independents," such as Lee's, Fox, Panthers, Gus Bun, Frank Keeney or Amalgamated. The latter have established circuits which run without change from year to year.

A bookish shake-up predicted for this month, calculated to change the map of the big four considerably, has thus far failed to materialize beyond talk. While managers have hinted at proposed book switches, none has materialized save a few one day stands formerly held by Markus and Plimmer, going to Linder, with Markus also getting a few of Linder's drop outs. Dow has lost a couple of small stands this season, but has balanced up with several new ones that are experimenting with vaudeville for the first time. Plimmer has lost the Lafayette, New York, back to Dow giving the latter a week stand house in New York when it is not occupied by a colored musical or tab.

Tabs Didn't Stand Up

The tab situation seriously threatened the Independent vaudeville field last summer. The bugbear has since been removed. A few bad shows knocked the bottom out of the tab vogue and the bookers who would have been affected are smiling again.

The tab hit for a while principally through the dame angle and the burlesque formula of roughing up the shows. Many also carried runways which hit in far out spots on novelty and intimacy appeal. When the tab idea was new to the independent houses the managers were more particular. They would not let a show in unless they saw it and constantly got the cream of these outfits. Later laxity possibly prompted through an idea that a tab was a tab no matter how bad killed their golden goose. The houses went back to vaudeville.

Something else may come along and duplicate the tab trick, but no one has the slightest idea of what it will be. Perhaps phonofilms, who can tell? The bookers are laughing at the possibilities of this latest form of entertainment but they laughed at the tab, too, and lost plenty through refusal to dig up enough of them to supply their houses with the result that most of

the tabs booked direct. The bookers were out the usual remittances.

It seems pathetic that the better class of independents don't get to prefer for the betterment of the independent vaudeville instead they prefer to watch the other fellows and follow like sheep. Let one of the bookers as things stand dig up a novelty for his houses and there will be a mad scramble among the others to duplicate it. This stuff is not creative or helpful. Neither is the idea of letting the other fellow do the thinking. Now and then the bookers get a good idea but keep it secret. It's no longer a case of how this will help me, but rather a fear that it might help a competitor.

Just in a Rut

The independent field has settled in a rut and prefers to stay there. The bookers explain what's the use since the managers won't loosen up for real acts. In pioneer days of the films the picture men could have said the same thing. The latter perished a campaign of cinema instead and soon educated the holdouts to higher priced, higher class films. Tightwad exhibitors may still squawk about the rental fees, but they buy them anyhow.

The bookers can do the same with vaudeville if they'll forget pet jealousies and hammer at the angle long enough.

Don't let the managers say vaudeville means nothing to them. These birds are not philanthropists. You'll never catch them spending their coin on something valuable.

It remains for the bookers to educate them to a better grade of material, as the film men did. *Edna.*

Houdini Made Up to Catch "Spiritualists"

Houdini appeared in the Tomb Court all set to hear Magistrate Henry Goodman pass decision on his case against two women "spiritualists." This case is part of Houdini's drive against "mediums" and for true tellers and is a result of a piece of slick detective work on the part of the performer. Mr. Houdini was disappointed when the Magistrate withheld his verdict until January 13 in the Yorkville Court at the request of the counsel for the women.

Last July Mr. Houdini learned that Mrs. Cecil Cook, 30, and an toilette Benson, 25, both of 41 West 38th street, were conducting "séances" at their home. Disguised as an old and infirm man, sightless, and being led by one of his young women assistants, the "hand-cuffing" call at the 38th street house on the evening of July 2. He had no trouble in obtaining admittance to a large semi-darkened room where a number of other "patients" were waiting. Houdini made known his request that he wished to be restored his youthful vigor and, according to his story, the two women "worked" on him. When he was about to leave he was informed that the "séance" would cost him \$20. He then pulled off his wig and discarded his make-up.

Waiting outside the house was Policewoman Elizabeth Michael. Mr. Houdini signaled her and the two women were placed under arrest. The hearing was held in the West Side Court.



EDDIE CONRAD

EDDIE CONRAD
SHUBERT, NEW YORK (21st WEEK)

THE CRAIN-VARIETY MAP

The copyrighted map covering New York's theatrical district drawn by Harold A. Crain, of Attleboro, Mass., discloses some interesting statistics on Broadway.

There are exactly 106 places of amusement in the district bounded by 31st street to 63d street, between 4th and 8th avenues, bisected by diagonal Broadway. The sites on the map show the location of every theatre, recital hall and auditorium in the bright light zone.

There are 96 numbered locations in addition to four roof theatres, three being for legitimate attractions and one for pictures. The latter are not numbered, located above other theatres, but are shown in the key to the map.

The map locates 89 regular legitimate theatres, also the three roof houses and three little theatres (the others are in other sections of New York). The new Madison Square Garden is shown, the several vaudeville and burlesque houses and the growing group of picture theatres, large and small.

Two major picture houses now under construction on Broadway are shown, also the legitimate theatres also in process of construction or to be built. The map is complete in its survey of Broadway's amusement center, leaving out only the dance halls, the myriad night clubs (unsavable and change frequently) and the several peep show places and shooting galleries.

THEATRE GUILD MAP OF THE BROADWAY-THEATRICAL DISTRICT OF NEW YORK CITY

Listing All Theatres (Stage and Screen), Arenas, Concert Halls and Rinks
Prepared by HAROLD A. CRAIN, of Attleboro, Mass., for Variety

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ALPHABETICALLY

AEOLIAN HALL 72
AMBASSADOR 19
APOLLO 55
ASTOR 48
AMERICAN 74
AMERICAN ROOF 74

BELASCO 88
BELMONT 27
BILKIN ELLIOTT 47
BILTMORE 31
BOOTH 12
BROADHURST 55
BROADWAY 83

CARNEGIE HALL 8
CHANNIN'S 46TH ST. 40
COLONY 9
CAPITOL 14
CAMEO 61
CASINO 89
CENTRAL 25
CENTRAL PARK 16
CENTURY 3
CENTURY ROOF 3

COMEDY 84
CORT 30
COSMOPOLITAN 4
CRITERION 57
COLUMBIA 33
CIRCLE 5
CHARLES HOPKINS 22

ELTINGE 75
EMPIRE 86
ELEGANT 38
EARL CARROLL 21

41TH ST 60
43TH ST 25
45TH ST 18
FORREST 23
5CD ST 11
FULTON 41
FROLIC 75
GAIETY 42
GLOUCESTER 92
GLOBE 37
GUILD 10

HARRIS 78
HAMPTON 1
HIPPODROME 63
HUDSON 54

ICELAND RINK 6
IMPERIAL 39
JOLSON 5
KLAW 44
KNICKERBOCKER 91

LIBERTY 77
LITTLE 69
LYRIC 28
LYRIC 67

MARTIN BECK 50
MANHATTAN O H 83
MANFIELD 34
MARINE ELLIOTT 48
MAYFAIR 54
MILLER 74
METROPOLITAN O H 85
MOROSCO 45
MUSIC BOX 45

NATIONAL 82
NEW AMSTERDAM 79
NORA BAYES 60
NEW YORK 53
NEW YORK ROOF 53

PALACE 38
PARAMOUNT 61
PLAYHOUSE 26
PLYMOUTH 61
PRINCESS 30

REPUBLIC 68
RITZ 24
RIVOLI 20
RIALTO 99
ROXY 16

SELWYN 64
SHUBERT 56
83D ST
STRAND 32
STATE 43
STANLEY 80

39TH ST 87
TIMES 73
TIMES SQUARE 66
TIVOLI 13
TOWN HALL 82

WALLACK'S 75
WARNER 12
WINTER GARDEN 15
WINTERGELD 7

NUMERICALLY

0 CIRCLE
1 HAMFEN
2 CSD ST
3 CENTURY
4 CENTURY ROOF
5 JOLSON
6 UNDER CONSIDERATION
7 MARGIE HALL
8 ZIEGFELD
9 ICELAND RINK
10 METROPOLITAN
11 GUILD

11 52D ST
12 WARNER
13 TIVOLI
14 CAPITOL
15 WINTER GARDEN
16 ROXY

17 MAD SQ GARDEN
18 49TH ST
19 AMBASSADOR
20 RIVOLI
21 EARL CARROLL
22 CHARLES HOPKINS
23 FORREST
24 RITZ
25 45TH ST

26 PLAYHOUSE
27 BELMONT
28 LONGACRE
29 VANDERBILT
30 RIALTO

31 BILTMORE
32 STRAND
33 COLUMBIA
34 MANFIELD
35 CENTRAL

36 PALACE
37 GLOBE
38 EMBASSY
39 IMPERIAL
40 CHANNIN'S 46TH ST
41 FULTON
42 GAIETY
43 STATE
44 KLAW
45 MUSIC BOX

46 MOROSCO
47 BIJOU
48 ASTOR
49 LYCEUM
50 MARTIN BECK

51 PLYMOUTH
52 CRITERION
53 NEW YORK
54 NEW YORK ROOF
55 HUDSON
56 BROADHURST
57 SHUBERT
58 BELASCO
59 LITTLE
60 LYRIC
61 MARINE ELLIOTT
62 MAYFAIR
63 MILLER
64 METROPOLITAN
65 MOROSCO
66 MUSIC BOX
67 NATIONAL
68 NEW AMSTERDAM
69 NORA BAYES
70 RIVOLI
71 RIALTO
72 RITZ
73 TIMES
74 AMERICAN
75 WALLACK'S
76 ELTINGE
77 LIBERTY
78 HARRIS
79 NEW AMSTERDAM
80 STANLEY
81 CAMEO
82 NATIONAL
83 BROADWAY
84 COMEDY
85 METROPOLITAN
86 EMPIRE
87 29TH ST
88 MARINE ELLIOTT
89 CASINO
90 PRINCESS
91 KNICKERBOCKER
92 GARRICK
93 MANHATTAN O H
94 MAYFAIR
95 CENTRAL PARK
96 MECCA TEMPLE
97 LYCEUM
98 MARTIN BECK
99 UNDER CONSTRUCTION

FUTURE OF THE LEGIT PRODUCER

The legitimate producer had his problems multiplied in the last four or five years. The guarantee and first money system attendant bookings on Broadway has meant that unless the average production scores a quick success it is sent to the storehouse.

Since the war the house manager in New York has had all the best of it. Protected in all ways through the provisions of the sharing contract, there isn't a theatre on Broadway that does not make money. Any number of independent producers have gone broke, while some of the cleverest of the others have stopped short for a time, when faced with several failures in a row.

The increasing number of theatres in the Broadway district may bring

the legit managers because the picture corporations operate on the basis of returning a dividend on invested capital, not making a profit on any particular house or attraction. The playwrights rose up in arms against the backing of producers by the picture people but such backing is expected to stimulate production. The cost of putting on shows has risen to such an extent that individual producers admit they cannot stand the strain but declare the picture backing is a bright spot on the horizon not only for them but the authors.

Jack Kearns Joins Universal as Exploiter

Los Angeles, Dec. 28. Jack Kearns, formerly manager for Jack Dempsey, is en route to New York to work for Universal in an executive capacity.

It is said that Kearns had this offer from Laemmle when the latter was on the Coast but held the acceptance in abeyance until he had exhausted every means of patching up the differences with Dempsey.

It is understood that Kearns will be used for promotion work by the Universal organization and will also be permitted to function as manager for Mickey Walker, the middle-weight champion.

Girls' Ball Club Stranded In Japan; "Staked" Home

Seattle, Dec. 28. Ten girls, from 13 to 18 years old, who formed the Philadelphia "Bobbies" baseball team, recently arrived in Victoria, B. C., from Japan on the Canadian Pacific liner Empress of Russia. The girls said they were stranded in Japan, where a series of baseball games failed to draw. A wealthy East India merchant, hearing of their misfortune, paid their second class passage home.

BETTING ODDS BILL

Cleveland, Dec. 28. The crusade against pari-mutuel betting at the city's five race courses—Maple Heights, North Randall, Cranwood, Brooklyn and Thetford—inaugurated last week by Safety Director Edwin Barry and Municipal Judge William Corbett, struck out in an entirely new direction as the city council prepared to act upon a measure designed to prevent sale of newspapers and other publications in which are printed race track odds and race selections.

Whether or not the city fathers will act favorably upon the proposal still is a matter of much conjecture. Rumors current in city hall are that opposition forces are being marshaled.

Jack Kearns Adds \$100,000

Los Angeles, Dec. 28. Jack Kearns, former manager of Jack Dempsey, has added another \$100,000 to his fortune. He made this through the sale of an apartment house he owned on Coronado street.

CARL SHANER AT NEW CASTLE

New Castle, Pa., Dec. 28. Carl Shaner, long with amusement enterprises, has been named manager of Cascade Park, at New Castle. Shaner is now arranging details of the 1926 season.

Company for Sandy Lake, Pa.

Sharon, Pa., Dec. 28. Sandy Lake, near here, will be converted into an amusement center by the recently organized Stoneboro Amusement Co. The company, capitalized at \$10,000, has applied for a state charter.

IN AND OUT

Karyl Norman lost his voice while playing the diva, Chicago, and had to retire in the middle of last week. Newhoff and Phelps and band substituted.

A Turkish "Ticket"

London, Dec. 18. Without the aid of stop-watches, elaborate speed traps or any timing system, the Turks are teaching the world how to stop a speed demon.

According to a performer on his way back from the Near East, the new traffic police in Turkey have invented a very simple and very effective cure for wild driving.

They wait by the roadside for a car to approach and drop a large board studded with nails, point upwards, into the road. If the driver can't or won't pull up, it's a cinch he'll not go much further.

McTIGUE VERDICT MAKES JUDGING SYSTEM A BUST

Referee Should Be Sole Arbitrator or Votes Should Be Announced from Ring

By JACK CONWAY

The decision giving Mike McTigue the verdict over Tiger Flowers at the New Garden last Friday night has been more seriously criticized than any yet met in a New York ring. The incident again proves the weakness of the present system, which requires two judges in addition to the referee.

The judges Friday night were two men of unimpeachable honesty. One was a millionaire department store owner, the other a bank president. Both voted for McTigue. The referee voted for Flowers, who undoubtedly should have been given the decision.

The referee, and the referee alone, should be empowered to hand down a verdict. He is a trained official with a background which enables him to split hairs when necessary. The judges were written into the law to make it more difficult for professional gamblers to sew up a decision. The law made it sure it would be much more difficult to bribe three men than one, but the reasoning is faulty.

Granting that referees have been "reached" occasionally in the past, it takes much more courage for a solo opinion to decide against a victor when he knows the crowd will pin all responsibility on him. The voters now are secure to all but the officials concerned and a crooked referee or judge would have 24 hours immunity from any fight crowd's reaction because the boxing commission doesn't announce the votes until 24 hours after a fight, and then at their own discretion. If the present system cannot be changed under the law the voting slips should be read from the ring.

The Fights

Fidel La Barba made a hit in a six round semi-windup with Left Perrelli. La Barba ran into a left hook that upset him in the first, but from the third round on he had Perrelli breaking records running backwards to keep from being knocked out. Incidentally, the boxing commission recognized La Barba as a fly-weight champion before the bout. His age had stopped the official recognition in this state previously. This means he can now fight regulation distance bouts here.

George Godfrey, 45 pounds heavier than Martin Burke, the New Orleans boy, won a decision in 10 slow rounds and also blew any chances he may have had of getting shots at Willie Dempsey or any of the top notchers in his division. The alibi offered after the fight was that Godfrey had injured his right hand on Fred Fulton whom he stopped a few nights before. It didn't hold water. Godfrey is just second rate heavy despite his persistent blather.

Tony Canzoneri stopped Danny Terris, brother of Sid, in the opening four rounder and Ernie Jarvis won over Jay Schwartz, but had to be content with a draw in a six rounder.

The show was for the benefit of the Christmas Fund and drew about \$45,000.

SCROB TEAM VS. GRANGE

San Francisco, Dec. 28. Red Grange and the Chicago Bears will play a team to be organized by the University of California in his city Jan. 24. Top will be \$3. One game will be played on the coast previously at Los Angeles.

OLD TIME RULES

The following is a set of Rules and Regulations copied from the wall of one of California's old time variety theatres. In those days they were known as honky-tonks.

1. Ladies must be dressed and in the boxes by 7:30.
2. No vulgar language allowed in green room, boxes or dressing rooms.
3. Ladies and performers must turn down the gas every time they leave the dressing room.
4. All lady performers must wear tight.
5. Ladies are not allowed to smoke during the show.
6. Performers are expected to give and take one week's notice.
7. Performers late for an act will surely be fined.
8. Anyone so under the influence of liquor as to neglect an act or turn will surely be fined.
9. Absence or late to rehearsal without satisfactory excuse will be fined. Fifteen minutes grace allowed; rehearsals called whenever required.
10. Performers are obliged to do as many acts and specialties as requested by the manager.
11. Ladies must settle up before dressing.
12. Lists of props for specialties and acts must be handed in at the first rehearsal.
13. Ladies are allowed only two packages of cigarettes nightly.
14. Male performers are not allowed around the bar, in the green room or boxes.
15. Performers must costume themselves according to the requirements of the acts or specialties.
16. Ladies are not allowed to run each other down to customers in the boxes.
17. Performers must keep their dressing rooms in good condition and hang up their wardrobe.
18. Performers are not allowed to gush or laugh in acts or turns.
19. Performers are obliged to take one business encore.
20. The above Rules and Regulations will be strictly enforced.

Per order of the Stage Manager.

ASS'N FAIR DEPT. LOSING OUT

Standing for Outside Agents' Bookings

Chicago, Dec. 28. A cry has been raised among acts and agents since the advent into the Fair Department of the W. V. M. A. of Earl Kurtz. This is due to Kurtz going outside the fold and dealing with small fry independent agents of no nobility and less ethics. It is contrary to the Ass'n's policy, as the latter organization prior to Kurtz, always stressed acts should not wildcat around as they thereby lessened or ruined their commercial value to the Association's Fair Department.

Kurtz's favorite outsider seems to be Ed Weyerson, well known in Chicago. Weyerson's tactics are to induce an act to sign with him for a few minor fairs, etc., at a figure the act would only accept from a small agency. Then if he can peddle them himself he does so and if he can't he offers the act to the W. V. M. A. As most of these acts have regular vaudeville agents supposed to get first chance at fair dates, Kurtz's method amounts to showing preference for an outsider that is subject neither to Association rules nor discipline, at the expense of the regular Association agents. It's encouraging the building up of

direct competition against the W. V. M. A. Fair Department. Weyerson has been boasting of how many weeks he can get an act and is said to have approached the heads of the Ass'n's Fair Department to have himself declared "in" with the regular vaudeville agents of the various acts declared "out." Some of the agents have been foolish enough to book acts for independent dates with Weyerson and are afraid to talk when he does his famous salary-manipulating routine.

Griffin at Akron

Akron, O., Dec. 28. Riverview Park, formerly under the direction of Jack Griffin, will reopen next season under new management. A 15-year lease between the Riverview Park Co. and the N. O. T. & L. Company has been signed.

Officers of Riverview Park Co. are: W. F. Jones, president; Frank Neid, secretary-treasurer; Eddie Francis, manager; and Blake McDowell, counsellor.

Allen T. Simmons, Tim Siebert and Ed Pohlman form the board of directors.

The opening date has not yet been determined.

Ohio's Short Ship Meeting

Canton, O., Dec. 28. The Ohio Short Ship meeting will be held in Cleveland the day following the Grand circuit sessions, according to J. B. Carnes, secretary of the association, who lives here. The circuit is scheduled to meet at the Holenden Hotel Jan. 4-5 and the Short Ship circuit will meet Jan. 6.

There are 10 cities scheduled for Short Ship meetings in this vicinity.



Art-FRANK and BARRON-Margie "THE HICK AND THE CHICK"

Wishing you all a Happy New Year, we wish to use many others—Thank You!—Now headlining Loew Circuit. This week (Dec. 28), Loew's State, New York. Direction MEYER NORTH. Associate, JOE FLAUM. Keith-Albee Representatives, LEWIS & GORDON.

WEST OR EAST

The West coast vs. the East coast for picture producing. Which? That question has been in the foreground in the motion picture industry for years. There are those who maintain the West coast has all the advantages, while others hold that the studios are located too far away from the chief executives of the various companies to permit of the best efforts being achieved by those making the production.

It is undeniable, however, that the biggest part of the producing is carried on in the vicinity of Los Angeles, although during the past two years there have been tremendous strides made in bringing production back to the East.

Famous Players and First National have been the leaders going



CHEVALIER BROS.
"Entertaining Entertainers"
Now in America, playing the KEITH-ALBEE CIRCUIT.
Season's Greetings to Our Friends All Over the World.
Direction H. B. MARINELLI, Ltd.

East. It now appears as though Universal is again considering opening its studios on the Jersey side to make part of its product there.

Some little independent producing has also been carried on in the East, but insufficient to demand serious consideration.

Located on Coast

The trouble is that the screen players for the greater part are all located in Southern California. When a name is wanted for a cast in the East, other than the names the producing company may have under contract, it means that they have to be sent west and the player's railroad back and forth must be added to the salary, in addition to paying for the time idle en route. That in one of the difficulties with the bigger companies and one of the real reasons why there isn't more independent producing in the East.

On the coast the independent has a chance to secure a player between pictures for the bigger companies, and gets them usually at a bargain price, if they need the money; or if he can't, the chances are that there is another sufficiently of the same type to pick up.

F. P. during the last year has been decidedly in the running as far as the productions that have been turned out at the Long Island studios are concerned. Walter Wanger, chief assistant to Jesse L. Lasky, has been the supervising head in the eastern production activities of the company. The East has turned out some corking box office pictures, and it looks as though the spring releases are to have a few that are going to top those of the past. It is certain that as far as the majority of F. P. stars are concerned, they would welcome New York as home rather than the coast.

On Broadway are the shows, the legit houses, where the big pictures are brought for release. The added advantage of being in direct touch with the powers in the organization.

By no wild stretch of imagination can Hollywood and Los Angeles be compared to the greatest city in the world, especially as in the winter one can run down to Florida to shoot a picture and be in the social swim, or on the edge of it anyway, and if necessary that a picture must be made on the coast, it is easy enough to run out for five or six weeks.

First National East
In the case of First National a

realignment of its producing plans means the working of at least six or eight units in its Eastern studios. Earl Hudson, who has been at the head of production for them since they first started making their own pictures, will remain at the helm for a series of the units. Al Rockett will supervise another series. It looks as though this organization will make about 24 of its releases for the coming year in the East.

Thus far there have been a couple that have come out of the Eastern studios that have made money, at least at the box office if not particularly for the First National organization, that being due principally to inefficiency in the purchasing department, lately rectified.

The third big piece of studio property in the vicinity of New York is the Cosmopolitan Studios, owned by W. R. Hearst, now being utilized solely as a rental. What Hearst producing activity there is is confined to the coast. Meyer Epstein is in charge of the Hearst interests there, and lately the studio has largely been rented to First National units, either those of the company itself or independent producers who are making pictures for that organization.

Over in Ft. Lee, N. J. There are several studios in Fort Lee which have lately been remodeled and refitted with modern equipment with an idea of attracting production and rebuilding the prosperity that was over on that side of the Hudson before the companies that were making pictures there moved out on them. To date there has been very little that has been doing across the river, however, although those behind the movement feel certain that they will be able to win back the picture makers.

The Tec-Art is running two studios right in the heart of New York, one on West 44th street and the other on East 44th, and also out rental propositions, and the latest picture of note to be made in them was the Mrs. Rudolph Valentino production for F. B. O.

It looks, however, as though between F. P. and First National there is going to be a greater tendency to make pictures in the East during the coming couple of years than there has been in the past.

Recasting "Shanghai"

A. H. Woods took off "The Shanghai Gesture" at Atlantic City, although when the John Colton drama opened in Newark, N. J., two weeks ago it was regarded as a likely Broadway sensation. It will be recast and will probably not reach the boards again until early March. Mrs. Leslie Carter, under a play or pay contract for a period of weeks, was featured with the piece when opening.

MORE HAMPPEN PLAYERS

The Hampden-Barrymore production of "The Merchant of Venice" will be succeeded after six weeks by "The Taming of the Shrew," according to report.

After the "Shrew" has been done, Mr. Hampden and Miss Barrymore plan some more modern plays.

Barbara Luddy Marrying Painter

Los Angeles, Dec. 28.
Barbara Luddy, appearing in Fox pictures, announced her engagement to Lansing Brown, portrait painter. The couple are to be married in Hollywood Dec. 29.



ADELE WINDSOR

who plays the part of CHOU CHOU ROUSSEAU with Irene Berdoni in "NAUGHTY CINERELLA" at the Lyceum, New York.

OBITUARY

GEORGE ARTHUR BOYVER
George Arthur Boyver, 62, for the past 15 years connected with the Sid Grauman Enterprises, dropped dead Dec. 15, while consulting on a business matter with the manager of a chain of stores in Los Angeles. Mr. Boyver, head of the exploitation work for Grauman in all of his Los Angeles and San Francisco enterprises was known as the "ace of exploitation men" on the Pacific Coast.

Prior to joining the Grauman organization Boyver managed the Empire for Sullivan & Considine. He also managed a number of houses

IN MEMORY OF
Our Pal and Friend
LESTER BRINSLY
You left us, pal, you went away!
You left the paint and grease—
But every night we hope and pray
That you may rest in peace.
Mr. and Mrs. Charles Collyer.

In other cities throughout California. Boyver at one time was well known as an advertising agent and business manager for a number of Chicago theatres.

He is survived by a widow and a number of relatives in the east. At the time of his death Mrs. Boyver was en route to San Francisco to spend the Yuletide holidays with relatives.

JOHN BRINSLY

John Brinsley, actor, 66, died at his home, 410 West 49th street, New York City, Dec. 16, succumbing to pneumonia. Funeral services were held from the Catholic Funeral Church, New York City, Dec. 19, with interment in the Actors' Fund plot at Evergreen Cemetery, Brooklyn, N. Y.

Mr. Brinsley had been on the stage the greater part of his life and had been most identified with the legit branch of the theatre. During his career he had appeared in companies

IN LOVING MEMORY
of My Sister
KATE ELINORE
Who Departed This Life
MAY 13, 1919
May Her Soul Rest in Peace!
MAY ELINORE

of Mrs. Scott Siddons, the Hanlons, J. K. Emmett and other stars. His last appearance was several years ago in a revival of "The County Chairman," which had been sent out as a road attraction. Shortly after the closing of the run Mr. Brinsley, who had not been in good health, went into retirement.

RICHARD BERNARD

Richard (Dick) Bernard, 60, retired actor and brother of Sam Bernard, died Dec. 25th at his home in New York City. Funeral was held Dec. 27th from the Lenox Funeral Parlor, New York City. Interment in the family plot.

Mr. Bernard had been identified with show business for the past 25 years both as a performer and in managerial capacities. He had appeared in vaudeville for a time and was later a prominent friend of his brother, Sam Bernard, in several of the latter's starring vehicles. Ill health enforced retirement of the deceased several years ago but he was still maintaining a friendliness that had cropped up in the theatre world and also his interest in show business.

Mr. Bernard is survived by two brothers, Sam and Harry, also a sister, Mrs. Rebecca Jones.

GEORGE E. SIMPSON

George Edward Simpson, pioneer in picture industry, died Dec. 22 at his home in Rochester, N. Y. He was the first to invest large capital in the picture business in Rochester.

In 1907 Mr. Simpson opened the Hippodrome at 30th street and First avenue, then the most pretentious motion picture theatre in Rochester. He sold it several years later, only to reinvest in the Regent which he opened in 1914. At the time of the founding of the Regent Mr. Simpson also founded the Regoron Corporation, which came to operate the Regent, Piccadilly and Gordon theatres. The Regoron corporation, now controlled by the Paramount interests, still operates the Regent and Piccadilly, leading downtown houses. Mr. Simpson relinquished control several years ago because of ill health. Funeral services were held Dec. 26. Burial in Lakota, N. Y.

MARY THURMAN

Mary Thurman, 30, picture actress, died at the Flower Hospital, New York City, Dec. 22, succumbing to pneumonia.

Miss Thurman is said to have con-

MUSIC THE PAST YEAR

From a doleful wall of pessimism, the music business perked up and publishers have become actually enthusiastic towards the end of the year. The spring and summer were sad, music sales flopping and the mechanical end shattering all hopes relative to countering the effect of condition.

Came August and things began to look up. Predictions for a healthy fall and winter were conservatively met by the music industry until the salesmen took to the road. Some reported the healthiest condition of all time. Improvements of from 20 to 40 per cent were noted by the conservatives.

The answer was that the firms with hit catalogs sold the most music. It supported previous deductions that the public goes song shopping always; hits alone are not enough. The proof thereof was that in August, a hot month, Shapiro-Bernstein with its strong array of "Collegeate," "End of the Road," "Alabama Blues" and "Puppy" and kindred songs, shipped over 1,000,000 copies of music that month. At a conservative 15c. wholesale estimate, although the hits go at 18 and 20 cents wholesale, it meant a \$150,000 turnover on that month's business.

The music business is now in a healthy condition. The radio bugaboo has passed. Radio has been analyzed pro and con and generally determined as an adverse influence on songs despite its help toward certain numbers radio-made. Radio "made" song too fast for the trade to catch up with it and sell in time. When that can be regulated, radio may prove a boon but by the time the public is attracted to the music counters, something

new is booming and the predecessor is a back number.

Important Radio Decision

The radio situation as regards the music men resulted in an important U. S. Supreme Court victory arising from the Crosby Co. of Cleveland suit by M. Witmark & Sons to refute the Judge Hickman original verdict that radio-casting was not a public performance. This was reversed and radio was placed in the same category as other copyright infringers. The continued use of copyrighted popular music thus laid radio open to minimum damages of \$250 for each violation with the result that radio, which admitted its need for the use of copyrighted music, became open to conviction for a blanket contract for the use of all music controlled by members of the American Society of Composers, Authors and Publishers.

The year in music as a general view varies little annually. There are one or two things at times to distinguish it. Possibly the decline and rejuvenation of M. Witmark & Sons is worthy of comment. This veteran firm slumped despite a couple of "hits" that were widely known but sold little for the most to exploit. With a reorganization and reconstruction of policy, the Witmarks have had a good year in 1923, sticking more to their class and brand publication, leaving popular music alone.

The Waterson firm with its penchant for radio exploitation ac-



FRANK MOULAN

Broadcasts His New Year's Greetings.

complicated little from that source. It only resulted in bringing their Chicago professional chief to New York to attempt a bolstering of the works.

Feist, Remick and Berlin among the major popular publishers have done well. Feist is a music staple, its system of doing business insuring universal support. Berlin, who has had a phenomenal year with hit after hit, Remick has been holding its own. Harms, Inc. with production music has scored. Shapiro-Bernstein, with its leaning toward novelty numbers, has seen in the money right along. Edward B. Marks, Sherman-Clay on the coast; Villa Moret, Jack Mills, Robbins-Engel and kindred firms all did well this year.

Worked One Good

Radio gave rise to a new situation requiring a greater production of hits to make business worth while. With hit numbers considered okay at 400,000 copies against the familiar "million copy hit." It meant a necessity of turning out more and more songs and more and more hits to make up for conditions.

To supplement sheet music sales, folios, ukulele books, harmonica instruction and other teaching publications, dance folios and the like were compiled to take up the slack. While results etc. it has given the publishers a certain "standard" catalog to build on and a substantial foundation to carry them through slack periods.

A publisher like Marks with his standard catalog of foreign copyrights by the Lehners, Linckes, et al. has been an excellent illustration of this. His catalog can carry him through the winter months. A quick pop song successes, Charles K. Harris' standard numbers are enough for the author of "After the Ball," "Faded By the Wayside" etc. It has made it worth while for his continuing in the business. Abcl.

tracted a tropical fever when making a picture last year and has been frequently ill since. Several weeks ago she collapsed and was removed to the Flower Hospital.

Miss Thurman made her screen debut as one of Mack Sennett's bathing beauties. She displayed marked talent as an actress and later earned her way to film stardom. While in pictures and since graduating from the Keystone comedies Miss Thurman has appeared in productions by Fox, Paramount and Pathé.

Miss Thurman was born in Richfield, Utah, and educated at the University of Utah.

ETHEL VON WALDRON

Mrs. Ethel Jones Phillips, known professionally as Ethel Von Waldron, died at the St. Paul Hotel, New York City, Dec. 22.

Miss Von Waldron retired from the stage 12 years ago following her marriage to Charles Phillips, newspaper man.

Prior to her marriage Miss Von Waldron had appeared as leading woman for Edgar Selwyn and later with Robert Edson and Mackay Arbuckle.

AMY LEE

Amy Lee, former actress, whose ill health prompted retirement from the stage 12 years ago, died at the Franklin Hospital, Philadelphia, Dec. 25, after a brief illness. Miss Lee was 63.

Miss Lee was known back in the old melodrama days having won especially a reputation for her work in

(Continued on page 195)

DEATHS ABROAD

Paris, Dec. 18.
Gustave Bateau, 60, advertising agent in France.

Eugene Heras, 65, journalist and revue author, died suddenly here of pneumonia.

Eugene Gigout, 82, well known organist in Paris.
Mrs. Zinaida Jurjovskaia, Russian soprano, was found dead in Berlin. Suicide, due to neurasthenia, is reported by the police as cause.

Frederic Regamey, 85, French painter.

Andre Beauvieux, French dramatic critic and playwright.

Jules Laroche, 85, former comedian in the Comedie Francaise, died in Brittany. He retired from the stage 30 years ago.

Georges Ondet, music publisher, Paris.

Louis Gillet, French painter.

Andre Hekling, well known violinist, died at Bordeaux (France).

FUTURE OF THE ROAD

What of the "road"? Legitimate producers—and that does not mean the one-nighter specialist—are perhaps a bit belatedly turning serious attention to the matter in an attempt to reclaim the smaller stand territory.

The steady absorption of theatres throughout the country by picture interests is alarming the managers. That means booking possibilities are steadily decreasing for touring attractions.

Referring to out-of-town houses, except in the major stands, one manager described the situation: "Attraction houses are either being taken away from us or are rotting away."

No controverting the fact that while Broadway steadily increased its list of production theatres, few if any attraction houses are being built in the smaller stands. New theatres in such spots are designed for pictures or a combination of pictures and vaudeville. So much more modern are they, that the ancient buildings used for the drama have become anathema to the local patronage.

Snuffing Out Shows
The smaller stands have been gradually "snuffed" for years, in-



BERT HANLON, the famous after-dinner speaker, said, "What Paris is to Elliott; what Vienna is to Boston; what the Smith Bros. are to Cough Drops; what Mustard is to Frankfurters; that's what the road is to Faving."

MOSCONI BROTHERS
LOUIS CHARLIE WILLIE
and SISTER VERNA

Charles Bookins
CHARLES MORRISON

creasingly so since the start of the war. Increased costs of operating shows and houses leave snuffed-out touring attractions literally by the hundreds. The small stand manager found an easier means of making money by presenting pictures. When attraction bookings were offered he grudgingly accepted but only occasionally and only to provide his patrons with a change of amusement fare. That condition still exists and the difficulty of accomplishing consecutive bookings has made most managers almost give up trying to route shows.

Increased costs take in increased labor costs. The booking agencies have acceded to the appeal of the touring theatre managers and the attractions now have to pay a greater share of labor costs than heretofore.

Reduction of labor scales is not at this time anticipated but relief from the burdens of touring is to be sought in other quarters. Managers in discussing the reclamation of the road in part at least decided to work for the accomplishment of two objectives:

1. Elimination of all admissions taxes.
 2. Restoration of party rates (railroad).
- Both these concessions may be made by legislative act of Congress and indications on the eve of the start of the present congressional session, were that both might be secured. The Ways and Means Committee in combining the program of tax reduction conceded that the admission levy might be modified and even removed from some classes of amusements.

In New York and the major cities the admissions tax is not regarded as a serious deterrent for theatre-going but in the smaller stands the levy has assuredly hurt attraction patronage. Admission taxes in a

majority of the country's towns are regarded as nuisance taxes, as proven by the often observed protests registered at the box offices.

It is understood the statement have become convinced that the drama will disappear from the hinterland and managers who are doing are frightened. Early this month it was announced in the revenue reduction program called for the removal of admissions taxes on legitimate attractions. It is doubtful, however, whether the levy will be so favored without a strong protest from picture and vaudeville interests and the final decision may cut the present admission tax 10 per cent in half as a compromise measure. In some territory a further tax handicap exists, in the form of a five per cent state tax which means patrons must pay a 15 per cent admission tax.

R. R. Rates Important
Modification of railroad rates is even of greater moment, since it is a direct reduction in operation expense. Ever since the war it has been in the minds of managers to secure the return of party rates. Trunk line roads expressed willingness to make the concession several times each time the Interstate Commerce Commission discerned a legal barrier. That Washington officials are in the mood to withdraw the rate entanglement in this matter is a long and favorable step for the accomplishment of lower fares for theatrical companies.

Another factor regarded as highly requisite in "reclaiming the road" is to be put up to the actors. The managers say actors must do their share by going on tour. Patrons in out-of-town stands have been hoodled to believe that few if any New York players will appear elsewhere. In recent years "name" players have consistently refused to leave New York save to play in the several major stands. They have been able to maintain that attitude because of Broadway's increasing string of theatres and the consequent increase in the number of new productions annually. In the meantime managers, Equity and the dramatists may get together. They have recognized the necessity of having representation at Washington and other points to maintain the position. Generally this tripartite coalition is expected to work out a number of problems, matters that loom up antagonistically.

AIR PIRACY—NEW

A new menace in the form of air pirates is presently commanding the attention of playwrights and playwrights are being threatened by recent unauthorized either performances of plays despite drastic regulations upon part of both prohibiting radio and the broadcasting of plays.

The most recent air piracy charge has been pinned upon the Radio Air Players, a commonwealth unit headed from WINNY, New York. They are charged with giving unlawful ether readings of "Nothing But the Truth," "Bought and Paid For" and "Civilian Clothes."

Madeline Hunt, who had organized the Radio Players, has since withdrawn her company from the nation because of the present controversy. According to Miss Hunt the station had assumed obligations of getting the plays and assuming the royalty fees.

Miss Hunt is a member of Equity and stated after she learned that the Century Play Company had neither been paid royalty for usage of the plays nor had secured permission to put them on the air she withdrew her company. Just what action the Century Play Company will take in the matter is unknown. Several suits have gone in recently for the broadcasting of plays. They have found themselves up against a handicap in securing material through the attitude of playwrights who are unwilling to air performances of their output for above stated reasons.

Since the drifting angle has been brought to attention of authors and playwrights all manuscripts are now carrying warning against prohibition of the plays for radio purposes.

RADIO TEAM FOR CONCERT
"Giddy and Dooty," radio advertising feature, known as WPAF, make their concert debut Jan. 7. The radio team will render a song recital at Aeolian Hall that night.

CHRISTMAS CARDS

Great Neck seems to be the stand-out town for humorous Christmas cards this season. Jack Hazard's did not clutter the mail. It was in the form of an ordinary label upon which was pen and inked: "This is the label that would have been on the gift I would have sent you had I had any to give. So accept my best wishes for a Merry Christmas 1925, 26, 27, 28, 29 and so on."

Rube Goldberg's greetings were animated by an original sketch picturing a dame taking her first Charleston lesson.

Something in the way of a clever rhyme conveyed the greetings of George (Bucky) Buck. Gene Buck denied having written the jingle for his brother:

Dear Friend—I write to tell you
I've placed you in a play;
It's one produced by Santa Claus
And once Christmas Day.
The costumes can't be beat;
The scenes are full of Sunshine
With speeches short and sweet.
The play is called Contentment.
To run the whole year through;
The leading part is Happiness,
That's what I've wished on you.

The Boston Stage Society opened its third season at the Barn Theatre, Boston, with Anatole France's "The Revolt of the Angels."

RUNNING ODDS

Speculative talk indulged in by New York legit producers over long or short runs of Broadway plays with the odds listed. Current plays and odds were mentioned in this way in Variety's anniversary number of 1925.

"Abie's Irish Rose"—2-1 it goes into 5th year. 189th week.
"A Lady's Virtue"—Even money it closes by March 1. Fifth week.
"Androcles and Lion"—Even runs past subscription period and gets 12 weeks at least. Sixth week.

"Arms and Man"—2-1 closes by Jan. 15 or thereabouts. Sixteenth week.

"Artista and Model"—Even money it runs out season. Twenty-eighth week.

"Butter and Egg Man"—2-1 lasts until March. Draw so far fooled who ones. Fifteenth week.

"Captain Jinks"—Even runs until April and then tours. "Tenser" for business until lately when pace settled around \$20,000. Seventeenth week.

"Charlie's Revue"—2-1 runs into May here. High gross show now. Eighth week.

"Charles Snatchers"—2-1 for season; even for run through summer. Season's first hit. Seventeenth week.

"Craig's Wife"—2-1 goes through March at moderate grosses. Twelfth week.

"Dearest Enemy"—Even it goes through March and then tours. Sixteenth week.

"Easy Come, Easy Go"—Even it's out by Feb. 15. Started off like whirlwind. Tenth week.

"Easy Virtue"—2-1 out by March 15. Has gotten heavy money but rated very expensive to operate. Fourth week.

"The Envoys"—Even will be on tour by Feb. 1. Twentieth week.

"In a Garden"—4-1 doesn't go much beyond Feb. 1. Laurette Taylor starred and producer has unbounded faith in show.

"Is Zat So?"—2-1 holdover comedy hit lasts through early spring. Fifty-third week. Central its third house.

"Mayflowers"—2-1 will be out by Feb. 15.

"Merchants of Glory"—2-1 doesn't last over few weeks beyond subscription period at Guild. If it does, same odds that its continuance is necessary to keep Garrick, where it may be moved, open.

"Merry, Merry"—Even against remaining until April. 8-5 doesn't run out season.

"Laff That On"—4-1 against running past Feb. 1. Strictly cut rater. Ninth week on Broadway hasn't yet shown real gross.

"Morals"—2-1 out by Feb. 15. Fifth week.

Moscow Art Musical—Even money doesn't nearly duplicate business of Moscow Art Theatre. Limited stay. Third week.

"Naughty Cinderella"—2-1 out by March 15. Eighth week. Road cliché.

"No, No, Nanette"—Even money it goes until summer at good money and holds over with cut-rate aid. Sixteenth week.

"Princess Flavia"—8-5 against March 15. Tenth week. Cut rates count in grosses.

"Student Prince"—4-5 until June. Fifty-seventh week.

"Sunny"—2-1 through summer. Fifteenth week.

"The Cocoanuts"—3-5 runs through summer at Lyric. Fourth week. Even money it finishes season.

"The Envoys"—Even money goes until March 1. Eleventh week.

"The Green Hat"—4-5 it takes to road by March 15 or before. 3-5 Catherine Cornell doesn't go under Belasco management early next season. Sixteenth week.

"The Jazz Singer"—2-1 in March 15. Sixteenth week.

"The Last of Mrs. Cheyney"—Even money to April. 4-5 for full season. Eighth week.

"The Vagabond King"—Even runs over summer. 3-1 for full season. Fifteenth week.

"The Vortex"—7-5 leaves by Feb. 15. Sixteenth week.

"Twelve Miles Out"—Even money sticks long enough to be rated successful. Seventh week.

"Young Woodley"—4-1 runs through April at Belmont. Ninth week.

THE CURRENT CABARET

The acme of cafe entertainment currently obtaining. No gaudiness that, despite the overplus of canteen-easiness and just plain "Joins." Entertainment is the paramount thought and some go in for it in Ziegfeldian manner; others are more crude and, with good showmanship, get it all the way; but if the laughs are forthcoming what price rounder?

Cabarets to meet any and all tastes dot the 10 side streets of Times Square starting in the mid-40's and reaching up into the 60's. To the east part of the town, the "class" places cater to the Park avenue—, but even Park avenue for honest laughter invades Broadway. It's surprising that the gyp and take doesn't obtain as viciously as it might. It's true to a certain extent but the places which establish a certain following either do an about-face and behave themselves completely, or are careful to try and bring them back. It's the flagrant violator who knows he'll be grabbed eventually who puts the bee on heavy on the trade, friend or foe, wise guy and fall guy. The gyp knows no distinctions. He may appease his disregard for things by the fact he must grab all possible before the Bucknerites take him, although that's a poor excuse.

The wise cafe manager who knows he can do \$2,500 to \$5,000 steady net profit weekly, goes about it intelligently. The show's the thing to him because nothing will bring them in stronger than the gals and the entertainment. The hotel may get along with just a band for the family trade or the young high-batters, but the average cafe owner wants diversion in between dances. Not that the band doesn't figure. It

must be good—there are no two ways about. The cafe patron learns how good it is only after he has indulged a bit too well. If the band is possessed of that gifted "hit" and after-beat in the "musio" to inspire sluggish feet, it's good. That will help bring them back.

The trend in the smart night places catering to popular trade was evidenced with the ambitious Ciro's "Rhapsodie in Blue Revue," the Club Bohemian entertainment or the new Casa Lopez. The class Broadway places like the Lido that had Maurice and Bennett; Flamingo (former Trocadero) with Basil Durant and Kay Durbin; or the Mirador with Moss and Fontana depended on the "name" dance teams to draw them—nothing more.

Glorified Divers
It's the revue places that do the big trade. Some are glorified "dives"; others have more "dog," but the attraction of a show fetches the average couple or party that doesn't go in for a big night in a cabaret.

The little herd of places which eschew advertising are the ones that hold beaucoup entertainment in store. They're strictly for the "wise nob."

Possibly also, under the cabaret classification might be included the beer-parlors, sitting rooms and saloons that are just booze dispensaries with nothing else to attract. The black and tan angle is not to be disregarded. For color, Harlem has its Connie's Inn and Cotton Club, but the Nest and Small's are also getting heavy money. They get Tiffany trade from downtown, out for a thrill.

Abel.

Operatic Hubby Charged By Wife with Infidelity

Boston, Dec. 28.
In answer to the operatic husband's suit for divorce, charging her with cruel and abusive treatment, Mrs. Mary Clay Alberini has filed a cross suit, charging Alessandro Alberini with infidelity and named Martha E. Atwood-Baker, former Boston singer.

Mrs. Alberini has filed suits for \$100,000 each against Mrs. Atwood-Baker and E. Royal Taylor, charging alienation of affection. Her husband's answer was the libel for divorce, charging cruelty.

Alberini was "discovered" while singing in a money plot at New York. He was sent to the New England Conservatory of Music to study and there met the beautiful Mary Clay. Later when Alberini went to Europe to study his wife remained in Boston, caring for a baby daughter. Months passed and then, according to Mrs. Alberini, she realized she had lost her husband's love.

The correspondent now is in Paris.

"FROGS" IN EAST

Buffalo, Dec. 28.
"Frogs," a new drama produced by Tom Wilkes, opened here tonight under the title of "Down Stream." Originally the piece was called "Pig Iron" on the coast.

Roberta Arnold is featured in "Frogs," with others Rex Cherryman, Paul Harvey, John Bayard, Joseph Robinson and James Nicholson.



JIMMY CARR

"The Doctor of Melody" AND HIS ORCHESTRA
Cure "The Blues" at New York's leading night club, THE SILVER SLIPPER, Broadway, New York City
Now in his 60th week.

BROADWAY GROSSES

Business along Broadway came back rather strong last week. The fact that the week before had been all along the line made the management for the greater part apprehensive of what last week would be, Christmas not falling until Friday, they figured that the forepart of the week would be rather dead. But instead business started off strong Sunday and continued good during the week.

The Capitol, with "His Secretary," came back into line with so big a week's business that the Rialto Henry Piccini, who had been held over for the current week. The week before the house was down below \$40,000, last week the receipts climbed to almost \$45,000, which was a strong come-back. The Strand, with Bill Hart returning to the screen and Ted Lewis as an added attraction, was another clean-up. The figures here were \$60,000.

Rivoli Reopens

The Rivoli reopened Friday after having been closed last week. The first three days found the management giving the house a new look. The first three days found the management giving the house a new look. The first three days found the management giving the house a new look.

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PICTURE BILLS

(The attractions below are for the current week unless otherwise indicated.)

CHICAGO, ILL.
Chicago (28) "Christmas Drama"
Lafayette (28) "The Merry Widow"
Rialto (28) "The Merry Widow"
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Newman Back in K. C.

Los Angeles, Dec. 28. Frank L. Newman, who several months ago disposed of his Royal and Newman theatres in Kansas City to Famous Players and came here to operate the Metropolitan, for that organization, is to return to Kansas City. He is now negotiating with Famous to resell him an interest in the two houses he formerly owned in K. C. and he will operate them.

Jack Partington from San Francisco has come down to Los Angeles and may take over the direction of the F. P. circuit.

Newman was most successful in operating his two houses in K. C. and achieved considerable reputation in that part of the country for presentation and general shows. He, however, did not quite care for the Los Angeles end of things and preferred to return to his first love in the middle west.

LOOP GROSSES

Chicago, Dec. 28. Business was somewhat dull during Christmas week as compared with the figures turned in by the various loop theatres a year ago this week. The Chicago district was exceedingly off, depending on the last three days to push them over. The Chicago district was exceedingly off, depending on the last three days to push them over.

Paul Ash's return immediately started a big crowd. His supporters flocked to get a glimpse at their idol with the result that consistent business was obtained. Though the house also suffered during the fore part of the week it nevertheless, hung up a fairly good record for the year.

Chicago, Dec. 28. Estimates for last week (1,400; 50). "Phantom of the Opera" (P. F. L.) (1,400; 50-55). "Phantom of the Opera" (P. F. L.) (1,400; 50-55). "Phantom of the Opera" (P. F. L.) (1,400; 50-55).

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B'WAY'S 2D FILM \$2 TOP HOUSE

Warner's Innovation Jan. 15 with "Sea Beast"

The Warner Bros. are going to try an experiment at the theatre bearing their name on Broadway beginning Jan. 15 at which time they will bring their production, "The Sea Beast," starring John Barrymore to the house. The innovation is to change the policy of the theatre to reserved seats with a scale of \$2 top.

"The Sea Beast" is believed a "special" by the Warner organization. It is from the story by Herman Melville entitled "Moby Dick," based on the novel by the same author and Millard Webb, the directing. Dolores Costello plays opposite the star. Others in the cast are George O'Hara, Mike Donlin, Ray Barker, George O'Hara, Sam Allen, Frank Nelson, Mathilde Comont, James Barrows, Vadin Uranoff, Sojin and Frank Hagney.

Warner's theatre was formerly the Piccadilly. The Ochs built the house and after running it for a little over six months disposed of it to the producers. It has had a box office scale of 50 and 85 cents for the evening performances and has been operating on a grid. The Warners have restricted it to playing their own product with one exception, the P. D. C. production, "Preferred," at the house last week.

Topeka plays "Phantom" For 10 Days; \$1400 Start

Topeka, Kan., Dec. 28. (Drawing population, 75,000). It took Christmas Day and the usual big Saturday to bring business around normal in local picture houses. Everyone seemed the first half week, although Universal's "Phantom" topped 'em all by doing two days, Christmas and Saturday, as much as the others did the entire week.

Estimates for last week (1,400; 50). "Phantom of the Opera" (P. F. L.) (1,400; 50-55). "Phantom of the Opera" (P. F. L.) (1,400; 50-55). "Phantom of the Opera" (P. F. L.) (1,400; 50-55).

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Neilan Will Make Two in '26 for F. P.

Los Angeles, Dec. 28. Marshall Neilan has signed a contract with Famous Players-Lasky to produce two pictures during 1926. These pictures are to be made at the Neilan studio on Glendale boulevard, and will be entirely financed by the Neilan organization. Both pictures are to be specials, and run in production cost around \$50,000.

The first picture will be "Loves of Which," in which Blanche Sweet will have the leading role. Prior to beginning work under the contract, Neilan will start to make "The Return of the Soldier," in which Miss Sweet is to be starred.

This picture will be released through the Associated Exhibitors and probably be the final one Neilan will make under the agreement he had with Pat Powers.

L. A. GROSSES

Los Angeles, Dec. 28. (Drawing population, 1,250,000). With Christmas picture business of last week, the picture expected by the theatre. The biggest surprise was at the Metropolitan where "The Merry Widow" picture, which Ritz Carlton turned out for Famous Players-Lasky. Though the daily papers showed little of it and those who saw it, less, the house got off to a remarkable start. The first three days and Sunday, with the result the picture did far better than others said to be more worthy have done in the past.

The top money honors on the week were garnered by "The Merry Widow" (P. F. L.) (1,400; 50-55). "The Merry Widow" (P. F. L.) (1,400; 50-55). "The Merry Widow" (P. F. L.) (1,400; 50-55).

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YEAR IN BURLESQUE

The current year in burlesque has witnessed a distinct set-back for "clean burlesque" and a proportionate increase in the grossness of the Mutual Burlesque Circuit, operated upon the opposite theory.

Sam A. Scribner inaugurated the clean burlesque policy upon his elevation to the presidency of the Columbia Amusement Company last season. The results reacted to the benefit of the other circuit. Burlesque regulars who had a standardized idea of the meaning of the word began to express dissatisfaction with the 1925 model of Columbia shows.

The Columbia producers, with few exceptions, when told to clean up their shows, found the task of substituting other entertainment beyond their powers. As a result the Columbia this season is rotating the poorest assortment of attractions seen on the wheel since before the war.

Another reason has been economizing by the Columbia producers this season in an effort to recoup some of the losses of last season, another off year.

The Columbia Circuit, with its higher admission scale, was thus left in the position of a purveyor of the third-rate musical comedy, too sterilized to compete with the average third-rate musical comedy and also fighting in opposition composed of old-fashioned burlesque at cheaper prices.

Sharing Terms Revised
Another factor which entered heavily was the revision of the sharing terms which reduced the producer's share to a 50-50 split in most of the 18 Columbia-owned houses. This, and the weakness in the western half of the circuit, made it necessary for the circuit to come to the aid of several shows that had about reached the end of the rope. According to information it was necessary for the circuit to move seven shows one week in the west and one producer is said to have distributed meal tickets in Kansas City.

Despite all this, however, the Co-

lumbia houses are reported to have made some money, due to the excellent grosses secured when one of the colored or freak attractions came along. The good shows would offset the losses of several weeks for the houses, but the producer with a non-drawing burlesque had no live saving stations along the route.

The circuit for the first time has played two all-colored attractions, "Lucky Sambo" and "Seven-Eleven"; two half and half, "Rarin' to Go" and "Black and White Revue," and several cartoon shows, "Bringing Up Father," "Mutt and Jeff," all running away from the regular burlesque attractions in business.

The colored and half-white half-colored shows followed the withdrawal of Jimmy Cooper from the circuit. Cooper's show had led the circuit in grosses the season before with Cooper leaving when the Columbia allowed other producers to invade colored artists and the booking of "Seven-Eleven" near the close of the season.

Success of Freaks
The success of the colored and freak shows this season has led to reports that the circuit will experiment with musical comedy titles next season and drop the word burlesque altogether. This would mean the circuit would acquire the production rights to former Broadway successes such as "Sally, Irene and Mary" and replace the former burlesque title with them, except in the case of Barney Gerard's "Follies of the Day," "Mollie Williams," "Sliding Billy Watson" and possibly one or two other standard burlesque attractions that have remained up with the leaders this season, that self-same thing showing it can be done.

Toward the end of the current season due to pressure brought by the 25 losing producers and the success of the Mutual Burlesque policy, the clean burlesque idea seems to have been allowed to die a natural death. Columbia shows are using the former methods but the results at the box office cannot be estimated over such a short period.

The houses reported as most affected last season, all former coaling stations, were the Columbia, New York; Gayety, Boston; Gayety, Pittsburgh; Gayety, Kansas City; Columbia, Cleveland, and Gayety, Montreal.

The Columbia, New York, raised its prices but failed to attract its average gross business. The prices were decreased to the former scale several weeks ago with the house reported as picking up consistently since, but still below its normal average. The Gayety, Boston, in addition to indifferent attractions suffered with all other Boston houses from the closing of the Metropolitan (pictures). The Gayety, Montreal, returning to the circuit after a stock experiment was a losing stand for the producer at the terms 50-50.

The Mutual Circuit
The Mutual Burlesque Wheel in addition to being aided by the Columbia's policy, made money, due to its booking policy, which limits the producer to a profit of \$300 weekly when playing to average business and gives him a bonus when the gross goes over the top.

With this system every house on the circuit turned in a profit and all of the producers, Burlesque at the two Brooklyn (Mutual) houses was unusual and the weekly grosses all over the circuit showed a healthy increase over the business of the previous year.

However, the Mutual's policy necessitates a yearly increase of terms to the producers to hold them. The Mutual also produces the shows recently, buying on a co-operative basis, limiting the producer to a certain amount and charging him a weekly rental for the use of the costumes and scenery. Extra changes of costumes are paid for by the producer. The plan has distinct advantages in savings to the producer and assures him a fresh show each season. If he can use costumes from the season before on top of his new ones, so much the better.

The Mutual attractions built to entertain a typical burlesque clientele, and judged from that angle, are good shows. Their comedians, principals and choruses are of average ability and work along lines that are effective without requiring an overabundance of talent. The an-

nual migration into vaudeville and other fields doesn't handicap the producers on the Mutual as much as it does on the Columbia, where it has become a serious factor, because the Mutual entertainment caters to a different element, not requiring the higher standards of the older circuit.

Herk's System
L. H. Herk, president of the Mutual Circuit, is given a large measure of credit for the strides made since he took over the managerial reins two years ago. At that time the Mutual was facing a crisis. Herk had just recovered from his experiment with Shubert Vaudeville following his severance of relations with the Columbia Circuit when he resigned as president of the American Burlesque Circuit, the Columbia No. 2 wheel.

Herk evolved the present booking system whereby the shows are sold outright to the houses and given a bonus when the gross goes above the average business. One of the best features of the system is the overseeing of the production outlay and the insistence upon the producer giving the entertainment his first consideration.

Columbia's Chief Evil

The modern trend among Columbia burlesque producers toward revue and musical comedy forms of entertainment is one of the chief evils the circuit will have to eliminate before a normal condition can again be reached. The burlesque producers cannot afford to engage artists to project this type of entertainment, and the result is a lack of performance without the good points of burlesque and including the bad ones of the others.

Old school producers were the worst offenders last season and the season before. Their shows made it obvious they were laboring with a new and strange medium.

Repetition has proven to be another vital factor in chasing away business. The producers plead economic conditions, claiming they can't afford to engage artists to turn in new books and bits. As a result they have to depend upon former familiaris. Even this would have been acceptable if some sort of circuit supervision had been apportioned the old bits among the shows without repeats, but in some instances one bit has been used by five different shows playing the Columbia, New York, in consecutive weeks.

NAVY BUYING AND CENSORING FILMS

Washington, Dec. 23.
The navy is to ask Congress through the Naval Appropriation Committee for \$125,000 for the coming year to purchase motion picture films, according to a member of the committee.

The sea arm of the nation's defense purchases the entire output of four producing companies annually, buying the films outright in contrast with the rental system of the civilian theatres. In addition to the output of these four companies there is purchased an average of from 25 to 30 subjects a month, with two prints of each being secured.

These prints are sent on a world tour that covers a period of three years, with each film being shown from three to six times weekly. They are exhibited in all stations where navy men congregate.

Prior to the recent inspection tour of a group of Congressmen practically everything purchased was shown, but upon protests being raised here by these same Congressmen, who stated many of the films were not of the nature that should be exhibited to sailors in foreign ports, the navy has now set up a "Naval Hygiene organization" of its own, with each picture being passed upon. This method has resulted in several of the films secured under the contract with the four companies referred to being eliminated, but without loss to these producers.

PICKFORD STUDIOS LEASED

Los Angeles, Dec. 23.
Joseph M. Schenck will take over possession of the Pickford-Fairbanks studios for the use of his productions, during the absence of the owners of the property in Europe.

Norma Tainaud will continue to work at the United Studios which has been the scene of operation, while possibly the "Bonnie" Talmadge unit and the Valentino unit of the Schenck organization will make their productions at the other lot.

RIGHT OFF THE DESK

By NELLIE REVELL

More and more the American public seems to be turning to the individualized Christmas card as a means of observing the season. Five or six years ago the card with the name of the sender engraved on it was the exception, but now it is the job-lot card that is the unusual thing. Not alone that, but the senders seem to be getting away from the stereotyped message and using something original and personal. This year in just one mail I received three cards particularly clever.

One came from Pert Ke'lon and showed herself with her father and mother, playing four shows a day at Corning, N. Y., and getting their Christmas dinner at Joe's Quick Lunch only a year ago, this year featured at the New Amsterdam in New York.

Christmas cards have another charm besides their appearance and the sentiment they express. They bring within our grasp many friends we used to see every day, or every week but whom we have not even heard of for months or perhaps years. And the further along the road we go the more it means to us to be able to renew old friendships.

For instance, I am sure that no one has forgotten George Rector. His restaurants in Chicago and in New York antedate both the Loop and Times squares and accounted not a little for the popularity of those famous districts. But very few of us were aware of the fact disclosed by his greeting card to me—that he is still in the restaurant business, the locale now being Biscayne Bay in Florida. Which is probably one of the reasons why so many New Yorkers are going down there.

And another card from Lillian Ashley, who will be recalled as one of vaudeville's most popular single women. Years ago she married Charles Smith of the variety team of Smith and Cook. They are now living in Hollywood, Calif., where Mr. Smith directs pictures.

Nellie V. Nichols is at Venice, Calif.

Bonnie Gaylor, I learn from the cards, is married and is living in Detroit.

There was also a greeting from Edward Burroughs, who years ago was the partner of E. P. Churchill as owner of several vaudeville theatres and later was manager of the Orpheum, St. Paul. He is now managing a theatre at Flint, Mich.

The card that traveled furthest came from Mr. and Mrs. Charles E. Bray, who sent it over a month ago from Durban, India. And now, I read, they have gone still further from Times square, in Africa to shoot bigger game than pictures.

Dorothea Antel said many a pretty card to her customers this season but of them all, none was more beautiful and inspiring than the one she herself sent out. It bore behind gaily decorated windows a picture of her, smiling at the world from the bed she occupies day and night. And nothing that Dorothea can smile is enough to insure a happy Christmas for all her legion of friends.

Every Christmas of our past inevitably crowds into our Christmas of the present with both sad and joyful memories. This year I shall be thinking of that one four years ago when our late beloved William B. Sleeper brought the Keith Boys' band down to the hospital where it was to serenade me. That is a happy recollection and mitigates the sadness of the thought that he is gone.

A bright spot during the holidays was a visit from Paul Edwards from Lake Saranac for a few days to renew acquaintance with Times square. He returns to the Lake next week to complete his health course and I hope it won't be long before he graduates with honors. I heard also that Chester Rice, one of our best theatrical press agents, is also at the Lambs Club over the holidays with his return planned for next week.

If anyone is hankering for a list of professionals who would appreciate holiday cards or letters or books of what has a year ago been a line-up of those who are at Saranac, N. Y. It has been compiled by Paul Edwards, who having just come from there knows whereof he speaks:

Heleen Rich, 9 Church street.
Ruth Velour, 9 Church street.
John Woodford, 8 Church street.
Rube Benson, 9 Church street.
John Eckerline, 9 Church street.
Billie Wilson, 9 Church street.
Genevieve Barnett, 9 Church street.
Charlie Auzant, N. V. A. sanitarium.
Jack Barnett, N. V. A. sanitarium.
Charles Bordley, N. V. A. sanitarium.
Fred Jennings, N. V. A. sanitarium.
Jimmie Devlin, N. V. A. sanitarium.
Mr. Daley, N. V. A. sanitarium.
Paul Auzant, N. V. A. sanitarium.
Dorothy Hughes, N. V. A. sanitarium.
Danny Murphy, 6 Old Military road.
Eddie Kane, 5 Front street.
Joe Town, 19 Broadway.
Pop Barrett, 302 Broadway.
Jimmie Seitzick, Santanone apartments.
Bertha Donn, 23 River street.

Trixie Friganza has decided that those who like winter weather can have her share and she has just naturally waked out on the east. By the time this is published she will be back in California, ready to start work on the Metro-Goldwyn picture in favor of which she cancelled all her vaudeville bookings.

John Pollock's two boys, who form an important part of the population over in Levonia, N. J., were unanimous in coming to the conclusion that they ought to have a surprise for their father this Christmas. So a few days ago, John, the younger, broke his arm and now sports a nice, snappy plaster cast on it. Then a night or so later Channing, the older boy, had his automobile smashed into by a street car while he was on the way home from rehearsals for a Christmas entertainment. Fortunately the worst result of the accident was scaring Mrs. Pollock almost to death. But Mr. Pollock thinks that if this is what Santa Claus brought him, he could wish Christmas came only every hundred years.

Ted Lewis' ad in Variety last week said there is a Santa Claus. I'm convinced of it too since he brought me an order for 160 of my books from Anne Nichols, who distributed them to the members of her industry, "Able's Irish Rose."

Another one whose Christmas shopping I hope will be as satisfactory to his friends as it was to me is D. Horace Mortimer. He had me send three sets of my books to people he wanted to remember this season, thus giving me three Christmas presents to one each for his friends.

U. S. NOVE THEATRES
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"THE PHANTOM OF THE OPERA"
with LON CHANEY
—Also on the Stage—
PARISIAN GAIETIES
with 18 ARTISTS

NOW PLAYING
THOMAS MEIGHAN
"IRISH LUCK"

NOW PLAYING
JOSEPH CONRAD'S
"B'WAY 'Lord Jim"
with Percy Marmont
Shirley Mason, Noah
Lyon, etc.

AND THE WORLD'S BEST VAUDEVILLE
CAPITOL BROADWAY
51st STREET
Edward Davis—Managing Director

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NORMA SHEARER
in "His Secretary"
Elaborate Xmas Programme
CAPITOL GRAND ORCHESTRA

MARK BROADWAY
47th St.
ROBERT KANE PRESENTS
BLUEBEARD'S 7 WIVES
WITH BLANCHETTE SWARTZ, LOIS WILSON AND BEN LYON.
"Mark Strand's Production of 1926"

LOEW'S
STATE AND METROPOLITAN
B'way & 45th St. Brooklyn
"SALLY, IRENE & MARY"
A Metro-Goldwyn-Mayer Picture.
VAUDEVILLE at the STATE—GUY & FRANK MAGLEY REVE.

WARNERS
Broadway near 36th Street
New York
"Lady Windermere's Fan"
A Lubitz Production
BERNARD HELLER and His ORCH.

THE SHARPSHOOTER'S REVENGE

"A SHOT STORY"

By FRED ALLEN

A Prolog

The story concerns: Launcelot Fineberg. An agent, whose door modestly proclaims him a Vaudeville Broker and Editor of Non-Closeable Girl Acts. At first glance he impresses one as being the owner of a Delicatessen Plant, or, perhaps, the life of the party at Rockaway. He seems to tell you that many a herring has found a good home under his vest. Without a toupee his scalp could go on No. 2 in the hair tonic and Goin' Down like two tuberoses on cranked most of the time, he gives the impression of having turned his body around without telling his scalp. His eyes hang down like two tuberoses in Intimate Theatres and his nostrils stand out like twin awnings on a Nedick stand. He invariably comes home from Atlantic City each day with a suit burned upper lip. His suit is typical of the "Broadway Aviator," just down after having made one flight. One look at his wardrobe contradicts that plan. He makes everything beautiful. The seams on his coat stand out like arteries on the Oldest Inhabitant and from afar he looks like a map with his arms through a concertina. His trousers are by Ellsbury, with permanent bag in each knee, and if collected there is enough material in them to represent every college from Amherst to Zanesville. Launcelot has worked himself up from a manufacturer of marked cards to a vaudeville agent and is well satisfied with the world in general and himself in particular. He trusts no one and even when talking to himself stands in front of a mirror.

Characters

Bull's-Eye Aspinwall. A sharpshooter. Bull's-Eye hasn't fired a shot since the coronation of King Kraus. Work in as scarce as suitable players in symphony orchestras, and for months Bull's-Eye has haunted the office of Launcelot Fineberg, appearing as a secretary and surely as the Ghost in the act of Hamlet. He hasn't worked for so long he's forgotten his salary. Bad luck has dogged him to the point where he feels that he must have stopped on a mirror setting out of his cradle or his mother was frightened by the Schwartz Brothers. While he had money to buy cartridges he kept in practice shooting clip pigeons which he made himself from second hand Bonella. His medals have lost their lustre and some of his smaller decorations have been used in phone stations, where inclement weather prohibited a visit to the Fineberg office in person. The outlook, as for as Bull's-Eye is concerned, is blacker than a dress rehearsal of "Les Misérables." The last report he heard was in Fineberg's office, and that was the shot heard around the world, as it reads the minge. Still he has faith, and the Eliza crossing the led, he keeps looking for the breaks. "There is a Santa Claus," he has been heard to say. "The man with that thing on his back is not from Notre Dame."

Pansy Flannigan. Wife of Launcelot Fineberg. Pansy has worked her way up in show business from a ground tumbler's assistant to a double billed act and back down again to a single singing specialty. She is fat and forte in certain respects and married Fineberg under protest. He booked her over the Pan time. She returned owing so much commission that he had to propose to protect his interests. He offered her a blanket contract, it was December, and she in turn gave him her hand. Being an agent, he insisted upon having both hands, for fingers, to an agent, are like percentage. Why take five when you can get 10 for the asking? Launcelot said that and pushed her to the front. She has also been pushed to both sides and the back, from the rear she resembles the Three Musketeers. Her favillieres had to be made to order and survival phenology could open an office in one of her castoff petticoats. Still their married life was serene. Launcelot loved as much of her as he could without being a glutton and their apartment uptown was a perfect nest of happiness.

Myrtle Remington. Stenographer and maid of all work to Launcelot Fineberg. Myrtle had entered New

York without the key to the city, seven years ago bearing a straw overnight bag which had to be fireproofed before she could pass through the smoking car. Her sole possession, at that time, were a letter to the bouncer at the Bide-A-Vee Home and a flannel communion which would have done credit to an Eskimo chorus girl. Originally she had lived at the Y. W. C. A. but there was no Gleason in her room so she had eluded from the straight and narrow. She moved into a complex apartment at Jaundice Court where she met the castnet player with Whiteman's Band. He was indirectly responsible for her present position in the Launcelot Fineberg office. Time had wrought its changes and where she once quivered when Little Billy came into the office, she is now able to look the Four Barnds in their eight eyes, and tell them boldly that the Greenpoint is off. Her hair is half mast and her cheeks rival those of the general of Mawry Geat's wooden soldiers. In other words Myrtle is Queen of the Office and reigns supreme. As is the case when a woman reigns, many things are, all wet. The office is no exception.

THE STORY

"Nothing doing," The words checked out of Myrtle Remington's mouth with the abruptness of a man with a wooden leg leaving his cabin during a great fire.

"Nothing doing," The words, rou-

stured at his effort, Bull's-Eye slipped into a chair, as though waiting for a laugh.

Myrtle, thoroughly frightened at his unexpected tirade from the always docile Aspinwall, started for Fishbowls' door with the speed of a skunkshot divorcing itself from a lit match.

"Mr. Aspinwall to see you, sir," she peeped.

"M-m-m," grunted Fineberg. He had heard everything and seemed to be fumbling for a mental red flag to offset the forthcoming attack of the enraged Bull. "M-m-m," he carloured, "I'll be right out."

"He'd better make it snappy," this from Bull's-Eye.

As though this were his cue, Fineberg appeared in the doorway, breaking in a convalescent grin.

"What seems to be the trouble, Aspinwall?" he opened, using his best three-in-one tone.

"Trouble? No trouble, except that I ain't had a date since King Tut had clunk him. I've taken over stalling than the Four Horsemen's prowess would get on a season of one-night-stands. You're a fine agent you couldn't rent a rowboat during a tidal wave, ain't you had a one-tube bet you couldn't get static."

"You must be optimistic, Aspinwall," the words jumping out of Fineberg's mouth as though his tongue were a teeter board.

"Yah," blurted Bull's-Eye, "an optimist is an acrobat who wears his sweatclothes around to the booking office every Monday and Tuesday in case there's a disappointment. I've got your number—it's lower than one. Why, you're so small a flea would have to carry weight if you were his jockey."

"Enough from you Aspinwall, I'll take your name from my books at once."



CAROLYN and EDDY

With All Their Friends Season's Greetings
Now featured with George Chooz, "Pettie Revue."
Playing Keith-Albee Circuit

lined the same, except from the tips of Bull's-Eye Aspinwall sounding like a tired oboe about the fifth show.

"Is Fineberg in?" deuced Bull's-Eye.

"Yes," snored Myrtle, "but he's busy."

"I've got to see him."

"You can't see him. Orders is orders." Having dispossessed the painful, Myrtle turned her back on her hero. To a chiropractor, turning one's back is an invitation to get busy, but to Bull's-Eye it was a challenge that broke Truly Warner's Five Foot Shelf.

"Listen, Myrtle," said Aspinwall, "a cat can look at a king. A kitten can look at the Prince of Wales and the day is here when a sharpshooter can look at an agent."

The eyes of Aspinwall flashed fire, he had hot pupils. Many a dumb act has been driven to talk, by an agent, and Bull's-Eye was enjoying the thrill of his first monologue.

"I've stood this as long as I'm going to," he scowled, "it ain't going to do my eyes no good but I'm going to see Fineberg right now, if I have to wear glasses as long as I live. If he don't come out now, I'll wait if he does. The audience at the State has to come out sometime, and so will he."

"An agent. You couldn't find time in the dictionary; you couldn't get a crate of prayer books an opening in a church basement. You're through with me. Why, I'll kill you, Fineberg. You've starved my wife; she ain't had a napkin around her neck since she stopped taking violin lessons. My kid can't get a square meal unless I get him a sparrow gland and leave him in back of some bakery. I'll kill you."

"You've never killed them any place since I've been booking you. Talk is cheap, Aspinwall, unless you get Paul Gerard Smith to write it for you. Leave my office at once."

"Yes, I'll leave your office. All the business you do—you have as many acts as Dr. Rockwell has patients. You'll get pinched for vagrancy when I stop coming in here. I'll have my revenge. Remember all of the handwriting on the wall isn't in 'phone booth. You've swapped your heart for a franchise, but every dog has his day and watchdogs have their nights. As long as I lead a dog's life I'll have a bone to pick with you. Damn you, Launcelot Fineberg."

This concluding Bull's-Eye's part of the entertainment, he strode from the office, slamming the door with such force that the glass panel rat-

ted to the floor in a thousand pieces. Checking to himself at the crash of glass, one could hear him mutter: "At last my breaks have started."

CHAPTER II.

Six months later it is Monday morning backstage at the Gillette theatre, Tolerate, Long Island. The Gillette is booked by Fatty Madden, a man who has glorified the American suitcase. A look around the theatre may not be amiss. The stage is very small, and the name St. Basil on the corner of the groundcloths shows that all napkins aren't found on kips. It is one of those houses where the Tiller Girls would have to play one by one and the aisles are arranged to coincide with the arm movements of the first violinist and slide trombone player. The house seems smaller than the stage and bows are forbidden lest dandruff from the actors' heads fall on the lobby.

Two men sweep the stage, breaking a silence which would otherwise do credit to Campbell's waiting room on a dull day.

Straitening up for a minute, one of the I. A. brothers remembers that it is all right to kick, if one kips starts today. Gregory, the manager's time. "The new pop shows a day. This job of stage manager ain't going to be no clash."

"And you've said an awful. Calling this the Gillette is like saying the acts will be the Eveready. Who's comin' in the first half?"

"Only three acts, but it looks like a good show. The feature is Pansy Flannigan. She's presen' in a new act with a jazz band. You know her husband, Fineberg, the agent. I heard he's comin' down with her to put the act on."

"Who else?"

"Hycenas closing, and Aspinwall, a sharpshooter, opening. Rehearsal is at 11; we can go out until the baggage gets here."

Eleven o'clock found everyone agog. Scenery had been hung, props set and Madam Odor's hycenas cages were in place. Contrary to tradition, the hycenas were not laughing. Someone may have told them it was a cut week.

Down in No. 3 dressing room, Bull's-Eye Aspinwall worked away on his guns. He had but one cartridge to his name and eagerly awaited the arrival of the manager that he might draw enough to get ammunition for the matinee.

Working in room 3, he found Madam Odor arranging spangled tights and inspecting whips. A knock at the door prefaces the entrance of Max, who Sir Joseph Ginsburg is to Willie Howard, Max is to the hycenas.

"All is 'ut" chin-pieces the Madam.

"Yah, Madam," rice brothers Max. "I give Rosie and Hannah liver to clean the cages. Aber Madam the lock on Rosie's cage is broken. I have it with a stick fixed. Should no one touch it all gosh cut."

Room No. 1 is all a-twitt, Pansy arranging new orchestrations and Launcelot unpacking her wardrobe trunk with Murphy bed attachment.

"Funny thing, Pan," said Fineberg, "I used to handle this opening act, the sharpshooter. I had to kick him out of the office; he's terrible."

"Nervous, Honey," backfired Pansy. "I'll have to have a chiropractor right after my Charleston."

"Don't worry about this joint, dear. I only booked it to get a line on the new numbers. They don't send in a report. The manager can't write and he's too mean to phone the office."

"I know, Daddy. I'll go up and rehearse. You hang the wardrobe."

"Keep away from those hycenas cages, Pan," cautioned Launcelot. "I heard Madam Odor's man say that one of the locks is broken."

Scarcely had the dressing room door closed when the air was reut with a piercing scream. Chaos arose from nowhere, it seemed. Down the stairs, by the dressing rooms, came stage hands and musicians running and shouting, panic-stricken and insane for the moment.

Opening the door, Fineberg yelled at the fleeing mob: "What's wrong, boys?"

"Beat it," answered the drummer. "Out this way. One of the hycenas is loose and is eating Miss Flannigan."

"Great Glitch," shrieked Fineberg, "where's Madam Odor?" Rushing towards her door he met the Madam coming out.

"One of your hycenas is out and is eating me safely out of my wife. What can we do?"

This was enough. The Madam turned and fled, not towards the hycenas but out to the great open spaces where the exits were not blocked.

Turning about Launcelot found himself looking straight into the



The Season's Greetings
MISS PATRICOLA
"The Scintillating Melodist"
Keith-Albee Vaudeville
Direction GLADYS BROWN

eyes of Bull's-Eye Aspinwall. Fear assumed possession of his every muscle but from somewhere back in his throat came words.

"My God, Aspinwall. This is awful."

"Is it your old man?" growled Bull's-Eye. "I know it's a rotten date. What's that got to do with me? You dirty St. Bernard. I haven't settled my debt with you yet."

"Fifty me, Bull's-Eye," wailed Launcelot. "This is no time to speak of grudges. One of the hycenas is out and is eating my wife. God, man, do something. Get one of your guards and shoot the beast before it reaches the stage."

Another piercing cry from the direction of the stage awoke Aspinwall to a sense of duty.

"I hate to do you a good turn, Fineberg. I've only got one bullet to my name. If I shoot anything but you I'll be wasting it."

"Please, Aspinwall," Launcelot was on his knees. "Save Pansy and I'll do anything in the world for you."

"Whine, you rat. I'll get my gun for her sake. You come upstairs with me."

Seizing a rifle and slipping the cartridge into place took but a minute. Rushing to the stage they found Pansy lying on the floor in a dead faint, the hycenas standing over her, undecided as to whether a woman would agree with him.

"Aim well, Bull's-Eye," cautioned Fineberg.

"Shut up, you! I've only got one bullet left."

Raising the gun to his shoulder Bull's-Eye drew a bead on the motionless hycena. Crack. The report echoed through the empty theatre while a bit of splintered wood popped up across the stage. The hycena aroused by the noise, pawed its prey and started to eat.

"Missed," cried Bull's-Eye, "for the first time in my life. I've missed, but thank Heaven. At last I have had revenge Launcelot Fineberg. I swore I'd get even with you and I have. You kept me out of work so long that I can't even shoot straight. The woman always pays, but I have had my revenge. Ditto."

Moral
When a man loses his wife he only misses one, but a sharpshooter in his time misses many.



BEN SELVIN

Ben Selvin, the popular Vaudeville recording artist, is heading his inimitable orchestra this season with marked success at the New York Century Theatre, New York (smart society's smart meeting place).

Ben Selvin supplements his duties as a jazz maestro and president of the Ben Selvin Realty Corp., president of the Selt Realty Corp., vice-president of the Guild Printing Corp. and director of other commercial enterprises.

IN THE DAYS OF TONY PASTOR'S

CLEAN SHOWS WIN

THE INDEPENDENT LEGIT

In the days of Tony Pastor on 14th street was a pianist there who still lives in New York.

William Brode, 71, was Tony Pastor's first musical director at the piano, and from the time he opened the house under its continuous variety policy until it stopped. Mr. Brode for 13 consecutive years was at Pastor's during those days when that house became the best known of American variety theatres.

Mr. Brode, who is most agile, alert and keen, and can still fiddle a keyboard, although he long since retired, speaks with sincere reverence of his personal contact with Tony Pastor.

To him Tony Pastor was the embodiment of everything fine both as a show artist (that was the word Mr. Pastor used best of all to call the vaudeville performer) and a show director.

At Pastor's on Monday.

It was regular and customary for Tony Pastor to sit in a high chair on Monday when the acts paused in review. It was a time most sacred to the variety impresario. When looking his show over he did not wish to be disturbed and he did not leave his reviewing place until the program was completely over.

That Monday matinee to Mr. Pastor was a part of his show curriculum which he never permitted to be broken. When finishing his supper (it is dinner in New York; those days) he'd go up to his little office room in the theatre and remain there until the show was on again, when he returned to the wings.

Mr. Brode says that Mr. Pastor was very charitable and that he always had a regular Saturday dollar of charity names that he took care of in the same way he met his weekly payroll.

Tony Pastor never cancelled an act, other than one exception, which Mr. Brode recalls. A musical act in its effort to use dialog could not be heard beyond the footlights. Mr. Pastor, against his wishes, instructed the pianist to tell the audience to take its music; go to the front of the house and see Harry Candorson, treasurer and manager, for a full week's salary and not bother about working the remainder of the week.

While Tony Pastor played many stars and also acts considered the standard turns of that time, he was himself his biggest card, his name being so well known, if not better, than any of them playing vaudeville. Tony Pastor played himself



WELLINGTON CROSS

"No, No, Nanette," Globe Theatre, Indefinitely, New York City. Management H. H. FRAZEE

tion at Pastor's with his playing. After Bernard's five years at Pastor's Bert Grac followed him for five years. Bernard played a repeat and then Tom Kelly finished out.

When Mr. Brode went to the Pastor theatre Harry Sanderson, house manager and box office man, introduced the pianist to Tony Brode declared from the moment he met Pastor he liked him and that nothing ever happened to change that opinion. When Tony Pastor died in his 79th Mr. Brode was on the road at the time, being in Cincinnati as musical director of Bothner & Campbell's "Just Out of College."

Mr. Brode recalls that Maude Raymond was the only artist who played a three months' consecutive engagement at Pastor's. That Maude Thornton was accorded the unusual courtesy of playing only one show at night during the continuous policy; that Sophie Tucker made her debut at Pastor's; and that it was Tony himself who personally advised her to work in whiteface.

Pastor was always giving friendly advice to the artists. He was ever solicitous as to their welfare. And his way of handing out money here and there was typical of the big-hearted man. And every Christmas it was Pastor's who gave the troupe a Christmas gift to every act and every man employed in the house. He was vice-president of the Actors' Fund of America.

Tony Pastor had no quavering about playing back acts. If they were good and his audience liked them they returned time and again.

Among the acts that Mr. Brode recalled on the spur of the moment were: Sam, Kitty and Clara Morton; Jennie Yeamans and Fred Thum; Nat Willie Loreta; Ward Carr, Russell Brothers, Lydia Barry, Four Cohans, Empire City Quartet, Emma Cahan, Lillian Shaw, Felix and Claxon, Calkins and Henschaw, Jennie Burns, Jack Norworth, Lyrne and Harginton, Dick and Alice McAvoy, Fred Nibilo, Ida May Chadwick, Clarice Vance, Calm and Mack (the Black Cat of this team being the present Herbert Mack, vice president Columbia Burlesque Circuit).

What was considered a big stunt in Tony Pastor's day was the exchange of star for star. From Pastor's to the Weber and Fields Music Hall went Hope Booth, then a feminine sensation, for one week's engagement, while Pastor's got Sam Thornton. That was the only time the latter ever played Pastor's. "The Milkman's Malinee"

In Pastor's 13rd Street days Mr. Brode says that some unusual innovations were introduced there. Among them was an early morning show, a "millionaire's matinee." It lasted 10 a. m.

In all the principal eating places, cafes and restaurants little cards appeared bearing the words: "After breakfast, go to Pastor's."

It was at Pastor's Little Egypt.

(Continued on page 176)

Last season about this time and through the winter New York was "steamed up" over alleged dirt plays. There seems to be a wave of abuse with attendant display of opinion as to what was dirt and what not.

This season finds no such situation, though summer reviews (still current) hold a number of skulls which are simply dirty stories arranged for stage usage.

The curious angle in the matter is that dirt plays cannot compare with the clean show successes either in point of run or net earnings. It seems to be an axiom that the longer a play runs the more it attracts the classes, not the masses.

Records show that to be a fact here and abroad, dirt plays having fallen down in England even during the last four months. The exotic and the lascivious are only for limited appeal.

Plays of the sort may attract what seems to be wide attention, but they apply to the several major cities. In the other stands such attractions never have stood up.

Neither Thrilled Nor Chilled

The kick in the dirt play is, therefore, but transitory. The average playgoer—and that means the big majority of the theatre's patronage—has a much greater capacity for amusement through laughter than to be thrilled or chilled by smut.

Recent seasons on Broadway have shown the development of four companies which piled up records against which none of the dirt plays successes can compare. For instance, "The Gold Diggers" ran 12 weeks on Broadway on Broadway, and though strictly not a dirt play because of its comedy strain, topped all the others in its class. But it cannot compare with "Able" which has cleared its 15th week on Broadway (fourth year).

The difference in longevity is more marked on the road. There are six companies of "Able" on the road, and "The Gold Diggers" was but one "The Gold Diggers."

People in the smaller stands just won't patronize dirt plays. If they want to they are afraid to attend, fearing the comment of neighbors. "Gold Diggers" did well in stands like Chicago, Philadelphia and Boston, but fell down at many other points. That is true of other "dirt" plays, and only occasionally are duplicate companies of such plays ever sent on tour.

Nor can any of the dirt plays touch the record of "The First Year" which had three years' run on Broadway; "The Bat," which played two years here, and even "The First Year" and "Turn to the Right," both of which piled up great runs and cleared up on tour.

No Better This Season

Last year's flock of bad boys won't do any better than their predecessors. "The House of Evening" started like a house afire, but tapered off when script changes were ordered. "The Firebrand" remained all season, but, too, had to be changed. "The House of Evening" had a distinct flop out of town, perhaps partially because of another star being used.

"Declare Under the Bims" was given a clean bill of health by the play jury, but it is not drawing exceptional grosses on the road.

"Seventh Heaven" is playing the subway circuit for the seventh time, which is a netting "Desire" or any of the other dirt may never accomplish.

"The Demi-Virgin" attracted more attention throughout the country than most other naughty shows because of a court fight that was finally won by the producer. But its road record is little different than the others. "What Price Glory" ran a year on Broadway. Its lurid dough-boy language brought down the police and aroused the army and navy officials. In Boston it was a flop, because the censor caused the elimination of all the oaths and cuss words. A one-nighter company was quickly withdrawn, and while the show is making money, it, too, will not begin to measure up with the outstanding cleaner play successes.

The same applies to revues with raw skulls as compared with clean musical comedies and operettas.

Here.

Ex-Cons. chairman Ira C. Copley purchased the Elgin II. "New" and fired the staff from editor to office boy. Copley has Joliet, Aurora and Elgin tied up as far as newspapers are concerned.

Rough tactics and high rentals cramped the style and output of independent legit producers last season.

Not a sign of a rainbow for the short roll guys for some time to come.

Things are so bad in the independent producing field that even the promoter cannot wait up to usual enthusiasm in selling a prospect to bankroll his show. Maybe his conscience, or maybe he figures it better to save the butter and egg until things break better.

Contrasting the previous year when independents figured winners in at least five surprise hits, the past season has brought nothing promising from this group. Many stabs have been made, but Cain's was the only beneficiary.

In several instances where some independents had productions that may have been nursed into some-thing had they been able to keep running, the high spot limit guarantees sent them out before given a fair chance.

Picture Rights

The picture boom incentive has also taken a flop. Time was when the pictures would buy anything, but they've since smacked up. The producer who believes the picture rights are going to take him out of pawn with a bad one has another guess coming. Yet the idea still sounds good for promotion of capital to finance a show and is as popular as ever in usage.

Gustav Blum, whose manipulation of "The Shame Woman" the season previous into a money maker and probably the most notable output from an independent in that season, was a close financial year. Gus made two attempts, first with "My Son," which he kept in New York for a long run through putting the cast on a commonwealth arrangement, possibly figuring the New York run prestige would cash in elsewhere and turn a profit. Another wrong guess. He tried later with another one, "Caught," that went into camp after one week. Neither flops have discouraged Blum. He has another in rehearsal, and again he thinks he has something.

The Independent Theatre, Inc., for which Blum turned the trick with "The Shame Woman," had outlined a promising list which collapsed after the flop of their first "The Easy Mark" and have done nothing since. The latter turned the list over to Mulligan and Treibsch, who tried a couple, "Baby Blue," a musical show, and "Night Hawk," a sexy affair, dropping all they had on both and now temporarily out of the producing field.

Oliver Morosco, operating independently since his withdrawal from the Morosco Holding Company, also made two false attempts at a comeback, first with "The House of Evening," which survived nine days in Wallack's, New York, and "His Quaker," produced at the Hudson. New York, with Francine Larrimore starred and ending the run record of the former by one week. Morosco has another in preparation.

"Anne of Gramercy Park," due on Broadway early next month.

Jed Harria, who set "Weak Sisters" at the Booth and had to withdraw when unable to meet house guarantees, will also shortly take another crack with "Love 'Em and Leave 'Em" currently in rehearsal. John Turk, who had been associated with William A. Brady since his knicker days, has also turned producer and is currently sponsoring "One of the Family" at the 49th Street, New York. Henry Baron, whose "bloomer" average was raised by failure of "Comedienne" and "The Bride Retires" to click, is at work on another, which is expected to be involved from previous indebtedness by Equity.

15 Owe Equity

Fifteen other independent producers also have plays they'd like to do, but are not sufficiently financially independent at this time to wipe out old scores with Equity. Consequently, they are conspicuous on the Equity unfair list, which abrogates all possibility of getting a cast of Equity members.

Aside from this list, the independent field is "shot." New ones are no longer being encouraged. But come in. Some do without encouragement, but pass adroitly and wise on the experiment.

With the increased output of standard producers with affiliations with the latter group in the field, an independent's general output is more than sufficient, so you can imagine where the outsider stands.

With the road takings becoming worse and worse as years progress, the independent knows they must get their pie in the big towns or not at all. It is here the independent with lack of knowledge of conditions generally comes in handy for the booking man. The outlying houses must have a show and no matter how bad or how small the gross, is better than carrying them dark at an overhead. It is from this latter source that the independents may be receiving some encouragement. But they soon find out what it's all about. And then they're generally cured.

The play brokers will tell you that independents are in a decided minority. Those around are looking for a winner seemingly non-existent among the catalogs of the brokers. They read many and take none.

The heretofore enthusiastic independent has studied things out. He knows he hasn't the chance of the proverbial snowball. Even if he has something he knows, he must also have an inexhaustible bankroll to hold it away from the other fellows. And even then he can be manipulated into a losing period which he'll never balance later.

At best the independent producer is playing against a stacked deck, losing either way unless he is willing to "cut" someone in for a booking affiliation. That's not uncommon. There may be a scale for it.

It is a safe hazard that as long as show business exists there will also exist those who figure they can outsmart the system.

Edna.



ED. LOWRY

extends
HOLIDAY GREETINGS
Orpheum Circuit Now
Direction, RALPH G. FARNUM
Edw. S. Keller Office

until he decided that his stage days were over and his time was then necessarily devoted to the direction of his theatre.

Mr. Brode played the accompaniment night after night for Tony Pastor, who went on around 8:50 singing five or six songs, all of a comic-strip and vaudeville kind.

There were no Sunday shows in Pastor's theatre, and during its activity only one day was his house closed when President McKinley was buried.

Pastor's first show policy was two performances a day. When Pastor's 23d Street made a success of the continuous policy Tony Pastor followed. When this happened Brode, then musical director at Pastor's, where he had been for many years, was engaged for Pastor's.

Harney and Ragtime

The continuous policy at Pastor's meant a show of some 14 or 16 acts,



BORIS PETROFF

(Ballet Master)

DOROTHY BERKE

(Premier Ballerina)

Balaban & Katz and Famous Players Theatres

Extend their sincere wishes for a Happy New Year.

REVUE NEW YORK JARDIN

IT'S THE SAME OLD SQUARE

Fighters and Jokers on Street Number Forty-Two
Actors and actresses waiting there for a cue.

George Cohan called the turn 15 years ago. He saw it in the cards when he incorporated the above couplet in "I've Got a Lonzing for Longacre Square," which Bob Dalley warbled in "The American Idea," a Cohan musical at the New York theatre, since appropriated by the slicker drama.

Cohan's song and show reigned back in the days when Herald Square and Times Square were fighting for supremacy as the accredited Rialto. The lower section was giving the upper spot a tough tussle. In those days practically everything that counted in a theatrical way was below the 31th street line.

Macey's had followed the Rialto up from 14th street when it made the jump to Herald Square. Gimbels hadn't come out of Philadelphia yet. Upon its present site stood the Manhattan theatre, operated by Harrison Grey Blake. A block across and down Broadway from 31th to 25th street was Broadway's gay white way, with that six-block area holding no less than six playhouses: Weber and Fields Music hall, Wallick's, Princess, Bijou, Daly's and Proctor's. The latter is the lone survivor. Yet the names of the preceding four live through, having been tacked on to newer houses on the side streets of New York's current Rialto, Times square.

Square to Circle

Progress of pictures and increased theatre building activities have wrought many changes in the physical appearance of Times square and are continuing to do so. The original area of Times square was from 42d to 47th street, with Broadway on one side and 5th avenue on the other. It has since outgrown itself and taken on additional territory, for the present theatre area obtains from the Square to the Circle.

Within the above boundaries no less than 53 theatres are spotted and others coming up like mushrooms. Theatre building is the rearest industry of the centre, next to bootlegging joints and speakeasies. Not that Times square has shed them up this way, but rather they lapsed Times square, knowing the spending crowd was there.

The advent of the speakeasies has provided a new "Tenderloin" in Times square. The under cover joints are infested nightly with Beautiful Bums and those not so beautiful, but plying their trade as brazenly as ever a lady dared in the days of the old Haymarket. Billy McGlothy's and Akron's Tivoli.

The "Tivoli" infest the backrooms of the upstairs joints masquerading as clubs but in reality little more than a left building or former business place. Long hallways

bars hold the front of the premises, with some of the places carrying shifts of three bartenders and all kept busy. Must operate on a 21-hour schedule. The payrols amount to a "nut," but they don't mind it as long as business warrants.

As for the girl angle most of the places encourage their presence. They figure any lonesome ones dropping in may be influenced to remain if a "charmer" steps up. The better class joints establish a status between themselves and the girls which prohibits any "dipping" of customers. If it's a good stand the girls play according to rules, but in other spots it's a case of everyone for themselves.

Relics Also Shift

Quite natural with the upward trend of the Rialto to the roaring 40's relics of the downtown landmarks have also shifted to the milky thoroughfare.

Within the past two years sections of Times square are reminiscent of the old Bowery and 14th street back in the days when old New York was young. Back in those days "chumps" were called by their right name. Fancier dresses or less harsh ones now obtain, but they take them just as regularly as they did.

Auction sales and stores disposing of allegedly bankrupt stock are running the theatres a close second in numbers, despite the prohibitive rentals in the mid-section.

Pitch men and three-card monte manipulators have not overlooked possibilities of the section, either. Any day or evening you can find them working in one corner or the other.

The in-town rubes fall faster than their country cousins for the "gyp" and the card sharp can clean up as much in a few minutes while keeping his eye peeled for the genedames and make a clean getaway before being molested.

Fraternizing with the card manipulator is the street peddler with various merchandise. Also the boys with the sealed post card "direct from Paris," which generally make a clean-up passing them out to the burlesque fans as they exit from the Columbia theatre.

The Coney Island influence also has wadded its way to the Square, which has adequate representation with a freak show, two "peep" shows and a "Batem Game," with still others looking for locations in the district. The freak show is a five-in-one operated by Hubert on 42d street, between the New Amsterdam and Harris theatres. The show operates with a 25c gate and does business despite only half of the regulation freak show which generally sells for 10c a look. Another indicator that the Square is a soft place for any easy money

(Continued on page 182)

G. V.'S MIDWAY MOVING EAST

Greenwich Village's midway has moved east. McDougal street displaced Fourth street as the gay white way of the Village. Electric signs of the many places that have lately opened up in this area did the trick. Cabarets, novelty shops, tea rooms and eating places have sprung up in mushroom growth within the past couple of months.

No less than 14 such places are doing business on a single block



GREETINGS FROM MAY WIRTH

PHIL and the WIRTH FAMILY

Now appearing at the Olympia, London

To be followed by the Winter Garden, Berlin; then back to New York
For the Ringling Brothers-Barnum & Bailey Circus,
Opening the season at the New Madison Square Garden, New York.

between Fourth and Third streets. The reopening of the Club Gallant recently after a year of padlocking also helped to bring up the list, also some classy trade to that part of town. Gallant's old place has been renamed The Studio, possibly so as not to conflict with Barney's new establishment around the corner. The block also holds the Club La Paris, Inspiration Club, Oriental Pagoda, Willow Tree, Tie Tac Club and the Provincetown Club atop the Provincetown Playhouse. Most of the above operate with \$1 cover charge.

None of the newer places have been doing business to rave about, but their proprietors are optimistic. Several of the new places represent heavy investments, which has surprised other competitors not so optimistic. The latter will tell you the Village is doing a buck and wing and ready for the break any time.

Crafty Landlords

Despite decadence of the racket and generally bad business which has grown worse and worse in the past two years, residential sections will be able to sell their spots to boozers who don't know the Village is through. Six bad months will educate them, but then another embryo cabaret magnate will bounce in and take the vacancy off their landlords' hands.

The trend of development on the east side of the village has partial compensation through having no one crack curfew which obtains in the western sector. Different police precincts are responsible. One closes them up tight at one o'clock. The other tolerates the night club and lets them run to all hours so long as outward order and decency prevail.

The better break for the east sector is probably because of it being a business section. The other side is strictly a residential section and the police are compelled to enforce the curfew to alleviate complaints from tenants living above or adjacent to the night places.

The modern ballroom with its dropping of the term "dance hall" has taken on a new aspect. At the rate of progress, it bids fair to rival the cabaret in public patronage because the ballroom of today is not strictly a dance-hall for dance-hounds. Not so, under the present scheme of things.

Booking extra attractions in the ballrooms is creating a new following. It is drawing a family trade satisfied to sit about on balconies and ringside seats to watch the dancers and the extra acts. These include exhibition dancers, novelty bands and other entertainment. That it is a worth-while departure

being routed. That Benny Leonard has refused a ballroom tour of personal appearances is no indication that "artistic dancers" may not find themselves in demand in this new field. The Leonard instance was inspired by a genuine demand and the demand naturally indicates a willingness to pay well for "names."

The modern ballroom in the not so distant future may rival the picture or vaudeville house or cabaret at this rate. The low admission scale of 50 cents to \$1.25, which affords a show and much personal enjoyment through dancing, are the big factors.

Big capacities and the augmentation of "artistic dancers" (the word a dance idea) place no limit on the gross returns.

Abel.

Radio Federal Hearing

Washington, Dec. 28.

To settle the question of jurisdiction a hearing on the claims of a combination in restraint of trade in the manufacture of radio equipment will be held in New York City Jan. 11.

The Federal Trade Commission has ordered its chief trial examiner to preside at this hearing and rule on the several notions of the radio companies for a decision. If the trial examiner rules adversely to the combination the case will be dismissed. In favor of the commission, the taking of testimony will be resumed at once, it was stated today.

The radio case is known as the General Electric Co. et al., before the commission, the charges including practically all of the large radio manufacturers.

'26 Schedule for WEAF

The new radio schedule via WEAF for 1926 has the following hours slated for broadcasting at the hours specified: Monday, 11-midnight, Ben Bernie from Hotel Roosevelt, New York; Tuesday, 10:30-11, Vincent Lopez from Casa Loma, New York; and 11-12 p. m., Ross Gorman, direct from Monte Carlo; New York; Wednesday, 11-12, Huchie Barrett, direct from Hotel Commodore; New York; Thursday, 11-12, Lopez; Friday, 11-12, Bernie; Saturday, 7-8 p. m., Ross Gorman; 10-11, Huchie Barrett; 11-12, Lopez.

The schedule gives Lopez three nights weekly, averaging 2 1/2 hours of radio dance music. Bernie, Barrett and Gorman are twice weekly repeaters totalling two hours each.

Another Victor Series

Another series of ambitious radio concerts is planned for early in the year by the Victor Talking Machine Co. similar to the last season's offerings which included John McCormack, Frances Aida, Toti dal Monte, Renee Charrat, Emily de Gorgonzola, Lauretta Bell, Giuseppe de Luca, Reginald Wedderburn and the Florentine Quartet.

The experiment last year was to test radio's reaction on the music buyers. Victor records were reported booming as a result of the national exaltation through the radio network.



SEASON'S GREETINGS
L. WOLFE GILBERT
Staff Writer of Leo Feist



GREETINGS FROM

ADA-MAE

Starring in "CAPTAIN JINKS"

COMRADE MANDEL - Madison Park, New York, 20th week.

AL WOODS LOOKS AHEAD

A. H. Woods has spilled the beans. With the aid of a short but high-powered cigar, he anticipates the reign of moving picture theatres in indoor amusement.

"Hello, sucker" (that's his present style of greeting). "Say, the funny part of that story about the growth of the picture theatres is that it's true. Zukor called me up and told me I looked ahead further than he did. But that guy was just kidding. He's way ahead of me, if you get what I mean."

"Why that picture crowd is the biggest kind of a monopoly. If they aren't they might be; certainly they could be. I have figured it all out and I haven't been consulting a yogi, either."

"They have got everything at their command because they have the money to spend—and they spend it, too. I can just see Zukor, Loew, Fox and Lasky sitting down and talking it over something like this: 'What draws the biggest money in New York? Why, grand opera. Allright, let's see engaged some stars. Suppose it cost \$2,000 a week for a Metropolitan or concert name—Farrar or John McCormack. The salary doesn't mean anything to us and for that chunk those songbirds should be glad thrice a day—just six songs that's all. Then to

one-third the admission charged for recitals (\$3.50) at Carnegie. Famous concert people would fall in line. In other words the picture palaces can offer the world's best and therefore compete with all fields of the theatre."

Reveals, Too

"The reveue thing has already started and why not? The picture bunch can afford to pay the several reveue producers as much as \$5,000 a week to put on shows in the picture houses. That the reveue feature costs \$15,000 wouldn't give 'em one worry. Why can't they get Ziegfeld and others to put on the reveues under salary? Ziegley is getting paid over there, but maybe he won't object to picking up that other coin."

"All it means to the picture people is putting on that extra 15 cents to the admission. There are several reveue producers who might jump at the chance. Of course, even you are hep to the fact that one reveue director is getting fifty weekly salary to put on reveues."

"That ain't all. All those big houses have big orchestras. Now, supposing instead of running that second light show through the way they do, and supposing they decided they'll give the dance hounds a fling. All they would have to do

PROSPECTS IN GERMANY

Berlin, Dec. 15.

Vaudeville prospects in Germany do not look very promising. This is due to the scarcity of money in industry and commerce. Big firms that had much to do with the industrial and commercial progress of Germany prior to the world's war went into bankruptcy and this brought a natural booming against vaudeville.

Legitimate theatres have had a hard fight to continue operations and the condition in either the vaudeville or music hall realm isn't much better. To all appearances to the showman here it will not likely become better unless the players and artists understand and realize that they, too, will suffer as other people do.

In legitimate houses the salaries for the average and below average actors are about the same as in pre-war days, but it is the huge salaries of the top stars that prosper. In vaudeville a similar condition exists.

Acts Overpaid

Mediocre acts receive low salaries, but the good, standard acts and novelties are overpaid. It is a fact that admission prices have advanced, yet the receipts are not much better than they were prior to the war on account of heavy taxes.

In countries where vaudeville is declared to be in a prosperous state performers have to play two performances a day. In Germany any second performance must be paid extra with a half day's salary and was customary before managers to avoid financial trouble gave two or three performances weekly with cut-rate tickets. If a plan could be operated on the order of American vaudeville with two shows daily, business might be much better.

The German is not accustomed to going to a show late in the afternoon, but apparently prefers to sit in a cafe and listen to the band. Two night shows, one at 7 and the other at 9 o'clock, would be possible, as the people are more and more becoming accustomed to that show arrangement in the picture houses.

Hard on Artists

Things have been pretty hard on the German artists. They got a bad break through money values tobogganning way down. When the money was stabilized the acts found themselves up against a peculiar condition, inasmuch as they had been played so often that managers were obliged to obtain foreign acts to cause any boxoffice commotion.

The German as a rule likes vaudeville and is also appreciative of the picture houses operated like the family time in America, where acts are paid in connection with the films.

The salaries in those houses, although lately chopped to a certain extent, are still fairly good, as managers are giving contracts for "two a day," stating a daily salary for two performances whereby the half day's pay for a second show is eliminated.

Few First-Class Houses

There is too small a number of first-class houses, but among those in existence of this type that appear on sound financial basis are the Wintergarten and Scala, Berlin; Hansa, Hamburg; Apollo theatre, Nuremberg; Cavalu, Cologne; Liebhof, Breslau, and the Deutsches theatre, Munich. There are others of smaller proportions, some apparently ok financially, while a few are rumored to be in financial difficulty.

All in all, the outlook theatrically isn't so encouraging. Among exceptions now are the Scala, Berlin, and the Hansa, Hamburg, both doing an excellent business.

Strand, Auburn, N. Y., Sold

Auburn, N. Y., Dec. 28. The Strand theatre building in Water street, for many years known as the Auditorium, has been sold to Fitzer-Auburn, Inc.

can always get an even break by selling the picture rights. I've just touched the buzzer to wise the boy outside it's alright to slip me the name of any one wanting to see me."

Thee.

YEAR IN LEGITIMATE

The year past proved that radio is not the bugaboo influence feared by amusement people. Not alone the legitimate but the other fields went along to normally good business, all dependent on what was offered the public or what the public liked. Only at specific times did radio affect Broadway and only materially at election.

The current season started with a rush. An unusual number of hits came in early and registered. At election radio did cut into attendance but slack business for a few performances is not a factor in a production's success. By rating the shows from a box office angle it was proven by Variety's critical box score that 72 per cent of Broadway's productions are failures. There were 192 attractions tabbed during the season of 1924-25, not including the summer productions. There were 1.5% drops counted and 54 successes.

In February the dirt play agitation emanating from New York spread to other cities, with many papers printing comment adverse to theatricians. An appeal was made

computer early in the spring, following the filing of complaints with that effect. A number of hearings were conducted, with admissions made by several agents under fire that additional charges for tickets had been made where patrons had charge accounts and tickets were delivered. The brokers contended extra expenses for that service was a legitimate excuse for additional charges (over 10 cents per ticket) though the computer thought otherwise. One or two gypsies were uncovered and licenses revoked. One or two adjudged guilty appeared. The fact is Broadway has more ticket agencies than ever before and there is little doubt about high prices being exacted for the leading hits. There are many ways of disposing of tickets at excess premiums and some methods are difficult to detect.

Interest of major picture producers in legitimate producing is gaining momentum. Broadway is a fairly fertile field for the films. That productions are not always good for pictures was shown by cold figures in the spring. There had been 107 drama comedies produced during the season up to that time, whereas only 14 had been sold for pictures. The proportion was that only one play out of five produced was accepted by the picture makers.

May 23 "Able's Irish Rose" went into its fourth year on Broadway, breaking all American run records. In October it smashed the world's non-musical run record held by "Charles' Aunt" for London and showmen now concede the Anne Nichols comedy of entering a fifth year here. Variety published a special edition marking the accomplishment of "Able's Irish Rose," a journalistic feat not attempted before for a single attraction. There are six companies of "Able," five on tour and the same number of shows are being routed for next season.

Broadway went into a decided slump during March. The shortage of plays in New York and on the road was marked. Moderate gross attractions were struggling to keep houses open late in the month and April saw no betterment, some shows paying the brokers a premium per ticket sold. During the latter month managers took a chance at anything in sight and a plague of bad plays was the result.

The summer entranced, escorted by scorching heat dating from the first of June. Business dropped 50 percent early in the month, grosses slipping downward from \$5,000 and \$3,000 in a single week. Some shows counted only \$1,500 on the week with others around \$3,000. The non-musicals were led by a \$12,500 gross. Another heat wave in July, however, sent business to an even lower level, but the balance of the summer saw rather satisfactory weather conditions, starting into July.

The heat wave and bad business prompted producers to hold back new shows and the present season started somewhat later than usual. Several first-class plays were held out until after the first heavy rush and were brought in late in September and early October.

Vogue of Opera

The past season saw the peak of the modern day opera vogue. (Continued on page 131)



(Photo by Abbe, Paris)

GREETINGS FROM THE BROX SISTERS MUSIC BOX REVUE

This is the fifth year for these charming melodists with the Music Box Revue. Who also harmonize for Victor Records exclusively. All vocal specialties specially arranged by Arthur Johnston. Management, Sam Harris and Irving Berlin.

ench it we can book them for any number of weeks, they will play the

"Now the picture crowd is building theatres holding four to 5,000 seats, those houses not only in New York but in many other cities. They are in trouble in the picture houses when they have the goods. The pictures themselves may finally be rated fourth in the total entertainment given."

Big Show Cheap

"The thing is to give a great, big show for a modest admission. Because of the abnormal grosses these houses can play to, the picture people can go after the cream of the reveue, operatic, concert and orchestral fields. What is going to stop 'em using a star like Al Jolson and paying him more than he can get with his own show? Nothing. That goes for Will Rogers, too. I happen to know they offered two brothers who have been knocking down \$2,500 in musical comedy, and vaudeville, the next salary of \$4,000 a week for a 'picture appearance'."

"When you have a house that accommodates around 5,000, look how easy it is to present the greatest attraction. Just boost the price from 50c. to \$1. The difference in the takings for one week would more than take care of the cost of the special attractions."

"What is going to prevent them using the Whitman and Sousa hands just as part of the program? In the picture houses people can be offered such attractions for about

would be to make an announcement that the band will play dramatic music for, say, three-quarters of an hour, and, boy, I can see the hoofs flailing onto the stage."

Beating Vaudeville

"Why, the picture bunch never worry about vaudeville. They don't have to. They can get too much money in their own way and can beat vaudeville at its own game. If they want to. They are now using vaudeville for a change in the less populous places, like they will use the big attractions in the bigger place or bigger houses. That tie-up between pictures and vaudeville only happens to be a forerunner, and I think opened the eyes of the picture people as to future possibilities."

"Yes, and they could put Er-langer and Schubert out of business—just put up a real theatre next to those now existing out of town and book in the shows which they backed."

"This financing of legit producers may or may not be o. k. anyhow I'm not mixed up in that myself. But I can't see them putting the drama on the bum. They need it in their business, to make pictures, and you can't play drama in 5,000-seat theatres. They would only hear the show, making the first 10 rows, and the actors would have to shout so loud they'd lose their voices the first night."

"So I guess I'll keep on producing dramas. Even if they aren't hits I



"The Silent Grotesque Comedian"

Wishes a HAPPY NEW YEAR To Everybody

to Congress but that body slipped.

A press stunt concerning a show which was very poor in addition to being off-color really stirred New York's district attorney to action, because a yarn reached the front pages. One daily used as the basis for a dirt play campaign. The outcome was the cancelling of the so-called citizen volunteer jury, designed by the managers, authors' and actors' associations two years ago as a cadetive for official stage censorship.

After revising rules, during which time the dirt play kept boiling, the jury "an in" on four shows. Changes were ordered in "Ladies of the Evening" and "The Firebrand," while the other two shows considered were where the change. They were "They Knew What They Wanted" and "Desire Under the Elms." The changes were blamed for cutting into the business and the length of "Ladies" brought the engagement. The agitation faded away quickly after the four shows were "tried." Although the papers were considerably steamed up last season, there were where the change in the censorship threat. Threats to close raw shows date back into another generation.

\$3.50 for Dramas

Dramas are generally established at \$3.50 top within the past season. Managers realized that patronage cannot be affected at that scale, since a heavy proportion of tickets for the successes is disposed of through the premium ticket agencies. The long established \$2 drama disappeared during the war, after which the general price scale went up to \$2.50 which with government tax meant \$2.75 and when sold through a broker's office the price really is \$3.02½, provided the legal premium of 50 cents is charged. There is a cut rate along to the \$3 scale, it being a simple matter—the higher the box office price the higher return from cut rates.

This fall several indicated successes established the \$2.75 top, the managers of such attractions stating that scale would appeal to a larger field. At least one of the group offered to cut \$2.50 when it was seen the bulk of the show's trade came from the agencies.

Ticket Gyping

Investigation of ticket gyping was started by New York's state



SEASON'S GREETINGS VICTOR MOORE At Billmore Theatre, in New York "EASY COME, EASY GO" For the rest of the season, I hope

THE COLORED SHOW FIELD

In retrospect the year 1925 has been one on the whole very eclectic, a word which to the colored professionals means satisfactory, all to the merry or financially and otherwise to the good. In prospect the colored show field, and this takes in all its varied branches, augurs well. All preceding seasons are expected to take a very back seat in comparison. To quote one of the most successful of the Negro showmen, it is a season that will be "jam up."

The biggest advancement perhaps has been in burlesque, where the colored companies point with exultant pride to the boisterous return as the best and most conclusive proof that Negro entertainers, as well as the black and tan chorines, have accomplished more as a house draw than many of the established white companies.

Throughout the season Variety has from time to time given the colored shows and those using mixed personnel in burlesque full credit for their box office triumphs and have quoted figures showing what they have drawn at different stands. Every time Variety ran a story about big grosses some of these shows were being returned with an air of elation among the colored theatrical folks that could not be missed.

In the dramatic productions it has been a yes and no season so far, with New York not stacking up so well where white patronage was depended upon to send a show into the hit column. However, the season is still young for a colored show and one or two may yet be launched in the downtown Broadway section.

Anderson and Green—The season brought over several striking facts which were never before emblazoned on the horizon. Not since the day, some four years ago, when Charles Gilpin created the memorable role of Emperor Jones in the play of that name and which later was so capably played by another of the race's best known actors, Paul Robeson, has any play brought a colored thug into the limelight like the one that lauded Donnie Doo Green.

When "Appearances" was pro-

duced in the Frolic theatre atop the Amsterdam, the greatest interest was centered in its author, Garland Anderson. This colored man by sheer perseverance alone had accomplished what many white playwrights had failed to do: he at least had landed his play for production in New York.

Mr. Anderson had been a bell hop on the western coast. He wrote the play while answering calls to later through the help of Al Johnson and others finally reached New York.

While it was short-lived, Mr. Anderson and Mr. Green were the gainers thereby. The former received oodles of notices and interviews and his speech the opening night was made the center of a number of favorable notices. But Mr. Green copped the lion's share of praise and this was all the more distinctive through it being a mixed cast presenting the play.

As far as the colored theatrical world was concerned "Appearances" established Mr. Green as one negro actor who could act. It gave him a chance and the critics were not slow to bestow signal praise.

For some time Mr. Robeson has been recognized as an international favorite and he has been most of the season acting in London. Mr. Gilpin, unable to find another vehicle as profitable and important as "Emperor Jones," has been most of the year in vaudeville, presenting an act that received its biggest returns in the T. O. B. A. houses. (T. O. B. A. is the Theatre Owners' Booking Association which handles the attractions for nearly all the colored theatres throughout the country.)

This same T. O. B. A. has been largely responsible for many a Negro professional's start in theatricals. For years it has given fish to dramatic and musical stocks (fish they are best known) and to vaudevillians.

In looking over the past and present performances of dramatic companies the names of such colored players as Abbie Mitchell, Cleo Desmond, Sid Kirkpatrick, Laura Bowman, Ida Anderson, Evelyn Elgin, Link Scott, Anita Bush, Evelyn Freer, Lawrence Chennault and Evelyn (Continued on page 187)

"Easily Won Luxury and Intellectual Bankruptcy"

London, Dec. 28. "Ninety-five percent of the pictures provided for British amusement are made by people who are cut off from contact with the outside world and are living entirely in Hollywood in their own self-created and artificial atmosphere of easily won luxury and intellectual bankruptcy."

That is a portion of the statement attributed to Frank H. Tilly, owner of "The Exhibitor's Leader" who visited the California picture colony as a special correspondent. Tilly is an "inside" contributor to the mass of literature now being flooded the prints in the effort to revive English picture making. Most of the writers to the papers appear to know as little about it as Mr. Tilly. The majority parrot-like quote statements made by others.

Before publishing his own paper Tilly was for some years with the "Kinematograph Weekly" and latterly, its editor.

Resale Price Measure

M. Clyde Kelly (R.) of Pennsylvania, has introduced a bill in the House (H. R. 11) proposing to legalize the setting of a re-sale price by a manufacturer on a trade-marked article sold in interstate commerce.

The Kelly measure is aimed at the present law prohibiting price maintenance and is particularly applicable to the recent cease and desist order issued against the Q. R. S. Music Roll Co. by the Federal Trade Commission. This case has now reached the Circuit Court of Appeals, carried to this court by the piano roll manufacturing company.

W-T in New Zealand

Sydney, Dec. 2. Williamson-Tait intend to build new theatres in the main cities of New Zealand. The theatres will play pictures and vaudeville when finished.

This will give the firm a complete vaudeville circuit in Australia independent to their legitimate holdings.

AUSTRALIA

Sydney, Dec. 2.

Managements are busy making preparations for the new Christmas attractions. Many shows are in active rehearsal and will open next month.

Fuller-Ward will have two pantomimes running this year, one here and one in Melbourne. The first company playing "The Music Box" will appear in "Cinderella" at the Opera House.

Williamson-Tait will not have a pantomime this season. This firm now prefers musical productions as a draw.

Muriel Starr will open at the Criterion in "The Felton" after which she will do a series of revivals.

"Wildflower" will again be revived here for a short season, the company later doing "Madame Pompadour."

Guy Bates Post will tour New Zealand at Christmas time with "The Masquerader," "The Nigger" and "The Bad Man."

"Leave It to Jane" has developed into a real hit at Her Majesty's. The success of the show falls to the credit of the management, which taken from vaudeville and placed in this production by Williamson-Tait.

"The Music Box" is finishing at the Opera House. It has had a good run but has a poor cast, with one or two exceptions. This attraction will play Melbourne and the other states in the new year under Fuller-Ward management.

"The Thief of Bagdad" (film) is still doing nicely at the Prince Edward.

Business continues very big at the Tivoli. Herschel Henjere is still heading and drawing. Dorothy Brenner made her first appearance here and got over nicely. Aesop's Fables started good; Arthur Hayes pleased, songs; Neil McKay, a hit, dancing; Three Swifts, hit, jugglers; Dorothy Browne, over, piano; Walter Nilsson, good, bicycle. Ben Neel, One Chinese, opens here Nov. 23.

Business very nice at Fuller's. Selbons opened and scored; Mel-Ford, Alford, and drawing; Doris McKenna, liked; Keith Wilbur, hit, imitations; Metro-Gwynes, nicely, instrumental; Gayle Wyer Co. filled in second half with revue.

MELBOURNE

"Wildflower" is finishing a remarkable run at His Majesty's for Williamson-Tait.

"The Street Singer" will transfer from the Royal to His Majesty's. Opening at the Royal will be "The Farmer's Wife." All these shows are under Williamson-Tait management.

Cast for "Wife" includes Doris Johnstone, Townsend Whitting, Susan Richmond, Frances Cave, Edwin Brett, Douglas Vigors, Graham Stuart, Violet Morgan, Emma Orford, Violet Ley and Cynthia Bourke.

Hugh Ward was in Melbourne supervising the production of "Archie" at the Princess for Fuller-Ward. Show seems to be about set for a run. The same cast that played "No, No, Nanette" portrays "Archie." "Nanette" had a great run and has been chosen to open the new St. James, Sydney, next year.

Harry Green is doing well at the Athenaeum in "Oliver and Take." Show should run for some time.

Nellie Bramley is playing a stock season at the King's.

Acts playing Tivoli include Maurice Diamond Revue, Royal Squadron Band, Tivoli Fox, Robert Hazell, Genevieve Davis, Strling, Two Midgits, Willie Wollard.

Playing Bijou are Three White Kurnas, Nellie Kelle, Vivian and Dunn, Harold Waldron, Tilton and West, Rex Dixon and Nick Norton.

Notes

Genevieve Davis was taken out of "Leave It to Jane" and is now doing a single act on Tivoli circuit. Her place in "Jane" has been taken by Roma Berra, Australian girl. Another cast change will be Benny Lena, from London, replacing Winnie Collins.

The Tivoli people are going to revive the old minstrel first part in Melbourne, figuring this feature will be a novelty for the younger generation. If successful it will be done on the entire circuit.

Ella Shields opens at the Tivoli very short telling Herschel Henjere as a headline.

Hugh Ward, of Fuller-Ward, will remain in Sydney for some weeks supervising productions to be staged at Christmas by his firm.

THE SPORTING YEAR

An unusual year for the sporting world has been 1925. Devoid of the usual severe individual competition that marked former years, its vital factor lies in one man and one game. The man was Harold "Red" Grange and the game football. Coming late in the year as it does, football has an advantage over other games in

match between Jack Dempsey and Harry Wills for the heavyweight title. The fight, about the most talked of, also appears to be about the furthest away.

Paul Berlenbach retained his lightweight title, which he won from Mike McTigue; Harry Crosby, about the most active of all champions, championship, with Johnson close holds onto his middleweight crown; Mickey Walker remained welter champ after having a close call with Dave Shadle. Rocky Kansas is recognized by boxing commissions as lightweight champ; Kid Kaplan won the featherweight title in another tournament conducted upon Johnny Dundee's retirement and proved his worth by decisively defeating Babe Herman this month; Charley Phil Rosenberg successfully held his bantam crown, while Fidel La Barba presumably won the flyweight title upon defeating Frankie Genaro, who claimed the championship when Pancho Villa, the titleholder, died.

The United States, with a team composed of William T. Tilden 24, William M. Johnston, Vincent Richards and R. Norris Williams, retained the tennis championship of the world, represented by the Davis Cup, by defeating a team from France in a series of matches. Tilden again captured the singles championship, with Johnston close on his heels. Helen Wills was victorious among the women racquet wielders.

The inside tennis world is of the belief that Tilden commenced to slip. This was further reason for the abundance of attention the youngsters receive throughout the year.

Track 1925, being the year after the

that it leaves the last impression on the sports-going public. College football's little brother, that played by professionals (all former college stars), as yet in its infancy, is another that owes much to Grange. Heretofore that game, although not unknown, was without appeal to the public. But Grange turned pro, and with that also turned the heads of the public to professional football.

Baseball As in most preceding years, the past season's most popular event, as far as country-wide attention is concerned, was the World Series, baseball's classic, in which the Pittsburgh Pirates, champions of the National League, triumphed over the Washington Senators, leaders of the American League and world baseball champions of the previous year.

Boxing Boxing suffered the worst financial season that it has known since the war. The summer outdoor season in New York was a complete flop. Two laughable events featured. About the most mirth-provoking was Rocky Kansas' winning of the lightweight title. The Boxing Commission conducted a tournament, the winner of which was to supplant Benny Leonard, who had retired as the lightweight champ. After Sid Terris, Sammy Mandell, Jack Bernstein, Pat Moran, then the best of the lightweight crop, withdrew from the tournament for several reasons, the commission was left with only one choice.

With the weakest had fought it out Jimmy Goodrich, never better than a second-rater, was found to be winner. Goodrich, in his first real defense of the title, picked up old Rocky Kansas, undoubtedly "through." Rocky turned the tables, fooled the mob and knocked Goodrich from under the crown.

The other glacial promoter was the now stale constant talk of a

Olympic Games, suffered a lull in track and field athletics. Its Jole Rays, Charley Paddock, Loren Murchison, De Hart Hubbard and other stars dropped suddenly out of the calcium. By far the outstanding men in this sport were two from Finland. Paavo Nurmi, considered the greatest middle distance runner of all time, and Ville Ritto, whose countryman he forced away with the distance laurels.

Harold Osborne, winner of the deathlon, was America's foremost star. Young Francis Hussey won the sprint championship. Willie Plant retained his walking title.

Skating With the strengthening of ice hockey, speed skating may be peeped at over the luncheon table after the last Olympic Games competition. Fran Allen, Chicago, is the present holder of the international outdoor championship, but with the strong competition offered by the arrival in this country of Clas Thunberg, of Finland, Olympic and European champ, and the return of Charles Jewtraw, Charles Gorman and Joe Moore to competition the title, it is expected, will change hands this winter.

Bike The recent six-day bike race at the Madison Square Garden broke records of all kinds, principally money crosses. Dehaets and Goossens won. Alf Goulet, the recognized king of the wheelmen, fell down badly. Cecil Watterer, the all-round cycle champion; Freddie Spencer the sprint title (Continued on page 184)

BARTLETT SIMMONS

Extends season's greetings to all his friends in and out of the profession.

Now playing tenor lead in "Gay Pares," Shubert, New York.

that it leaves the last impression on the sports-going public. College football's little brother, that played by professionals (all former college stars), as yet in its infancy, is another that owes much to Grange. Heretofore that game, although not unknown, was without appeal to the public. But Grange turned pro, and with that also turned the heads of the public to professional football.

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IS EDGE OUT FOR PRESIDENT?

U. S. Senator Walter Edge of New Jersey is making a play upon himself for the national leadership of the wets.

Should a modification of the Prohibition Act follow, it must be credited, now or in the future, to Senator Edge.

Maybe Edge saw the opening and took it, as an edge to an end that may give him a running start for the Presidential nomination in 1928. By that time if nothing stops it, in between, the U. S. will be so divided on the wet and dry proposition that even the Democrats need no longer dodge it.

Finely Tinted Wedge

If the Edge beer bill before Congress is the opening wedge for the Edge presidential boom. It has been finely tinted. Although Senator Edge has not been publicly mentioned as a Presidential possibility, he is said to have plenty of influential friends who commenced thinking that way some years ago. From the Edge beer bill they are still thinking with and for him.

How about Edge vs. Smith for President in 1928—both "wets"—and that may be, no matter how funny it now sounds!

Provided Dr. Nicholas Murray Butler of Columbia will tell all he knows about prohibition, its effect, and its influence, especially upon the youth of this country, boys and girls, there won't be a decent "dry" left in America, not even in the most remote or isolated farm and town. Dr. Butler should do it for the good of his country and its people—he knows it; others do; somebody must tell it. No one is better fitted or equipped than Dr. Butler.

CONLIN and GLASS
SEASON'S GREETINGS
"MORNING, NOON AND NIGHT"
By HARRY BREEN
Direction THOS. J. FITZPATRICK

BRITISH VAUDEVILLE

By JOLO

London, Dec. 20. Despite the pessimistic portion of the British press, both professional and lay, in persistently whining about the collapse of the vaudeville business, there is every sign that the well established music halls and circuits have little to complain of. The great trouble is that very many music halls came into existence during the boom of from 15 to 20 years ago and now with the cheap prices of cinema in opposition, are unable to pay their way. During this boom every building possible from poorly patronized theatre to town hall became a music-hall, money was good as far as workmen's wages

for good vaudeville is clearly shown by the reports of the big circuits, the Stoll and Moss, both of which pay appreciable dividends.

Revue Vaudeville

So-called revue has practically absorbed the music hall business and most of the men and women who would a few years ago have been doing tours are now here. When all is said and done the modern London revue is little more than a vaudeville entertainment, without plot or sequence, "acts" being linked together by chorus and broken by occasional sketches. Again this type of show does not help the smaller artist who is compelled to accept the hazard of the small touring revue or do without work unless lucky enough to obtain "dates" at one or another of the very few remaining independent halls in the provinces. The "combination," a music hall bill taken out by a singer or a comedian, is now staging vaudeville acts as the terms given by the resident managers are generally such as to prevent any chance of profit to the performers unless the business be miraculous.

A hopeful sign is the growth of vaudeville in the cinemas and at last those who have the music hall performers' wages most at heart are gradually becoming aware. The cinema exhibitor is also beginning to understand that the inclusion of one or two good acts in his program, especially if he is showing a good feature is a better proposition than filling up his program with any cheap junk which may be offered him. Many of the old music halls which have gone over to the pictures are now staging vaudeville acts with very good results and more will do so as time goes on. In some of them vaudeville excellence is becoming of more importance than the films screened.

One of the houses now showing vaudeville and pictures is the Canterbury, one of the most famous of London music halls. Here the combination of arts has the double advantage of giving the public what it wants and keeping the theatre's bars open for the sale of intoxicating liquor, the latter being an exceedingly important factor in keeping popularity especially in the more populous lower grade districts.

Acts in Picture Houses

Many of the cinema circuits are making policy of vaudeville, some of the houses staging acts at every performance, others merely engaging performers for one night a week. For many months past the Provincial Cinema Theatres, the biggest cinema circuit in the country, has been staging some 70 acts every Friday and is now experimenting on a larger scale with revues. If these experiments are successful the circuit will be able to employ some hundreds of men and women weekly the majority of which will probably come from the ranks of acknowledged vaudevillians. It is notable that of recent months, the Variety Artists Federation which is honestly all-out for the betterment of vaudeville conditions and unrelenting in its fight on behalf of performers whether members or not, has begun

(Continued on page 150)



Greetings from

JACK BUCHANAN
"CHARLOTTE'S REVUE"
Selwyn, New York

were concerned, and vaudeville acts were not only plentiful, but cheap.

Today wages do not compare with the normal cost of living and the salaries of music-hall artists are heavier than the average takings of many houses justify. Also, where one star at the "top of a bill" was sufficient in the old days the public today grumbles if the vaudeville program is not practically all names. On account of this many managers have had to go over to "pictures," touring or stock drama and revue. Today the many halls great and small sections of the Gibbons Circuit and now controlled by Charles Gulliver are given over almost completely to drama and touring revue and other shows while those which still run vaudeville have frequent breaks in one or other branches of entertainment. The Palladium, which is the head of the circuit, has become a revue house completely and, like other vaudeville circuit's halls, Collins and Rotherhithe, are given over to "stock," of a cheap melodramatic order. Other houses belonging, or which used to belong, to the Gibbons circuit are now merely kinemas.

General Conversion

This almost general conversion which appears to be permanent has naturally led to a great deal of regrettable unemployment. Another circuit which arose during the boom period, the Macnaghten, has almost ceased to exist as far as London is concerned. The houses have passed out of the old hands—the Surrey, Battersea, Forrester, Sadlers Wells, are closed while the remaining one, Bow, is now a kinema. It is a marked loss of unemployment, especially in the smaller type of act.

In the West End there are only two vaudeville houses, Coliseum and Alhambra. The Holborn Empire, a unit of the Gulliver concern, is almost West End and does exceedingly well with high-class material. Further afield still, the Victoria Palace runs shows on West End lines and is as great a rendezvous for managers, agents, and artists as either the Coliseum or the Alhambra and keeps up a high artistic standard throughout the year. In the immediate radius the Bedford, the Metropolitan, and the South London adhere to the policy of the good old-time music-hall entertainment, relying upon the undoubted popularity of "old timers" for the consistent good business. Since the good old days, when an entire program could be obtained for the price of one modern "star," the Pavilion, in Oxford, and the Tivoli have gone out of action entirely as far as vaudeville is concerned.

That there is still a big public



GEORGE RAFT

The Fastest Charleston Dancer and surely the most Sensational, opinion by a number of enthusiastic critics, is being all dancers of any type. At the Liberty, New York, for the entire run of the "City Chant" and at the same time Procy Club, Del Fey Club, and the last two weeks Rivoli, New York.

BIG SEASON FOR AMATEURS

Cleveland, Dec. 28.

The Library Players, sponsored by the Cleveland (O.) Public Library, presented with marked success "The Goose Hungs High" in its own playhouse, the Thimble theatre. Plans for additional productions are under way. Samuel R. Bradley, director, has announced.

The Players Workshop is playing "Master Petree Patclinn" and "The Stronger" to unusually large crowds, while the Pilgrim Players have been equally successful with "The Gypsy Trail."

The current season, thus far, has been a banner one for all of the city's amateur troupes. Interest has been greater than ever before, judging from the number of candidates for parts and from the size of the crowds which turn out to see the shows.

The financial return, used almost exclusively for furtherance of the respective club program, has been heavy, and, all in all, Cleveland's embryonic actors and actresses, riding high, dry and handsome, have no kick to register.

Chaliapin's Grouch

Baltimore, Dec. 28.

Chaliapin, appearing in concert here recently in the course of an interview with a local reporter stated that he was definitely through with the Chicago Opera Co. Chaliapin detailed his grievances, declaring that in all the 35 years of his stage and concert experience he had never before received the treatment handed him by the Chicago body.

The Russian basso went so far as to accuse the Chicago organization of trickery, claiming that they resorted to subtle means to withhold full compensation due him under his contract.

In a wire from Chicago, published the following day, Herbert M. Johnson, for the Opera Co., denied that Chaliapin had not been fully paid in accordance with his contract.

Chaliapin failed to mention anything, however, what the Russians may be saying about him for not returning to Russia as promised and agreed.

Emile Chautard Acting

Los Angeles, Dec. 28.

Emile Chautard, prominent as a picture director several years ago, is going to become a screen actor. He has been chosen by Frances Marion for a character role in her next production, "Paris at Midnight," from the Balzac story "Pere Goriot."

E. Mason Hopper will direct, with the picture to be made at the Metropolitan studio for Principal Distributing Corporation release.

"Bugs" Baer's Comedies

"Bugs" Baer, the most widely read daily column humorist on American papers, has agreed to submit scenarios to Universal for 12 two-reel comedies.

It will mark Mr. Baer's first contribution to the screen. Jack Corbett promoted the successful negotiations, acting for "Bugs."

BRAZIL LOWERING DUTY

Washington, Dec. 28.

A bill has been introduced in the Brazilian Congress aiming to lower the duty on imported motion picture films into that country, according to a cable to the Department of Commerce.

No details as to those sponsoring the measure or as to the proposed reduction in the rate of duty was transmitted to the department.

WOODY'S NEW COMBINATION

John (Jack) S. Woody, former president of Associated Exhibitors, has returned to New York from Hot Springs and plans to make an announcement of a new film connection after the holidays.

It is understood Mr. Woody intends to stick to the distributing and releasing end of the film business.

BRITISH FILM INDUSTRY

By IVAN PATRICK GORE

London, Dec. 15. For some years past, with the coming of winter the British film industry has defied pessimism and put its trust in the new year. So now.

The past months have shown no progress, although Wardour Street has lived persistently in an atmosphere of hot air.

Production has gradually fallen off. No one today places any reliance in the glibly told tales of the gentleman who has the greatest of all stories and only wants a few thousand to win fortune for his backers. The same thing refers to the big capital in the city. The

up to now, however, are the John Betts "Outlook" series, in which the producer handles sports and pastimes from unusual angles, and the Freize-Green color series, "The Open Road." The gem of the "shorts," however, is the result of private effort, "Memories," a beautifully acted thing dedicated to Armistice Day.

"Press Stuff" Remembrance

Occasionally our drab lives have had brightness brought into them by the earnest endeavors of publicists. The Bryson boosting of "The Phantom of the Opera" will remain in the memory of Britain's film-land for all time. For sheer



BERT LEWIS

10th Month on Broadway

As Principal Comedian in the Club Kentucky revue
Production Managers Please Note
Why shouldn't I wish everybody a Happy New Year?
Personal Direction, HARRY PEARL

average speculator would sooner finance a hot drink saloon in the middle of the Sahara than put a penny into "pictures."

Stoll's First

As far as actual output is concerned Stoll's stand easily at the head of the list, but their pictures have been met rather with an idea of acquiring quantity than of elevating the standard and still the firm is not profitable.

It has almost a corner in directors and so-called "stars" and production has gone on steadily throughout the year.

Astra National has made several pictures. A new firm, the Millar-Thompson, made a highly colored story of Parisian underworld life. It was not good nor was the story logical.

New Era, the makers of "Armageddon" and "Zeltrugs," has contributed another semi-official classic "Ypres," which, while an immense success in London, has led to robbery with violence and bomb outrages in the streets. The firm is now preparing another epic on the subject of "Nelson."

Among the widely discussed subjects screened was "Afrail of Love," made by an independent firm. It featured the Hon. Christobel Russell, the heroine of the protracted Russell matrimonial case. It turned out to be poor stuff.

Edward Godal, for some years managing director of British and Colonial in the firm's big days, has entered the producing field again and is making "The Art of Love," a series of 12 two-reelers in which he appears to be employing every star not only of the films but also of legitimate, vaudeville, cabaret, and revue.

Many More Shorts

There has been an enormous increase in "shorts," most of which are scarcely worth the celluloid used. Several producers have developed remarkable affection for cabaret and the stage. "Two-reelers" of chorus girls, stars at home and at the theatre, and all sorts of things appertaining to the stage are all over the place. The best shorts

daring it beat anything ever done, and it is certain nothing like it will ever be done again, at least over here. The photographs of European's managing director in Britain solemnly marching down the ranks of his guard of honor and the same unfortunate soldiers escorting empty film boxes to Wardour Street are a miracle.

Tom White, Prod. Mgr.

Los Angeles, Dec. 28.

Tom White, at the head of the Famous Players-Lasky casting department for 10 years, prior to a turning to the studio.

He will officiate as production manager for "Ironside," the \$1,000,000 nervous breakdown, is re-000,000 historical spectacular re-release. James Cruze will direct upon his return from abroad.



J. FRANCIS HANEY

Wishing Everybody A
HAPPY NEW YEAR
Working Steady as Usual
J. FRANCIS HANEY
Helen Stewart and Co.
in "DANCING AROUND"

KO'YING G. V.

Greenwich Village is taking the count as a night life report. Prices topping those of Broadway and little in return for the outlandish expenditures have proven the undoing of the cabaret belt of New York's Gipping Quarter.

The Village has been staggering for months. Not unlike the proverbial pun, it seems a bear for punishment, doesn't know enough to take its top and be counted out.

Most of the joints have been and still are operating in error. Cabaret men knowing their graft have been whipped but won't throw up the sponge. Landlords are satisfied to accept partial rent during dull months, figuring that even this is more than they would ordinarily get were the places converted into legitimate purloins.

When final has been written for



"VANITIES," Earl Carroll, New York

The juvenile lead in the new edition of the "Vanities" also is producer of Melody Club Revue.

the Village and the swan song played, next to the cabaret men, handbills and real estate agents will be chief mourners as the cottage passes on.

Fortunes in Cellars

In the eight years of the prosperity era of the Village many fortunes were made on a basement and a cellar location. Some of the smart guys knew the racket was too good to last, and when they stacked their pile unloaded and got out. These that stuck by have dropped most of the early pickings and are currently operating on the cuff. They know the Village is through, but can't remember themselves to the idea of passing up the soft money and returning to honest labor. Any straw that tops the troubled waters is grabbed at. A \$15 night in some of the dumps is enough to renew enthusiasm.

Greenwich Village lost its lustre mainly through its attempt to ape Broadway, or rather Broadway

prices without the trimmings. The freak and spooky joints were won in a majority in the heyday of the Village had a novelty appeal that precipitated a steady play. As soon as they began to clean them up the boom bubble burst. Even the most prolific spender can't see being asked for a \$1 cent charge just because the place has been given a fresh coat of paint. Even if amenable to the cover charge rule, he could never stand for the mendacious habits of the piano thumper who remained decidedly indifferent to the ivories unless continually "staked."

Indifferent on Receipts

Many that played the Village and were good spenders recanted the brazen approach of these lawful panhandlers. Cabaret men were too busy raking in coin to give the situation a tumble, and besides they had the ivory tiecler in at cut rates on account of the money possibilities, and any guy that complained was just a cheap mug. Business was flourishing then and they didn't give a hoot whether the guy came back or not.

This and other objectionable features gradually drove out the good spenders that had supported the early Village places. Many noticed the drop off, but figured it only temporary. They thought the nuclear crop was inexhaustible.

Following in the wake of the good spenders came a gangster element and college patrons. The bulldozing tactics of the former and the bolsterousness of the latter finally drove out any survivors of the spending crowd.

Had the cabaret men taken this tumble then and weeded out this speculative patronage, Greenwich Village might still retain its supremacy as an inexpensive, unique hideaway that it had been in days when it was cashing in heavy.

Two Years Too Late

Not unlike the proverbial gent who locked the stable after his horse had been pilfered, the cabaret men refused to believe they had slain their golden goose. Last year they made feeble attempt at reclamation, but two years too late. They tried everything but the right thing to recreate interest; that of giving prices might have helped. Even the sure demands can even break occasionally these days. The uptown joint owners have found that out.

While the open places of the Village were doing their best and, worse, in came the spect-estimates into the section. Most of these places were and are operated by bootleggers, who are them as a retail adjunct to their regular business. They pushed out better booze than the public joints and at half the price. They began slow, but gradually built up a paying clientele that not only has kept the joints busy, but has also created new clients for the case lot goods. A man's size drink and no covert charge have put over the speaker.

(Continued on page 175)

PROSPECTS FOR STOCK

There might be very bright prospects for stock if not for that ever-reliable and always handy alibi. No matter what one man may predict about the stock's future, another stands ready with an alibi.

The real prospect of stock appears to lie in the wisdom and discernment of the stock impresario (you enough to pick his own spots). These specs if they bear the office fruit are held so hard and fast that sooner or later the other stock birds are wiced up and move in, expecting to grab a bit of the harvest. The very moment stock competition waxes hot it is theatrical history that not one but the two engaged in the battle for the patronage are forced to close.

An old-timer, in assessing "prospects," declared that stock has stepped on its own corns, so to speak, through the movies playing the drama and comedy dramas with more action on the screen.

Some of the old stock managers who have tried both permanent and traveling trunks have tried repeatedly to make stock pay but in each instance have been compelled to quit. Several of the old standbys have landed in their old stock ball-wicks and kept running but each week has not been a winner, despite reports to the contrary.

Scanning a list of 91 towns in the United States and Canada up to Nov. 15, one finds the taste of dramatic stock remains much along the same lines of 13, 15 and 20 years ago. Many of the cities that were regarded as stock strongholds then are still apparently strong for stock.

Several New York stock brokers, who year after year have shot stock players out to different companies, opine that the radio is an unmistakable factor that mitigates against regular weekly stock attendance. Particularly true is this, they reiterate in the eastern cities that tune in on stations radiating certain stock "straps" and regular weekly musings.

Tent Shows

Within the past year or so it was noticeable that the tent stock show has become more popular and this may continue to grow as tent playing removes theatre rentals and theatre rentals were always necessary. By tent means, two tent companies on to the present winter were expected to profit, due to the small overhead compared with the expense of the regular theatre organizations.

Tent shows in Texas and California, naturally where the weather during the winter months is more pleasant for the audience, are in vogue and are expected to play along the same lines as the regular theatre organizations.

According to the titles for four consecutive weeks' bookings of 91 houses shows that some of the tent companies are to play along the same lines as the regular theatre organizations. On the other hand bookings for that same list showed the greater number by far of a clean, wholesome type of plays indicating to all extent that the stock managers are making a concerted effort as a whole to keep their stocks free of the rich, rare and racy stuff that has sullied Broadway in the past two seasons.

Looking over this same 91 list, one finds that of all the cities, and this takes in the biggest and smallest, from Maine to California, Canada to Texas, that Detroit, in the U. S., and Toronto in the Dominion, were the best at in point of stock activity. Each at different times had three stocks running simultaneously.

The mushroom growth of the pop priced vaudeville and picture house with whatever allowances one desires to make for the real income, has undoubtedly put a real crimp in stock business; the increased cost of stock operation, the advance in players' and scene hands' salaries and the general prohibitive price for plays that the stock manager writes when preparing his campaign has had a lot to chop off until receipts.

But stocks come and stocks go. Where spots have been designed as barren and dead-end stock "white elephants" others take the bull by the horns and attempt to put it over. That makes for the

ENGLISH PLAYS OF 1923

By M. WILLSON DISHER

London, Dec. 20.

What will make 1923 notable as a theatrical year is the boom in Noel Coward and Anton Tchekoff. There is more in it than that since several highly significant events have occurred—notably the success of Ashley Dukes' "The Man With a Load of Mischief" at the Haymarket—but the live young Englishman and the dead Russian stand as symbols of the way stage history is being made. In other words, there are

parliament the most violent changes and reactions have occurred.

At the beginning of the year the situation was mildly exciting. Though "Our Betters," the annals of 1923 and 1924, ended on the third day of the new year, the raceeers still included at least three plays which were condemned by the puritans. These were "The Vortex," at the Lyceum, "White Horse" at the Playhouse and "Fata Morgana" at the Criterion. The impression was gaining ground that



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two well-marked tendencies: One is the appetite for smart comedies and the other the desire for drama that bears some relation to "art."

Yet the plays which have run from year's beginning to year's end belong to neither of these categories. There are three to accomplish this feat, namely:

"The Farmer's Wife," opened at the Court in March, 1921.

"White Cargo," opened at the Princess in May, 1921.

"Just Married," opened at the Comedy in December, 1924, moved to the Criterion last March, to the Strand in June and to the Queen's in September, just recently closing.

These are, however, special cases. "The Farmer's Wife" is at a theatre outside the West End, with a draw from the suburbs, has a low rent and is run cheaply. "White Cargo" has a powerful story and has been uncommonly well acted. "Just Married," a jolly farce, represents what the general public has wanted at all times for 50 years or more no matter how violently the taste for drama may have changed.

The same situation applies to "A Cuckoo in the Nest," running at the Aldwych since July 22, as it does to musical shows such as "Katie the Dancer" opening at the Gaiety Feb. 21 and now at Daly's. These commodities are consumed as regularly as bread or beer by the British public, which takes the best that offers and is thankful. When shown as "Rose-Marie" (at Drury Lane since March 22) and "No, No, Nanette" (at the Palace since March 11) arrive, then, of course, the demand is stimulated not at the drama's expense, for these draw a different class of people.

Staple Cereals

These three are the staple goods of the theatre and, therefore, not so instructive of what is happening as the comedies and dramas which, after all, constitute 75 per cent of stage productions. In this de-

only "decadent" plays could please the modern public.

In consequence when Noel Coward's "Palmy Days" opened at the Globe April 21, there was an outcry on all sides. While the public is provoked to see it, the Editor of London urged the Lord Chamberlain to stem the flood of "impure plays," and the critics roundly abused playwrights, managers and public for supporting spectacles of vice.

"Spring Cleaning," which opened at the St. Martin's Jan. 20, and "Tarnish," produced at the Vaudeville March 20, both came in for a share of such attentions, but when "Katie" opened at the Gaiety May 12 its sexual life was ignored. Thus, plainly enough, the critics were wrong of their "stunt" and when newspapers tire, the public tires too. "Palmy Days" had to be withdrawn at the end of August, while all the rest of the spectacles had still shorter runs.

Faction for "Katie" shows Faction had cleared in favor of the high-roads. The immediate sug-

(Continued on page 150)



HUGHIE BARRETT
And His

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and Best Wishes for the New Year



ELMER GROSSO
And His VERSATILE ORCHESTRA

Appearing Nightly at the Greenwich Village Inn, Sheridan Square, N. Y.

INSIDE STUFF

ON VAUDEVILLE

Billy B. Van has landed the U. S. Shipping Board. That's no sin, the comedian found out, when you want to sell them anything. Mr. Van sold them a great deal, Pine Tree Soap, his Pine Tree Soap for every boat of the Line. There are 21 big U. S. boats. Bill was weaving around as he told it, and of the 100,000 grosses the U. S. Lines use every year, of soap. Not box office grosses, but those with 1:4 to cash. One more order like that for Pine Tree Soap, says Bill, and he will have to quit the stage to count the grosses.

Brett Page, author of a book on vaudeville and for many years writer of a weekly review and gossip letter on Broadway for out-of-town papers, is confined in an insane asylum at Etockton, Calif. He went west about a year ago and was writing a column on the San Francisco "Chronicle" when his mind gave away, and, an affidavit of one of the editors of that paper, he was tried for his sanity and committed. This week about 100 New Yorkers, most of them Times square figures, received a circular telegram, collect, charges about \$1, from Pace, pleading with them to wire the governor of California to protest against his detention.

Paul Whiteman turning down a picture offer that guaranteed him over a million dollars within three years will not be readily understood, even throughout the show business. In addition Whiteman had the privilege of laying off or playing anywhere he pleased during 12 weeks annually, above the 30 weeks yearly Famous Players wanted him to contract for. Where a man can obtain a guarantee of this character and amount,

LITERATI

Lawrence Stallings, who wrote "The Big Parade" for Metro-Goldwyn, has been engaged by Famous-Players to write a treatment on "Old Ironsides," their next big special, which James Cruze will direct.

Frank Baer, formerly dramatic critic of the Washington "Post," and more recently on the copy desk of the "Times," is now picture editor for that same Hearst publication.

The Marquis de la Falaise, Gloria Swanson's hubby, will not regain title while over here. He has gone into the publishing business and will offer translation of French books in this country.

Thos. Van Dyke, in France for two and one half years, where he has acted as correspondent for the Chicago "Tribune," on the Riviera and in Paris, is back in New York

INSIDE STUFF

ON PICTURES

In the east the old grocery store and stove front film houses are fast disappearing. The eastern nickel film house is becoming as scarce as hen's teeth.

However, in the south many of the old film shacks are still operative with the managers running them along the same lines as years ago. This is not true of the more cosmopolitan cities where the biggest and best of modern theatres have been built but in the localities where progress hasn't been so marked.

The picture is more and more becoming a factor in court cases. One of the ways of re-enacting scenes and showing it to a jury is by the picture camera. The film is also used to show either by fast or slow motion certain technical procedures which are accepted as necessary in a trial. The other day in Salt Lake, movies were shown of the manner in which steam is exhausted from pipes. Frank Gallyan sued the Denver & Rio Grande railroad for damages from being burned by steam. The jury after seeing the picture awarded Gallyan a verdict for \$322.

The general manager of a large producing and distributing organization now abroad, will undoubtedly become reconciled with his wife on his return. For some time now he has maintained an apartment on Park avenue while his wife has been living on Riverside drive. It wasn't a screen personality that intercepted life between the two.

The dog kennels are getting a great play at the United Studios, in Hollywood. Colleen Moore is using a chow pup in "Irene"; Blanche Sweet carries a brown poodle in "The Fox Cry"; Joan Crawford, supporting Harry Langdon in his first comedy for First National, is using a bull pup, while Anna Q. Nilsson is using a couch dog in her forthcoming production of "A Second Chance."

Famous Players-Lasky has loaned Mary Brian to Metropolitan Pictures for "Paris at Midnight," the next Frances Marion production. It will be Miss Brian's first appearance in any other pictures other than those released through Famous Players since her leap to fame and popularity in "Peter Pan." Miss Marion made the screen adaptation of this picture from the Daltan classic "Pere Goriot." E. Mason Hopper will direct.

That a person must be up to the minute and not endeavor to rely on past performances when they produce pictures, was discovered some time ago by an actor who endeavored to become a producer-director with somebody else's finances. This actor is employed by one of the big slapstick comedy concerns on the west coast. He had a layoff period and decided to make a feature picture with a millionaire oil man from Texas financing the venture. The actor-director, who considers himself quite a screen personage, felt that he must have a big name to play the lead opposite him. An agent was commissioned to employ a certain woman who at one time had quite a screen reputation.

This woman had not appeared on the screen for several years but her past rep was considered sufficient. The sum of \$20,000 was given the woman to play the part. When appearing at the studio with the producer-director as well as his associates getting a flash at her, they saw that her absence from the screen had aged her considerably and that she could not fit the part. With the contract a pay or play, the woman was paid off in full.

Another leading woman was employed with no previous screen experience. The picture, it is understood, is still on the shelf at a cost of around \$125,000 to the Texan. The director-producer-actor is again working on the comedy lot.

A young producer at one of the West Coast studios is recognized as a genius and a trainy film executive, but has been trying to burn the candles at both ends and is suffering physically.

This young fellow is a dynamo for work. It is nothing for him to spend 11 to 15 hours a day at the studio then playing for another four or five hours and snatching a little sleep before returning to his daily tasks. His health has not been the best and his associates at the studio have been worried as a result. The young man's attention to his duties at the plant are essential and they are trying to figure out a means to bring him to a realization of what he is doing.

Josefa Hoeflinger, picture extra woman, who feels that the picture producers have not done right by her, addressed a meeting of 200 others who had the same feelings in a hall on South Hill street, Los Angeles.

Miss Hoeflinger, who has been battling the "extra" thing in Hollywood for eight years, charged that she had been "blacklisted" at the studios because she made complaints about her pay checks being short; because she refused to work in picture where the danger element endangered her life and also because she was opposed to paying commissions for extra work.

Miss Hoeflinger concluded by saying she is tired of trying to fight to get a real chance with a real picture company, so she interceded friends to help back her in producing a picture. Two of her pictures were shown at the hall with Miss Hoeflinger charging that she could not get a release for the pictures, as the "trusts" as she called them, are curbing the free lance producer, as well as the extra girl without money or pull. The title of the pictures are "For Men Only," in which Miss Hoeflinger and Don Ryan, newspaper man, are starred and "Her Choice," in which Miss Hoeflinger appears opposite Eugene Schrodor.

In concluding her remarks she stated that she had despaired getting these pictures released through the usual exchange means but that there

(Continued on page 11.)

SEASON'S GREETINGS

ALMA and DUVALL

ROUTED KEITH-ALCEE CIRCUIT
Direction HUGHES & MANWaring

knowing to a dollar how much he can save and how much he will have left at the end of three years, besides being stationary in each stand for a week or longer, it's no light proposition to cast aside. Whiteman did not lightly throw it aside. He thought it over. Established as he is as a road attraction, Whiteman could see years ahead of him, touring, and to big crowds at anything from \$150 top, up. But Whiteman doesn't like the one day jump. He does like the road though, commercially, if there is any comfort connected with it.

Mr. Whiteman merely calculated that to remain three years in the picture houses might ruin him as a road attraction, or if not that, during those three years he might leave a vacancy for someone else to step into. Famous Players no doubt figured upon Whiteman to open the new Paramount theatre in New York. They may get him yet, but if so, probably only for that engagement and if so, at more than \$9,000 weekly, the price the three-year contract would have called for.

In Buffalo, Whiteman played for \$3,500 for the week and broke the gross record of Mike Shea's Hippodrome. Mr. Shea is willing to have him come back for a return date at \$11,500.

When the picture business commences to talk money, whether salaries or for anything, everything else in the show business sounds small.

Lately reported in this column that a vaudeville agent had gotten himself into financial difficulties through posing beyond his station. It has since developed that the agent had been in receipt of an income of between \$25,000 and \$35,000 a year. How he happened to fall so far behind in view of his earnings is now puzzling his relatives.

Mrs. Sol Goldsmith, widow of the agent, formerly of Eagle & Goldsmith in Chicago, recently met with a very bad accident around New York. Mrs. Goldsmith may be confined in a hospital for some time. She is in need and states that there are several people who are indebted to her or her late husband. Included among these, says Mrs. Goldsmith, are some vaudeville acts. The badly injured woman would appreciate it, if those owing her, remitted.

The Hippodrome Girls (Alan Foster), received an offer to join the new "Greenwich Village Follies" last week. Morris Green (Jones & Green), called at the Hip to see the girls and made the offer before leaving the theatre. The Hip Girls were doing their "web" bit for the first time, publicly.

With the appearance of Melio Dunham, the Henry Ford-discovered odd bodder from Maine, at the New York Hip week Jan. 4, there is a

(Continued on page 13)

for a short holiday visit. Mr. Van Dyke has written two "Night Life" stories for Variety, already published. They were of Monte Carlo and Deauville. His Deauville story intimately related much inside stuff on gambling over there for those who could get it.

Van Dyke was barred out of one casino in southern France when, calling to a "trib" that a New York department store owner had won 400,000 francs in 15 minutes at the tables. But he was barred with a smile, after the New Yorker had protested gambling was his "private affair," the resort relishing that kind of publicity.

"New Yorker" Healthy
It is conservatively estimated that "The New Yorker" now runs to well over 30,000 in circulation, having gained this in less than a year. The paper is not turning a profit yet, but is declared to be breaking even. What is more important, the low-down is that it will weather the summer slump with flying colors inasmuch as a great portion of its advertising is on a yearly contract basis.

Neille Revell's First Customer
After Neille Revell's advertisement for her three books appeared in Variety last week, Miss Revell received a return before 10 a. m. on the morning Variety came out. It was from Anne Nichols, who ordered 100 copies of "Fighting Through."

Billy Rose's Royalty
Billy Rose is another song writer (Continued on page 13)



MAX HOFFMAN, JR.

"Capt. Jinks"

and

Met. SCHWAB & MANDEL
and SAMMY LEE

NORMA TERRIS

Century Roof

and

Met. GERTRUDE HOFFMAN

The Punch Ballad *With A K.O. Recitation!* **"Too Many Parties- And Too Many Pals"**

ARTIST'S COPY

Lyrics by **BILLY ROSE & MORT DIXON**
 Music by **RAY HENDERSON**

Valze moderato



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Recitation

TOO MANY PARTIES AND TOO MANY PALS

"GENTLEMEN OF THE JURY"—THE JUDGE'S SPEECH BEGAN
 THE SCENE WAS A CROWDED COURTROOM
 AND THE JUDGE WAS A STERN OLD MAN
 "THE PRISONER BEFORE YOU IS A SOCIAL ENEMY
 A LADY OF THE EVENING—YOU KNOW THE PENALTY
 DON'T LET HER BEAUTY, SWAY YOU—DON'T MIND HER READY TEARS
 DON'T LET HER YOUTH MISLEAD YOU, SHE'S WISE BEYOND HER YEARS
 HER EYES REFLECT THE RED LIGHTS
 HER CHEEKS ARE THICK WITH PAINT
 BUT I KNEW HER MOTHER, GENTLEMEN
 HER MOTHER WAS A SAINT
 SHE ISN'T LIKE HER MOTHER, AND YET SHE MIGHT HAVE BEEN
 IF IT HADN'T BEEN FOR PETTING PARTIES, CIGARETTES, AND GIN
 WE TOOK THE NIGHT LIFE OFF THE STREETS AND BROUGHT IT IN OUR HOMES
 OUR GIRLS BEAT TIME WITH LIPSTICKS TO THE SHRIEK OF SAXOPHONES
 WE OPENED UP THE UNDERWORLD TO THOSE WE LOVE SO WELL
 WE MADE HER WHAT SHE IS TODAY, SHALL WE SEND HER TO A CELL?
 WHEN YOU'RE INSIDE THAT JURY ROOM, REMEMBER THERE AND THEN
 THAT FOR EVERY FALLEN WOMAN THERE'S A HUNDRED FALLEN MEN
 BEFORE YOU RENDER VERDICT ON WHATEVER SHE HAS DONE
 REMEMBER THERE'S A MAN TO BLAME; THAT MAN MAY BE YOUR SON
 I PLEAD WITH YOU FOR MERCY, THE TESTIMONY STANDS
 THAT GIRL IS MY OWN DAUGHTER, THE CASE IS IN YOUR HANDS"

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WHAT THEY THINK OF THEIR PUBLICITY REPRESENTATIVE IN HOLLYWOOD

?

SEASON'S GREETINGS

MARY HAYNES

"AMONG US MORTALS"

"The Hottest Song In Town!" FLAMIN' MAMIE"

by FRED ROSE and PAUL WHITEMAN



ARTISTS COPY
Flamin' Mamie
Fox Trot Song

Words and Music by
FRED ROSE and
PAUL WHITEMAN

Allegro Mod^{to}

Sheet music for "Flamin' Mamie" (Fox Trot Song) by Fred Rose and Paul Whiteman. The music is in 2/4 time, marked Allegro Mod^{to}. The lyrics are:

She's flamin' Mamie, the sure-fire vamp,
The hot-test ba-by in town. She's a
blond-wonder, she's a love 'n' lust, A gal that burns 'em down. Of all those
joy-checkin' home wreckin' Gals that turn 'em down. Come on you
damp-er turnin'-ma-mes, I got one com-er-er-er. Caffe she stands on dance-er-er-er
fu-tur-istic pa-pas, its time you're told. She's got 'em all cheated. She's a
fire-in-surance do ev-ry-thing she's cold. Her nerves are ten-ative but her
steam-boated gal thinks an-y-thing but cold. Her nerves are ten-ative but her
minds ex-pen-sive, She knows her Pa and Da. A red hot steppin' sprin-
g for me. Burns right in her hands. A fire-martini to old, he
she's a pop-per, in her danc-ing shoes. Her fa-ther's name is Burns, he
had to re-tire, Said she's the hot-test thing he's seen since the Chi-cag-o fire.
worked in a mine. Said she ate a box of palmer's A by the way.
Flamin' Mamie, the sure-fire vamp, The hot-test ba-by in town. She's town.

Sheet music for "Flamin' Mamie" (Fox Trot Song) by Fred Rose and Paul Whiteman. The music is in 2/4 time, marked Allegro Mod^{to}. The lyrics are:

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worked in a mine. Said she ate a box of palmer's A by the way.
Flamin' Mamie, the sure-fire vamp, The hot-test ba-by in town. She's town.

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STRAIGHT

AND HIS ORCHESTRA

TO YOU

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DALE SKINNER—Sax, Clarinet
JOE GIST—Sax, Clarinet
DON MORGAN—Drums

JEAN CAFARELLI—Trumpet
ROSCOE LANTZ—Trombone
GEORGE MENDEN—Banjo
GEORGE HOOKHAM—Bass

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HUGO BALLIN

ADAPTATIONS

"PRAIRIE WIFE," "BROKEN TOY," "WOMAN AT THE DOOR," "NIGHT'S LIGHT"

The Melody Fox Trot Hit!

"Don't Wake Me Up"

(LET ME DREAM)

ARTIST'S COPY

Lyric by
L. WOLFE GILBERT

Don't Wake Me Up
(Let Me Dream)
Fox-Trot Song

Music by
MABEL WATSON
and ABEL BARR

Allergo moderato

I'm a dream-er, dream-er, since I met you — Sweet — heart —
Nev-er sor-rows, no to-mor-rows, here is my dream — Your kiss —
— tho' we're a — part, — is my elu-sion — I just won-der, —
— is pur-fect bliss, — in the twi-ght, or the day-light, —
can it be true? You're mine, — with love di- vine —
your fair face beams, My dear, — you're al-ways near —

CHORUS

Don't wake me up, let me dream, — Oh, what a
won-der-ful dream. — We're in a land of ro-man-tic joy, —
— We two a — lone, — and you are all my own, —
I see the love in your eyes, — We're liv-ing up in the —
skies, — I'd hate to find, things are not what they seem —
Don't wake me up, let me dream, — dream —

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Antonio Moreno

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THEATRE—NEW YORK
Direction CHARLES FROHMAN

DONALD GALLAHER and JAMES W. ELLIOTT
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The Most Enchanting Entertainment of the Year

"FOOL'S BELLS"

A COMEDY OF FANTASY

By A. E. THOMAS

(From a story by LEONA DALRYMPLE)

Incidental Music by PERCY WENRICH

With This Extraordinary Cast:

BERYL MERCER **SARA SOTHERN**
DONALD MEEK **A. G. ANDREWS**
DONALD GALLAHER

Staged by WALTER F. SCOTT

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THEATRE—CHICAGO
Direction MESSRS. SHUBERT

JOHN MEEHAN and JAMES W. ELLIOTT
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Book by RAYMOND W. PECK. Music by PERCY WENRICH.
Dances by JOHN BOYLE. Ensembles by BUSBY BERKELEY.
Staged by JOHN MEEHAN

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SAYS ANSTON STEVENS

In Herald and Examiner:

"Castles in the Air" looks like a substantial fortune for its promoters at the Olympic. It is half musical comedy, half operetta, gay, graceful, humorous and romantic; something different and something delightful. And it is no exaggeration to say that it was received with quite as much enthusiasm as Chicago last year gave to the premiere of "No, No, Nanette!" Good music, good color, good music (with more real tunes than jazz), good fun, good people, and good taste in the direction of John Meehan, make "Castles in the Air" look like not only a hit but an achievement. Things are happening in the American theatre that never happened before, and this delightful blend of musical comedy and operetta is one of them.

SAYS O. L. HALL

In Daily Journal:

At once, the verdict—"Castles in the Air" is the best operetta staged in Chicago in this generation! In the stormy beauty of its song, in the literate quality of its romantic story, in the perfection of the direction of its stage, in its thrilling animation, in the aplomb of its humor, and in the beauty of its performance, here is the perfect thing. That, measured at measure, is "Castles in the Air." That, my children, is the sort of show which makes the critic break forth in hosannas. That, all of you who believe me, is the sort of thing I bid you hasten and make your own, for this operetta has for even the weariest of chronic theatregoers an evening of enchantment. It is like has not been seen these many years.

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—New York Times

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Starting on the Keith-Albee Circuit week Jan. 17, 1926, Palace, Cleveland.

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ALSO

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EVERYONE HAS BEEN SO KIND!

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The Executives and Bookers of the Keith-Albee Circuit, especially Mr. Arthur Blondell and Mr. W. D. Wegfarth and our personal representative, Mr. Peto Mack, of the Pat Casey Office.

WE THANK—

All of the Eastern newspapers that have commended our efforts so frequently.

Here's what VARIETY said:

"Hamtree Harrington and Cora Green again demonstrated their adaptability to any surroundings. Not over a month ago they next-to-shut at the Hippodrome. Last week they 'TOTTLED' at the State, and are 'TOSPEATING' similarly here. It's a vaudeville standard and, regardless of color, a sure-fire combination. A new encore bit in his uke accompaniment to her song and Charleston."

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To the picture producers of America, to those who are directing the destinies of vaudeville, to the actor on the stage and on the screen, to all those who are striving to make the world a happy dwelling place, I extend greetings, personally and for my colleagues. I wish it might be possible for me actually to greet each friend and to voice my thanks for many, many manifestations of kindness. But my hope for all of you is that 1926 shall be the happiest and most prosperous year you have ever known.

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They have notified us that under clause 7 of their rules this portion must be deleted. We understand our manager has requested you to do this and you have refused, we must now give your notice, in view of the Council's complaint that unless you concede to our request we shall reluctantly be compelled to cut you out of the programme altogether.

We trust you will not compel us to take this drastic step.

Yours faithfully,

LONDON THEATRES OF VARIETIES, LTD.

Booking Committee.

EN.



Mrs. GERSON Announces

A Unique Installation in Her

FAMOUS FUDGE SHOP

"A Silk and Satin Kitchen"

where wholesome and home-like food can be had whenever desired

THE EATING AND MEETING PLACE

MRS. GERSON'S FUDGE SHOP

1590 Broadway, New York (opposite Mark Strand)



POLLY and OZ

"SCENESONGS," By WM. K. WELLS
A Happy New Year to all our friends

SEASON'S GREETINGS

VAN'S ORCHESTRA

EDWARD VAN, Director

159 North State St., Chicago, Ill.

GREETINGS TO ALL OUR FRIENDS

LOUIS BERKOFF FRIEDA

JUST FINISHED TEN WEEKS' FEATURE TOUR OF WEST COAST THEATRES, Inc.

Now Playing Return Engagement of Ten Weeks in an Oriental Ballet

Arranged by LOUIS BERKOFF

Thanks to FANCHON & MARCO

Direction WILLIAM MORRIS

WISHING YOU ALL THE VERY BEST

GERALD GRIFFIN

THE INTERNATIONAL SINGING STAR

NOW TOURING ORPHEUM CIRCUIT

REX McGAUGH, Accompanist

Compliments of the Season

ALICE JOYCE

SEASON'S GREETINGS

WILLIE HOWARD

IN

"SKY HIGH"

PERSONAL MANAGER

EUGENE HOWARD

Direction MESSRS. SHUBERT

THE INTERNATIONAL DANCING STARS

HARRY WHITE AND ALICE MANNING

Opened in London at the PICCADILLY and the KIT KAT CLUB

Score as Big as Always

WESTMINSTER GAZETTE, London,
December 2, 1925:

AMAZING DANCERS

Piccadilly "Revels" Thrills

Acrobats and grotesque dancing is carried to amazing lengths by White and Manning, two American dancers, who are making their first appearance in this country at the Piccadilly Hotel "Revels."

They recently made a big success in the Elsie Janis revue in New York; and their lightning movements and sensational "fall" won for them an enthusiastic ovation on their opening performance at the Piccadilly cabaret.

DAILY NEWS, London,
December 2, 1925:

THE PACHYDERMS

One of the most unusual cabaret performances I have seen for a long time is that of two marvelous dancers, White and Manning, who are performing at the Piccadilly Playtime this week. They have just arrived from New York, where they have been playing in Elsie Janis' new revue. Their performance—one can hardly call all of it dancing—consists for the most part in a series of hair-raising thuds and tumbles on the hard floor of the ballroom, all of which, however, seem happily to have as little effect on the tumblers as on a pair of india-rubber balls. Tumbling may not be a great art, but one has to see these dancers to appreciate how really exciting it can be. Whether Miss White (or is it Mr. White?) or Mr. Manning (or is it Miss Manning?) is the more superbly pachydermatous it would be difficult to tell.

NEWSMAN.

DAILY SKETCH, London,
December 2, 1925:

NEW ECCENTRIC DANCERS

There are two excellent eccentric dancers to be seen at the cabaret show at the Piccadilly.

They are called White and Manning, and their last engagement was with Elsie Janis in America.

They possess humor as well as acrobatic agility, and were an instantaneous success at their first appearance.

VARIETY, December 9, 1925:

WHITE AND MANNING IN STRIDE

London, Dec. 8.

White and Manning, dancers, are doubling between the Piccadilly cabaret and the Kit Kat Club, scoring sensationally.

Will Double with a Production in a Few Days

WISHING ALL OUR FRIENDS A HAPPY NEW YEAR

United States, WILLIAM MORRIS

Europe, HARRY FOSTER

THE LONDON COLISEUM

CHARING CROSS

MONDAY, NOVEMBER 22nd, 1925
Twice Daily at 7.30 and 7.15
Change of Programme Weekly

DIAGHILEFF RUSSIAN BALLET

MONDAY, NOV. 30th, Matinee—THE THREE CORNERED HAT
Evening—ZEPHYR AND FLORA
TUESDAY, NOV. 24th, Matinee—THE THREE CORNERED HAT
Evening—LA BOUTIQUE FANTASQUE
WEDNESDAY, NOV. 25th, Matinee—PATROUSKA
Evening—LES MYSTÈRES
THURSDAY, NOV. 26th, Matinee—THE GOOD HUMoured LADIES
Evening—THE THREE CORNERED HAT
FRIDAY, NOV. 27th, Matinee—CARNIVAL AND PRINCE IGOR
Evening—AURORA'S WEDDING
SATURDAY, NOV. 28th, Matinee—THE GOOD HUMoured LADIES
Evening—PATROUSKA

Lydia Lopokova, Vera Nemchikova, Liliya Tchekina vs. Lydia Sokolova, Alice Nikitina, Alexandra Danilova, Felia Dubrovina, Marietta Kozlova vs. Tamara Garavito, Vera Savina, Leon Weizsacker, Stanislaw Idzikowski, Theodore Sierakoff, Nicolas Zveroff, 8 rpm. Liliya, Georges Batistak, Nicolas Kromoff, Nicolas Elieff, Constantia Tchekina, Joss Jankovitch, Michael Fournet, Michael Pavlov, Marietta Nicolas Legat and Corps de Ballet

Stage Director, BERG GRIFFITHS—Conductor, ROGER DENORMIERE
SYBIL VANE, the famous Little Welsh Prima Donna, with Leon Danvers in the Place (Nona Sibylla and Louis BLAKE, American Ambassadors of Sympathy in a repertoire of 24 or 25 songs); Louis Fuller Prochaska the Famous HARLEQUIN PEDLER, as he was in his two years when they had: Ethel R. and a Grace West, Peggy Walsh, Cecil Reed, Lila Harvey and Roy Courtney, Frank Murray, Alice Williams, a Vocal, The Famous Quartette of Danvers and Louis Fuller ELIOTT'S CANDLES in the world, May Day songs, CHRISTO A RONALD, comedy sketches and American writers' NEWS VIEWS on the stage at 8. S. BELLY the musical comedian.

SYBIL VANE

HELD OVER AT THE
LONDON COLISEUM TWO WEEKS

SCALA THEATRE, BERLIN, JANUARY, 1926

Keith-Albee Opening
FEBRUARY 22, 1926

A Happy New Year to All My Friends
in America

REEVES & LAMPORT, Representatives

THE LONDON COLISEUM

CHARING CROSS

MONDAY, NOVEMBER 30th, 1925
Twice Daily at 7.30 and 7.15
Change of Programme Weekly

DIAGHILEFF RUSSIAN BALLET

MONDAY, NOV. 30th, Matinee—THE THREE CORNERED HAT
Evening—AURORA'S WEDDING
TUESDAY, DEC. 1st, Matinee—LA BOUTIQUE FANTASQUE
Evening—CARNIVAL AND PRINCE IGOR
WEDNESDAY, DEC. 2nd, Matinee—AURORA'S WEDDING
Evening—THE GOOD HUMoured LADIES
THURSDAY, DEC. 3rd, Matinee—PATROUSKA
Evening—LA BOUTIQUE FANTASQUE
FRIDAY, DEC. 4th, Matinee—THE THREE CORNERED HAT
Evening—ZEPHYR AND FLORA
SATURDAY, DEC. 5th, Matinee—AURORA'S WEDDING
Evening—CARNIVAL AND PRINCE IGOR

Lydia Lopokova, Vera Nemchikova, Liliya Tchekina vs. Lydia Sokolova, Alice Nikitina, Alexandra Danilova, Felia Dubrovina, Marietta Kozlova vs. Tamara Garavito, Vera Savina, Leon Weizsacker, Stanislaw Idzikowski, Theodore Sierakoff, Nicolas Zveroff, 8 rpm. Liliya, Georges Batistak, Nicolas Kromoff, Nicolas Elieff, Constantia Tchekina, Joss Jankovitch, Michael Fournet, Michael Pavlov, Marietta Nicolas Legat and Corps de Ballet
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VIA RADIO

VIA PHONOGRAPH RECORDS

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A Gloriously Happy New Year For Everyone

MARIE SAXON



With Mr. LYLE D. ANDREWS' musical comedy success

"MERRY MERRY"

AT THE

VANDERBILT, NEW YORK

THIS IS A BENNY DAVIS YEAR

THIS IS A BENNY DAVIS YEAR

BENNY DAVIS

SAYS

"THE SAME TO YOU"

AND SO DOES MRS. DAVIS

(Dorothy Gompert)

The Popular Song Writer-Entertainer Has Been Shattering Box Office Records This Season in the Major Picture Houses

Direction: WILLIAM MORRIS

THIS IS A BENNY DAVIS YEAR

THIS IS A BENNY DAVIS YEAR

SEASON'S GREETINGS

FLORRIE LEVERE

IN

"CELEBRITIES"

With LOU HANDMAN, Popular Composer,
At the Piano

ORPHEUM CIRCUIT, SEASON 1925-1926

GREETINGS FROM CALIFORNIA!

CAROL LAUGHNER'S CLASSY ORCHESTRA

MUSIC THAT IS ALL CLASS
CLASSY MUSICIANS
CLASSY BOYS
CLASSY MUSIC

LA MONICA BALLROOM, SANTA MONICA, CAL.

DO WE SING? WAIT TILL YOU SEE AND HEAR THIS ORCHESTRA



GREETINGS OF THE SEASON 1925-1926

THE SYNCOPATED SENSATION

NORA SCHILLER

BLUES, CHARACTER SONGS AND BALLADS

Just Closed 10 Weeks at Grauman's Million-Dollar Theatre. Immediately Re-engaged for "MERRY WIDOW" Prologue, Indefinitely.
Thanks to FRANK L. NEMAN and MILTON H. FELD.

SEASON'S GREETINGS TO ALL

M. E. G. LIME TRIO

"THE GOLLYWOG"

THE THEATRE INTERNATIONAL

F. RAY COMSTOCK AND MORRIS GEST

Have the Great Honor to Present

SEASONS 1925—1927

"THE MIRACLE"

The Most Stupendous Production in the History of the World

Staged by MAX REINHARDT

All Records in the History of the World Broken

The Show That Brings Tens of Thousands of Visitors to Every City Where It Plays

Limited Engagements in Cincinnati, Boston, St. Louis and Chicago Under Guarantee Funds Totaling Over One Million Dollars

MOSCOW ART THEATRE MUSICAL STUDIO

(The Synthetic Theatre)

of VLADIMIR NEMIROVITCH-DANTCHENKO

FIRST APPEARANCE IN AMERICA

of the Famous Lyric Branch of the World's Foremost Stage in a Repertory Including:

"CARMENCITA AND THE SOLDIER," a wholly new version of the Bizet-Merimee
 "Carmen;" Aristophanes' "LYSISTRATA;" Lecocq's "THE DAUGHTER OF MADAME
 ANGOT;" Offenbach's "LA PERICHOLE," and "LOVE AND DEATH," featuring
 Rachmaninoff's "ALEKO."

Limited Engagement of 7 Weeks in New York Beginning in December

BALIEFF'S CHAUVE-SOURIS

The Most Unusual Show in the World. Now Playing a Triumphant Season in London.
 On Transcontinental Tour.

F. RAY COMSTOCK and MORRIS GEST SEASONS 1923—1925

— "THE MIRACLE"

Staged by MAX REINHARDT

THE MOSCOW ART THEATRE

The Entire First Line of the World's Foremost Acting
 Company on Tour

BALIEFF'S CHAUVE-SOURIS

(THE BAT THEATRE OF MOSCOW)

DOUGLAS FAIRBANKS

in
 "THE THIEF OF BAGDAD"

ELEONORA DUSE

The World's Greatest Tragedienne Who Was Brought Back to Triumphant Success in America



Abraham Lincoln spoke wisely when he said: "You can fool SOME of the people SOME of the time and SOME of the people ALL of the time, but you CAN'T fool ALL of the people ALL of the time."

"Mr. Certain Comedian" does NOT KNOW this,
but he DOES KNOW that

BOZO SNYDER



after seven years on the Columbia Circuit has become firmly established among patrons of that circuit, and has endeared himself in their hearts by rendering conscientious, praiseworthy efforts along mute or speechless lines, living up to the caption coined for him by Barney Gerard, to wit: "The man who never speaks." This achievement was accomplished only after

BARNEY GERARD



spent in round figures the sum of ONE HUNDRED THOUSAND DOLLARS (\$100,000.00) for advertising purposes, firmly entrenching BOZO SNYDER as the comedian supreme in the art of pantomime. BARNEY GERARD followed this up by furnishing One Million Dollars (\$1,000,000) in ideas, writing, creating, devising and producing various editions of "FOLLIES OF THE DAY" to properly exploit the great talents of BOZO SNYDER.

AND

"Mr. Certain
?
Comedian"

"Mr. Certain Comedian," on the Columbia Circuit, seeing a chance to reap some of the benefits to be derived by the Bozo Snyder-Barney Gerard combination, decided to become dumb, mute, speechless and affect as near as possible BOZO SNYDER'S make-up and style of work and thus confuse some of the patrons of the Columbia Circuit. BUT, as Abraham Lincoln said:

"You can't fool all of the people all of the time" . .

So kindly remember, patrons, critics, managers, etc., NOW and for the NEXT FEW YEARS to come unless you see BOZO SNYDER advertised in conjunction with the name of BARNEY GERARD or "FOLLIES OF THE DAY" you will know you are NOT going to see the BOZO you are waiting for.

Now that you have the facts there is nothing else to do but unite

SANTA CLAUS, BARNEY GERARD and
BOZO SNYDER and
"FOLLIES OF THE DAY"

and let them, singly and jointly, wish EVERYONE an old-time HAPPY NEW YEAR.

P. S.—Yes, this goes for the one who inspired this ad.



SEASON'S GREETINGS

FROM THE

WHITEHURST

—COMBINED—

THEATRICAL INTERESTS

THEATRES

CENTURY
NEW

PARKWAY
GARDEN

ROOFS

CENTURY

GARDEN

Playing World's Greatest Photoplays, Vaudeville,
Revue, Famous Bands, Feature Attractions
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J. H. WHITEHURST

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WILLIAM M. WHITEHURST

Gen. Manager

—Entertaining—

A third of Baltimore's total population

—Every Week—

Season's Greetings

GEORGE MIDDLETON

A HAPPY NEW YEAR

To All My Friends

BEN. LIGHT

VAUDEVILLE'S GREATEST PIANIST

ALWAYS WORKING

HEADLINED AND FEATURED
OVER

Orpheum, Keith-Albee and W. V. M. A. Circuits

REPRESENTATIVES:

West, GUY PERKINS East, MARTY FORKINS

HARRY ALAN STONE

and His ORCHESTRA

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Now Playing at the

LA PENSEE

110 WEST 39TH STREET, NEW YORK

SEASON'S GREETINGS FROM

PEDRO RUBIN

in a SPANISH FANTASY

Assisted by MARIETA RUBIN, LUIS OJEDA and
JOSEFINA IMBERT

East. Rep., PAUL DURAND

West. Rep., JOHN BILLSBURY



TO THE ENTIRE
AMUSEMENT WORLD

HAROLD LLOYD

EXTENDS A MOST
CORDIAL WISH
FOR A HAPPY,
AND
PROSPEROUS
NEW YEAR

HAPPY and PROSPEROUS NEW YEAR TO ALL

KEITH'S MARYLAND THEATRE THE AUDITORIUM THEATRE THE ACADEMY OF MUSIC THE HOTEL KERNAN

BALTIMORE, MD.

FRED C. SCHANBERGER, President and General Manager

MANAGERS:

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FREDERICK C. SCHANBERGER, Jr.

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LEE McLAUGHLIN

SEASON 1925-26

ARTHUR HAMMERSTEIN

ATTRACTIONS

**"SONG of
The FLAME"**

with

TESSA KOSTA

Book and Lyrics by OTTO HARBACH and OSCAR HAMMERSTEIN, 2nd

Authors of "ROSE-MARIE"

Music by HERBERT STOTHART and GEORGE GERSHWIN

**NOW PLAYING
44TH STREET THEATRE
NEW YORK***The Biggest Musical Hit Ever Produced in America***"ROSE-
MARIE"**

Book and Lyrics by OTTO HARBACH and OSCAR HAMMERSTEIN, 2nd

Music by RUDOLPH FRIML and HERBERT STOTHART

**69TH WEEK IMPERIAL THEATRE
NEW YORK***Three Additional Companies on Tour
Also Two Companies in England***Season's Greetings
Paul Ash**

A HAPPY NEW YEAR

TO YOU ALL



ROSETTA DUNCAN

D
U
N
C
A
N



VIVIAN DUNCAN



TOPSY



EVA

SISTERS

IN

"TOPSY and EVA"

Book by CATHERINE CHISHOLM CUSHING

Music and Lyrics by DUNCAN SISTERS

Costumes by MADAM KEELER

THREE YEARS OF UNPARALLELED SUCCESS

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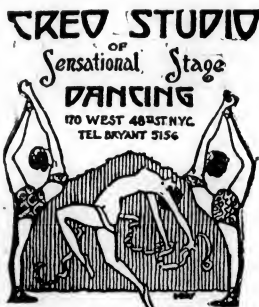
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S. S. McCLELLAND, Manager



THEO. CREO

*Extends His Best
Wishes for a Happy
and Glorious New
Year to All His
Friends and Pupils*



The Method of the CREO STUDIO of SENSATIONAL DANCING Has Been Unsuccessfully Imitated by Hundreds of Schools Throughout the Country

Mr. Creo's profound understanding of ballet, technique, rhythm, grace and poise, combined with individual attention given to each and every pupil, is the outstanding feature of the finished perfection of his results.

This original and unique combination has enabled him to produce some of the most successful dancing stars of today. All of whom cheerfully recommend and endorse the CREO course. Among his pupils whom he has coached and developed and helped to become famous are:

Marie Saxon, Olga Myra, Elizabeth Hines, Edith Clasper, Renee Roberts, Irene Delroy, Miss Peggy (Cortez and Peggy), Lorraine Sisters, Vannessi, Jessica Brown, Paul Yocan, Louis Syrell, Muriel Stryker, Dorothy Barber, Muriel De Forrest, Marie Walsh, Elaine Lettor, Phyllis Rae, Cardell Twins, Florence Carroll, Marion Rich, Frank Bernard, Nirska, Eileen Schofield, Muriel Kaye, Nitza Vernille, Thelma Edwards, Virginia Watson, Dora Duby, Esther and Florence Mayako, Rita Owen, Peggy Fears and Harry Miller, Harry Royle (Royle and Maye), Snow and Columbus, Wood Sisters, Amelia Allen, Lester Lane, Sibylla Bowhan and others.

All modern conveniences and original stretching and reducing exercises. Routines arranged.

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15 De Luxe Theatres Now!

9 More Now Building

Opening a New Million Dollar Theatre
Every Month

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"POTASH & PERLMUTTER"

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LAURA LA PLANT

UNIVERSAL STAR

CURRENT RELEASES

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"SKINNER'S DRESS SUIT"

"THE MIDNIGHT SUN"

PERCY ELKELES

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PERCY ELKELES

PERCY ELKELES

Vincent Lopez

EXTENDS

HIS GREETINGS AND BEST WISHES

FOR A HAPPY NEW YEAR TO ALL

HOLIDAY GREETINGS

DOROTHY DEVORE

A WARNER BROS. STAR

*Any old fish can swim down stream, but only
a game one can swim up stream.
Which way are you swimming?*

MAY ALL THE GOOD THINGS OF 1926 BE YOURS

MONTE BLUE

HAPPY NEW YEAR 'N EVERYTHING

PATSY RUTH MILLER

STARRING IN WARNER BROS. PRODUCTIONS

VERY BEST WISHES

MATT MOORE

A WARNER BROS. STAR

SEASON'S GREETINGS

MONTAGU LOVE

HOLLYWOOD

CALIFORNIA



HAPPY NEW YEAR

SYD CHAPLIN

WARNER BROS. STAR

"CHARLIE'S AUNT"
"THE MAN ON THE BOX"
"OH, WHAT-A-NURSE"

A HAPPY & PROSPEROUS NEW YEAR TO EVERYBODY

CHARLES "CHUCK" RIESNER

Directing Mr. SYD. CHAPLIN

WARNER BROS. PRODUCTIONS

(RIESNER & GORE)

SEASON'S GREETINGS

DARRYL FRANCIS ZANUCK

SCENARIST

WARNER BROS.

A HAPPY NEW YEAR

John Patrick

WARNER BROS. PRODUCTIONS

Happy New Year

Alan Crosland

Directing

MR. JOHN BARRYMORE

COMPLIMENTS OF THE SEASON

LEWIS MILESTONE

DIRECTOR

WARNER BROS. PRODUCTIONS

SEASON'S BEST WISHES

ROY DEL RUTH

Directing WARNER BROS. PRODUCTIONS

HAPPY NEW YEAR

JACK WAGNER

CO-DIRECTOR, GAG-MAN

HOLLYWOOD

CALIFORNIA

SEASON'S GREETINGS TO ALL

Many Thanks to Mr. MARCUS HEIMAN, Mr. GEORGE GODFREY, Mr. FRANK VINCENT, and Messrs. MOORE and MEGLEY, for All Courtesies Extended

DOC BAKER

and His NEW PROTEAN REVUE

with HARRIETTE TOWNE, MILLER and WILSON and a Host of Girls

NOW TOURING ORPHEUM CIRCUIT

MISS FRANKIE HEATH

IN
A QUARTETTE OF SONG STORIES

By HARRY BREEN

Melodies by WILLIAM W. DOUGAL

"THE OLD NEIGHBORHOOD"

"BUTTER AND EGGS"

"PADLOCKS"

"A LETTER FROM HOME"

"THE DAY IT RAINED"

"ALL MEN ARE SAILORS"

Direction CHARLES MORRISON

RAY HODGDON OFFICE

HOLIDAY GREETINGS

GREATER NEW YORK VAUDEVILLE THEATRES CORPORATION

B. S. MOSS, President

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PALACE THEATRE BUILDING

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AFFILIATED WITH THE

B. F. KEITH CIRCUIT

THE JAZZ MILLENNIUM

A "SYNCOATED" SINGER IN CARNEGIE HALL

BLOSSOM SEELEY

Was Chosen by PAUL WHITEMAN

To Interpret the Indigo Motifs with

PAUL WHITEMAN'S Concert Orchestra

in the Presentation of George Gershwin's Colored Opera, "135th Street"

TWO CONCERTS AT CARNEGIE HALL, NEW YORK

The Evenings of December 29 and January 1

SEASON'S GREETINGS

AARONS & FREEDLEY

PRESENT THEIR NEWEST MUSICAL COMEDY HIT

"TIP-TOES"

ALSO

FRED and ADELE ASTAIRE

in "LADY BE GOOD"

OPENING SPRING 1926, LONDON, ENGLAND

SEASON'S GREETINGS

EDWARD J. MONTAGNE

SUPERVISING EDITOR

UNIVERSAL PICTURES



---and mine too

GEORGE M. COHAN

GREETINGS TO ALL MY FRIENDS
ALL OVER THE WORLD

ODETTE MYRTIL

SEASON'S GREETINGS

FROM

THE GUS SUN BOOKING EXCHANGE CO.

Sun-Keeney Vaudeville Agency

NEW YORK CITY
J. W. TODD, Manager
PITTSBURGH, PA.
L. C. McLAUGHLIN, Manager
BUFFALO, N. Y.
JENE JERGE, Manager
TORONTO, ONT., CAN.
SOL BURNS, Manager

GUS SUN, President HOMER NEER, Gen. Mgr.

SPRINGFIELD, OHIO
MAIN OFFICES
RALPH MOSHER, Manager

FAIR DEPARTMENT
HERMAN BLUMENFELD, Mgr.

CHICAGO, ILL.
BILLY DIAMOND, Manager
DETROIT, MICH.
JACK HUBB, Manager

GUS SUN-ACKERMAN
HARRIS CIRCUIT
FRANK WOLFE, Manager

Ackerman-Harris Circuit
SAN FRANCISCO, CAL.

Season's Greetings to Our Friends All Over the World

FOUR CLOVELLY GIRLS

ONLY ACT OF LADY CLUB JUGGLERS IN
THE WORLD

NOW IN AMERICA

KEITH-ALBEE CIRCUIT

SEASON'S GREETINGS FROM

GEORGALIS TRIO

EUROPEAN MARKSMEN DELUXE
Using Remington Rifles Exclusively

Read What a Leading Citizen of Oklahoma City
(Okla.) Thinks of Us

September
Twenty-sixth
1925

To The Georgalis Trio,
Orpheum Theatre,
Oklahoma City, Okla.

Indeed, you have the Orpheum well fortified for the first half of the week. And I wish to say that if every Oklahoma City "hull"-footstomper, traffic, bicycle and others, including the sheriffs, could shoot as well as the leading character of your trio, it would certainly cause a touch of terror to Oklahoma's frequent "bank-visitors." Without any exaggeration, I believe he could easily trim a bum-bum-bum-bum-bum-bum by the simple use of a rifle; and it is highly probable that he could sneak upon an Oklahoma "wildcat still," without the knowledge of its owner, and shoot the "kick" out of the hootch—then arrest the owner for selling soft-drinks without a license.

While he and his collaborator "shot" a well-known melody in 1914, phone style, it would be much nicer if Oklahoma City shooting could "shoot" "Nearer, My God, to Thee" on the backs of "speeders" and law-breakers in general.

You have my permission to render this quaint review to your audience. With best regards, and wishing that I had a "shot" for you, I beg to remain,

Yours very sincerely,

(signed) Carol Winthrop.

607-11 Tradesmen's Bank Bldg.,
Oklahoma City, Okla.

P. S. I am going to see you again tomorrow (Monday) night.

East. Rep. FRANK EVANS, Booked Solid. West. Rep. SIMON AGENCY

MOST CORDIAL GREETINGS

And

HAPPY NEW YEAR

OVER HERE—OVER THERE—EVERYWHERE

From



Alice Lloyd

HAPPY ON THE ORPHEUM CIRCUIT

Direction, JENIE JACOBS

Gowns by
Mlle. Lenore
CHICAGO

*This Week (Dec. 27), ORPHEUM, WINNIPEG
Next Week (Jan. 3), CALGARY and VANCOUVER
Week (Jan. 10), SEATTLE, WASH.*

A.B.O.'s Xmas Gift

to Exhibitors throughout the world!

1926
will be
F.B.O.'s
year!

DRUSILLA
WITH A
MILLION

Become
a 100%
F.B.O.
Exhibitor
in 1926

PARISIAN
NIGHTS

Gene
Stratton Porter's
"THE
KEEPER
OF THE
BEES"

Emily Johnson's
"THE
LAST
EDITION"

FLAMING
WATERS

"THE
MIDNIGHT
FLYER"

"IF
MARRIAGE
FAILS"

"THE
KING
OF THE
TURF"

Emily Johnson's
HAPPINESS
(TENTATIVE TITLE)

Leann Jean Libby
"WHEN LOVE
GROWS
COLD"

"A
POOR
GIRL'S
ROMANCE"

"THE
ISLE OF
RETRIBUTION"



Our most cordial
Xmas greetings
And best wishes for
a happy and Prosperous
New Year in 1926

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Gloria Swanson

NEW YEAR'S, 1926

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Direction FRANK EVANS

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With ZENETA

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JAMES G. DIMMICK

AND HIS

SUNNYBROOK ORCHESTRA



BROADWAY'S NOVELTY DANCE BAND SENSATION

**THIRD MONTH AT CINDERELLA BALLROOM
48TH STREET AND BROADWAY, NEW YORK**

BOOKED INDEFINITELY BY POPULAR DEMAND

RADIO BROADCASTING

PHONOGRAPH RECORDINGS

VARIETY SAYS:

**DIMMICK'S SUNNYBROOK ORCHESTRA (11)
Cinderella Ballroom
New York**

It's not every day, or week or even month that something unusual in bands strikes Broadway, hence the acclaim which has greeted James G. Dimmick's Sunnybrook Orchestra. Here's an organization which, like Roger Wolfe Kahn, has lived down the handicap of the "millionaire" affiliation, Dimmick in this instance being a retired steel manufacturer, ex-president of the Greenville, Pa. Steel Car Co. and former partner of "Diamond Jim" Brady. Mr. Dimmick is not of the band although sitting in at the traps occasionally, acting as a father, guide, patron and mentor for the clean-cut 11 boys who comprise the Sunnybrook Orchestra which name itself is borrowed from the Dimmick country estate in Michigan.

It started purely by accident five years ago when the steel man adopted five of the 11 boys, put them through college and musical conservatories, the entire personnel emanating from around Greenville and Sharon, Pa. Thus "happened" a band that ranks with the Jan Garber class in versatility and entertainment, to supplement their instrumental prowess. It's a singing novelty orchestra of the type so much in popular demand these days although few and far between.

Comprising an average age of 22 years, the youthful appeal of the personnel is obvious. Coupled with their genuine dance-provoking instrumentation and the novelty diversissements of the comic byplay. It sums up as a unique and extraordinary organization.

When reviewed, Jack Hanagan, the director and vocal soloist and prime cut-up, was absent although his antics were immediately impressive at cursory glance a couple of weeks ago at the Wednesday night Frank Clark function. Yet, with Hanagan out, James Hornbeck, the banjoist, stepped in and shouldered the burden with the rest playing right along. It is but one instance of their versatility in switching assignments. The

reed section of Blair McCrackin, Howard Greene and Jack Welch has Welch also officiating on the violin and the saxophonists doubling well on the clarinets besides contributing vocally. Elbert Greene, the other half of the family, is the pianist, arranger of the organization. Charles Baer, bass and violin; Evan Malom, trumpet and vocal soloist; Warren Johnson, trumpet-mellophone; Frank Cox, trombone and Clarence Welsh, drums (also doubling violin) complete the line-up.

The boys evidence painstaking preparation in everything they do. In "hot" stuff, besides the usual reed and brass variations, some bits of business are novelly conceived. The snare-drum head against the tuba produces a resonance of unusual order, and the combination of all woodwinds and brass blowing into the gaping chasm of the tuba evokes a clashing of overtones that falls interestingly on the musical ear.

Equally expert in melody and symphonic dance music, as that of the indigo or torrid school, a waltz finds them in novel triple marimba formation with the sax in solo introduction, followed by brass combinations in counter-motif.

The band can probably best be judged by these facts: the Sunnybrooks were booked into the Cinderella originally for four weeks, with the Paradise ballroom, Newark, holding other contracts. A public petition from the patrons demanding a hold-over forced the Joseph management to extend it to eight weeks last week. On Sunday of this week the prolongation was made for 12 weeks, the extension being achieved because the Paradise, Newark, is under kindred management with the Cinderella, thus agreeing to a setting back of contracts to accommodate.

The Sunnybrook orchestra is already slated for some recording work; it should deliver handsily, especially if permitted to include their novelty ensemble and solo vocalizing. As a ballroom attraction, otherwise, it leaves nothing wanting; for sage, the diversissements particularly recommend it.

Abel.

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Direction SIMON AGENCY

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SHORR SISTERS
SENSATIONAL DANCING TEAM
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FROM

JOE AND ROSIE

KENO

Author WM. K. WELLS

GREEN

Direction MAX E. HAYES

SEASON'S GREETINGS
TO FRIENDS AND IMITATORS

MOSS AND FRYE

Direction
HUGHES & MANWARING

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Direction ARTHUR KLEIN

Horace Liveright wishes to express his appreciation of the warm courtesy which has been accorded to his first production of the season, "HAMLET IN MODERN DRESS," by the press and the entire theatrical profession. His plans for the coming months will be announced shortly in these columns.

Louis Cline

General Manager

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HARRY (HELLO JAKE) FIELDS

AND HIS

"SUGAR BABIES"

IT'S MUTUAL

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WILSON

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To All My Friends

Marilyn Miller

Starring in

“SUNNY”

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Management

CHARLES B. DILLINGHAM

To Authors!

You don't send erotic jazz stories to "Century" magazine, or travel stories to "Smart Set." No, of course, not; you study the magazines and go after the ones that specialize in stories of the type you have in hand.

That's exactly what I do with stories and scripts intended for motion picture production. I know the producers and their especial requirements, as you do the magazines.

Long experience has given me a wide personal acquaintance with producers of the better class throughout the world.

I know how to get that story before the right man in each organization. If there is a market for your story, I can find it quickly and at the right figure.

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Dramatized by JOHN EMERSON

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WITH
MARIE SAXON

at the

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THEATRE
NEW YORK

A

MERRY MERRY

HOLIDAY

FROM

LYLE D. ANDREWS

"MY GIRL"
NOW
FIFTH WEEK

at the

CHESTNUT STREET
OPERA HOUSE
PHILADELPHIA

BELLE BAKER

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"LADY, BE GOOD"

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Liberty Theatre's Most Spectacular Hit

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Mentioned, as well, will be his latest 1925 and 1926 song hits: "Danger in Your Eyes," "I Know," "My Mother's Kiss, the Sweetest Kiss of All," and "Starlight, the Roses, and You."

Dealers, be prepared, as you will have many calls for the different songs mentioned. Mr. Harris wishes it positively understood that his songs are never out of print. Order from your nearest publisher, or direct from the publisher:

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Columbia Theatre Building, 701 Seventh Avenue
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"THE OLD FAMILY TINTYPE"

Originators of TINTYPE COMEDY

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BRADLEY KING Author
UNDER CONTRACT TO WILLIAM FOX CO.

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FALLS

MOORE & MEGLEY'S ORPHEUM UNIT
NO. FOUR

A HAPPY NEW YEAR

To All My Friends

LEW HEARN

"MERCENARY MARY," LONDON HIPPODROME, LONDON,
ENGLAND, INDEFINITELY

BERTHA BELMORE

CHARACTER COMEDIENNE
"Ziegfeld Follies," 1925

HOLIDAY GREETINGS

BROSIUS and BROWN

"THE BRAINLESS WONDERS"

West—JACK GARDNER

East—?

*Compliments
of the Season*



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'CEPT TWO

W. C. FIELDS



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MARIE

TOMA

GENARO GIRLS

BOOKED SOLID
KEITH-ALBEE CIRCUIT
SEASON 1925-26

Direction
GLADYS BROWN
of
WM. HENNESSY OFFICE

Under the Sole Management of **DAVID BELASCO**

SEASON 1925-26

LENORE ULRIC

in **"LULU BELLE"**

By EDWARD SHELDON and CHARLES MacARTHUR

ON TOUR

E. H. SOTHERN

(By Arrangement with LEE SHUBERT)

in **"ACCUSED"**

By BRIEUX

English Version by George Middleton

**HOLBROOK
BLINN.**

**JUDITH
ANDERSON**

in **"THE DOVE"**

By WILLARD MACK

Based on the Story by GERALD BEAUMONT

"THE HAREM"

By ERNEST VAJDA

Adapted by AVERY HOPWOOD

with **WILLIAM COURTENAY**

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"LADIES OF THE EVENING"

By MILTON HERBERT GROPPER

with **BETH MERRILL** and **EDNA HIBBARD**
AND THE BRILLIANT NEW YORK CAST

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City of New York

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World's Greatest Whip Crackers—Without Imitators—and the only two lady boomerang throwers in vaudeville.

Also wish to thank the Executives of the W. V. M. A., B. F. Keith (Western) and Jr. Orpheum Circuits for eight consecutive seasons of prosperous and successful engagements.

Personal Management **JOHN H. BENTLEY**

ST. JAMES' THEATRE

LONDON; ENG.

SOLE LESSEE AND MANAGER

GILBERT MILLER

An Actor Writes

Chicago, December , 1925.

Will Rogers,
America.

Dear Bill:

It seems like yesterday that we played on the Orpheum Circuit together. I was one of Gus Edwards' kids, and you just a good rope thrower, with a few gags thrown in.

You were the captain of our baseball team. Yes, and I remember you paid for the gloves and bats and balls. One night in Portland, Ore., we presented you with a loving cup and you took it, and started to make a speech but broke down and cried. It showed how human you were.

Now you have risen to heights unheard of in theatrical history. You are as important to the country as anyone in Washington.

Your concert tour is a tremendous success. We knew it would be. The audiences love you, for besides your sparkling wit they know you are REAL. May you live long and be happy. We who admire you know that long after most of the stars of today are gone and forgotten, the name of Will Rogers will live alongside the names of Mark Twain and other humorists of America who were so human.

Eddie Cantor:

Chicago, December , 1925.

George Jessel,
Cort Theatre, New York City,

Dear George:

Fifteen years ago at the New Brighton Theatre, when I worked for Bedini and Arthur, and you aggravated Gus Edwards, little did you think that some day you were going to be a big dramatic star—honestly, did you? Yet, here you are, making the hit of your young life in "The Jazz Singer," doing a tremendous business and making thousands of new friends.

The night I watched your play in Brooklyn I cried! Your acting had something to do with it, and memory did the rest. I got to thinking of the years we struggled together, the hard knocks we had, the nights we sat up planning our futures. Now, here we are, riding on top of the world! Surely, God is good.

May you always be happy, Georgia,

Affectionately,

Eddie Cantor:

Chicago, December , 1925.

W. C. Fields.

Dear Will:

Congratulations. You have signed a five-year contract with Famous Players. I saw you in "Sally of the Sawdust" and knew you were destined to become a great big motion picture star.

Jesse Lasky, who knows a few things about pictures, said to me in Chicago, a short while ago, that you were going to be one of the greatest comedy stars in the world—and, as I said, Jesse Lasky knows a few things about pictures.

When we played in the Ziegfeld "Follies" together in 1917 and 1918, you spent days in the theatre inventing comedy business. I told you then, and I tell you now, you will have plenty of opportunity to use it.

You have worked hard, you are a good friend, and I doff my hat to you. Good luck.

Eddie Cantor:

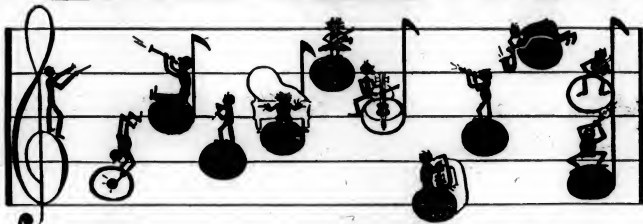
SEASON'S GREETINGS

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AARON KESSLER

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ORCHESTRA



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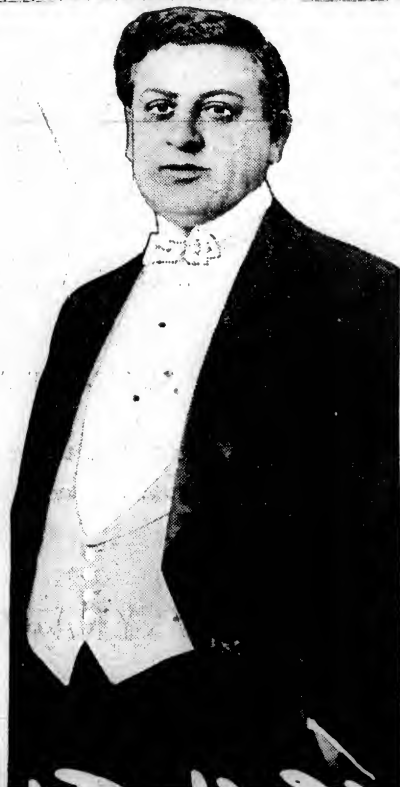


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—Charles Collins, Chicago Evening Post, Nov. 27.

BERNARD GRANVILLE

“—full of antic, and singing, dancing, and jesting his way not only with great gusto, but with no little distinction.”

—Ashton Stevens, Chicago Herald-Examiner, Nov. 22

BERNARD GRANVILLE

“—is better than he has been in anything else in Chicago since the far-away days of ‘Louisana Lou.’”

—Frederick Donaghey, Chicago Tribune, Nov. 26

BERNARD GRANVILLE

“—who struts like no one else, who twists his feet in figure eights, which make Charleston wriggles look like doll-baby tricks. He is the big comedy hit of the show.”

—Amy Leslie, Chicago Daily News, Dec. 5

BERNARD GRANVILLE

“—the popular, is in his best role. ‘Castles’ allows him real scope as a light comedian, and he rises to the fullness of it. He elevates hokum to a polite refinement.”

—Variety, Dec. 2.

“A Ringing Hit”



BILL HART

WISHES ALL
THE FOLKS

A
HAPPY NEW YEAR

CURRENT PICTURE:

"TUMBLEWEEDS"

COMING:

"A LIGHTER OF FLAMES"

WILLIAM S. HART Productions
Released by UNITED ARTISTS CORPORATION

Season Greetings And a Message---

There's is something about the holiday season that mellows the spirit of most of us and even the "cranks" generally manage to slip you on the back and wish you the best.

Out here in California we operate a coffee shop that is known nationwide as the "home of the profession" and in it we strive to maintain the holiday spirit the year around.

We don't confine our good fellowship to one season—we make it our business twelve months of the year to make you feel that we are doing something more than serving you food.

In little more than a year, we, with

the help of stage and screen artists, have created more than an eating place—Muller's Coffee Shop has become the playground for actors when in Los Angeles. Catering to the profession at all times.

In our Family Circle, at 11:30 at night, you will forget the work-a-day troubles. Come in, you will enjoy the place and we will enjoy having you.

With sincere best wishes for a Merry Christmas and a very Happy and Prosperous New Year.

We remain, your friends,

CARL and LILLIAN MULLER,
Proprietors.
(Formerly Muller's Jugglers.)

MULLER'S COFFEE SHOP

"Home of the Profession"

724 S. HILL ST. LOS ANGELES, CAL.

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5 MAXELLOS

WORLD'S GREATEST EQUILIBRISTS

TOURING PANTAGES CIRCUIT

SEASON'S GREETINGS

PONZINI'S MONKS

THE ONLY ACT OF ITS KIND IN AMERICA
Western Representative, SIMON AGENCY

LAURENCE

FRANK

SCHWAB & MANDEL

225 West 42d Street, New York

ADA MAY

IN

"CAPTAIN JINKS"

Martin Beck Theatre—Season 1925-26

"THE FIREBRAND"

In Association with Gilbert Miller in London

"QUEEN HIGH"

A New Musical Comedy, Opening in April

IN PREPARATION

(WELL, WHY NOT?)

"THE BRIGAND," "THE TREE OF APHRODITE"

The Happiest of Happy New Years

To

My Friends of the Profession

HENRY J. SHIRESON, M. D.

Plastic, Facial and Decorative Surgeon

Suite 716-718 State-Lake Building

190 North State Street

CHICAGO, ILL.

SEASON'S GREETINGS

NAN TRAVELINE

Material by BLANCHE MERRILL

Keith-Albee Circuit

Direction ARTHUR KLEIN

Season's Greetings to All

DONALD BRIAN



A Happy New Year



To everyone, everywhere, both in and out of the theatrical profession, we wish as much happiness in the future as we have had being part of the Balaban & Katz organization.

MR. AND MRS. JESSE CRAWFORD

Solo Organists

BALABAN & KATZ WONDER THEATRES OF THE WORLD

CHICAGO, ILL.



JONES, LINICK & SCHAEFER

THINK “*VARIETY*” IS

THE WORLD'S GREATEST TRADEPAPER

This New Year—the Sixth Year

FOR

Doris Niles

FEATURED DANCER

AT THE

Capitol, New York



PRESS COMMENT

January 25, 1925
"Miss Niles was again down front for outstanding honors. This girl looks to be one of the best bets in the New York film houses."
—Phil.

February 17, 1925
"As an appropriate prologue to the picture Doris Niles danced with infinite grace the perennially popular 'The Swan' to the music of Saint-Saens."
—Phil.

February 24, 1925
"Meditation' from 'Thais' with a beautiful interpretation by Doris Niles who has made herself popular with Stanley patrons as a dancer of no mean ability."
—Phil.

March 1, 1925
"There's Doris Niles, the dancer too, whom I recognized as stellar material when she was unknown and inexperienced."
—Phil.

November 19, 1925
"There's a very entertaining and colorful prologue, with the incomparable Doris Niles leading the Ballet."
—Phil.

May 10, 1925
"Miss Niles' interpretive work stands out as some of the best dancing of its kind. She lends understanding and true technique to her dances."
—Phil.

April 8, 1925
"The first of the dance number was entitled 'The Chinese Willow Plate,' performed by Doris Niles, Frank Moulin and Marcello Fernandez—Doris Niles and Fernandez carried the juvenile love theme with Moulin as heavy. There were also four girls used in this number which got over with a wallop. This little Miss Niles who has been at the Capitol for five years, walked off with the applause hit of the four numbers."
—Phil.

April 9, 1925
"Doris Niles was enthusiastically applauded after her Dance Hindoo."
—Phil.

July 16, 1925
"Saw Doris Niles, dancer at the Capitol Theatre, and think she is by all odds the best dancer in America. And no exceptions occur at this moment to qualify the statement."
—Phil.

December, 1925
"Doris Niles, who has been doing the character dancing at the Capitol for five years is as fine a dancer as one may hope to see on any American stage. Few of the revues have given us character dancing that can equal hers either in conviction of atmosphere or accuracy of spirit. If the gold medal for motion picture dancing were to be given, I think Miss Niles would win it for her flashing sonoritas, her ritualistic Egyptians, her demure Chinese maidens, her mystic Orientals,

her carefully designed gishes, her mad Hungarians, her carefree gypsies."
—Phil.

May 14, 1925
"Doris Niles, who is always a favorite, danced to Tchaikowsky's Dance Arabe, assisted by James Coombs and the ballet corp."
—Phil.

July, 1925
"Besides there's Doris Niles, the dancer, whose appearance in the advertisement always makes a trip to the Capitol worth while."
—Phil.

March 12, 1925
"Doris Niles the lovely dancer of the Capitol was seen in a Spanish dance. This number was particularly suited, not only to Miss Niles type of beauty, but also to her grace. Many observers watching the career of this young dancer oftentimes have commented on the skill with which she interprets Spanish music."
—Phil.

SEASON'S GREETINGS FROM

JACK REID'S WHITE and BLACK REVUE

with 40 White Artists

and

35 Colored Stars

FERRY THE FROG

SPECIAL FEATURE

SAM MICALS

HEBREW COMIC

LILYAN EDBROOKE

GOLDEN VOICE PRIMA DONNA

BETTY JUNE LEE

SOUBRETTE

"SUNSHINE"

MELINO

PRINCIPAL COMEDIAN

HENRY DRAKE

BLACKFACE COMEDIAN
and Director of Jazz Band

ETHEL WALKER

PRIMA DONNA

CLAUDE COLLINS

STRAIGHT

SAMBO REED

PRINCIPAL COMIC

GUS AIKEN

FEATURED JAZZ CORNETIST

SAM ROBINSON and BABE MACK

COMIC

SOUBRETTE

IRVING C. PUGGSLEY

STAGER AND PERSONAL SUPERVISOR OF ENTIRE PRODUCTION

Everybody feels so much better when they are well than when they are sick—that we hope you all is feelin' right smart!

HAPPY NEW YEAR

Victor Mosher

and his

Dance Orchestra

Now Playing Minneapolis

Traveling Considered.

Season's Greetings

BERT MILLER

GEAN MURPHY

"Lovers Quarrel"

THEATRICAL CUTS
THE STANDARD ENGRAVING CO., Inc.
222 West 30 St. NEW YORK

SEASON'S GREETINGS FROM

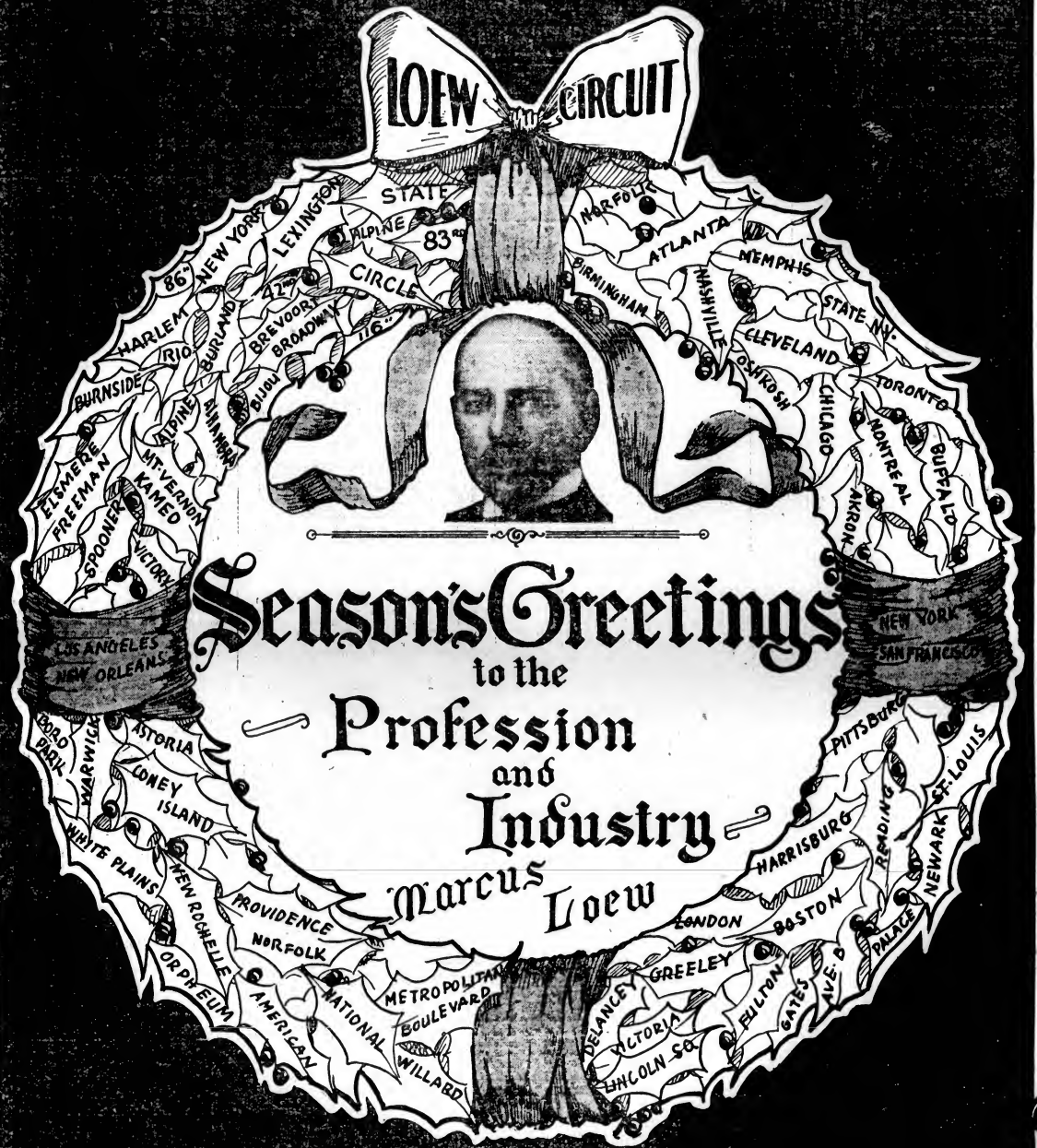
MABEL WALZER

and BOY FRIENDS

HARRIS TWINS
KING BROS.
FIELD and COOK
RAY SHELTON

MISS KATHERINE BOYLE
MRS. BOYLE
MISS CLARA STANTON
and AL SAMUELS

Management: CANTOR & BRANDELL



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FROM

THE FOUR FOYS

(SONS AND DAUGHTERS OF EDDIE)

Act written and produced by DOOLEY and SALES.

Direction, LEW GOLDER

WAGENHALS & KEMPER

1650 Broadway
NEW YORK

Suite 810

Bryant 0681

JESSE BLOCK and FRANCENE DUNLOP

Wish Everybody What

JESSE BLOCK and FRANCENE DUNLOP

Wishes

JESSE BLOCK and FRANCENE DUNLOP

Direction MARTY FORKINS
JACK WEINER, Associate

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LALLA

BERT

SELBINI AND ALBERT

"THE BUTTERFLY and THE CAT"

PLAYING KEITH WESTERN and ORPHEUM CIRCUIT

West Rep.
SIMON'S AGENCYEast Rep.
FRED DE BONDYSAM H.
HARRISSAM H. HARRIS presents
**JEANNE
EAGELS
—IN—
RAIN**SEASONS
1925—1926FROM W. SOMERSET MAUGHAM'S STORY "MISS THOMPSON"
BY JOHN COLTON AND CLEMENCE RANDOLPH
STAGED BY JOHN D. WILLIAMSSAM H. HARRIS THEATRE
CHICAGO

OPENED OCT. 10, 1922

And Still Playing to Capacity

JEANNE EAGELS AND "RAIN"

Are Synonymous of a Rare Combination of Inspired Acting and
Inspired Writing Seldom Witnessed Upon the American Stage*Here Is Something of Which the Theatre as an Institution
May Boast*

SEASON'S GREETINGS FROM

BRANSBY WILLIAMS

P. S. ALL THAT STANLEY LUPINO WANTS—I MISS

SEASON'S GREETINGS FROM

ANN GREENWAY

Direction: CHARLES BIERBAUER.

*SEASON'S GREETING
TO MY FRIENDS
ALL OVER THE WORLD*



ADA REEVE

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HEADLINING
ON
KEITH-ALBEE CIRCUIT**

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Palace Theatre Bldg.

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FROM

EDNA LEEDOM

The Dynamic Comedienne

STILL CUTTING UP IN THE "ZIEGFELD FOLLIES" OF 1925

BEST WISHES OF THE SEASON

TO ALL OUR PROFESSIONAL FRIENDS

JULIUS KENDLER

AND

MONROE M. GOLDSTEIN

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Loew State Building, New York

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BOBBY JARVIS

AND

EDNA DARE

"GINGHAM GIRL" ACT

Booked Solid KEITH-ALBEE CIRCUIT

Direction LEWIS & GORDON

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FROM

OLIVER D.
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LESSEE AND MANAGER

REPUBLIC THEATRE
NEW YORK CITY

The Only Thing That Is Not a Novelty with

JOHN **ORREN** AND **DREW** LILLIAN

Is Their OLD FASHIONED SEASON'S GREETINGS to You

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1926—1927

CHANNING POLLOCK'S

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BROADWAY'S FUNNIEST COMEDY

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"THE BUTTER AND EGG MAN"

With GREGORY KELLY

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Owen Davis' Best Farce

MAXINE ELLIOTT, NEW YORK

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SULLY AND

MURIEL

THOMAS

Now Playing **ORPHEUM CIRCUIT**

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THE VINCE ROSE BALLROOM

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Circuits

By ALF T. WILTON

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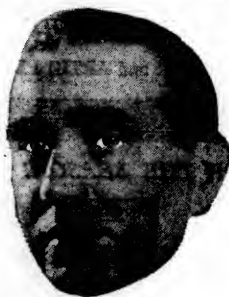
YOUR AGENT—A bound volume of your writeups.
THE MANAGER (if you are working)—An extra bow on your Supper Show.
THE BAGGAGEMAN—Regards from a Sister Team.
THE LAUNDRYMAN—If One Day Service, give him another day.
THE BELL BOY—A Ring or complete set of Service.
A HANDBALANCER—Two tickets to ARMS and the MAN.
FEMALE CONTORTIONIST (over forty)—Copy of Girl of the Limber Lost.
MAGICIAN—Vanishing Cream.
ALICE JONES RHINELANDER—Picture Berlin and Jolson and joke about "It must have been two other fellows."
CHARLESTON DANCER—Song by Miss Jackson, "It's the Bee's Knees."
SINGLE WOMAN—Book, What a Young Girl Should Know or Get the Musician's name.
THE MAN WITH THE DOG ACT—A bottle of perfume.
THE MAN WHO TAKES YOUR GAGS—A sock full of fiat.
THE MESSENGER BOY—A picture of Nurni.
GRADUATE OF CORRESPONDENCE SCHOOL—Picture of GUS EDWARDS—Complete List Birth Notices for Current Year.
FEMALE IMPERSONATOR—Book, "Split Wigs and a Wig Stand" by Hepner.
JOE WENDI—Copy of The Jungle by Upton Sinclair.
STAFF FLEISHMAN'S BATHS—Sex Party at "Artists and Models."
MEMBERS OF SCHOOL ACT—Dipomas after the fourth season.
THE MAN WITH THE TOUPEE—Small confetti can be used as prop dandruff.
MORRIS GERT—Tickets for "The Green Hat."

A HAPPY NEW YEAR
(Take It or Leave It)

FRED ALLEN
"Greenwich Village Follies"

Season's
Greetings

To Exhibitors, Distributors
and Producers



FRANK LLOYD

INDEPENDENT PRODUCER-DIRECTOR

(Releasing Through First National Pictures)

The Season's Best Wishes to 'All

GEO. P. WILSON

AND

ADDIE

Direction HALPERIN & SHAPIRO AGENCY

HAPPY NEW YEAR TO 'ALL

PASQUALI BROS.



NAN HALPERIN

A Happy New Year To All

Season's Greetings

FROM

BALBONI

Now Directing "THE FAR CRY"

FOR FIRST NATIONAL PICTURES



COFFEE DAN'S

A SAN FRANCISCO INSTITUTION—A LOS ANGELES SENSATION
A HAPPY NEW YEAR TO ALL OUR THEATRICAL PALS

The Two Bright Spots Out On the Coast That All Performers Like the Most



JOHN J. DAVIS ("Coffee Dan")

SEASON'S
GREETINGS
FROM

DON BESTOR

and his

JOHN HIBNER

GUY SHRIGLEY

REA BOZEMAN

CLOYD GRISWOLD

ORCHESTRA

RAY ROHEL

JOE QUARTELL

NORWOOD HENDERSON

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CONTRACT EXTENDED AT
BAKER HOTEL
Dallas, Texas

THANKS TO THE PROFESSION FOR PLUG ON
MY NEW TUNE
"DOWN BY THE WINEGAR WOIKS"

PIONEER
VICTOR ARTISTS

It's Always—

“PLAYTIME AT THE PICCADILLY”

THAT'S OUR SLOGAN—AND WE LIVE UP TO IT

THE DANSANTS

Two every day—one in the ballroom, the other in the restaurant.

MUSIC WITH MEALS

De Groot, the inimitable, with his orchestra play alternately in the grill and the restaurant.

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Four dance bands—including Jack Hylton—quite the best in Europe. Dancing from 9:30 till 2.

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Always the world's best artistes and the best chorus ever seen in a floor show. We've two shows—one at 9:30, the other at 12.

And then we have heaps of Sunday Concerts, Dancing Demonstrations, Fashion Shows, Rags, Etc., Etc.

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Most New York show people stop at the Piccadilly, and like it. It's easily the most modern hotel in London. And the eats! You can't get a better meal anywhere than at the "Pic"! American dishes always on the menu.

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If any American act has an idea that they could make a hit in our show they should write at once, enclosing photos and full description of the act. Address

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PICCADILLY HOTEL
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"PIQUIDILLO LONDON"

ANN CODEE

SENDS SEASON'S GREETINGS TO ALL

THAT GOES FOR FRANKIE, TOO



LEON ERROL



The Compliments of the Season!

"The Dramatists Theatre, Inc., has put on a bully show."—NEW YORK TIMES.

"YOUNG BLOOD"

A New American Comedy by JAMES FORBES

Now Playing **RITZ THEATRE** NEW YORK

With

HELEN HAYES
ERIC DRESSLER

NORMAN TREVOR
FLORENCE ELDRIDGE

"As fine a piece of ensemble work as you can view in any acting squad this season."—FRANK VREELAND, TELEGRAM.

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East. Rep.
PAT CASEY

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GUY PERKINS

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PUBLIC SERVICE TICKET OFFICE

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JOE LEBLANG, President

TECK MURDOCK AND KENNEDY SISTERS

In "AT THE THEATRE"

AXEL

WILLIE

FULTON AND MACK

"VAUDEVILLE'S PRE-EMINENT ATHLETES"

Featuring Their Sensational One-Hand-Pull-Up in a Direct Balance

"News-Bee," Toledo

"Two feats of strength and hand balancing done by no other team in theatre or under the big top, are the accomplishments of Willie Mack and Axel Fulton, professionally known as the Masked Marvels, this week at the Rivoli Theatre."

"In the recent issue of various physical culture magazines, the feats of Mack are pictured. He is credited with being the only hercules doing what is known as a one-hand pull-up of a man weighing 140 pounds."

"Mack invented what he calls the reverse wrestler's bridge with man in balance, and, of course, is the only human attempting this stunt."

"The Masked Marvels are the greatest hand balancers who have visited the Rivoli in a long time."

"Herald," Hamilton, Ont.

"Fulton and Mack, who open the vaudeville bill this week, present an exhibition of hand balancing and a number of other feats of strength that are decidedly out of the ordinary. The pair work together with the smoothness of well-oiled machines and they won a generous share of the evening's applause on Saturday—proof positive that they are out of the ordinary."

"Bulletin," Norwich, Conn.

"For those who take stock in the teachings of Bernarr Macfadden and other teachers of human development and strength and those who enjoy strong men acts, should not fail to see Fulton and Mack, in what is thought to be the best act of its kind on the stage. No mechanical means are used for this act. One of their main stunts, which is only one of many, is that Fulton lying on his back on the floor is lifted from that position into the air over Mack's head, all done with only one arm. An eye opener."

"Free Press," Winnipeg, Can.

"Fulton and Mack, 'pre-eminent athletes,' leave the audience sitting tense with astonished interest, which breaks into a storm of applause at the conclusion of their act, in which the wonderful agility, strength and beauty of the human body are displayed in a number of astonishing feats."

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Personal Representative, DICK HENRY

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in Association with

**JOSEPH P. BICKERTON, Jr.
and BASIL DEAN**

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A New Play by

NOEL COWARD

Author of "The Vortex"

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*Broadway and 40th Street.
Matinees Wednesday and Saturday*

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Presents

IRENE BORDONI

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"NAUGHTY CINDERELLA"

by

AVERY HOPWOOD

LYCEUM, NEW YORK

*40th Street, East of Broadway.
Matinees Thursday and Saturday*

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COMING:

"JOHNSTOWN FLOOD"

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Now on Tour Under MR. FENTON'S Personal Direction

IN A SERIES OF SUPERLATIVE DANCE ENGAEMENTS

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AL MOORE

AND HIS U. S. JAZZ BAND

AN ULTRA MUSICAL STAGE NOVELTY

Direction: WILLIAM MORRIS

Happy New Year

from

ISHAM JONES

and His Band

SEASON'S GREETINGS

BEST WISHES

JACK PICKFORD

IN

"THE BAT"**FRED and HAZEL GARDNER**

PRESENT

"GARDNER'S MANIACS" IN KEITH VAUDEVILLE

EXTEND THEIR SEASON'S GREETINGS

AVON AND FRANCIS SAY "US TOO"

Chief Keepers, ARTHUR KLEIN—HARRY ROMM

SEASON'S GREETINGS TO ALL FROM
THE PEER OF ORIENTAL PRODUCTIONS**BEN HASSEN**

PRESENTING

BEN HASSEN TROUPETHE CYCLONES OF VAUDEVILLE—IN A
COMEDY WHIRLWIND SENSATION

Wishing You All a Very Happy and Prosperous 1926

THE ORIGINAL CANSINOS

WITH

CARMEN ALONSO and ROBERT ROBERTS

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HARRY WEBER, Representative

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CUSHING and HUTTONDirection FANCHON & MARCO
PLAYING FOR WEST COAST THEATRES, INC.**WELL, FOLKS, A HAPPY NEW YEAR**SEASON'S
GREETINGS**Sensational "TOGO"**

Eastern Representative, H. B. MARINELLI, Ltd.

Western Representative, WILL JACOBS

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**ANDREW
TOMBES****"TIP - TOES"**

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OLSEN**

and his

HOTEL PENNSYLVANIA MUSIC

NOW PLAYING

WITH

MARILYN MILLER

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AND THE

**HOTEL PENNSYLVANIA,
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VICTOR RECORDS EXCLUSIVELY

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and Her Players

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"A WOMAN'S WAY"

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KEITH ALBEE CIRCUIT—Rep., LEW GOLDER

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PICKARD'S LING TING FOO

A JAZZICAL FANTASY OF THE ORIENT

With the Celebrated Chinese Syncopators

Thanks to the Executives of the Orpheum Circuit for a Long and Successful Season

Exclusive Direction WILLIAM JACOBS AGENCY



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Management JONES & GREEN

Happy New Year

**HARRY
WATSON,
JR.****"TIP-TOES"****SCENERY
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CHARLES HOWELL DUO RUTH

AMERICA'S PREMIER AERIALISTS

FEATURING THE ONLY LADY IN AMERICA DOING A TOE-TO-TOE CATCH

Direction JACK GARDNER AGENCY

THANKS—THE SAME TO YOU!!!

Arthur—HARTLEY and PATTERSON—Helen

KEITH-ALBEE CIRCUIT

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SUCCESSFUL WORLD TOUR**

**Now Presenting a Brand New
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**ON WORLD TOUR APPEARED IN
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CHINA
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STRAITS SETTLEMENTS
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LONG TACK SAM

AND HIS ORIGINAL ORIENTAL REVUE



SUPPORTED BY HIS DAUGHTERS

**MINA and POLDI
LONG**



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ALMA NEILSON

ASSISTED BY

DAN B. ELY

DAVE RICE

AND

FRIVOLITY FIVE

Direction LEW GOLDER

**WORDS AND MUSIC
LOUIS WESLYN and HAL DYSON**

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DOOLEY AND SALES

STILL THE BEST IN THEIR LINE

ALL NEW

IMITATORS LAY OF

PLAYING KEITH-ALBEE CIRCUIT

Regards to JULES DELMAR, Roller Skating Champion

SEASON'S GREETINGS 1925-26

EDWARD EVERETT HORTON

COMING RELEASES

"LA BOHEME" "THE NUT CRACKER" and "POKER FACES"

PHIL ROMANO

AND HIS ORCHESTRA

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AND

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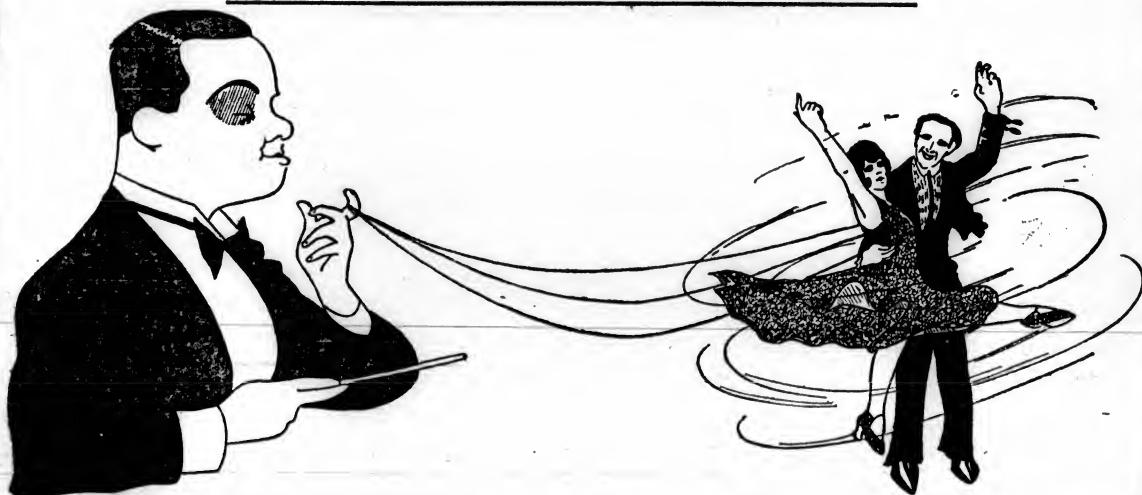
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Recording Exclusively for BRUNSWICK

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1924-1925—FEATURED WITH "MY GIRL"

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All Three Productions Composed by HARRY ARCHER
Librettos by HARLAN THOMPSON

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Direction of ERNEST CUTTING

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Violin	REGINALD CHILD
Violin	ARTHUR CHILD
Banjo	GEORGE LEHRRITTER
Saxophones and Wood Wind	{ LARRY ABBOT
	{ CLARENCE DOENCH
	{ JAMES CROSSAN
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Trumpet	ANTHONY RUSSO
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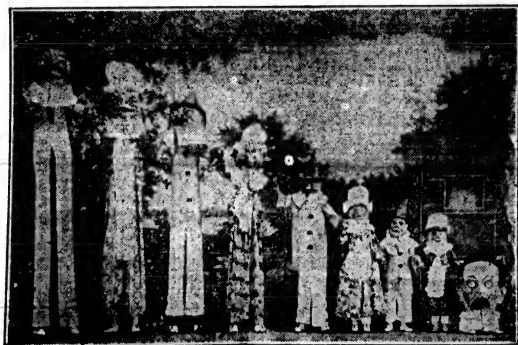
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JO — PEOPLE — 10

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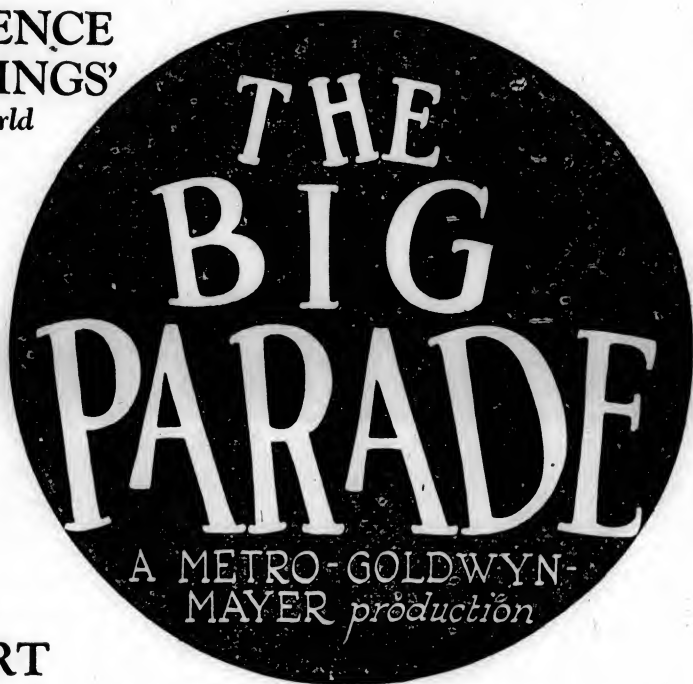
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STALLINGS'
*Stirring World
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Directed by
**KING
VIDOR**



starring
**JOHN
GILBERT**

with
**RENEE
ADOREE**

Engagements in Other Cities Begin:

January 3—Shubert-Detroit Opera House, Detroit, Mich.

January 4—Academy of Music, Norfolk, Va.

January 11—Academy of Music, Richmond, Va.

January 18—Majestic Theatre, Boston, Mass.

January 18—Poli's Theatre, Washington, D. C.

February 7—Teck Theatre, Buffalo, N. Y.

March 14—Shubert Theatre, Cincinnati, Ohio

March 22—Alvin Theatre, Pittsburgh, Pa.

"THE BIG PARADE" is booked through the offices of
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HENRY BIAGINI ORCHESTRA, WEBSTER HALL
"RHYTHM KINGS" "MIDNITE ROUNDERS"
"COLLEGIATE SEXTETTE"

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AND HIS
ORCHESTRA

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1. A MERRY CHRISTMAS!
2. A HAPPY NEW YEAR!

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ACTS

SEASON'S GREETINGS FROM

M. SHEA

BUFFALO

TORTONO

A. H. Woods Wishes



TO ARTHUR RICHMAN, President of the American Dramatists' Society: Listen, Arthur, you're a great kid, and I like you, but what have you and the Dramatists' Society got against William Fox that you won't take his money? Ain't moving picture money good with you highbrows, because from where I sit, you could buy the same

kind of a Rolls-Royce with it that you could with any other kind of money, including Shubert's and Erlanger's. Here's a fellow like this Bill Fox willing to put up money in the worst gamble in the world, not excepting faro and women, which would keep managers afloat, actors working, and playwrights grinding out scripts for a bigger market, and you set up a howl as if he were trying to re-write your plays. Lay off and let Bill lose it if he wants to.

A Merry Christmas



TO FRANK GILLMORE, Secretary of the Actors' Equity Association: There ain't anything about the show-business you don't know, Frank, so I don't have to tell you anything about the rotten luck of managers, but if you don't believe me, you've got a couple of managers in your own organization like John Emerson, your president, Wallace Eddinger and Lionel Atwill, who, I hear, is producing a show of his own, who

will tell you that a manager gets enough bad breaks in one season to discourage even King Alfonso. Therefore, when you get a chance for a little encouragement with Sunday performances, which would put a little extra money into the treasury and so give shows, actors and authors a better chance to pull through the terrible opening weeks, your organization raises a howl about it that makes an honest manager feel like King Herod or Ivan, the Terrible, or something. Give us a chance, if it's only for the wife and kiddies.

& A Happy New Year



TO ARTHUR HAMMERSTEIN, President of the Managers' Protective Association: Everybody in the show-business has organized, except us. Why a lot of theatrical managers can't keep an organization going is something even

a theatrical manager couldn't explain, and a theatrical manager can explain almost anything, especially if you don't give him a chance. We could fight privately, if we want to, but public appearances is something else again, Mawruss, and we ought to start an organization right away which half the members wouldn't quit after two meetings.

To All



TO LEE SHUBERT: Listen, sweetheart, do me and yourself a favor and don't build any more theatres. You got so many already that it looks as if you break out with them, instead of build them, and if you build any more, we'll have three openings a day beginning after breakfast,

and nobody will have a chance to let the public know he has a show in town. Have some pity on the critics, anyhow. Why don't you go over and take a look at Paris or Egypt or one of those seaport towns? The next thing you know, you'll be taking over the Woolworth Building, putting a theatre on each floor, with openings going on all the time. Have a heart.

Attention to Managers of Large Motion Picture Theatres

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The Biggest and Surest Box Office Attraction On The American Stage Have Just Closed 70 Weeks With Keith-Albee and Orpheum Circuits For Which They Received One Of The Largest Salaries Ever Paid Any Two Artists. They Are Now Contemplating A Tour Of 36 Weeks In The Largest Picture Theatres, Commencing February 1st, This Season, For 16 Weeks; Again On September 19 To Play 20 Weeks If Satisfactory Terms Can Be Arranged.

In reference to above engagements address all correspondence to James McIntyre, care Maurice Bath House, Hot Springs, Arkansas.

After which they will star in a big revival of their musical play, "The Ham Tree."

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Any person using title book or infringing on the rights of said musical play, "The Ham Tree," will be prosecuted to the full extent of the law by the owners, McIntyre and Heath.

Attorney John P. Carroll, 189 Montague Street, Brooklyn, N. Y.

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IRENE DELROY

Ingenue "GREENWICH VILLAGE FOLLIES"

(7th Edition)

Management JONES & GREEN

HOLIDAY GREETINGS

NATHAN BURKAN

SEASON'S GREETINGS

GEORGE LYONS
AND HIS HARP

Greetings of the Season

TO Mr. Marcus Loew, to Mr. E. A. Schiller, to Mr. L. K. Sidney, and to all others who have made my engagement at Loew's State Theatre, St. Louis, since its opening, such a happy one. Your courtesies and words of encouragement are inspirational, and my gratitude prompts this message.

Don Albert

Director
Loew's State Symphony Orchestra
Saint Louis

NEW YEAR'S GREETING

HARRY ROSENTHAL

and HIS ORCHESTRA

PLAYING VENETIAN GARDENS, ROYAL DANELLI, PALM BEACH, FLA.

CORDIAL SEASON'S GREETING
FROM

RICHARD DIX

"THE LUCKY DEVIL"
"THE VANISHING AMERICAN"
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FROM

ABE LYMAN

AND

HIS CALIFORNIA ORCHESTRA



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WISH YOU ALL

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Personal Representative, MR. MAX GORDON, of LEWIS & GORDON



GREETINGS FROM

FLORENCE MILLS

Direction LEW LESLIE

THE LONDON COLISEUM CHARING CROSS

Monday, November 30, 1925—Twice Daily at 2:30 and 7:45
Change of Programme Weekly

DIAGHILEFF RUSSIAN BALLET

MONDAY, NOV. 30th, Matinee—THE THREE CORNERED HAT
Evening—AURORA'S WEDDING
TUESDAY, DEC. 1st, Matinee—LA BOUTIQUE FANTASQUE
Evening—CARNIVAL and PRINCE IGOR
WEDNESDAY, DEC. 2nd, Matinee—AURORA'S WEDDING
Evening—THE GOOD HUMORED LADIES
THURSDAY, DEC. 3rd, Matinee—PETSOUKHA
Evening—LA BOUTIQUE FANTASQUE
FRIDAY, DEC. 4th, Matinee—THE THREE CORNERED HAT
Evening—AURORA'S WEDDING
SATURDAY, DEC. 5th, Matinee—AURORA'S WEDDING
Evening—CARNIVAL and PRINCE IGOR
Lydia Lopokova, Vera Mambelova, Lubov Tchernichova, Lydia Sokolova,
Alfon Williams, Alexander Orlovsky, Felix Tchoukitchov, Natalia Nicolova,
Tamara Gerasimova, Vera Savva, Leon Wolosky, Borisly Edikovsky,
Tatiana Glinskaya, Nicolas Zverev, Serge Lilar, Georges Balanchin, Nicolas
Krenov, P. Nicolas Zverev, Chassiatia Tchirka, Jean Javinsky, Michael
Fedoroff, Michael Pavlov, Eleanora Nicolas Legat and Corps de Ballet,
Rusar Dvorov, SIDUCK GILCHENST?—Conductor, KONSTI DESOROVSKIE
BYDIL VANE, the famous little Welsh prima donna, with Leon Gennep
at the piano. DEZSO RETTER, the man who wrestles with himself. GIL-
LIE POTTER in his most good form. DORNA REY the vertiginous so-
pertainer. WILLIAM BURR and DAPHNE HOPE, the lovers, in "A
Bell-A-Blue and a Bell-A-Blue". HORA GARGOFF, humor and sat-
ire. At the piano, Betty Cawson. (NEWS VIEWS ON THE
SCREEN) RENE & REWARD with their battle, entitled "A. C. ASTOR
with vestigial severity, "Sentimental Man."

COMPLIMENTS OF THE SEASON

DEZSO RETTER

The Man Who Wrestles With Himself

OPENED NOVEMBER 30

AT THE LONDON COLISEUM

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Oswald Stoll

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DEZSO RETTER

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The Famous Black-Faced Comedian,

"Hullo Erast—Hullo Frank"

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GEORGE LEE

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RAQUEL MELLER

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THE SEASON'S BEST WISHES

JACK MULHALL

FIRST NATIONAL PRODUCTIONS

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NOW DIRECTING FOR WILLIAM FOX

SEASON'S GREETINGS

SAM TAYLOR

NOW DIRECTING HAROLD LLOYD

"THE FRESHMAN"

"HOT WATER"

"GIRL SHY"

"SAFETY LAST"

COMPLIMENTS OF THE SEASON

ROY STEWART

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"SCRAPS" with MARY PICKFORD

GREETINGS FROM

BILLY FOWLER

and His CLUB ALABAM ORCHESTRA

BOOKED EXCLUSIVELY BY CHAS. A. MATSON, 1547 BROADWAY, NEW YORK

GREETINGS OF THE SEASON — 1925-1926

GINO SEVERI

Direction WEST COAST THEATRES, Inc., LOS ANGELES, CALIF.

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MAL HALLET

*America's Greatest Modern Dance Leader and
His Record Breaking Orchestra*

A 100 PERCENT. HIT

Record No. 1—The only New York band that ever closed the doors of the State Ballroom, Boston.

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Record No. 4—Eight solid months in New England, without missing any engagements; EVERY date a financial success—a record that probably will never be equalled. Unanimously acclaimed by the Massachusetts Allied Dance Association as the greatest sensation and box-office attraction of all times that has ever appeared in New England.

Record No. 5—This greatest of all ballroom dance orchestras, broke all other existing attendance records in every city that they have ever appeared in. On their opening New England engagement, midnight, Sunday, April 19, 1925, at the Crescent Gardens, Revere Beach, with theatres empty on account of one of the worst storms of the year, Mal Hallet and His Orchestra were paid the greatest tribute ever received by any orchestra in America. They were greeted by and played to a turn-away audience of 3,400 paid admissions that night.

RECORD COMPANIES, TAKE NOTICE!

MAL HALLET AND HIS ORCHESTRA

OUTDREW EVERY RECORD ORCHESTRA

(with the single exception of Paul Whiteman, himself) that has ever appeared in New England

MAL HALLET'S FIFTH CONSECUTIVE YEAR ON BROADWAY Started December 16 at the Famous Million Dollar ARCADIA BALLROOM, Broadway and 53d Street

The highest paid ballroom attraction on Broadway—Booked solid one year in advance

Exclusive Management: CHARLES SHRIRMAN

A HAPPY NEW YEAR

J. GORDON RUSSELL

NEXT RELEASE

"TUMBLEWEED"**MR. NOEL COWARD***Extends His Best Wishes for the Holiday Season*

JOYOUS HOLIDAY GREETINGS

**GWENDOLYN LEE**

M.-G.-M. STAR

"PRETTY LADIES"**"HIS SECRETARY"****A Merry Christmas***Every Day Can Be Christmas Day for Him That Would Think Right***And for the New Year***I Wish Everybody Three Hundred and Sixty-five Days of Success and Good Health***MARSHAL MONTGOMERY**

LUCILLE DE HAVEN SAYS:—"ME TOO."

GEORGE (The Dummy):—"ATTA BOY, MARSH, 'PAL OF MY CRADLE DAYS'."

SEASON'S GREETINGS FROM

JOE JENNY and his FAMOUS EMPIRE COMEDY FOUR

AMERICA'S FUNNIEST QUARTETTE

Direction SIMON AGENCY

TONY

HUNTING and FRANCES

CORINNE

in "SUNSHINE VALLEY" by CORINNE FRANCES

Direction THOS. FITZPATRICK

SEASON'S GREETINGS

WELLS, VIRGINIA and WEST

SEASON'S GREETINGS FROM



LIDA KANE
"MOTHER ROONEY"

ROSE KESSNER
"MRS. NOLAN"



MARTHA VAUGHN
"MARY O'MALLEY"

HELEN O'SHEA
"ROSIE"



PAT ROONEY MARION BENT



AND
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Consistency of quality has made these fun films the outstanding values in two-part screen entertainment of the year!

Featuring such well-known funsters as "Fatty" Alexander, "Kewpie" Ross and "Fat" Karr, Standard Comedies are wholesome and entertaining featurettes of the highest order. And keep your eye on Lois Boyd, feminine lead in Standard productions. She is one of the few remaining real comedienne of the screen. Blue Ribbon Comedies have, during recent months, featured scores of filmdom's best known funsters, including Alice Ardell, Gale Henry, Dorothy Wolbert, Neely Edwards, Leo Moran, "Slim" Somerville, Chester Conklin, Billy Eagle, Billy Franey and others. In no other comedies will you find such stellar artists as are employed in our Blue Ribbons. Live exhibitors everywhere have learned to "bring along" with Joe Rock, producer of these exceptional entertainments. His name is their "BUY WORD" and guarantee of quality.

Yours for Fun,

JOE ROCK PRODUCTIONS
Hollywood, California

RELEASED BY
Standard Cinema Corp.
thru
F. B. O.

BEST PLAY PRODUCING

(Continued from Page 30)

William Shakespeares:

"Merchant of Venice"—David Belasco and Walter Hampden.
"Taming of the Shrew"—E. H. Sothern and J. Fletcher.
"Julius Caesar"—Soon by Charles Frohman, Inc.
"Twelfth Night"—E. H. Sothern.
"Macbeth"—Arthur Hopkins and James K. Hackett.
"Hamlet"—Walter Hampden, Arthur Hopkins and Horace Liveright.
"Romeo and Juliet"—The Selwyns.
"Antony and Cleopatra"—The Selwyns.

William Congreve:

"Love for Love"—MacGowan, O'Neill and Jones.
"The Way of the World"—Cherry Lane Players.

Zoe Akins

"Declasse"—Charles Frohman, Inc.
"Rachel Crothers"
"Nice-People"—Sam H. Harris.
"Expressing Willie"—The Actors Theatre.

Sir James Barrie

"A Kiss for Cinderella"—Charles Frohman, Inc.

"Peter Pan"—Charles Frohman, Inc., and C. B. Dillingham.
"Marie Rose"—Charles Frohman, Inc.

"The Twelve Pound Look"—By Ethel Barrymore in vaudeville.

John Drinkwater

"Abraham Lincoln"—William Harris, Jr.
"Robert E. Lee"—William Harris, Jr.
"Mary Stuart"—William Harris, Jr.

Frank Wedekind

"Erdgeist"—Margot Kelly.
"Ludwig Thoma"
"Moral"—The Actors Theatre.

Hendrik Ibsen

"The Master Builder"—Eva Le Gallienne.
"The Wild Duck"—Nazimova and the Actors Theatre.
"Hedda Gabler"—The Actors Theatre.
"Ghosts"—Mme. Duse.

This list is neither complete nor does it aim to be. It represents the best in plays as they have been produced within recent years on the American stage, principally in the same New York which many writers refer to as a city of money makers

and people insensible to art.

As the list stands and without comment, it offers a challenge to the theatre of any other nation and it is doubtful whether either London, Paris or Berlin, the theatrical capitals of the world (after New York) can show anything nearly so complete and embracing both tragedy, realistic drama, straight romantic pieces, serious plays of the Shaw type and comedies of all nations.

For the stage of New York today receives the best of the stages of the world and its own writers are turning out plays which compare favorably with the foreign product. That the older writers are included simply shows that the classic drama is by no means dead and the inclusion of so many plays commonly termed "highbrow" is intended to show the increase of the audience for this type of stage presentation.

Sisk.

How Mellers Land

Melodramas rarely get over at the start. It takes at least three weeks to secure a real line on the chances of such plays. It took even longer in the case of "The Man Who Came Back." Although it was generally supposed "The 13th Chair" and the "Cat and Canary" were immediate smashes, they failed to draw real money until the third week.

"Twelve Miles Out" at the Playhouse is running in true meller form. It was slowly improved. In its fourth week the gross was nearly \$10,000, about 10 per cent better than the first week.

BRITISH VAUDEVILLE

(Continued from Page 25)
to take keen interest in this phase of the entertainment world.

"Theatrical Papers"

Speaking of newspapers—the vaudeville profession is very badly served in England. "The Performer," which is the only organ which really counts, is the official medium of the Variety Artists Federation and is openly out for the airing of its readers' wrongs and their adjustment. "The Encore" has long since ceased to be of any value at all. "The Era" is in the same category while both publish little but ordinary "dope." "The Stage" is chiefly concerned with legitimate while devoting a good deal of space

Metropolitan Pictures Corporation

Scenario Staff
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Editor

* * * *

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LYRICS OF OUR SHOWS

(Continued from Page 30)

has always been of first order, and its excellence can be noted by reference to a long list of Dillingham musicals.

With a continuance of such lyrics it can't be many more years before some of the banalities of the "words" end of the "words and music" will have been eliminated.

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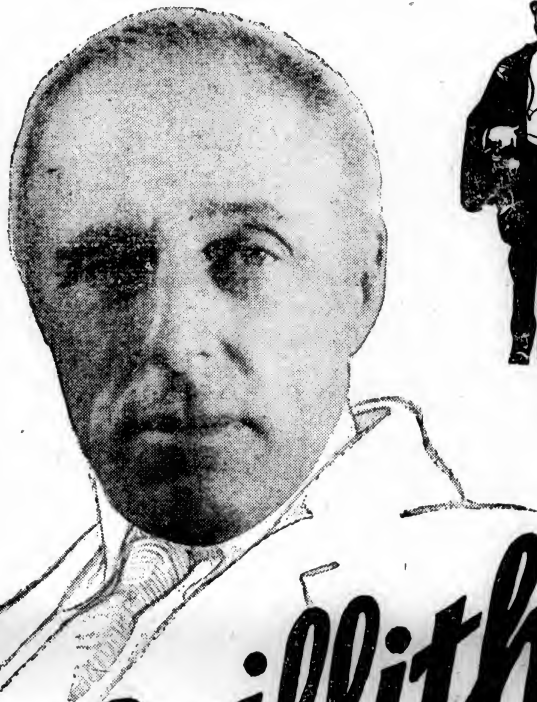
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A new comedy with music by WILL M. HOUGH
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A Happy New Year from

EVELYN BRENT

INSIDE STUFF ON PICTURES

(Continued from page 32)

were other ways of offering a picture to the public and she was going to try them.

Famous Players is said to be operating in partnership a theatre outside of a big city that is earning, net \$15,000 weekly. The same theatre, in a southern boom town, not so long ago, made but \$1,500 a week. According to report Famous isn't wild over having a partner in the house.

Looks like several film managers of Associated Exhibitors exchanges throughout the country are in for a week's vacation as the result of the "Oscar Price Month." The manager who turns in the most contracts for his territory is to receive a week off and a trip to either New York or Atlantic City, with all expenses paid by A. E. If the winner is on the coast he can make New York his objective.

This is the first "Oscar Price Month" for Associated. Mr. Price is at the head of A. E.

F. Herrick Herick states that he is the recipient of the "rubber" checks tendered by J. A. Palethrope, and not the Tee-Art studios. Herick is a producer who has space in the Tee-Art studios and was given two checks for \$125 and \$34 by Palethrope for screen tests rendered.

Palethrope came over with Sidney Blackmer and Mary Brian-Alton of the "The Carolinian" cast, the former explaining he had the principal

H. H. FRAZEE'S

International Musical
Comedy Sensation

"NO, NO, NANETTE"

IS STILL PLAYING
AT THE

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players from the "Carolinian" signed for leading roles in the screen version thereof. Palethrope claimed he had the picture rights to the "Carolinian" as well as other plays. At first T. Hayes Hunter was mentioned as director for Palethrope, but later the latter decided to let Herick do the directing.

With confidence in the popularity of serials, Pathe plans to keep up their manufacture during the new year. Pathe has just turned out a new one, "The Green Archer," which has outstripped all previous serials on an advance buy. The Loew circuit was one of the first in to take the "serial." For some time the Loew film bookers have been cagey on booking any part of a serial.

Jack Pegler, for some time one of the crack exploiters with First National, has been engaged and his first assignment was "The Green Archer." Pegler lived up to his reputation by hooking up a serial; tie-up with the New York "World," which started a ten-week episodic publication, Dec. 6, of the Edgar Wallace story. The "Green Archer" serial has Walter Miller and Ellen Ray as its principal players.

There is a chap by the name of H. B. K. Willis in Los Angeles, who affixes the M. D. to his name when required and also M. P. E. when the occasion arises. The M. D. is to signify he is practicing medicine, as a physician, surgeon and osteopath. The M. P. E. signifies he is motion picture editor of Vanderbilt's "Illustrated Daily News" in Los Angeles.

Dr. Willis has been working on the "News" since it started and during that time he has studied and graduated from Medical school. He opened offices in a Hollywood building for the practice of medicine. His time is so regulated he attends to his patients at his Hollywood office and also serves as motion picture editor and critic of the "Daily News." Willis finds himself busy on both jobs. There is a good deal of hopping from one to another.

Prior to coming to Los Angeles, Dr. Willis was a Captain of Cavalry in the United States Army and stationed in the Panama Zone.

In free lance independent film producing with the near new year in the offing there appears to be no solution to the problem that confronts them in the way of satisfactory exchange distribution. The man who makes one picture and expects to reap a quick return is up against a tough proposition when it comes time for him to obtain an adequate releasing channel. Of late independent "singles" have been peddled from releasing shop to shop with the film producer turning down the terms offered where the picture was considered worthwhile as an adjunct to the distributive interests.

In several instances the film maker when slapping up the contractual terms proffered throws up his hands and yells that it is nothing short of highway robbery. So he goes his way with his film still his property but minus a releasing avenue. Quite a number of independent films with "names" well known to the film world are waiting for a releasing plan whereby the makers can get their money back on the original investment.

Raymond Cannon has been placed under a contract by Universal to write scenarios for a year. His first will be to adapt John Emerson and Anita Loos' stage play, "The Whole Town's Talking." Edward Laemmle is to direct this picture.

The next production that Monte Bell will make for Metro-Goldwyn-Mayer is to be "The Book of Charm," from the stage play by John Alexander Kirkpatrick. Alice D. G. Miller is making the screen adaptation.

George Junkin, field secretary of the Drama League of America, has returned the Chicago after a swing through the middle west during which he visited numerous drama League centers and independent little theatres. He organized new centers in Moberly, Mo., and Council Bluffs, Ia.

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GOOD LUCK AND SUCCESS
 TO OUR PAL

AL BOASBERG

MAY HE MAKE AS MANY FRIENDS WEST
 AS HE HAS IN THE EAST

KELLER SISTERS ^A ^N ^D LYNCH TYLER MASON
 BLOCK ^A ^N ^D DUNLOP
 BOB MURPHY'S CELLAR RUSS BROWN ^A ^N ^D WHITAKER JEAN
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NOW PLAYING METROPOLITAN, LOS ANGELES—INDEF.

HOLIDAY GREETINGS TO ALL MY FRIENDS

MAURICE LAWRENCE

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SEASON'S GREETING

ETHEL SHUTTA

Management FLORENZ ZIEGFELD

Personal Direction STANLEY SHARPE

DAYS OF TONY PASTOR

(Continued from Page 25)

the coach dancer, appeared. It was Fred Proctor, Sr., who went to Mr. Brode and told him to tell the lady not to wiggle so much.

Among acts that Mr. Brode brought to mind as playing Proctor's during its early 23rd Street existence were Billy Jerome, Minnie Renwood (serpentine dancer), John W. Ransome, Lew Dockstader, Sam and Kitty Morton, Joseph F. Flynn, Lester and Allen, Charles Wayne, Four Cohans, Richard Pitrol, the agent, now living in New York; Staley and Birbeck, Sam Curtis, Fillson and Earl, Four Emperors of Music, Bessie Gilbert (cornetist), Harrington (juggler),

Prince Kokin, Strik and Zeno, Four Powers, Satsuna (Jap barrel juggler); Felix and Clayton, Lydia Barry, etc.

In speaking of the first pictures, those that came to Tony Pastor's when vaudeville withdrew, Mr. Brode, while never becoming a film piano accompanist despite many offers, says the funniest that he recalls was "The Lost Child," a Vitagraph. About the funniest of the comedy teams of those 33 years ago was Felix and Claxton, a comedy fall being one of the quickest sure-fire laughs of their routine.

Something About Brode

Mr. Brode failed to say anything about himself. But Tony Pastor did. Mr. Pastor considered Mr. Brode one of his personal friends. "The most reliable musical man

I ever knew or heard of," said Mr. Pastor one evening back stage in speaking of Brode. Has never disappointed at any performance and always ready if anyone else disappoints. The most dependable man ever associated with me, and I don't know what I would do without him."

This will be news to Mr. Brode, who probably surmised the high esteem in which Mr. Pastor held him, but never has known how high that was.

Pianists at Pastor's were an ever ready source of complaint from the smaller acts playing there. The kick against Brode was that he wouldn't give them enough attention; against Mike Bernard, that he gave them no attention at all; against Burt Green, that he carried the gallery along with him, ruining the act on the stage. All of the acts were wrong about all of the pianists.

In those days Variety was the only paper that caught the entire bill at Pastor's. A reviewer had to be in the theatre by 6:30 to see the full bill. At 6:30 if only but a halloo or two were there with Brode, the reviewer and the acts, that

made a crowd. Brode played for them at 6:30, exactly as he did at 8 or for the matinee. If Bernard relieved Brode at 8:30 Mike, seeing an opening to ginger up a turn, would slip in his variations, while Burt Green carried the gallery along for the acts, not for himself.

The kicks came after Variety was out. If the act got a poor notice and the majority of acts got poor notices in Pastor's they first appealed to Mr. Pastor, claiming the pianist had been responsible, later coming to Variety's offices to explain what Brode or the others had done to them. Invariably they complained in Variety's office to the fellow who had sat through the Pastor show, he knowing precisely what had happened with each turn.

Acts came from everywhere to

Pastor's. They would do anything to get a date at Pastor's, especially the small mid-western turn, probably playing for less salary than their carriage and reaching Pastor's flat broke. Always with the hope and expectation of remaining in New York and the east. But they returned west more often.

The only child of Mr. Brode's known to be connected with the show business is a partner of Murphy & Brode, who make most of the display signs seen around the theatrical district.

William Brode is an encyclopedia today on the show business, present and past, as he was in the days of Pastor's; now, as then, amiable, genial, always agreeable, never ruffled, a gentleman always, in or outside of the theatres—and he never hung out at Zeisler's.

SEASON'S GREETINGS

IRMA WARD

"The Girl of Endurance"

Formerly with SELLS-FLOTO CIRCUS

SEASON'S GREETINGS

LUIS ALBERNI

"WHAT PRICE GLORY" COMPANY

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Management—ARTHUR HOPKINS

THE SEASON'S GREETINGS

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BOX-OFFICE HITS OF 1925

"SO THIS IS MARRIAGE"

"SINNERS IN SILK"

"A SLAVE OF FASHION"

"EXCHANGE OF WIVES"

"HIS SECRETARY"

40,000 exhibitor reports
say he bats 1000 per cent.
as a box-office director!



AL ROGELL

He put over Fred Thompson,
Reed Howe, Billy Sullivan!

He's done miracles with Hoxie at Universal!
He'll clean up when he gets a real chance!
—it won't be long now!

KO'ING G. V.

(Continued from page 31)
easies and kept them in the running. Cheap locations with practically little or no overhead give them a good profit that even makes money for them on a bad week.
The cabarets are not so fortunate. The rentals and other overhead give them a headache problem to overcome. Some of the medium sized joints are operating on a \$40 a day overhead, practically run up before the doors open. These have to do \$100 or better nightly to mean anything, and most of them don't.
Studio Party Stuff
The studio party stuff promoted by several former cabaret men as something new has also petered out as a magnet. These affairs were little other than sublimated stags pulling anything for a price. But not unlike other parts, Greenwich Village has its gossip crowd,

who talked too much about these "private" functions. Police interest gradually influenced promoters to call them off.
Pseudo Bohemians
Pseudo Bohemians are original ballyhoos for the Village have been gradually eased out of the resorts under the new arrangement of things. In spasmodic rushes the chair warmers were eueched out and they never came back. Also, the continual soaring antics of the prices had something to do with their disappearance.
The hohobemians are still in the Village but not visible to the stummer since they operate behind closed doors and never lift the screen disclosing their mode of diversions to the public. They have their own cliques and an occasional spender who wants to throw a party. Upon such occasions the stage is properly set and a revel outclassing anything the fiction writers have depicted in word pictures is thrown. A loft studio is

generally the setting and the roof is the limit while the party is in session.
Some of these affairs continue in the Village and are about the only lure remaining for the blasé enterainer who manages to get on the inside with the bohobemian group through establishing his identity also his regularity as a check lifter.
Affairs of a similar nature but of a smaller scale are regular diversions but strictly within their own set. Also parties by supposed artists who maintain studios in the Village for the diversion of themselves and friends and who find little difficulty in providing entertainment in form of undraped models.
Both in open and private places the dame angle continues to be worked overtime in the Village. Like other spots it has both classes the wise ones and the dumbells. It's an even guess which fares the better, but they all manage to have a lot of fun.
Even after the Village folds up officially it will maintain its hiring powers for a certain class. A few places of the better class of course will survive the wreck. There's room for a few down there just as in any other spot. But those that have been existing upon transient patronage have got to go. Few transients have been hitting the spot and those that have are not the spending class.
Eleventh hour efforts to reclaim the Village cabaret belt has gone for naught. The proprietors were too slow to read the handwriting on the wall and too greedy to accept a substantial profit. They preferred to take them over heavy and quick. Like the plunging crap shooter they stacked their pile on a single throw and drew a druse on the roll out.
The Little Theatre of the University of California put on a play of French morality "Pierre Who Mends His Ways," a story of the middle ages, in Wheeler Hall, Berkeley, Nov. 20-21.
The Telegraph Hill Players of San Francisco are reviving Herman Balin's "The Master," in which Ben Legere, the director of the company, plays the title role.

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Music by Jerome Kern. Book by Otto
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Mata. Wed. Fri. & Sat. 2:30
CHARLES DILLINGHAM presents
INA CLAIRE
In a Comedy by Frederick Londale
'The Last of Mrs. Cheyne'
with Roland Young and A. E. Matthews
Staged by Winchell Smith

Globe Ry. & 4th St. Evs. 8:30
Dillingham
H. H. Frazer's Round-the-World
Musical Burlesque
NO. NO. NANETTE
with LOUISE BROOKE and Star Cast

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Mata. Every Day
ANNE NICHOLS' Great Comedy
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THE PLAY THAT PUTS "UP" IN HUMOR

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CHARLOT REVUE OF 1926
WILD BEATRICE LILLIE, JACK
BURNHAM, GERTIE LAWRENCE
SELWYN Thea. W. 42d St. Evs. 8:30
Mata. Thurs. & Sat. 2:30

The literary theatre of Los Angeles presented "School for Scandal" at the Gamut Club theatre Nov. 29. Its Director, Garnier will play Lady Teazle. It will be the first of three plays to be presented this winter.

Dr. John W. Timen, formerly of the Seven Arts playhouse, Los Angeles, Cal., is director of the Literary theatre which was organized in 1924.

EMPIRE Thea. 117 & 10th St. Evs. 8:30
Mata. Wed. Fri. & Sat. 2:30
"A whacking popular success."—WOLFE
JANE COWL
in **EASY VIRTUE**
By NOEL COWARD, Author of "The Corda"

The MARK BROTHERS
IN **"COCONUTS"** GREAT
THEATRE MUSICAL HIT
IRVING BRILLING GREATEST MUSIC
& GED. S. KAUFMAN'S Cleverest Book
LYRIC Thea. W. 42 St. Evs. 8:30
Mata. Wed. Fri. & Sat. 2:30

LONGACRE Thea. W. 48 St. Evs. 8:30
Mata. Wed. Fri. & Sat. 2:30
The BUTTER and EGG MAN

MUSIC BOX Th. W. 45 St. Evs. 8:30
Mata. Thurs. Fri. & Sat.
CRADLE SNATCHERS
A Sparkling, Clever, Scintillating Comedy
with **MARY BOLAND**
And a Wonderful Cast

THE POOR NUT with
ELLIOTT
48th ST. THEATRE Evs. 8:30
Mata. W. F. Fri. & Sat. 2:30

LYCEUM Thea. W. 45 St. Evs. 8:30
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IRENE BORDONI
in **"Naughty Cinderella"**
A VERY THEATROUS NEW SONG FARCE

MOROSCO Thea. W. 45 St. Evs. 8:30
Mata. Wed. Fri. & Sat. 2:30
Why Is She the Talk of the Town?
THE DIAMANT HIT

CRAIG'S WIFE
By GEORGE KELL
with **CHRYSTAL HERNE**

THEATRE GUILD PRODUCTIONS
MERCHANTS OF GLORY
(Courtney E. Ray Gots)
"As a play, as a production, the Guild has won a complete artistic triumph."—Charles Belmont Davis, Herald Tribune.
GUILD Th. W. 52d Evs. 8:30
Mata. Thurs. Fri. & Sat.

BERNARD SHAW'S COMEDY
ANDROCLES and the LION
KLAW W. 42d St. Evs. 8:30
Mata. Thurs. Fri. & Sat.

BERNARD SHAW'S COMEDY
ARMS and the MAN
Alfred Lunt, Lynn Fontaine
GARRICK Th. 62 W. 52d St. Evs. 8:30
Mata. Thurs. Fri. & Sat.

BILTMORE 47th W. of Try. Evs. 8:30
Mata. Wed. Fri. & Sat. 2:30
EASY COME EASY GO
A Delirium of Laughs, by Owen Davis
with **OTTO KREGER** and Victor Moore

The Players, Utica, N. Y., produced Austin Strong's "Three Wise Fools." A second east is now hearing "Seven Keys to Baldpate" Frank Sterling directed.

SEASON'S GREETINGS

LOU TRAVELLER

AND HIS ORCHESTRA
EVERY MAN AN ARTIST

BURBANK THEATRE,
LOS ANGELES, CAL.

Thanks to
FRED WOLFE

Publix Theatres Corporation

Courtesy
Quality
Service

NIGHT WITH NIGHT HAWK

(Continued from page 23)

his redbook until he finds a likly candidate to an evening to burn up and no one at hand to hold the bag. The second jump is to get the dame and then off to one of the night clubs. A conference between the two and if you stand in, according to Joe, you come back later and whirl them off to Harlem. After that it's a toss up whether the next jump is to Albany or Florida and a greater guess whether the bill will be redeemed at the jump off place.

Aside from the regulars which the night hawks of Broadway propel from one joint to another there are divers other strange characters in quost of a bus ride with whom the gallant 400 of the gas buggy army come in contact.

Tougher and Tougher

According to Joe it's getting tougher and tougher to size up the gentlemen from the other class. Time was when a fellow strolled up with a cap and blue flannel shirt you could down the flag and tell him you were waiting. Now this crew walk up, torged out sweller than cash customers and every time they step in 'you wouldn't bet a nickel you'll have the car when he ceases operations. These white collar bandits are kinda gumming things up for the swells. Some of us guys make mistakes and frighten real trade by rough talk trying to feel out who's who," said Joe.

The best customers of the night hawks, according to Joe, are the dames who infest the speakeasies and although working the same shifts are in less lawful rackets. "The girls never knew we had subways and grab a cab regardless of distance. They toss the best tips and give us the least trouble. Of course some of them get ginny, frequently, but can be better handled than a male souse," claims Joe. "If they ride that night on the cuff they always make good the next trip," added Joe.

Joe said a lot of other things which would furnish food for a serial. He's a great slant on Broadway night life. Also those who pass the night in the night clubs or in and out of taxicabs. Edna.

STOCKS

Bettie Wales, leading woman of the Jefferson Players, Portland, Me., is leaving the company soon.

The Henry Carlton Players, in Gardiner, Me., have closed.

George Dill is the new leading man with the Malden Players, Auditorium, Malden, Mass.

The Plaza theatre, Dyersville, Ia., held a special reopening with the Trousdale Stock Co., after the theatre had been in the hands of decorators for two months.

E. J. Nadeau has reopened the Cascade, Oakland, Me., under the name of the Toy Theatre. The Graphic, Bangor, Me., has reopened, following a shut down of several weeks owing to fire.

It's

Big!

The Pittsburg Press Says:

"... If it were announced that Peggy Hopkins Joyce would stop off in the large cities through which she passed and drive through the streets in an open automobile, she could collect greater crowds than either Jack Dempsey or President Coolidge.

"The people of the United States have their faults, but at least they know what is worth looking at."

**Front
Page
Stuff!**

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Oscar A. Price, Pres.

PEGGY HOPKINS JOYCE

IN
"THE SKYROCKET"

A Marshall Neilan Production. Produced by
Celebrity Pictures, Inc. From the Cosmo-
politan Magazine Story by Adela Rogers
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TRIXIE FRIGANZA

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CORNIE and EDDIE ANDERSON

Watch that act, "ON BRONZE BROADWAY"

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SEASON'S GREETINGS 1925-1926

GREETINGS

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It's

Big!

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The Six Best Pictures of the Month

THE BIG PARADE THE SKYROCKET
THE MAIN STREET
CLASSIFIED LORD JIM

The Six Best Performances of the Month

John Gilbert in "The Big Parade"

Corinne Griffith in "Classified"

Peggy Hopkins Joyce in "The Skyrocket"

Rudolph Valentino in "The Eagle"

Percy Marmont in "Lord Jim"

Karl Dane in "The Big Parade"

Photoplay Magazine—
January Issue—
Makes it UNANIMOUS!

YEAR IN LEGIT

(Continued from Page 27)

During the holidays last season "Rose Marie" reached a gross of \$14,500 in a single week, playing 11 performances.

The first period of this season brought out no operetta of comparative merit of either "Rose Marie" or "Student Prince" (nine companies of the latter). The musical attractions were the stand-out shows around the first of last year and this fall such attractions are again drawing the big money, despite the presence of the holdovers.

Since the settlement of the actors' partial strike during the summer of last year (1923) there has been no conflict between the managers and Equity. The latter's prior contention that under the new contract the managers would have fewer difficulties appears to have been borne out to date.

A majority of actors' claims presented to Equity for arbitration, refer to managers who are members of the Managers Protective Association, that group of showmen who, led by the Chuberts, withdrew from the Producing Managers Association, now defunct.

Those of the so-called "round robin" managers are independent producers and are required to use 100 percent Equity casts, with the exception of a small group of stars who are still members of Fidelity and are "excepted" by Equity.

From that confinement of managers, which forms the majority of Broadway producers, there have been few if any complaints to Equity, a condition forecast at the start of last season.

It's fall saw a series of managerial luncheons, at which the necessity of a more or less unified managerial front was pointed out. It is believed that ultimately an organization will eventually be formed, again comprised of virtually all of Broadway's leading showmen.

Dece.

The Homewood Playshop on the Johns Hopkins' campus, Baltimore, began their season with Farquhar's 15th century comedy, "The Boar's Head."

The Vagabond, Baltimore's oldest little theatre group, inaugurated its season Dec. 6, with Gay's "The Beggar's Opera."

The Paint and Powder Club, undergraduate dramatic organization at Wellesley University, has begun rehearsals for "Intimate Strangers," by Booth Tarkington. The play will be given at Middletown, Conn., February 7, as a feature of the Junior week-end prom.

The annual fall play presented by the Hollywood High School students at Hollywood, Cal., was "Turn to the Right."

Arthur B. Kachel, head of the School Dramatic Department, directed the play. Fourteen students were in the cast.

The Des Moines Drama League will be greatly increased in activity this year with four productions and seven lectures scheduled.

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and

His Havana Orchestra

Having Just Closed a Successful Season in Keith-Albee Vaudeville

OPENS JANUARY 10

on the S. S. Prins Valdemar

Florida's Latest Innovation in Night Clubs Off Miami Beach

"A distinguished orchestra—a distinguished engagement"

GREETINGS TO ALL OUR FRIENDS

LILLIAN and HENRY ZIEGLER

EXPONENTS OF MODERN EQUILIBRIUM

TOURING ORPHEUM CIRCUIT

Direction LOUIS SPIELMAN

SEASON'S GREETINGS

HAYDEN—MANN BROTHERS—JESS

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THE BIGGEST LITTLE BAND IN VAUDEVILLE

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1530 Broadway
Through to
Seventh Avenue
409 Madison Ave. at 47th St.
NEW YORK CITY

PARIS

MIAMI

IT'S SAME OLD SQUARE

(Continued from Page 28)

racket. The "peep shows" also have their clientele and are making enough to offset high rentals and pocketing much besides. Among structural changes in Times square is the recent demolition of the Putnam building, which provides the site for the new Paramount building and theatre erected by Famous Players.

Still the Heart

Despite the changes Times square is still the heart of Broadway and its lure as magnetic as ever. Its night life is gay as ever. Some of its former landmarks and cafes have passed; come voluntarily rather than face the prohibition bugaboo, and others by U. S. court

order. But for everyone that put up the shutters at least three others sprang up, and any runder who thinks he can do the circuit in Big-time has another guess coming.

The real fun obtains in the hide-aways. Some have shows and some have not. Those not going in heavy for the revue thing at least have a few confidential tenors or sympathetic sopranos. Also an accomplished ivory tinker should anyone sustain sufficient equilibrium to wrestle in modern terpichora.

Same Old Cease

When they tell you Times square isn't what it used to be, just laugh it off. The old Square's there 40 ways for him that has and will spend. Congeniality of the old days may have been different, but it's still there nevertheless, even the guys who can still be good listeners

as long as the speaker of the house liquidates the booze checks for the privilege of being heard.

New York and Times square may have changed physically but neither has lost the spirit of frivolity that has made its main thoroughfare the most talked of playground of the world.

Reverting to Mr. Cohan's couplet it is to be reiterated that the fakir, card sharps and others have found Times square and like it. Deep to their rackets they are still as lovable a lot as ever grifted, and the Broadway boos love them with the same devotion which the rubes showered upon the pioneers of their profession before Barnum's day. Barnum spoke volumes when he said they love to be fooled. No one knowing Times Square will dispute it.

Edna.

SEASON'S GREETINGS

FRANK

CARRIE

LE PAN and BASTEDO

BOOKED SOLID

Junior Orpheum and W. V. M. A.

Direction:

West, EZ KEOUGH

East, CHAS. ALLEN

Regards to Friends and Others

GREETINGS TO ALL

WILLIE WEST and McGINTY

ORIGINATORS, NOT IMITATORS
Our Ideas Have Been Used Extensively on Stage and Screen

IMITATORS BEWARE!

Representative M. S. BENTHAM

Week of Jan. 13, Hillstreet, Los Angeles

SEASON'S GREETINGS

MANUEL AND VIDA

FEATURED Character DANCERS

PROLOGUE

"THE MERRY WIDOW"

Grauman's Million Dollar Theatre, Los Angeles

Doubling Grauman's Million Dollar and Metropolitan Theatres, Los Angeles, Cal.

SEASON'S GREETINGS

ELSIE JANIS

SEASON'S GREETINGS

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"YOUTH AND TALENT"

New Circuit
SAM BAERWITZKeith, Allen
CHAS. BIERBAUER

ALTHEA BARNES

PRIMA DONNA

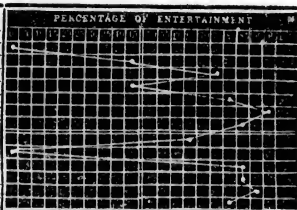
WITH

HARRY (HELLO JAKE) FIELDS 'SUGAR BABIES'

B.F. KEITH'S PALACE

(Reviewed Monday Matinee, January 23)

PROGRAM	PERCENTAGE OF ENTERTAINMENT
1. Orchestra	
2. Pathe News	
3. Thelma's Circus	
4. Dave Roth	
5. Hackett and Deimar	
6. Glenn and Jenkins XXXV	
7. Vernon Brown	
8. Valeska Suratt	
9. Tugore of Day	
10. Wayne and Warren	
11. Charles Furell	
12. Gallagher and Shean	
13. Laura and Billy Dwyer	



There's a smooth-running, well-balanced bill at the Palace this week. Valeska Suratt holds first place. Glenn and Jenkins and Gallagher and Shean are the applause hits, the former team hanging a knock-out on the opening show.

GLENN AND JENKINS

"WORKING FOR THE RAILROAD"—And Also WORKING FOR THE KEITH-ALBEE CIRCUIT.
Direction of THOMAS J. FITZPATRICK

Here's
New
York



It's the same all
over the world—
From LONDON
to PHOENIX.

HERE'S
LOS ANGELES:

"Glenn and Jenkins
without superiors.
Their entrance is
greeted with ap-
plause and their
exit with protest."
—L. A. RECORD.

HOLIDAY GREETINGS!

WILLIAM F. WELLMAN

Director

NEXT PRODUCTION—

BETTY BRONSON AND RICARDO CORTEZ

"THE CAT'S PAJAMAS"—FAMOUS PLAYERS-LASKY

INSIDE STUFF ON VAUDEVILLE

(Continued from page 32)

chance he will be doubled up as a turn with William Brode, 71, the first piano player at Tony Pastor's and the only one there to remain continuously during the 13 years of Pastor vaudeville on 14th street. Mr. Brode, if joining the freak turn will accompany the violinist. Brode is also accomplished at the "Turkey in the Straw" melodies.

Mr. Brode in this Anniversary Number of Variety relates some of his early recollections of Tony Pastor and acts playing there in those long ago days, including mention of Sophie Tucker opening on the Pastor stage in blackface. He tells why Tony Pastor had to cancel one act, the only one, during his 13 years of management at Pastor's.

The Maine fiddler was at Keith's, Boston last week. It remains to be seen how the twice daily vaudeville engagement may affect him. Mr. Brode is hearty and springy, looking as good as he did 25 years ago. He retired from active work some years back.

In "The Cocoanuts" at the Lyric, New York, starring the Marx Brothers, Leo Marx is the piano playing specialist. Listening to the young man you could not be certain whether he ever heard of Liszt. But that he is the answer to the concert pianists who invade vaudeville besides the concert stage remains without a question. So much so that the class pianists have noticed it. One of them the other day stated she had heard that "the Marx boy who plays the piano can really play if he wants to." The concert woman was informed Leo had gained his knowledge through vaudeville and is now playing what he knows the audience will like and playing it the way they like it best.

Mrs. Leo, however, is dissatisfied. She thinks Leo should play the 2nd Rhapsodie once in a while just to show 'em. Leo says that not only has he stopped playing the 2nd, but poker also.

It is unlikely the Max Hart case for conspiracy against the Keith people and others will be reached on the calendar of the U. S. District Court, on appeal, before March. The Keith people rushed to secure the services of the eminent counsellor, Charles Evans Hughes, for their defense, and the hearing will have to be put forward through Mr. Hughes' previous engagements.

In the investigation of Keith vaudeville by the Federal Trade Commission some years ago, a belated retainer of a well known legal figure was made when former Governor Polk of Missouri was engaged to plead for the vaudevillians before the Commission in Washington. Governor Polk spoke for about 30 minutes and received a fee of \$25,000 from the Keith interests.

A "blues" singer in Carnegie Hall is unusual, hence the importance of Blossom Seeley's debut with Paul Whiteman at the latter's concerts. If the Gershwin colored opera clicks, Whiteman and Miss Seeley and her partner, Bonnie Fields, will tour jointly next season in Whiteman's limited four months' itinerary. William Morris may book Seeley and Fields in London this spring which will make possible a point presentation of the Gershwin jazz opera abroad since Whiteman is set for the Kit Cat Club in April.

Joe Jackson's motor lift from Washington, D. C., to New York recently cost him \$739. The pantomimic tramp cyclist had been appearing at Keith's, Washington, and missed his train. Elsie Janis, also

appearing on the bill, volunteered use of her car and chauffeur to bring Jackson into New York.

Jackson checked his baggage and proceeded to New York via motor, arriving in time to keep his appointment and to return the car to the depot to meet Miss Janis who made the trip by train. When Jackson collected his effects he found that his trunk had been broken into and \$769 removed from a small safe which had been in the trunk. The latter had been forced open. Jackson reported the loss to the Pennsylvania Railroad.

Allen White's Collegians were booked into the Palace, New York, without having had a salary set in the face of a ruling of Keith Circuit last season, against such a procedure. The White act is asking \$1,500 weekly and railroad fares. At the opening Monday afternoon the cabaret scouts and independent legit agents were buzzing around the Palace stage entrance like bees.

Ben Bard (Bard and Pearl) has finished his first picture on his two years' contract with Fox. Bard plays a heavy. He is a cross between Lew Cody and Lou Tellegen. His first endeavor in Tom Mix's picture "My Old Pal" as a heavy has proven satisfactory according to studio officials.

Bill Dooley, former vaudevillian, is coming fast to the fore in the ranks of the Christie comedy makers. That organization has a current release of 10 Christie comedies through Educational. Of that number five will be Dooley features. He has just completed work in the third, entitled "A Sassy Sap," directed by William Watson. Support includes Amber Norman, Jack Duffy and Kalla Pasha.

The Simmons College Dramatic Club presented "The Romantic Age" as its annual production in Boston.

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To the People of the Stage
To the Public That Applauds Them
To the Press That Approves Them
To the Managers That Co-operate with Them

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Special Thanks to My Boss, EARL CARROLL

Holiday Greetings to All
(AND ENEMIES TOO)

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"ALL BY MYSELF"

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BUSTER KEATON

COMPLIMENTS OF THE SEASON

LOUIS F. WERBA

THEATRICAL ENTERPRISES

New Amsterdam Theatre Building
NEW YORK

THE SPORTING YEAR

(Continued from Page 28)
and George Chapman the motor-paced honors.

Auto

Peter DePaola broke several records and won the automobile racing championship.

Swimming

Johnny Weissmuller and Arne Borg continued with their seemingly never-ending streak of records. Among the women, Gertrude Ederle, through her attempt at the Channel swim; Ethel McGary and Alleen Riegen stood out as the foremost women in aquatics.

Golfers

With the golfers, Willie MacFar-

lane battled way to the open golf championship; Bobby Jones triumphed in the amateur title match, while Glenna Collett led the girls.

Wrestling

The championship of the hefty catch-as-catch-can boys was shuffled around a bit and finally landed by Joe Stecher, the scissors-hold king. Joe took the title from the aged Stanislaus Zybysko, who had taken it from the youthful Wayne Munn, who in turn had grabbed it from Ed "Strangler" Lewis.

Billiards

Among the cue and ball men Eduard Horemans of Belgium is the 18.5 ballline billiard champ, having defeated Jake Schaefer in November; Bob Cannetax is king of

the angular three-cushion game, and Taberski the titleholder in the pocket table game.

Sculling

Jack Boreford won the individual sculling championship, with the varsity squad of Annapolis the eight-oar shell winner, having triumphed over the strongest college boat combinations in the country.

Racing

On the turf H. Mortensen emerged as the premier jockey, with Pompey and American Flag, despite his injury, being the elite of horseflesh as two and three-year-olds respectively.

The above about sums up the past sporting year, but never before has one man and one game so almost completely eclipsed a sport season as did Harold "Red" Grange and football.

The Princeton Hotel, on east 45th street, for years under the management of Polly, daughter of the late Mme. Bartholdi, has been leased for a term of years to Pesca & Co., realty operators.

DE VILLA and RUARKE

"The Popular Argentine Dancers"

Now Appearing at the ROCKWELL TERRACE, Brooklyn
Season's Greetings to Our Many Friends

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OPENED DEC. 7, LONDON COLISEUM
(Finest Vaudeville House in Europe)

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Thanks to Sir OSWALD STOLL, MOSS EMPIRES (Mr. Gillespie), Mr. CHARLES GULLIVER and Mr. D. J. CLARKE for more dates

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AND HIS ORCHESTRA

SEND THEIR GREETINGS

Harry Stoddard's Presentation of His "STREETS OF NEW YORK" ORCHESTRA

Under JIMMY BASSETT'S Direction
Still Clicking Pretty at the
EMPIRE THEATRE, SAN ANTONIO, TEXAS

HARRY STODDARD, 1607 Broadway, N. Y.

LITTLE THEATRES

The Pasadena Community Players, Pasadena, Cal., presented "The Devil in the Cheese" by Tom Cushing recently. The Coast production rights were obtained from the Theatre Guild of New York.

Cap and Belle, dramatic club at Williams College, Williamstown, Mass., has selected "The Importance of Being Earnest" as its annual play. It will be presented during the Christmas vacation and an extended tour of New England and New Jersey is scheduled. The cast will be directed by Mr. and Mrs. Arthur Elliott. The tentative cast is G. Purcell, G. B. Washburn, S. H. Evans, E. P. Bell, Jr., T. H. Johnson, R. E. C. Mc Lane, R. N. Smythe and E. W. Fletcher.

The Unity Players of Springfield, Mass., presented three one-act plays, and started Nov. 19 with "Thirty Minutes in a Street" (Beatrice Maynor) and "The Camberley Triangle" (A. A. Milne). At a reorganization meeting of the players Marjorie Chandler was elected director,

succeeding Mrs. Harold A. Sullivan. Other new officers are: President, Richard A. Booth; vice-president, Miss Chandler; secretary, Harold L. Sullivan; treasurer, Mrs. H. H. Bierman; assistant treasurer, Doris K. Rankin.

The Kansas City theatre presented its second offering of the season in "Aren't We All?" Fred C. Hoose, prominent clubman, plays the Cyril Maude role.

Work will be started this spring on the proposed \$200,000 building which is to house two separate theatres for the Play House, one of Cleveland's amateur theatrical groups.

The Little Theatre Society of Indiana played "The Whole Town's Talking" in the Masonic Temple, Indianapolis. George Sommes directed.

Irving Pichel's Playhouse Players gave three more performances of Shaw's "Antony and Cleopatra" at the Berkeley Playhouse, Berkeley, Cal., opening Nov. 20. Pichel played Caesar, Violette Wilson had

the role of Cleopatra and Frederick Blanchard was Polonius. Pichel brought his players over to the Curran, San Francisco, for a special matinee of "All God's Chillun Got Wings" and met with unusual success, artistically and financially.

The Little Theatre Society of Indianapolis, Ind., produced for the first time in English, "Each in His Own Way," by the Italian writer, Luigi Pirandello, Dec. 11. George Sommes directed. The cast included 70 persons.

The Westminster Players, newest little theatre organization at Utica, N. Y., will stage a dozen plays during the season, direction of Frank Stirling heretofore in charge of The Players, another Utica troupe.

The first bill includes "The Loan of a Lover," "The Bracelet" and "The Heart of a Clown."

The dramatic interpretation class of Hamilton College at Clinton, N. Y., will produce three miracle plays, "The Nativity," "The Adoration of the Shepherds" and "The Adoration of the Magi" before the Christmas holidays.

The Players Guild of San Francisco offered a revival of Edmond Audran's "Olivette" Nov. 20, at the Bush St. Theatre, with a new book by Charles Edward Doble. Reginald Travers had charge of the stage rehearsals and Harry Wood Brown arranged the music. Lorraine Sands Mullin was in the title role.

The Jewish Theatre of the Baltimore Young Men's Hebrew Association has elected Henry G. Berkowitz chairman to succeed Benjamin Schwartz, now honorary chairman (Continued on page 188)

Greetings to the Entire Profession

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MINTA CATO and UKE BOB WILLIAMS

NOW ON FOURTH TRIP PANTAGES CIRCUIT

BOOKING DIRECT
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June 29, 1926
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EDDIE MILNE
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AL BEILIN

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JACK HEISLER

DIRECTOR OF DANCES

New "Greenwich Village Follies"—1926

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JIMMY NAULTY DANCER

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Management, SOL GREEN

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7 BROWN GIRLS

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CHINESE FLAPPER SISTER
"LIDA"

Direction AARON KESSLER



TOURING ORPHEUM CIRCUIT



LEO KARLYN AT THE PIANO

COLORED SHOW FIELD

(Continued from Page 28)

few Bishop come to mind. These are only a handful, to be explicit, but they are sufficient to say these names are all revered and held up as being the class performers of the traveling colored repertoire troupes. Several are not so active today, yet the majority are still treading the boards of the Negro theatre and adding fresh laurels to their stage wreaths. Several are among the later day personnel of Negro theatres.

Popular Players

The most popular of the colored dramatic people sprang from such organizations as the Lafayette Players and the Lafayette Players, on and so forth. And it is such troupes that are still alive now and drawing appreciative audiences from the T. O. B. A. houses.

Even the venerable and versatile Link Scott is down in Antonio way, his dramatic stock changing shows twice a week and doing business. And he can keep on to his last days drawing crowds and not care having to worry about playing New York. Such is the power of the T. O. B. A.

However, repeated efforts to establish a permanent colored dramatic organization in New York have failed; this due perhaps to the demand along the race for musical shows, vaudeville with bands and cabaret shows.

Today there is no show like "Fanny Blount" or "Rustic Wit" in New York, yet the principals of these shows are elsewhere, making good. Such standard colored entertainers as Miller and Lyles, with Whitey "Scandal" on tour, and Skele and Blake, now abroad, don't have to worry about heading their own colored outfits.

Throughout the country there are quite a number of colored traveling organizations, musical troupes and minstrel companies, that work week after week, and apparently are chalking up returns on the right side. Many of these outfits will never reach any of the eastern houses entering to Negroes this season, yet they will keep right on working up to the end of the season. Some of the companies are in white belts where Negro show troupes are given full consideration as to the entertainment appraisal. Some are playing to the coast and back. Reports as a whole are satisfactory.

Credit must be given to the apparent advancement of things theatrical along the T. O. B. A. circuit. Some years ago the general audience was 10-20. Today these prices have shot up to \$5-25. Acts playing the T. O. B. A. receive at least 10 full weeks with others dependent upon booking contingencies. With the desire of Negroes to have stage and screen entertainment, more theatres are being built or operated for their amusement.

Reasons for T. O. B. A.

Ask any Negro professional what he knows about the T. O. B. A. and he will quickly answer that there are several reasons why the T. O. B. A. continues to thrive and flourish.

Among these reasons are the Baileys, Tom and Joe. It is the Bailey houses like the \$1 (that is the only name it is known by) in

Atlanta and Macon that do a corking business. The Baileys are white, yet they have spent most of their lives in Atlanta among the colored folk.

Another reason is Sam H. Dudley, colored actor, comedian, author, manager, booker, organizer, producer, electric and twice in the same place. Dudley is one of the most characteristic figures in colored showdom. While there are many spokes to the wheel that makes the T. O. B. A. the powerful Negro booking association, the biggest spoke is this same Mr. Dudley.

In the conduct of the T. O. B. A. one of the outstanding figures is John T. Gibson, colored theatre owner of Philadelphia. He is reputed a millionaire or more, his fortunes accumulated in the show business. This seems all the more remarkable when it is recalled that this same Mr. Gibson was once a struggling butcher with no idea that he would ever be cutting meat to drive a truck loaded with greenbacks to the bank.

Mr. Gibson owns the Standard and the DuBarry, with the Standard in Philly being Gibson's big money-maker. Then there is Chinita Moore, also colored, down in Houston. He is another who has made the T. O. B. A. connection pay well and constantly.

As a rule a T. O. B. A. house will play any kind of a colored attraction as long as it attracts. That is why the vaudeville policy can be shelved momentarily when a dramatic or musical tab comes along. Florence Mills is considered about the highest-priced colored woman on the stage today. The consideration may be accepted for all it is worth yet Miss Mills is under the personal direction, management and agency directed of a white man, Lew Leslie, who gives her so much and, according to the rules of the game, drives down the remainder.

Bessie Smith, Highest Salary

A half dozen of the best informed colored men and women in the show business were asked as to the person considered drawing down the most money weekly among the colored feminine stage workers. The answer was unanimous, a woman who has never played in a white house in her life, Bessie Smith.

Miss Smith is known as a T. O. B. A. "single," whose straight salary has been \$500, not including her takings from record making. Miss Smith is known to have obtained as high as \$1,000 for a record and it was not long ago she switched her mechanical affection from the Okeh to the Apex.

Now there is another Smith, Mamie, who gets more money for her act, yet Miss Mamie carries a band and its personnel must be paid out of the amount asked for the turn. Miss Bessie has no band and the \$500 goes to her alone.

There are other larks, especially teams, that receive salaries for T. O. B. A. engagements that would rival those on the big time vaudeville circuit.

All of the Negro picture houses in New York are doing a profitable business. Within the past few months such standard colored theatres as the Douglas and Roosevelt have been able to play a much better grade of screen attractions,

Lafayette New Winner

Perhaps the biggest item of interest theatrically among New York Negroes has been the change at the Lafayette theatre. This house, long a "white elephant" (not intended as pun) had been unable to get anywhere, no matter the type or class of show offered. Lo and behold, with films of the "first run" stripe and a line of shows, vaudeville with names and celebrities from the colored amusement world, and tabs that were more than jazzed up a la Broadway through more pronounced play on the "undressing" of the girls carried, has turned the house into a winner.

The Lincoln, a combination house, plays more T. O. B. A. acts than any other New York theatre perhaps, yet it is not in any sense of the T. O. B. A. circuit classification.

Another thing stands out in the Negro vaudeville year has been the success the Orpheum, Newark, has made since it flopped with every other policy and this takes in its previous white show regime and then was opened as a straight Negro house under Letch Whipper's direction. Mr. Whipper had been with some of the biggest colored road show successes and knew theatrical ropes. He has put it over gloriously without any T. O. B. A. booking affiliation; just taking

whatever he deemed was a draw, paying the price.

With the cabarets booming and New York leading with its all-colored revues, these shows have called upon players from the colored legitimate ranks such as Florence Mills, Johnny Hudgins, Eddie Green, Eddie Reector, Ethel Waters, Maud Russell, etc. Miss Mills, heading the Plantation revue, commands the top salary for the night club colored leaders, while Hudgins, dancing pantomime, the highest salaried among the men.

The majority of the colored players refrain from making a show of any apparent stage audience, yet there are several who as they say there and again in colored professional circles "are signifying with out protection." This needs no translation among the Negroes but where there may be some doubt among whites it means "tour-flushing." Mark.

HAPPY NEW YEAR

JAKE POTAR

MUTUAL CIRCUIT

HOLIDAY GREETINGS

MISS PATTI MOORE



AND HER SONG-DANCE REVUE

Extends Season's Greetings to All Her Friends

HOLIDAY GREETINGS

SIZEMORE and his SERENADERS

MADRID BALLROOM

WAUKEGAN, ILL.

Our biggest hit, "Nighty Night," published by Jerome H. Remick Pub. Co.

HOLIDAY GREETINGS

Louise Dresser

INSIDE STUFF.

On Music

Sousa's Dilling

In other years, during the tours of John Philip Sousa, only the famous bandmaster has been mainly advertised. The name was considered sufficient as a draw. This year a new aspect is given through the billing of Sousa's new marches, "The National Game," "Black Horse Troop" and "Cuba Under Three Flags." Also exploited is "American Jazz" as played "by 100 men," the Sousa humoresque, "Follow the Swallow," and "Liberty Bell March."

Stationary Band

A colored band in New York with the reputation of being one of the best musically is a stationary organization. Its heads have declined to accept any show or cabaret offers. It is the Mighty Monarch band, now and then appearing in concert in upper New York. Its leader is Lieut. Simpson, also a trombonist of note. The Monarch on its last public appearance numbered 150 musicians. The band in recent years attained considerable popularity in some public concerts in Central Park.

"Throw Money" Out

Small dance band combinations heretofore hiring out for small salaries and gambling on prospective "throw money" are no longer amenable to this plan. The change of heart has affected a number of uptown speakeasies and the smaller cabarets of Greenwich Village.

The musicians are no longer lured by the possibility of tips. They want their money in the envelope weekly. Greenwich Village in particular has been affected by the new ultimatum. For years this section had been able to secure talent for little or nothing, building up the tip possibility idea. But since practically every "joint" down there has fallen for the cover charge epidemic, and offering little to warrant it, tip money has become scarce.

Since the new decision, many of the Greenwich Village places have cut down their combinations from five to three men. Of course, the change only affects the smaller places, most of which play "close to the cushion on expenses. The larger places have either "name" orchestras or a better grade of musicians who command the scale figure.

Charlie's Miami Revue

A Florida opening has developed for song writers. Grant Clark is reported about to do a revue for a Miami cabaret.

"Broadway Jones and Florida

There is a colored individual named Broadway Jones who has declined repeated offers to play vaudeville. He makes it a point every winter to go to Palm Beach from his New York home and entertain the guests of the Royal Poinciana Hotel. Jones in addition to having a corking baritone voice takes along his band, the Palm Beach Serenaders. The name "Broadway Jones" and the only one he is known by was

bestowed by the whites. His long affiliation in the winter months with the Royal Poinciana Hotel has made Broadway Jones a stylister in dress and he is always immaculate in his public appearances.

High Kick Leads to Alter

A couple of years ago Rube Wolf, orchestra leader at the Boulevard theatre, Los Angeles, was introduced to "Sunny" Perry through the medium of her slipper kicking him in the eye while directing the musical program in which she was dancing. As a consequence they have promised to love, honor, etc., at the home of Fanchon in Beverly Hills. Miss Perry is assistant stage director for Fanchon and Marco.

Advertising in Former Stand

Advertising a New York supper club in a section where the feature orchestra played a summer engagement, was the new idea sprung by Jack Denny, who inserted ads for the Frivolity Club, New York, in Troy and Albany papers. Denny's orchestra played last summer at Babcock Lake Casino, back of Troy, and made many friends in the vicinity. In the advertisements, Jack asked his friends to stop in at the Frivolity Club when in New York. The street and telephone number of the club and other information pertaining to it, including a note about New Year's eve reservations, were given. George West, who manages the Frivolity, also runs the Babcock Lake Casino. He and Denny will return there on May 29. Babcock Lake is being developed by a New York realty company.

Colored Leader Away a Year

Claude D. Hopkins, colored band leader, now in Paris with his musicians, will remain there indefinitely in theatres and cabarets. One engagement is at the Champs Elysees and another a four months' date at the Etoile theatre. Hopkins went abroad following an orchestral engagement in an Atlantic City cabaret and has found returns such that he may not return until he has gone to Russia or South America in the spring. Thomas Woods has joined the Hopkins outfit, as comedy entertainer and dancer.

Marking Envelopes "Not Here"

Several cafe managers negotiating with cabaret artists for prospective engagements have encountered difficulty in communicating with the artists desired. One cafe owner is reported to have written to an entertainer appearing in an out of town cafe and the manager noticing that the letter was from a rival organization returned the epistle marked "not here."

LITTLE THEATRES

(Continued from page 186)

of the group. The organization is now rehearsing three one-act plays under the direction of Howard A. Durman.

The Alhambra-San Gabriel Community Players revived "Charles Aunt" for three performances at the Art Center Theatre in Alhambra, Cal.

The Kansas City Theatre (semi-professional) opened its current season with "Captain Applejack," which had never been seen on a Kansas City stage. The production was one of the best ever given by the K. C. company. Victor Toot and Dorothy Martin headed a well balanced cast. Business was disappointing.

In spite of the fine production business was disappointing.

The Rochester (N. Y.) Community Players recently presented "In the Next Room" at the Federation building in Hornell, N. Y., for the benefit of the Steuben County Welfare Society.

Toronto now boasts three "little theatres," one in connection with the university, another with a girl's college and a third with no visible reason for existence. One is good, another is financially endowed and doesn't have to be and the third is terrible. A fourth has decided to produce "Hamlet" in modern garb.

Best Wishes from

GEORGE P. WILSON

AND

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Second consecutive season for W. V. M. A., Orpheum, Jr., Fifth (West) and affiliated circuits

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JACK ALLYN and TYRELL And Their Apaches in a PARISIAN NOVELTY Junior Orpheum and Orpheum Circuits	FRED HAGAN and CO. in "TELL HER THE TRUTH"
"ON THE CAMPUS" with HARVEY GATCHET and ART TACKMAN	HARVEY TILLIS and FANY A PETITE REVUE
"PITTER PATTER" A NOVELTY SCENIC REVUE Six Dainty Singing and Dancing Girls	CALIFORNIA TRIO THREE MELODIOUS SONGBIRDS

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Three and four rooms with bath, complete kitchen. Modern in every particular. Will accommodate four or more adults.
\$10.00 UP WEEKLY

ENGLISH PLAYS

(Continued from page 31)

cess of "The Man With a Load of Mischief" at the Haymarket, June 11 was interpreted as a sign that the public desired intellectual enjoyment. Before the end of the month J. B. Fagan transferred his production of "The Cherry Orchard" from Hammerstein's "The Royalty," thus presenting this author for the first time as a commercial proposition—a venture deemed impossible up to that time—and his example was followed by production of Ibsen's "The Wild Duck" at the St. James' in July, Tchekov's "The Sea Gull" at the Little in October and Ibsen's "The Dolls' House" at the Playhouse in November.

Incidentally Fagan has remained at the Royalty, where he stands a chance of establishing himself with Sean O'Casey's "Juno and the Paycock." Sir Barr, Jackson has pursued a somewhat similar policy at the Kingsway, where his productions have included Shaw's "Caesar

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HOTEL LAFAYETTE

PHILADELPHIA, PA.
Broad and Arch Streets
Central Theatre District
Will serve and entertain you at a professional rate. All rooms running water, telephone, private baths and showers newly furnished.

"No. 17" and "The Ghost Train" show.
New York managers should no longer neglect musical comedies are the most desired of all the entertainments they can offer the public over here.

LITTERATI

(Continued from page 32)

who has gone in for authoring. Rose has written a book entitled "Song Writing," in which he treats of the profession from beginning to end. The song writer also tells of his own work in parts, notably how he made \$5,000 on "Barney Google." Rose has organized a company to publish the book.

French Flapper Out

Scott Fitzgerald has gone to Paris to complete a new novel and also to look over the French city. Fitzgerald wanted to write a book with a French flapper for his heroine, but as soon as he got there he became homesick and has taken an American girl for his lead instead. In spite of rumors he says he has no thought of writing a play, preferring to let others do that from his novels.

"Radio Novel" Not Wanted

Cosmo Hamilton's innovation is a radio novel, a novel written for broadcasting purposes, but it did not meet with the favor that the author hoped it would. He is rewriting the story in regulation story form.

Hamilton read the affair recently over the air in some 15,000 words, stating as his reason for the shortening of the story from the regulation length that the matter of persons or descriptive matter of persons or scenes of the regular story need not be given over the air. The title of the book was "Sons and Mothers," and was of the type thought to be popular with sit-at-homes.

Although extensively plugged as an innovation before and after the radio reading there was very little response.

Mencken Will Tell 'Em

H. L. Mencken does not believe that all is right in newspaper offices throughout the country, and will accordingly print a series of articles in "The American Mercury" to show just what is the matter in many instances. The articles will not be written by Mencken, but will be the work of various newspaper men.

Expanding on Theatricals.

Syracuse, N. Y., evening newspapers are engaged in a race for theatrical news. Before it faded from the newspaper map through consolidation with the "Journal," the local

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Apartments can be seen evenings Office in each building

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Two Rooms \$17.50 Per Week
Large Room and Private Bath

American and Annex Hotels
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Room and Bath for One and a Half
Circulating Ice Water in Every Room
Rates \$1.50 and Up

200 ROOMS 500 BATHS
The Home of the Profession
MARION ROE HOTEL
Broadway and Pine
ST. LOUIS, MO.
Ladies Cars at Station Pass the Door

Hearst newspaper, "The Telegram-American" maintained the only general theatrical department. Opposition papers were content with press notices. Upon the consolidation of the "Telegram" theatrical department was eliminated and the "Journal's" plan of press staff followed. "The Herald," evening rival, established a theatrical department duplicating that of the defunct "Telegram."

Last week the "Journal," evidently on orders from New York, established new theatrical department, following the policy of the "Telegram." The two evening papers are giving about three columns apiece to daily theatrical work.

CABARET

Harry Vernon, appearing with "Blondie" Clark at the Tent, Los Angeles, is leaving there to become Master of Ceremonies at the Nightingale Cafe in Culver City. Another feature at that establishment will be the Blackman Blue Boy Band, 10 pieces, carrying "Speed" Hanson as entertainer.

Arnold Johnson and jazz kings are at the Hollywood Country Club, Miami. Others appearing there are Blanche Wonders and Grace Kay White, dancers; Casare La Monica and orchestra (35); Cal and Ethel Norris, dog act; O'Brien Slaters, dancers; Delphine, dancer (from the Kit Cat Club, London), and the Newton Twins, dancers.

New night club in Harlem. Baron's Exclusive Club opened Dec. 17 at 198 West 134th street. The club is named after the late "Baron" Wilkin. The music is by Elmer Snowden and his Demon Syncopators, with the entertainers, Bobbie Coles, Mattion Jones (Shimmy Kate of Chicago), and Beale Brown, the Cleveland radio girl.

Chez Fysher, headed by Nyliou Fysher, the imported French per-

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Furnished Rooms and Apartments
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Housekeeping rooms, \$7.50 to \$9.50.
Apartment, large room, REAL
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ROOMS \$10 PER WEEK AND UPWARD;
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53RD STREET
Just East of Broadway, New York

former, in the Century theatre basement, has been doing the class of the trade of the town the past few weeks. The Mirador has been the nearest approach.

(Miss) Samuel Nameth is solo vocalist at the Club Lafayette, Los Angeles. Appearing with her is Marika Karekjurto, Hungarian violinist.

Frank Farum's Night Club
Frank Farum announced the opening of his new Club Caprice last Saturday at 47 West 3rd street. Eugene Lanzl is mentioned as associated in the management. Dorothy Bernard is the hostess.

Earl Rickard's Cabaret Show
Will Morrissey is out of the Monte Carlo restaurant show with Earl Rickard, the Ok' recording artist, succeeding. The Ok' is bringing in his own show.
Ross Gorman's band is also there.

Roof Ballroom No Draw

Los Angeles, Dec. 28.
The Hollywood Club Roof, a dance hall which opened about two months ago with Henry Halstead's orchestra, has found the going rather tough. More than \$150,000 had been invested.
Trade became so poor of late the management is now operating the place three nights of the week on the last half from Thursday to Saturday.



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AND MANY BROADWAY STARS
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HOFBRAU
B'WAY 52nd & 53rd St.
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SUPPER
Dinner 52nd and 53rd St.
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A Brilliant Scintillating Girls Show with a Typical Broadway Cast
Beautiful Girls—Gorgeous Costumes

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Wonderful Show \$2.50
8:30 P. M.
No Cover Charge
Theatre Supper
at All Hours
CARL RICKARD—Master of Ceremonies
KIRBY and ROBERT—Dancers
BUDDY KENNEDY—Jazz
Doris Roberts—Soubrette
JOHNNY DAVIS—Prize Dancer
TEN LITTLE SWEETHEARTS
A Night of Fun and Frivolity
Make Your Reservations for New Year's Eve Now

PIROLLE'S

145 WEST 46TH ST., NEW YORK
RECKONED FOR ITS FRENCH CUISINE
PIROLLE'S SPECIAL TABLE D'HOTTE DINNER \$1.00
SUNDAY FROM 12 P. M. TO 9 P. M.
LUNCHEONS DAILY SPECIAL DINNER POPULAR PRICES

May You All Be As Happy As We Are

HAPPY "MONK" WATSON

Directing and starring in supreme stage presentations that are different
 NOW IN MY 8th BIG WEEK AND JUST STARTED
 Thanks to Manager Harry Watts who "made" me

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SINGING ORCHESTRA
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 CELLO BANJO
WILBER C. HITTE
 TRUMPET

HERMAN EVERS
 SOUSAPHONE STRING BASS
F. EDWARD HOFFMAN
 DRUMS, TYMPANI, XYLOPHONE

JAMES L. HANSEN
 SAXAPHONE, CLARINET BASS CLARINET
FRANK E. STRAWN
 PIANO, CELSTE, PIANO ACCORDION

OSCAR GROSS
 TRUMPET
WILBER J. WARREN
 TROMBONE

EARLE V. TICKNOR
 SAXAPHONE FLUTE
JOHN P. TAFF
 SAXAPHONE, FRENCH HORN

BURLESQUE ROUTES

(Continued from page 6)

Happy Moments—Palace, Baltimore.
La Revue Parisien—L. O.
Let's Go—Empire, Newark.
Look Us Over—Hyperion, New Haven.
Rocky Sambo—Hurtig & Sons, Bronx.
Miss Tabasco—Columbia, New York.

HARRY MATINEES
HARRIS WED. AND SAT.
THEATRE

RAM H. HARRIS Presents
JEANNE EAGLES
 in "RAIN"

Models and Thrills—Lyceum, Columbus.

Monkey Shines—Gayety, Rochester.

Mutt and Jeff—Gayety, Washington.

Peek-a-Boo—Orpheum, Cincinnati.

Powder Puff Revue—Columbia, Cleveland.

Puss-Puss—Empire, Providence.

Rarin' to Go—Casino, Boston.

Reynolds, Abe, Rounders—Gayety, Kansas City.

Seven-Eleven—Empire, Toronto.

Silk Stocking Revue—Casino, Brooklyn.

Step On It—L. O.

Steepe, Harry—Gayety, Buffalo.

Talk of Town—Gayety, Detroit.

Watson, Sliding Dilly—Bronx, New York.

White and Black Revue—Empire, Toledo.

Williams, Mollie—Gayety, Boston.
Wilton, Joe, Club—Gayety, Montreal.
Wine, Women and Song—Empire, Brooklyn.

MUTUAL CIRCUIT

Band Box Revue—Academy, Pittsburgh.
Broadway Belles—4 Allentown; 5 Columbia; 6 Williamsport; 7 Sunbury; 8-9 Reading, Pa.
Chick-Chick—Mutual, Kansas City.
Cunningham, E. and Girls—Garden, Buffalo.
French Models—Gayety, Scranton.
Giggles—Najotic, Jersey City.
Girlie Girls—Garrick, St. Louis.
Happy Hours—Garrick, Des Moines.
Hey Ho—Empire, Cleveland.
Hollywood Scandals—Broadway, Indianapolis.
Hoty Totsy—Miles-Royal, Akron.
Hurry Up—4-6 Grand O. H., Hamilton; 7-9 Grand O. H., London.
Innocent Maids—Howard, Boston.
Jackson, E. and Friends—Playhouse, Des Moines.
Jazz Time Revue—Gayety, Brooklyn.
Kendy Kids—Olympic, New York.
Kuddlin' Kuties—Cadillac, Detroit.
Laffin' Thru—Mutual, Washington.
La Mont, Jack—Read's, Palace.

Make It, Peppy—Star, Brooklyn.
Moonlight Maids—4-6 Lyceum, Beaver Falls; 7-9 Park, Erie.
Naughty Nifties—Corinthian, Rochester.
Night Hawks—L. O.
Pleasure—Hudson, Union City.
Red Hot—Trocadero, Philadelphia.
Round the Town—Savoy, Atlantic City.
Smiles and Kisses—L. O.
Speed Girls—Gayety, 1-3 Elmore.
Speedy Steppers—Gayety, Minneapolis.
Step Along—Empress, Cincinnati.
Step Lively Girls—Gayety, Milwaukee.
Stolen Sweets—Gayety, Wilkes-Barre.
Sugar Babies—Lyric, Newark.
Tempters—Empress, St. Paul.
Whirl of Girls—Gayety, Louisville.

Whiz Bang Revue—4 York, Pa.; 5 Lancaster, Pa.; 6 Altoona, Pa.; 7 Cumberland, Md.; 8 Uniontown, Pa.; 9 Washington, Pa.

Miss Glyn's Final for M-G
 Los Angeles, Dec. 28.
 Ellnor Glyn is to make one more picture for Metro-Goldwyn with the title announced as "Love's Blindness."
 Miss Glyn will not direct but will supervise production.

CENTRAL

Brightest Theatre in Chicago, VanDusen at Michigan Avenue

THE 7TH GUEST
 A Thrilling New Mystery Play

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LONDON REPRESENTATIVE

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BEST WISHES TO EVERYBODY

THE FOUR MORTONS

SAM—KITTY—CLARA—JOE

RIVOLI

(Continued from page 192)

it, and it may prove a difficult undertaking to convert them.

Manhattan's split policy empowers (vaudeville and pictures) may be said to be the only theatres employing such screen presentation. Even those smaller Broadway houses, in the upper 90's and above, have their screens well back and at a certain height. In B. & K's Chicago theatre in that city two screens are used, the first being "one" with the simple lifting of that throwing the film onto a sheet further back. It should be done here as well. As it is now it's a terrific strain on the eyes at so close a distance, and is not fair to either the picture or that part of the audience down front. The side sight lines are at a distinct disadvantage in this current situation. To see a picture from such an angle, necessitated by a crowded house, would not be to

the film's advantage, as well as being ruinous to the optic power of the viewer. This may easily become a moot question.

The advisability of no program is also liable to cause continued adverse comment. There were many complaints of this nature wafting around the house, a convenience to which Broadway filmgoers have become accustomed to when paying the first run tax. Throwing upon the screen the title of the presentation to follow and the names of the players certainly lessens the individuality of the latter. The names are never remembered and to project a cast for a picture on a screen with no other reference is a total loss beyond familiar names. Programs are essential to the larger cinemas, as they are conducted nowadays and where a "class" program is the objective the value of these hand indexes doubles. If it doesn't do anything else it assuredly "tones up" a house.

The show comprised five units, and in respective order were Eddie Elkins band; a "Fables" reel; Harold Ramsey, organ specialty; Moving events, news reel; "The Meeting Pot," main presentation, and the film feature. "Fables" cut loose with an example of this animated cartoon work, which heartily amuse, while the news flashes were spaced by "Topics of the Day," marking the first time this Literary Digest offspring has been in a Broadway picture house in at least a year, maybe two. Nine "gags" for Topics with the total one giggle and one laugh.

The Elkins band of 25 pieces, seemingly augmented by the house orchestra, another unit of around 25, opened, doing nine minutes with three numbers. It is understood Elkins was rehursed to insert some talk, became audience-shy, and the conversation was declared out after the first day. Possessing a nice appearance, Elkins, if he would overcome what appears to be his timidity, would do much to "sell" the comedy forcing him. Two pop medley numbers, including a cameo insert with a girl singing "The Last Rose of Summer," and a "hot" selection as a finale was the routine. The musicians closed out moderately, principally because of sauciness. Elkins is in no easy spot, having to follow Ben Bernie at the Rialto; Lopez, who has been and will be a regular contributor at the Strand; and Ted Lewis, who played that house last week. A little more self-confidence should send Elkins across as a film house attraction, for right now his lack of animation is the outstanding deficit. Musically the boys are basically sound, it being a matter of number selection on this end.

John Murray Anderson's personal contribution was his "Dance of All Nations," here titled "The Meeting Pot." Using the entire stage An-

derson has scheduled the layout so that a singer would represent a country backed by two pages carrying feathered and draped standards. These were each followed by a dancer representing the same nation. This must have used around 25 people, although but 12 were to be seen for the old gold finale, an effective flash. Of this group eight were "ponies" and six men belonged to the Royal Accordion Band. Acrobatic dancing on roller skates by some man was the individual highlight, while Anderson seemed to have erred in allowing a tango to carry on overly long. The names of the participants were completely muffled because of no program other than that of Boris Petroff, who won much acclaim by his fast spins. This seems to be a B. & K. scheme to hide identities.

Beyond being somewhat more richly dressed than the average presentation to be weekly seen in a Broadway house, the staging of this vehicle varied little, if at all, from the standard which has been in vogue for the past year or two. If it's to be a contest between the Broadway houses for "show" honors the Rivoli's new policy must needs uncover something more important than its opening vehicle by which to startle the natives. It was good entertainment, well staged and nicely presented, but it won't cost the other houses a dime after the initial curiosity wears off unless there is a stronger follow up.

Harold Ramsey, at the organ for an illustrated seance with a popular lyric, made a nice interlude on a plainly visible console at the side of

the stage. This console disappeared after the specialty, consummating another new wrinkle for the house, Ramsey allocated for three choruses, had the ticket holders singing without request and terminated to substantial applause.

To sum up is to say that the Publix reign should take care of itself. If it offers nothing startling neither will it keep business away. The first impression is of it being normal and pleasing entertainment. However, what is liable to hurt is that close screen and the questionable observance of the needlessness of programs. There is a possibility that the Saturday night jam left the house short. With different units scheduled to come in every week on a route of 10 weeks, which is the present booking plan, the advantage of programs and the announcing of the following week's attractions is obvious.

Saturday night they were standing six deep at eight o'clock, maybe a split in credit for the new policy and the Betty Bronson name on the "Kiss for Cinderella" picture. They were still standing at 9:34, when the last show started, and there were even a few left on their feet at 10:24, when the title of the feature was flashed for the last time. This would give the show a final 12:04 "break," exceptionally late in this district.

A comparison with previous presentations at the Rivoli or F. P. houses on Broadway is purposely omitted. There are others to come of the Sam Katz-J. M. Anderson design.

Let's wait and see.

Skig.

I thank you one and all for your splendid co-operation and hope the New Year holds much happiness for each and every one.

J. B. KALVER

IRVING BERLIN, Inc.
CHICAGO, ILL.

SEASON'S GREETINGS

ED

PRESSLER

AND

BLANCHE

KLAISS

Keith-Albee Theatres—Direction BART McHUGH

THE MINER-DOYLE ORCHESTRA

Expresses Appreciation

To Messrs. LOUIS J. BRECKER, CHARLES BURGESS and the entire ROSELAND BALLROOM, NEW YORK, staff for their many courtesies shown during the MINER-DOYLE ORCHESTRA'S recent engagement, concluding Dec. 26, 1925, at Roseland.

Appreciation to the Music Men is also herein acknowledged.

P. S.—We are happy to announce our return to Roseland Feb. 7.

Season's Greetings From Betty Morgan, Who Says:
START THE NEW YEAR RIGHT AND SEE

JIM MORGAN

And His ORCHESTRA

THIS WEEK (DEC. 28), KEITH-ALBEE HIPPODROME, NEW YORK

VAUDEVILLE
ROSE & CURTIS

ADDRESS
HOTEL CLARIDGE, N. Y.

PICTURE HOUSES
ARTHUR SPIZZI

HELLO FOLKS—HAPPY NEW YEAR

LAWRENCE "FLYING" FORD

ECCENTRIC SINGING AND DANCING COMEDIAN

"FLYING" IS APPLIED TO MY ECCENTRIC DANCING. FEATURED AT LYMAN'S ALABAM, LOS ANGELES, CAL.



LESTER LANE and TRAUEUS
"A Study in Youth"

Just concluding a successful two years of consecutive bookings under the management of IRVING YATES.

LETTERS

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Bendy B
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Blott J
Bradley W
Brown H
Brown B
Budd A
Butler P
Cannon P
Cattin M
Cleveland C
Circ A
Clarke V
Compton B
Conley C
Connell C
Cusick D
Coughlin P
Cowan M
Crane M
Crapp M
Dorrell R
Dale B
Dames J
Damer B
De-mar P
Devilfred & Bohmar
Dimes B
Dimes J
Du Pont D
Erie J
Emett H
Fay P
Fernandes R
Fisher M
Firth J
Fletcher Carl
Fletcher N
Fountain G
Franklin B
Fraser P
Gillagher J
Gill
George N
Goodrich G
Gru M
Green M
Green & Parker
Hanson J
Hamil B
Harris M
Harper M
Haw H
Haworth A
Hogart Grace
Herman A
Hick Katherine
Hoffman Nellie
Hope Douglas
Hunter Mabel

Jack & Jeanie
Jackson Jack
Jackson Warren
Jarvis & Harrison
Jewette Bob
Johnston Al
Johnston Jim
Keefe J
Killy Mike
Kelsey Pat
Kennedy Marcelle
Kent Annie
Kingsbury Tom
Lander Jessel
Lang Harry
Law Dorothy
Linda
Lutheum Leta
Lotus Grace
Lola Giffie
LoVelle Pat
Mack Russell
Madison Kitty
Marcel & Gay
Mattie Estelle
Maurice Dan
Mayfair Lena
Mears Marian
Miller & Murphy
Mooney Miss G
Morrison Wallace
Moore Ruth
Morgan Bruce & J
Murdock Japle
Ocot Charley
Olmond Gene
Osborn Babe
O'Shea T
Peters Frank
Richards Billie Mae
Roberts R
Robson Liba
Robinson Bill
Rose Jerry

The eyes of the Industry are on FIRST NATIONAL

and when First National's stupendous line-up of star productions and specials is announced next month First National again will command the "eyes" of the Industry!

First National Pictures for 1926

Made to make money! Book

Welson Tod
Williams J

Wilson Voia
Wolfe J

Nicholson Johnnie
Pierce & Pryor
Perry H J Mr & Mrs
Perry Violet Mrs

Rockets Dancin
Sanger Harry
Sawley Lucille Mrs
Sawley Jeff
Stanley & Altire

Walsh Billy Mr & Mrs
Whitehead Joe
Walsh & Dyer

William Frank

Students of the Chatham (N. Y.) High School presented "The Goose Hangs High."

High School presented "The Goose Hangs High."

CHICAGO

Andrew & Cotto
Anderson Pauline
Arline Beale
Ardell Brown
Alynn Jane
Billington Mr & Mrs
Beischer He & June
Belle & Hassen
Byron Bert
Duffy & Thomas
Horton Kurt
Himble The
Hesse & Laiboh
Chamberlain & Earl
Cameron Vera
Cogan Willie
Curtis Billy
Clark Wallace
Clarke Earl
Chamberlain Hal
Christy Joe
Cannon Harry
Donnelly H B
Delephone
Earl Billie

Faber Harry
Farrow Leon
Ford Dollie
Gibson & Beatty
Hayes Ed
Hambert Genevieve
Huber Chad & Monte
Iverson Fritzie
Karlin Leo
Knapp L V
Kenna Betty
La Roth Bobby
Long Bob
Lambert Australian
Leonard Albert
Lee Florence
Leder Marie
Lawrence Bill B
Mellen Ed & Jay
Mears Juvenile Miss
Merrill Nite Mr
Mills & Duncan

Reilly Joe & Aeneas
Robbins Dwight Mr & Mrs
Rogers Jack

OBITUARY

(Continued from page 19)

"Foggy's Ferry," and "Lawn Ticket No. 210." She also appeared in companies with Joseph Kilgour, Eddie Middleton and Carrie Radcliff.

Upon retirement from the stage Miss Lee entered the Forrest Home for Aged Actors and had lived there until removed to the hospital where she died.

J. M. Williams, circus employee.

died at the winter quarters of Miller Bros. 161 Ranch at Ponca City, Okla., Dec. 16. His body was shipped to his home in Miles, Fla., for interment.

WILLIAM FRANK

William Frank, 45, a stage and screen actor and former partner of Theodore Cameron, died in Hollywood (Cal.) Hospital Dec. 23 after a lingering illness of Bright's disease. Mr. Frank began his theatrical career with Vogel's Minstrels and went into vaudeville and later into pictures.

He has appeared with Buster Keaton in several pictures and prior to his death was in the Hal Roach comedies.

DAVID SOMMERS

David Sommers, 58, died in St. Louis Dec. 22. Mr. Sommers was one of the organizers of the Metro-

politan Theatres Corp., which erected the New St. Louis theatre, Grand boulevard and Marian street, and leased it to the Oxyneum Circuit.

WRITE FOR NEW CATALOG.

H and M
Professional Trunks
(Union made)

BARNES LUGGAGE SHOP
Exclusive Agents

110 North Dearborn St., Chicago, Ill.

TIERNEY FIVE
This crack dance quintet is the latest attraction at the Rittenhouse Hotel, 252 and Chestnut Sts., Philadelphia, where they have built a following following with their unique and extraordinary style of dance music. This music is their sixth consecutive season at the Rittenhouse Hotel where they are now performing "Robb-Engel Dance Tunes including the new."

"DREAMING OF TOMORROW"
"LONESOME"
"LOOK WHO'S HERE"
"FRESHIE"

Published by
Robbins-Engel, Inc.
1454 Broadway New York City

JACK SALLY LUCILLE

HAYES, MARSH AND HAYES

A MINIATURE SONG AND DANCE REVUE
SPECIAL SONGS AND LYRICS BY ELEANORA MacAULEY. DIRECTION FRED DeBONDY AND JACK LEWIS

BILLS NEXT WEEK (JAN. 4)

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 offices supplied from
The manner in which these bills are printed does not denote the relative importance
of acts and their program positions.

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

KEITH-ALBEE CIRCUIT

NEW YORK CITY, Dutton & Craig
Keith's Palace

Trini
Bliss Jones
Lila Kelly
Will Mahoney
Joe Bryant
Jack Joyce
Grace Moore

Keith's Riverside
Will Mahoney
Dooley & Sales
Adelaide & Huguenin

ALTONA, N. J.
Mac
H & H Langton
Mac
Julian Arthur & Rev

CANTON, O.
Latham

Franklin & Wagon
Mac
Mac
Mac

OFFICIAL DENTIST TO THE N. Y. A.

DR. JULIAN SIEGEL

1260 Broadway, New York

Th's week Chas. H. Maddock, Wayne

AMSTERDAM, N.Y.
Kaito
Gaines
Ann Francis & W
Dole & Fuller
Mazzetti Lewis Co
Gordon & Gates
Holly & Cross
(Others to fill)

ASHELEY, N. J.
Mala St.
Birch & Edge
Pink & Green
Gerry Owen
Helen & Lott
(Two to fill)

ASHTADULA, O.
Palace
Jul & Edward
(Others to fill)

AUDUBON, N. Y.
Joe Jordan
Ruby
Christy & Nelson
Dora McLean
Bessie & Keller
Wager
Hazel Corder
Holly & Cross
Holly & Cross
Holly & Cross
(Others to fill)

BALTIMORE, MD.
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(Two to fill)

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HARRISBURG, PA.
Majestic

Wilson & Kippell
Premier & Kippell
Alma & Dava
2d half

Pat Henning Co
Herbert Warren Co
Novelty Revue

HAZLETON, PA.
Holly LaRosa
Haven McQuarrie
(One to fill)

ELMHURST, N. Y.
Majestic
Roberta & Deagon
Honey & Walter
Marty White

3 London

WITH OUR BEST WISHES FOR A VERY
HAPPY NEW YEAR TO EVERYONE

THE FALLY MARKUS VAUDEVILLE AGENCY

1579 Broadway LACKAWANNA 7876 NEW YORK CITY

HOLYOKE, MASS.
Victory
Jack Danger
Murray & Chertie
William's Medals
2d half

CHIE, PA.
Ferry
Chong & Noy
C T Green
Civico Comedy
Kraft & Lamont
Banjo end

HORNELL, N. Y.
Shattuck O. H.
Pigeon Cabaret
Nan Traveller
Civico Comedy
Kraft & Lamont
Banjo end

HUNTSVILLE, N. Y.
Orpheum
Dunham & O'Malley
Lewis & Co
Glenon & Brown
Leach Lequin & S
2d half

INDIANA, PA.
Indiana
Cliff J. St. John
(Three to fill)

INDIANAPOLIS
B. F. Keith's
Johnson & Baker
Nixon & Hans
Capit's Close Up
Sibel Davis Co
The Test
Senator Murphy
Long Jack S. Co
2d half

ITHACA, N. Y.
Strand
L. J. Gifford
2d half

1 London & Fuller

FRONT, W. VA.
Fairmont
Masked Athlete
Holly & Cross
Curtinell & Harris
Cook & Oatman
Kenny & Ho He
2d half

GLENN, N. Y.
Rialto
Carla Little
(Others to fill)

GLYNN, N. Y.
Globe
Murray & Irwin
Van Hoven
Mazzetti Lewis Co
(Two to fill)

GRUPPINS, N. Y.
B. F. Keith's
The Heims
Jant Adair Co
Dor Byron Co

10th Street
Elkline Pa & E
The Wrack
Carl McCullough
Vadino
(One to fill)

COLUMBUS, O.
B. F. Keith's
Chambers
Murray Girls
Harris & Patterson
Cove & More
Hamilton & Hayes
Hutchinson & S

DAYTON, O.
B. F. Keith's
2d half

BUFFALO, N. Y.
Nica's
DeMar & Lester
Vickie Hergers Co
Johnny Murphy
Sis Preston Co
Edith Clifford
2d half

BUTLER, PA.
Majestic
Lillian Gifford
2d half

ALBANY, N. Y.
Proctor's
Gautier Toy Shop
Van Hoven
Homer Lind Revue
(Two to fill)

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"SURVIVAL OF THE FITTEST"

THE ONLY "ORIGINAL QUINTETTE" ON BROADWAY

THE ORIGINAL INDIANA FIVE

SEVENTH SEASON ON BROADWAY

Recording Artists for COLUMBIA, GENNETT and OKEH

JAMES CHRISTIE, Cornet
HARRY FORD, Piano

TOM MORTON, Drums and Manager

PETIE PELLIZZI, Trombone
NICK VITALO, Clarinet

WRITERS OF "INDIANA STOMP"

Hollywood Conferences

(Continued from page 13)

several prior pictures gave his reasons why he thought yellow. They could not reach a conclusion.

Another director, familiar with

Special Professional Rates

Room for one—\$10.00, \$12.00, \$14.00, \$16.00, \$18.00 and \$21.00 per week. \$2.00 additional for two persons. Room for two, twin beds, \$23.00 week.

HOTEL CLARIDGE

Dearborn St., North of Division, Chicago

the work this woman had done and the costumes she had worn was called in. He agreed with the director. The supervisor then decided he would not take final action. He suggested they see the head of the unit. They went into the office of the unit head. The story was unfolded to him in about 45 minutes, after which he agreed with the wardrobe man, with the supervising director deciding to remain and the voting being two and two.

There was a man higher up that they had not seen, so all decided to march to his office. About an hour

was consumed in discussing what had gone before. The man said he really could see no difference whether the costume was yellow or black, but suggested that they go into the office of the chief executive of the studio. They went into his office. It was another hour of talk. Finally the studio executive decided that if it were the wish of the director that the woman wear yellow, the director would be responsible for the picture and therefore even though the wardrobe man had a beautiful gown of black all ready she should have yellow.

There were probably four hours consumed in this discussion with every man with the exception of one in the discussion drawing a salary of not less than \$1,000 a week.

Story Conferences

When a scenario or continuity writer completes a script or a story those who are concerned in the making are called in for what is known as a story conference. The story is read just as a play, with the writer interrupting and visualizing the characterization, also the locale and atmosphere. The result is that books dealing with the particular period in which the picture story is laid are sent for. They are examined and returned. Someone decides no and so on the lot knows something about what they want. This person is sent for, possibly another or two and a conference which might have been figured to consume about two hours may run into 12 hours with sometimes nothing accomplished. More and more conferences are held. A great many needlessly, with production held up sometimes from two days to a week beyond the schedule of time to begin. In some instances the conference comes to naught with the director intrusted to use his own judgment and do as he saw fit.

Often a director has a certain scene or situation to execute which he may not be familiar with. Production will cease. He will talk with the actors, his assistants, technicians and others as to how they

visualize the scene or situation. This talk might consume an hour or two with the mechanics on the set lounging around and doing nothing, but drawing pay. After this talk the director will not be certain of himself and go to his production manager. They will discuss the problem and again no decision. Someone will decide that a man making another picture on the lot knows something about it. He is sent for. His views are obtained and then probably the director will return to make the scene. Meantime three or four hours have been spent on this particular detail at probably a cost of around \$2,000.

Over Extra People

Conferences are even held regarding the use of extra people in pictures. A director may decide to make a certain scene and instruct his assistants to get 25 people for atmosphere. The people arrive on the scene early in the morning. The scene may not be made until around noon. The director does not see the people until that time. When he does, there may be two or three whom he feels are not just right for the atmosphere. These people have reported for work on the set and naturally drawing pay. The director may not go ahead with these people. Others cannot be gotten to replace them within such a short space of time. Along comes the production manager who sees the lull in proceedings. He inquires what is wrong. Is told. He goes to the director and begins to confer with him, endeavoring to show him that time is being wasted waiting for others and that possibly these people can fit into the scene.

The director is obdurate and they go to the producer. The producer seeing time fly pleads with the director to use the people that no difference will be seen so far as the projection of this scene is concerned. This running around consumes several hours. The director proceeds with the picture and possibly has to use his people three or four hours overtime because of the conferences. The extra cost covered by this overtime in mechanics' idleness might run to \$500.

It seems as though initiative is an unknown quality in the picture producing business and that no one cares to assume any responsibility unless a conference is held. It can be safely certain that at any of the larger studios as much as 40 working hours are consumed by different directors and executives and officials a day in conferences which in most instances are unnecessary and could be eliminated if the folks did not have the chronic habit of conferring.

PRESS AGENT'S PLAY

Chicago, Dec. 28.

The stock company at the Warrington, in Oak Park (a suburb) Jan. 18 will give "Too Many Thrills" written by Fritz Block, former press agent of the Chicago Civic Opera.

It is understood that, if successful in its stock debut, the play will be given a chance for a metropolitan run. Fred M. Weber, long press agent of the Cort here, owns the Warrington troupe.

S. R. O. FOR STAGE WEDDING

Ithaca, N. Y., Dec. 28.

The stage marriage of Walter Arnold, actor, appearing with the Jane Hastings Stock, and Mildred Chapman, non-professional, of this city, sponsored an S. R. O. at the Lyceum here Friday night. The ceremony took place following the close of the evening's performance.

After a honeymoon, Arnold will rejoin the stock company at St. Catharines, Ont., the next stand.

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For a three weeks' engagement as the dance feature of Roseland's Anniversary program

JEAN GOLDKETTE has often been termed "The Paul Whiteman of Detroit"

Goldkette Orchestras are spotted at the Book-Cadillac Hotel, Detroit Athletic Club and the Greystone Ballroom, in addition to other choice social engagements in Detroit.

GLYN'S "SOULMATES"

Los Angeles, Dec. 28.

Metro-Goldwyn-Mayer have decided to change the title of "The Reason Why," an Elinor Glyn epic which Jack Conway directed, to "Soulmates."

The picture has a cast which includes Aileen Pringle, Gertrude Olmstead, Antonio D'Algy, Lucien Littlefield, Mary Hawes and Edythe Chapman.

RAIDS HUBBY'S FLAT—SUES

San Francisco, Dec. 28.

Jane Urban, formerly star of the Alcazar stock company, and who staged a sensational raid at the Hotel Oakland with the aid of private detectives, has started suit against her husband, Philip J. Linde.

The wife of an Oakland physician is named as the object of the erring husband's affections.

Mrs. Linde states she found the doctor's wife in her husband's room when she and the detectives made their entrance.

5 Matinees for "Pigs"

Chicago, Dec. 28.

Commencing Dec. 29, "Pigs," current at the Cort, will give five consecutive matinees.

The management decided that the numerous visitors who come here to spend the holidays will largely patronize the extra matinees.

Did Houdini Bow?

Houdini says that at one time in his career he practiced for four months how to walk on the stage and take a bow. The showman refused to mention how long after that it was before he received an applause invitation to take a bow.

DUDLEY BURROWS' APPEAL

San Francisco, Dec. 28.

Dudley Burrows, dramatic editor of the "Call" and "Post," this city, has launched a move for the endowment of a "Theatrette."

He has come out with a strong appeal in his column by pointing out and emphasizing the civic needs and the benefits to be derived by affording opportunities for latent talent to be developed by public support of a Little theatre.

J. R. Johnson's Spirituals

J. Rosamond Johnson is doing Negro spirituals with Taylor Gordon. They started the Town Hall, New York, Sunday (Dec. 27).

EDDIE HARKNESS

And His Orchestra

OLYMPIC HOTEL
Seattle, Wash.

PANTAGES BACK ON COAST

Los Angeles, Dec. 28.

Alexander and Rodney Pantages have returned here after a trip to the east.

"MIRACLE" SET FOR CHI

"The Miracle" has been set for Chicago. The show is due to open at the Auditorium early in February, immediately after the close of the grand opera season.

Buffalo: Downtown Ticket Office

Buffalo, Dec. 28.

The Teck has established a new downtown ticket office at the Seldenberg Cigar Store, Elliott Square. This is the first time a branch box office has been attempted by a Buffalo theatre.

"Snap It Up" is Colored

H. Henry Criner has written a musical show, "Snap It Up," which will be presented by Criner and Wilson and a company of 25 colored players.

Little Theatre in Paris

Paris, Dec. 19.

Daniel Shatt, formerly connected with David Belasco and now residing here, is organizing a little theatre for Americans in the French capital. He considers if New York can support a French little theatre Paris ought to have one for Americans.

Percy Helton May Produce
Percy Helton is negotiating the rights of "Mom," by the late Rachel Barton Butler. It was produced in California by Oliver Morosco, but

has never been done in New York. If Helton is successful in securing it he will play the son.

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NEW EDITION

"VANITIES"

Playing Earl Carroll, New York

ON TOUR

"VANITIES"

"LAFF THAT OFF"

Earl Carroll, New York

Wallack's, New York

DIRECTORS

(Continued from page 9)

Through no fault of his own, just for being loyal to his employer.

There are some directors who stage a come-back as will any big league player who may be relegated to the minors, but they are one out of ten. When they do it is because they have achieved something so distinctive and outstanding that the producers almost feel it mandatory to bring them into the big league again.

Of the hundreds and hundreds of directors who have gone into the discard in the past five years only about 10 or 12 are again wielding the megaphone where productions cost around \$75,000 or more are made.

CHORUS GIRL

(Continued from page 9)

I remained for six months "till I had to give it up.

Once more I was back on my stage farm trying to get some strength by eating lots of fresh eggs and getting plenty of fresh air.

Back in New York I found work much more easily than I had expected. It was just the same thing all over again though, weary and worn from rehearsing, we opened and the show was a success. After playing eight months in New York, they said we would have to sign road contracts or leave the show. By this time I dreaded the thought of it and ended by leaving.

The same thing all over again and once more hard rehearsing with

a show for five weeks. I had rehearsed strenuously before but this was the worst I had ever encountered. A few months passed and I could endure it no longer.

Reheating for a few weeks I started to rehearse with a club that never opened. That cured me. I sincerely hope I can stay out.

The life of a chorus girl is A1, but you can have it.

U'S \$30,000 FEATURE

(Continued from page 3)

picture. Permission was granted him.

Rogell took his company to Deadwood, South Dakota, and laid his plans. He found every community was jealous of the other and would fight one another at every opportunity. Rogell decided to make addresses to the Chamber of Commerce and organizations in the various communities. His general line of talk was that there must be community spirit if their State, and community wanted to prosper. He told them the reason California is prospering was due to the community spirit and that it was a case of "United we stand, divided we fall." He asked the people in the various South Dakota towns to follow in the footsteps of California and that if they did Universal would do some propaganda for them which would prove very beneficial.

After talking along these lines, Rogell outlined a plan in which he said that he was going to make a picture of the days of '76. To do so it would be necessary for all of the people in the community to get back of the producing organization and the company making the picture and lend every effort to help them. As

a result of these speeches 150 covered wagons were furnished him from the different communities; a stockade was built for him, with one owner of a large acreage permitting him to set fire to a wheat field of 500 acres to make the scenes realistic.

3,500 Extras Without Charge

He also established an Honor Roll, which every person who aided in the making of the picture signed. The Honor Roll was in the form of a petition and saved Universal the salaries of about 3,000 people at \$7.50 a day. It read, "We pledge our allegiance as members of the Black Hills communities to appear in this Universal picture, which will serve to show the good spirit of the people residing in this State." Every person of the 3,500 or more who signed the honor roll worked in the picture at least one day.

When the big scenes of the picture were taken 150 covered wagons were used and 3,500 people appeared in the march across the country. The Mayor of Deadwood appeared in overalls and supervised the building of the stockade; members of the 4th Cavalry, from Fort Meade, were brought over without cost to appear in the pictures and several tribes of Indians were brought into the scenes with their transportation paid from their reservations to the location by the Chamber of Commerce of Deadwood.

Beat Lunch Cost

Not alone did Rogell do this without cost to his organization, but he put over another clever stunt in connection. He wanted to feed the people who worked in the picture at

A trio of starry visitants



Miss Elsie Janis, most famous of impersonators is just back from the West. Perhaps because she finds they adapt themselves to the occasion as cleverly as she adapts herself to a character, she has worn I. Miller slippers exclusively and consistently for a great many years--



Miss Tessa Kosta was another welcome visitor. She chose some lovely slippers both for street wear and for her role as prima donna in Arthur Hammerstein's new production--the "Song of Flame"--

And the third was Miss Odette Myrtil, late star of the "Love Song" and now a headliner at Keith's, who came in and bought a wardrobe of slippers and hose as dainty and alluring as herself.



appear at the

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a mammoth barbecue. The business manager, traveling with the company, when he heard this, raised a howl. He said he was not allowed to spend a dollar in that direction. Rogell got an idea. He had hand bills printed which read in part:

"Free. Come one, Come all, to the filming of the realistic story of your own Black Hills by an all star cast. Be at location at 9 a. m. sharp and don't forget to wear costumes of the days of '76 to show the democratic spirit of your communities. Bring your own luncheon and eat it on the trails which lead to the gold beds."

Everybody brought their lunch appeared in the costumes of '76, and worked from 9 a. m. until sundown, on a Sunday with a one hour respite to eat their own lunch.

Rogell that day took enough footage to enable Universal to have stock stuff of this nature on hand for years to come. Some of the stuff

which he took was considered of such value that it is being inserted in "The Indians Are Coming," a special which Edward Sedgwick made at Pendleton, Ore., last fall at a cost of around \$385,000.

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Now playing Lyman's Cafe Alabam, Los Angeles, Cal.

A reputable representative in the East desired for this high-class act

F. P. AND UFA

(Continued from page 3)

but it is known that Famous stole a march on the head of the U. organization, and is now in control of the situation here.

A meeting of the UFA board is called for Wednesday to ratify Metro-Goldwyn was represented by Leopold Friedman, Albert Aronson and Samuel Nachman. Between

Kent and Friedman things were so manipulated that the consummation of the Universal deal was stalled off and finally taken away from U. altogether.

It is understood that there is an arrangement between Famous and M-G entered into prior to the deal being closed that whichever of the two organizations finally closed, it would protect the other in the German territory.

Both were keen on the project in order to hold foreign distribution in Germany, and the exploitation of their product in the UFA controlled houses up to 100 per cent, as it has been.

It is a little more than three weeks ago that Carl Laemmle announced that his organization had consummated a deal whereby they were to make a loan of \$3,600,000 to UFA for

10 years with a rate of interest at 8 1/2 per cent, and in return Universal was to receive valuable concessions in distribution and exhibition in Germany. Laemmle sailed on the "Leviathan" and on the same ship were both Kent and Friedman. Laemmle then went to London, Paris, while the latter two proceeded direct to Berlin.

When Laemmle appeared a few days after the advent of the two New Yorkers things were in such shape that he was unable to proceed with the closing of the deal as planned and eventually seemed frozen out altogether.

That "Siegfried," a UFA production, played the Rialto, a Famous Players house, and might have been taken as an indication which way the wind was blowing.

why they are not in Ludlow Street Jail.

The scheme is of Ballard Macdonald's, with Harry Carroll also to be interested. Carroll is now appearing in another cabaret for a limited engagement.

The Moroni Olson Players recently produced "Pygmalion" at Salt Lake City. The show was under auspices of the Business and Professional Women's Club. Also the Moroni Players recently played "The Ship," in Provo, Utah.

PLAYERS IN THE LEGITIMATE

BLANCHE BATES

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"CAPTAIN JINKS,"
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LEADS
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HARRY G. KEENAN

"MY GIRL"
Direction Lyle D. Andrews
Chestnut St. O. H., Phila., Pa.

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PAUL NICHOLSON

"Johanna," First National
HOLLYWOOD ATHLETIC CLUB
HOLLYWOOD, CAL.

"MERRY MERRY"

WITH

MARIE SAXON

GEORGE SWEET

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Chestnut St. O. H., Phila., Pa.

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Direction: HERMINE SHONE.

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YEAR 'ROUND XMAS PRESENT

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ENDLESS PICTURE TIME

(Continued from page 3)

tion from the vaudeville end. With the Rivoli, New York, to be the center of production activities instead of the Metropolitan, Boston, as heretofore, the location is another recommendation.

The 10 weeks will embrace New York, Boston, the new Metropolitan, Buffalo (a Mike Shea house slated to open Jan. 15); a Kunsky house in Detroit and the Chicago B. & K. houses, with others being lined up.

The blanket contract to the five units now in service to play the 10 weeks is that the aggregate lay-off in that period should not exceed five days. The five Boston units shown at the Met come into New York consecutively.

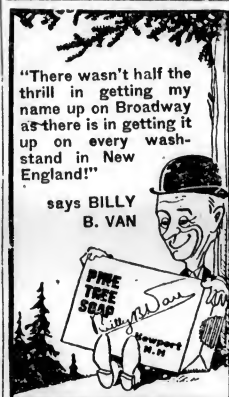
The F. P. people, in attracting producers and people, set forth that by the fall they will have an almost endless circuit of continuous work for units. A huge laboratory in Astoria, L. I., nearby to the Famous Players' Long Island City studios, will serve as a center for costumeing, scenic outfitting, production, rehearsal, etc., so that a unit will leave intact from that breeding place ready for public presentation. The units average 15 to 30 people and also make possible for employing scores of choristers.

ALIMONY CLUB

(Continued from page 3)

pying a judge's seat on an elevated bench.

"Culprits," such as those who buy but a bottle of water and spend nothing else, may be hailed before the bar for an explanation, while any alimony defaulters, expected to swarm the place, may be called upon at any time to explain to the "court"



"There wasn't half the thrill in getting my name up on Broadway as there is in getting it up on every washstand in New England!"

says BILLY B. VAN

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EDDIE ELKINS

and his

"HAPPY MELODY MOB OF 25"

Grateful Acknowledgment to

MR. NAT FINSTON

Direction

WILLIAM MORRIS

SEE THE FREAKS

(Continued from page 7)

Chiko, the wild African bushman! "Speak to the ladies and gentlemen in your native tongue," says the barker, and Chiko speaks. "Do your native dance," says the barker, and Chiko dances. When asked to do an American dance, Chiko responds with the "Charleston." "Speak to

the ladies and gentlemen in the English tongue," says the barker, and Chiko responds with "Get a postcard with my photo on it—10 cents."

A shill starts the buying, a few more are sold—and you pass on to Ajax, the sword swallower. Ajax proceeds with his knife-digesting while the women gasp, and does the usual closing with his sale of postcards.

Next is Prof. Birch and his lung-testing apparatus. Blow if you want to. Take one step and you're eyeing Jean Libbera, the double-bodied man. The body which Libbera's head rests on is naturally formed. Above the abdomen projects another and smaller form. This is doubled up and seemingly paralytic but genuine. Libbera, says the barker, is French. This was on the level, as noted when Libbera was seen reading a French newspaper after the show.

Fortune Teller. Then the fortune-telling astrologer. Dressed as an East Indian, he is pursued by old women and chronicles. If you want to know what the celestial bodies think of you, he'll tell you, and how!

Belle Bonita, weighty and good-looking snake charmer, is doing her own dialog. She gets it across nicely, and if what she says is true don't let one of those reptiles grab you.

The Lamberts, man and woman acrobats, do several conventional tricks on a brass ladder without getting a rise. They do not seem to

extend themselves. The pair look familiar, probably having been in vaudeville.

Princess Lalla, an "oriental" dancer, does her stuff to the amusement of the men. She is accompanied by a dark man, who whangs one of those skin drums. His singing is not so good, but weird enough to get over. The Princess's dance is not rough. Just slight movements of the hips that threaten to break out into a real cooch but don't.

Small But Perfect. Then Baron Faucci, 32 (height and weight, announced by the barker, were lost in the din), and, says the barker, the smallest perfectly formed man in captivity. Baron said he hasn't been captured yet.

With this comes a two-man dialog with the barker doing straight and leading up to several jokes that you thought had died long ago. Regulation post-card sale. The barker sets the Baron a fin that he can't sell eight cards in two minutes. The Baron takes the bet and starts to sell. His unique method is to ask the onlookers to shake hands and then slips a card into their outstretched mitts. Embarrassed, those slipped the card part with a dime—usually.

The Baron, the last freak attraction, the barker shifts you over to the glass blower. Roll little wooden balls into little holes, thereby accumulating a number of points, and get yourself a hunk of glass. That's all there is to the show itself you may think, but there's John C. Ruhl, the flea trainer. For an additional dime you may step into his booth and watch him make his dressed-up flea go through the hoops. On your way out you can always play a game of checkers with the guy with a yellow mustache.

The show's over, you think you're back on Broadway, but you're not. Next door there is the "peep" show

typical of Coney Island, and shooting gallery.

As for a business proposition, the Hubert Museum looks okay. With a good-sized crowd in at each performance, as there has been since opening day, the place is making money.

Anna Case's Engagement

Los Angeles, Dec. 28. Anna Case, operatic, when returning from Honolulu, will marry Comte Pierre de Ramey, said to be of one of the oldest families of Brittany.

The count is now appearing in pictures awaiting a disposition of a divorce action which his present wife has brought against him in Paris.

ONCE WEEKLY REVUE OFF

Joseph Mullen, for the past few Sunday nights presenting revues at the Cherry Lane, has abandoned the once-weekly idea.

He will shortly begin producing a revue scheduled for a regular run.

HAMM'S COAST TOUR

Chicago, Dec. 28. Fred Hamm and his orchestra, who have received considerable recognition through broadcasting here, will start next week making a tour of the principal ballrooms from here to the Pacific Coast.

The organization will be bolstered with several specialty attractions. In the majority of the towns a \$2 scale will prevail. Two advance men will be employed.

Modern Successful

DANCE HALL

FOR SALE

MODERN successful dance hall for sale in city of 1,000-000 inhabitants; good terms. Write Box V, Room 1105, 17 West 60th St., N. Y.

FRANK HARCOURT AND HIS OWN SHOW

"RED HOT"

Second Successful Season on the Mutual Circuit

BERNICE SPEER

MARX BROS. "COCONUTS," Management SAM H. HARRIS, LYRIC, NEW YORK

Among other commendations, many thanks to Mr. Alexander Woolcott, who said in part—"Bernice Speer of whose beguilements 'The Cocoanuts' might have made more use without surfeiting any of us."

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Professional Wardrobe Trunk

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The Season's Play Sensation

DANCING MOTHERS

With Mary Young, John Halliday

IF YOU LIKE APPLAUSE, GET THIS HIT AND IMPROVE YOUR ACT
Moonlight Makes Me Long for You

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Professional Copy with Quartet Arrangement of the Chorus
Full Orchestra Arrangement by Alford & Colby
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London, Eng., Office, B. Feldman & Co., 115 Shaftesbury Ave.

The Season's Greetings With All Kind
Thoughts and Best Wishes for
the New Year

C. BAKALENIKOFF

DIRECTOR OF MUSIC

Circle Theatre, Indianapolis, Ind.

Indiana's Finest Cinema Emporium

NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago and the Pacific Coast. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Mrs. Anna Ring, former burlesque show girl, and her husband, Vincent Ring, ex-convict, are being held by police in connection with the robbery on the Pistanowitz jewelry store, 32 Manhattan avenue, Brooklyn.

When arrested, Mrs. Ring and her husband both carried revolvers. According to Pistanowitz, a young bobbed haired woman entered his store and asked to see a gold cross. He opened the safe to get one, he said, and upon turning around confronted four men, two of whom had guns. While the men marched him into a back room, Pistanowitz said, the young woman was pouring the contents of jewelry trays into a bag. An alarm was sent out and Mr. and Mrs. Ring were surprised in a shack, said to be a meeting place for handlars, in a remote section between Brooklyn and Long Island City.

Nicholas ("Nick F.") Forzly, famous race track follower and better, is broke and seriously ill at Roosevelt hospital, New York. The wealthiest bookmaker in New Orleans is said to be paying the hospital expenses of Nick, who, in 1923, won \$300,000 at the New Orleans track. Only two years ago Forzly was considered one of the luckiest and smartest bettors in the country, and was worth about \$1,000,000. Last year his life changed and the bank roll was noticed heavily at both Maryland and Chicago tracks. Maryland tried to persuade him to invest \$10,000 in real estate for safety, but Nick refused and lost his last cent on a race.

On New Year's night an international exchange of radio programs will be attempted by WJZ, of the Radio Corporation of Amer-

ica, and the British Broadcasting Company and several German broadcasters. The program will open about 6 p. m., eastern time.

The \$50,000 damage suit of Nyesa Mathe Wihir, Swedish dancer, against Ralph Montgomery Arkush, lawyer and clubman, was settled out of court for \$7,250, according to Benjamin Feldman, attorney for Arkush.

Having completed an adaption of Offenbach's "Orpheus," Ring Lardner has delivered the script to the Actors' theatre.

The Triangle Club of Princeton University presented its "Fortuno" before a large audience at the Metropolitan Opera House.

Arraigned on a charge of having committed misconduct with "another man" in Hyde Park, London, two weeks ago, Thelma de Lava, 21, an actress, was fined \$10 or 11 days in prison. She said the \$10. The other man in the case is Sir Basil Thompson, former chief of the British Secret Service. Although Sir Thompson's name was not mentioned in court, it was featured heavily by newspapers. He alleges a "frame-up."

Edward Wilbraham, author of "Wet Paint," soon to be produced in London, is the pen name of the Earl of Lathom. The earl was the author of "Ostriches," produced in New York early this year.

Mme. Schumann-Heink, opera singer, filed suit in Portland, Ore., to recover \$10,000 from J. J. Fleming, picture producer. The sum is alleged to have been advanced to Fleming for the production of nine five-reel pictures. The contract, it is alleged, was made in Philadelphia in November, 1924. The pictures, in

five of which Ferdinand Schumann-Heink, son of the singer, appeared, were shown mostly in New England.

Eleanor Ambrose, newest dance partner of Maurice, is engaged, but to whom the paper did not say.

Distribution of Christmas bonuses by the Famous Players-Lasky Corporation were made by means of an employees' savings and bonus plans, which the company contributes a 25 percent bonus to employees' subscriptions, which are invested for them.

From Vienna is a report Vilma Ackney, noted Hungarian actress, has resigned from the Vienna Burg Theatre with the intent of coming to Hollywood to marry Ernest Vajda, playwright.

With an added authority to add up to a total of 165,310 shares, 141,774 shares of common stock of the Motion Picture Capital Corporation were listed on the Stock Exchange last week.

Among securities listed for auction were 20 shares preferred and 20 shares common of the American Motion Picture Corporation; 2,150 shares of Equitable Radio Corporation; 128 shares of Biograph Company; \$10,000 in the New Theatre 4 percent income bond, due Feb. 1; 40 shares Theatre Francaise des Etats Unis, Ltd.

Jacob B. Bashman, picture producer, filed a voluntary petition of bankruptcy in Brooklyn, N. Y., Federal Court, listing assets at \$112,300 and liabilities at \$688,829. The largest individual creditor is Katherine MacDonald, film star, to whom \$60,000 is due in salary. Bernard P. Fineman is owed \$45,500, the balance for the purchase of the Katherine MacDonald Pictures Corporation, the Ambassador Pictures Corporation and the Attractions Distributing Corporation.

Charging cruelty, Elsie Bartlett Porter, actress, has filed suit in Philadelphia for divorce against Joseph Schildkraut. She charges Schildkraut with "whispering insinuations, calling her a wretched actress and of pinching her often in the midst of love scenes. Also that he is an 'intolerable egotist.'"

"A bobbed haired blonde and a college boy of the cake-oven variety" are wanted for murder of Harry Hynes, bartender in a "speakeasy" at 158 Jerusalem street, Brooklyn. The boy, known only as "Eddie," is said to have resented a slur about his girl companion and stabbed Hynes.

A tabloid infers that Adolph Menjou, now in New York, is about to be divorced by his wife, a former newspaper woman and magazine writer.

Paul Whiteman, in conjunction with the "World," gave a free concert for children at the Capitol theatre Christmas morning.

Allborne Bond, accused of stealing

COMPLIMENTS OF

HELEN BUCHOWETZ

a quart of whiskey and \$4 from the home of Mrs. Edith M. Wilson, of Baltimore, was dismissed on the whiskey stealing charge, but held for the \$4 by Magistrate Johannsen in Baltimore, who ruled that as whiskey does not exist—legality to steal it is no crime.

LOS ANGELES

Jane Linde, former actress, has filed suit for divorce in the Superior Court against Phillip J. Linde, local business man, on charges of misconduct. Mrs. Linde charges that she found her husband in a hotel room in Oakland on Dec. 13 in the company of the wife of a physician of

Piedmont. The couple have one child, and in her suit Mrs. Linde alleges that her husband has an income of \$2,000 per month.

They were married in Denver Dec. 2, 1917. Mrs. Linde was known on the stage as Jane Urban.

The California Valencia Show will be held at Anaheim May 14 to May 23. George W. Reid, secretary of the Anaheim Chamber of Commerce, will be manager of the show.

"Le Controleur des Wagons-Lits," in French, was given by the Harvard Cercle Francais, Dec. 9, at the Fine Arts theatre, Boston.

LEADING ORCHESTRAS

IRVING AARONSON

AND HIS
COMMANDERS
OPENING JAN. 1, 1925,
CHATEAU-LIDO, DAYTONA, Fla.

DAN GREGORY

AND HIS
Victor Recording Orchestra
En Route to Coast
Dance Tours
Headquarters
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AND HIS
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Rendezvous Cafe, Chicago, Ill.
Also Jack Johnstone and His Samovar Orchestra. (A Charley Straight Unit).
Using Cash Instruments Exclusively

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SOCIETY ORCHESTRA
Keith-Orpheum Circuits
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YEAR 'ROUND
XMAS PRESENT
A Subscription
"VARIETY"
Send it To Your Friends
\$7, U. S.
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ACE BRIGADE

and His 14 Virginians
PICTURE HOUSE TOUR
Direction William Morris

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JEAN GOLDKETTE

Orchestra
VICTOR RECORDING ARTISTS

MAL HALLETT

and his
Versatile Entertaining Band
Permanent address, Box 612,
Lawrence, Mass.
"TOURING NEW ENGLAND"
Management: Charles Shriebsman

DAVE HERMAN

AND BAND
Touring Keith-Orpheum
with DENO & ROCHELLE
Foremost Exponents of the "Apache"
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Next Week, State-Lake, Chicago

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Record and Radio Artists
Now Playing Cinderella Ballroom
48th Street and Broadway, New York
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COLLEGIANS
A Rehearsed Orchestra Available
For NEW YEAR'S EVE
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SEASON'S GREETINGS

ETHEL WATERS and EARL DANCER
in "PLANTATION REVUE"

Featuring

EDDIE RECTOR and RALPH COOPER

and RALPH JONES and His CELEBRATED PLANTATION ORCHESTRA

RALPH JONES—Leader
HARRY TATE—Cornet
RAYMOND MARTIN—Saxophone

JOSEPH KING—Trombone
HAROLD SCOTT—Saxophone
ALMA JENKINS—Cornet

PEARL WRIGHT—Piano
HARRY HALL—Bass
RICHARD WARD—Drums

NOW TOURING THE COUNTRY BREAKING BOX OFFICE RECORDS EVERYWHERE

If you don't believe it

telegraph or write

SID GRAUMAN

Care Grauman's Egyptian Theatre, Hollywood, Calif.

(is there a man or woman who hasn't heard of it)

and

He will tell you

and

We think he knows

that

"THE BIG PARADE"

King Vidor's Metro-Goldwyn-Mayer triumph

is one of the

greatest pictures he has ever seen

2,000 people paid \$5 per seat

the opening night to see

"THE BIG PARADE"

and

these 2,000 left Grauman's Egyptian saying the same thing Sid Grauman will tell you. Hollywood Boulevard every afternoon and evening looks like 42nd Street and Broadway, with thousands clamoring to purchase tickets at the box office at \$1.50 per seat.

SEASON'S GREETINGS

AGNES CHRISTINE JOHNSTON

AUTHOR

"TOWER OF LIES"

"FORBIDDEN PARADISE"

"LOVEY MARY"

"BEVERLY OF GRAUSTARK"

RECENT ADAPTATIONS

INSIDE ON NIGHT LIFE

(Continued from page 11)

rampage for the publicity or whether it's a play for political aspirations, they're afraid of Buckner. But since the forbidden fluid is an important integral necessity for a money-making cabaret, a new stunt has been devised that is a service to the patron and yet keeps the house's hands clean.

The patron is in need of liquid stimulation. Although refused by the house, the captain is a willing assistant with a phone number. From the house booth one can call up for anything to be delivered in five minutes. The average for a putrid brand of Scotch is \$7 for a fifth of a quart, of which the house naturally gets a kickback and still keeps "clean" (nothing on the premises).

With food, the chop suey gag is a clean-up for the kitchen. For some unexplainable reason it has gotten to be the thing for a midnight dish of chop mein, the women figuring in this tendency. So, aside from some of the night clubs operated by Chinese kitchen concessionaires, the main item is on every night place's menu. Fetching at \$1.50 for a small dish (which costs 35 cents in the ordinary chick parlor), it represents \$1.47 not profit to the kitchen, since it is the cheapest dish to serve. The onions, bamboo shoots and noodles per dish represent an investment of three cents per dish. Furthermore, it has its recommendation in that the noodles and onions are not perishable like the ordinary meat stuffs.

Night Club as Hideaway

The psychology of the night club's success is based on the knowledge that the average night place patron is a skulking animal. He goes to the night places with somebody else's girl to get away from still another somebody else. The cafe is a good hideaway for a good time, and the remotest hideaways, by the same token, are generally the most patronized.

Broadway, for all its international fame, has not had more than two actual successes on Broadway. They were the Palais Royal and the Moulin Rouge (of the Salvin days). Today there is not one Broadway place in the money. The answer is that the hideaway instinct recommends the side streets, and—from the managements' viewpoint—it's a great break on the rent.

A supporting adjunct and about the most important of the night clubs of the past year has been the

late hours they have kept. Some never close. Night hawk and the hilarious migrate from one to the other. In an evening four or five night clubs may entertain the same party. Some night clubs make a practice of "exchanging," suggesting to parties as they pass out the next place they should visit.

It is the common opinion that night clubs to be successful must "sell." To be successful in a mid-section night club nowadays is to mean that the profit can not be less than \$2,000 weekly. Sometimes it is split two ways, more often four divide it. A night place recently opened in Times Square is said to have eight partners. Besides the partners the life of the place is not unlimited. Everything must be gotten in the way of money in a hurry.

Average Per Check

From figuring the weekly gross which may be from \$6,000 to \$20,000, with a success, the gross per check is a consideration. The house wants an average gross per check much as a food restaurant figures on an average per person. One night club owner has stated that if his nightly checks did not average 200 each, he would be a loser, meaning his profit would fall under estimate for calculated attendance.

About the ugliest leak in a night club is through the waiting staff. With the waiters as with the others, the proprietor feels helpless. If he squawks or discharges the men, they may "squelch" with the staff well knowing the condition. What may be made in the dining room may be lost in the kitchen. Club owners have gotten around this in one way through renting the kitchen privilege and only participating in the food sales on a percentage plan, selling the kitchen and service of food (also usually water) as a concession.

Places that do not "sell" or kitchen concessionaires, figure the cover charge with at least one bottle of water to every person. Thusly, if a party of four enters a night club, it is immediately figured that that party is good for \$12 before they sit down. The cover is \$2 and the bottle of water \$1.

\$10,000 Cash to Open

In estimating for a night club outfitting, decorating and equipment, it's a matter of the people in charge and their experience. Some spend \$20,000 and get no more results than others will with \$7,500. There's a trick also in opening up a place on very little ready money invested. Often in these cases the

biggest investment has been the deposit for the rent, sometimes as much as six months being demanded in case of a padlock for that length of time.

Restaurateurs with any kind of a credit can manipulate, paying so much down and "riding" the rest, with the result that the "dealers" are really carrying the place. If there are three partners, the chances are if they or one of them is experienced the entire three get in under an investment of \$3,500 each.

On the opening night if the place is "selling" a large portion is immediately returned, provided the place can draw a crowd. Sponsors are desired and made way for, with sponsors awaited if the new place is of small capacity with the "reservation" thing firmly worked.

Splitting Profit

As a rule partners in a night club split profit weekly, holding in reserve only about sufficient for a bank balance for current bills and change. Other places may split every other week. Some have been known to divide among themselves but once monthly. Since "selling" can not be kept on any books, that end of the profit may be forgotten by everyone concerned, immediately they receive theirs.

A large share of the night clubs do not open until 10 or 10:30. Some get little trade before 12:30, others as late as 2:00. The different night places are classified with the rounders. They make a certain place according to the hour decided upon for calling.

The life of a night club, though not "pinched" or padlocked, is indefinite. Some give the most successful places a matter of two years but that was before the rush. Now it appears to be more a matter of a season. One exclusive club last season that could not accommodate its class patrons has not been able to draw a decent crowd at any time this season. Another place that ran along breaking even and alleging a loss for months, suddenly switched and within a month claimed to be recording a profit of \$1,000 weekly. No one denied that possibility if the system was working properly for the place was getting a crowd, with sponsors and on a grind. (A grind means patrons coming in and going out continuously, perhaps playing to two and one-half capacities in a long night).

Explaining "Gyping"

"Gyping," as it is familiarly understood, is not so extensively practiced as believed. If the "gyping" term is applied to the price

list of the cabaret, that would be in accord, but otherwise the price list is fairly followed and the gross of the club's check becomes sufficient in itself. That a waiter may take advantage of a soured party or substitute a check or little tricks of the trade are acknowledged by the owners, who say that they can not prevent that, and they can not.

Hostesses figure largely nowadays in a cabaret. It often occurs that when a check runs high a hostess has been working. That's not frowned upon by the club's proprietor, since he knows that if one man or a pair of men, unaccompanied, come into the place and want to amuse themselves talking with hostesses they should be willing to pay the freight for what otherwise is expected to be a free privilege.

It is the "stewed spenders" the night clubs look and long for. There is a set of men in New York who go on a spree and can afford it, in their business and in bank balance. That is their pleasure. They "stake" everyone when on a rampage of this kind and may remain on it for days. If \$1,000 is spent in a week, hanging out at one club or taking a bunch along to some other club, it's a field day for everyone in a night club.

Always Spenders

These men may sign tabs in the house or give checks. Either is accepted. Their credit is A1. There are more than suspected of this class. They have not been bred by the night club or prohibition. They have been with the night places as long as there have been night places. As a rule they are mental workers in business and careers, spending in their recreation. Some drink more than others. It has been known where these spenders did the same things and did not drink at all, seemingly finding pleasure in just going on a throwing-money-away spree.

One of the biggest and wealthiest men in New York was of the latter class. He would draw a crowd around him from the ranks of the cabaret, usually those in the floor show and just have a good time with them all by himself. He knew that they knew him, but never referred to himself.

One evening in a night place a girl of his party told a shady story. Calling the owner of the place, the millionaire said: "Give that girl \$100 and never allow her to mix in my party again." At another time a

male uke player close to the visitor's ear started to sing an off-side ditty, whilst stammering the uke, abruptly stopping him, the downtowner ordered him out of the room. Of course, there are others who may be as wealthy, but are not quite so fastidious or gentlemanly when with women.

The cabaret man will tell you that "once a gentleman, always a gentleman." They allege no one can be as certain as they are, and they also claim that they come pretty near telling the gentleman on sight, though he may never have visited their place previously. It's within their experience and believable.

Stories of the night clubs, of advantages taken, of money losses or "beaten-up" or rowdiness may always be taken at a discount if the night club has a standing. Those things never happened unless the guest is 75% responsible. Guests invite trouble from girls or men. The guests have been drinking. That tells it all. No one wants trouble to occur in his establishment much less a night club. But when it happens, it can't be helped.

Old Saying Rewritten

In other days it was said that you never knew a man until you played cards with him. It's the saying now in Times square that you never know a man or woman until you meet them drunk.

Speakeasies are of so many different complexions that it would be a waste of time to go into them as far as their day or night life is concerned. Speakeasies, if prohibition continues indefinitely, will be the curse of any city, town or village. They may be likened to anything of the old red light days, and it all will be true, if not in one, then in the other. They are irresponsible in every way, a production, purely, of Prohibition.

Since the Buckner raids became a regular thing, and night clubs that "sell" and which formerly sold single drinks of whiskey or cocktails, discontinued the single whiskey drink, selling by bottle only, as low as one-half pint. This stopped promiscuous buying and was felt to be a better safeguard.

Many night club managers believe if a patron can get past the outer guard (some places have two, outside and inside the front door), he might as well be served with liquor, for they never know how, why or where the "pinch" is coming from. Other places more discreet have met the padlock just as

SEASON'S GREETINGS

BARLSON BEN BARD

(Formerly BARD and PEARL)

NOW FEATURED WITH FOX FILM PRODUCTIONS

WEST COAST STUDIO

Thanks to Mr. BEN E. JACKSON

COMPLIMENTS OF THE SEASON FROM

BERT LEVEY

CIRCUIT

OF VAUDEVILLE THEATRES

Main Office: SAN FRANCISCO, ALCAZAR THEATRE BLDG.

NEW YORK
226
W. 47th St.

DETROIT
Barium
Bldg.

CHICAGO
Woods
Bldg.

LOS ANGELES
Lincoln
Bldg.

SEATTLE
Empress
Bldg.

DENVER
Tabor O. H.
Bldg.

DALLAS
Melba
Bldg.

FROM COAST TO COAST!

quickly. That is the reason for the liberal selling.

Night club men allege that they will be "taken" willy nilly, and point to instances. They especially dislike the tactics of the Special Service Squad of the New York police and dispute many of the affidavits of the officers of that squad. One night club when reaching a profit of \$3,500 weekly, over two months ago, stopped all "selling," feeling the profit on the covert, water and food was sufficient. Nevertheless, and the statement of the cabaret

ILLINOIS A. L. Erlanger & Harry J. Powers, Mgrs.
ENGAGEMENT FIVE WEEKS ONLY
MORE LAUGHS THAN IN THE 19
PREVIOUS FOLLIES COMBINED

ZIEGFELD FOLLIES

With **W. C. FIELDS—RAY DOOLEY**
46 Ziegfeld Glorified Follies Girls

SEASON'S GREETINGS FROM
F. F. STEVENS, Manager

BIG GEORGE

The Bear with the Human Intelligence
2nd Season, Sam H. Harris' "MUSIC BOX REVUE"

man is believed by his companions in the business, that the club was raided with a search warrant based upon a purchase of liquor since the place stopped selling, with padlock proceedings following.

It is still claimed by cabaret men as it was long ago that the raids are often the cause for "planted" liquor on their premises, but say they can put up no defense; that the only way is to lie down, shut up, pass out or move.

U. S. District Attorney Emory R. Buckner seemingly has not struck terror to the night club promoters. Despite his activity and the frequency of padlock proceedings, some as importantly publicized as those of last week, there has been no cessation in night club openings. Nor has expense of opening lessened. Clubs have started since Mr. Buckner stepped into office that represented from \$30,000 to \$50,000 in initial investment, while with the

Buckner advent, covert charges appear to have gone up instead of down or disappearing.

Cabaret men say that while there is a demand for liquor, there will be liquor.

Pat Wants His Five

Patrick A. Powers is suing the Claremont Film Laboratories, Inc. and Hector J. Streickmans, alleges a loan of \$5,000 but asks for \$7,000 damages. The defendant for this reason requested a bill of particulars.

Powers sets forth that the "Passion Play" films are in storage with Claremont and on the latter's introduction and okay, he loaned the Passion Play Productions, Inc., \$5,000 for 90 days on May 21, 1924, which has not been returned. Powers further alleges that the Passion Play Productions, Inc., erred in their claim to owning the "Passion Play" films free and clear of all claims.

Claremont Laboratories wants to know who on their behalf introduced Powers to the "Passion Play" people and how the \$7,000 damage claim is arrived at.

B. W. PRUSINER JOINS BLANK

Sloux City, Dec. 28.

Resigning his position as controller of finances in one of Sloux City's largest business firms, B. W. Prusiner has announced his intention of leaving the city to become associated with A. H. Blank, Des Moines, well known theatrical man, in the A. H. Blank enterprises.

Mr. Prusiner has been controller of the Davidson Bros. company, secretary of the Davidson Realty company and secretary and one of the incorporators of the Home Finance company. He will resign from the realty and finance companies also.

The Silver Slipper, Chicago, has changed hands and is now under the management of J. L. Marks.

George Marshall's new cafe when it opens will be called the "Club Villa," about February 1.

Tino and Belle have opened at Janssen's Hofbrau, New York. They leave Jan. 2 to open with Irving Aaronson's Commanders at the Chateau Lido, Dayton, Fla.

Joe Hess and Agnes Genola, who have been appearing locally in cafes and picture houses opened at the Nixon Cafe, Pittsburgh, Dec. 28.

MAUDE CAMPBELL'S EBEN
Est. 1919 BURTON 1431 Montgomery Ave.
Our home is your home while in

PHILADELPHIA
Strictly theatrical. Hell Phon Diamond 2162. 25 minutes to any theatre. Away from the downtown noise. Breakfast \$3.50 to 1. Dinner, 5 to 4.30. Will last you to supper show for small charge. Rates, \$1.50 up single; \$2.50 double. European, \$3 single; \$5.50 double. American plan. Plenty of heat and hot water. We wish our friends a Prosperous New Year.

MISS IRIS GREENE

Extends the Season's Greetings to All Her Friends

NEW YEAR GREETING TO EVERY ONE FROM

BROOMSTICK

ELLIOTT and LATOUR

BABE

in "MY DADDY"

BOOKED CONTINUOUSLY

ORPHEUM CIRCUIT
KEITH-ALBEE CIRCUIT

Direction MORRIS & FIEL
NEW YORK

SAN FRANCISCO
ORPHEUM

After the Leonard presentation the bill seems to grow in strength. Certainly "Broomstick" Elliott and "Babe" Latour with their novelty humor skit, "My Daddy," proved very popular. With their songs, dances and unique musical instruments they were compelled to give everything they had before they were permitted to go.

"BULLETIN"

SAN FRANCISCO
ORPHEUM

In direct contrast to Miss Alcorn's classicism is the whirlwind, knockout comedy of "Broomstick" Elliott and Babe La Tour. The antics of this rube and his awkward sweetheart prove vastly enjoyable to the audience.

"CHRONICLE"

GEORGE HILL

PRODUCTIONS FOR 1925

"ZANDER THE GREAT"

"THE LIMITED MAIL"

"THE BARRIER"

Under contract to W. R. HEARST

How "Variety" Happened

(Continued from page 8)

he could start a couple of extra papers with it.

Upon receiving the endorsed note the near-parent was asked where it could be cashed. He replied that endorsing let him out; finding a

place to cash it was the maker's job, not his.

Finally accomlished with a banker-friend the in-law, who wouldn't have loaned the maker a nickel by himself.

The bankroll faded to within \$500 of nothing before the first issue of "Variety," and didn't increase later that. But, being a publisher had its recompense. The publisher found out he was worth more than \$12 as a bookkeeper, for the smallest salary any bookkeeper asked him was \$15 a week. To save that \$15 he kept his own books for a couple of years, but never could find where the money went that had been saved. Still it was with some pleasure he learned his father had

muffed his earning capacity by \$3 weekly.

Publishing had its own joys as a time killer during the publisher's leisure time. That happened once a week, for two hours after make up. One hour was spent by the publisher in wondering when he would go broke and the other hour in trying to think up some one else to borrow from.

At the end of the first year the publisher felt elated. He owed \$14,000, proving he was wrong in believing he couldn't owe more than he did before starting to publish.

Things moved somewhat better and he reduced his annual debt average, for nine years after the publisher only owed \$70,000.

Pool & Poker

Meanwhile "Variety" had fumbled along, doing the best it could under the misguided direction of a publisher without even red brick schooling; who had thought all the knowledge a boy needed was how to play pool and poker. Could he have found time to have played poker at that period the publisher might have secured additional capital but he was too rushed dodging notes, and his own boy was then taking care of the pool department.

"Variety," during much of this time had become a betting centre. Everyone wanted to bet it would "blow up." With no one betting the other end, the odds grew until the publisher himself wanted to take a few of the bets, not that he thought

the idea was wrong but the odds were attractive. His continued lack of cash prevented it.

Proud of Debts

When the outstanding liabilities of the publisher reached \$70,000, he felt he had an impressive argument for further advances, along the theory if those he owed wouldn't come across with an amount, what chance had he of paying them anything? Scram! It worked.

Way in the box the publisher commenced to take on a feeling of pride. He thought it was not everyone who could owe so much, but he overlooked that some people believed the day would arrive that looked like a pay off.

Running up a debt appears easier than running it down and the publisher decided if ever there were an opportunity to run it down "Variety" would have to keep on running.

Poor "Variety!" It has had no choice.

The Homewood Playshop on the Johns Hopkins' campus, Baltimore, began their 1925-26 season with a production of Farquhar's 18th century comedy, "The Beaux' Stratagem."

The Vagabond, Baltimore's oldest little theatre group, inaugurated their season Dec. 6 with a production of Gay's "The Beggar's Opera." The Y.M.C.A. theatre group in Baltimore held its first show night of the season recently when several short adaptations from the Yiddish were admirably presented under the stage direction of Howard A. Burman.

Plays by Ulica, N. Y., and Hamilton College dramatic bodies, a

reading by Mme. Elin Tompuri, Finnish actress, and an address by Channing Pollock, playwright, will feature the annual observance of Drama Week in Ulica. The dates are announced as Jan. 25-30.

To Our Many Friends

Here's Wishing You a
Happy New Year

Roseland
DANCING
Broadway at 51st Street

JOSEPHINE.

MASSTAB

YOUNGEST FEATURED
COMEDIENNE

"Spirit of Vandeville"

PANTAGES CIRCUIT

ACTS

1926 ENTERTAINMENT DIRECTORY. The World's book of Vaudeville, Amusement, Club, Fair and Loreaux Bureau, 40 pages; no advertisements. Price, \$1.00.

BERT HAMMOND
29 South 13th St. Philadelphia, Pa.

May each day of the New
Year be chuck full of happiness
for every one

H. M. S. KENDRICK

MOSQUE THEATRE

NEWARK, N. J.

MACK SWAIN

with Charlie Chaplin in

"THE GOLD RUSH"

"SEA HORSES"

Allan Dwan

Paramount Special

"THE TORRENT"

Monta Bell's Production for M.-G.-M.
of Ibanez's Novel

FORUM
THEATRE
1050 W. PICO ST.

LOS ANGELES, CALIF.

BOOKINGS FOR JANUARY, 1926

JAN. 2—LOWELL SHERMAN in "Satan in Sablos."

JAN. 9—LEATRICE JOY in "Made for Love."

JAN. 16—MONTE BLUE in "Red Hot Tires."

JAN. 23—"STEEL PREFERRED."

JAN. 30—ERNST LUBITSCH'S production of "Lady Windermere's Fan."

All Accompanied by HENKEL'S ORCHESTRA
—the most popular of all in Los Angeles—and
special musical score for each picture composed by TED HENKEL.

GREETINGS

for the
NEW YEAR

SEASON'S GREETINGS TO ALL OUR FRIENDS

GRACELLA AND THEODOR

With EARL CARROLL'S 4th edition of "Vanities"

NOW PLAYING EARL CARROLL THEATRE, NEW YORK

A HAPPY NEW YEAR TO ALL

FROM

ANNA CHANDLER

The "PINCH-HITTER"

IN THE GAME OF

"SONGS"

A HEADLINER WITH REAL BOX OFFICE VALUE

LESTER LEE at the Piano

FILM SNOBBERY

London, Dec. 15.

In pre-war days there was a hobby vulgarly known as "tut-tutting." Those who followed sought out rank or wealth and knelt at their feet, they dined and wined them; they hung on their least word, they courted them assiduously and in every possible way, and they ex-

alted them into positions without caring tuppence whether they knew anything about their jobs or were even capable of learning them.

During the war the hobby died out to a great extent but it now has been revived by the kinema exhibitors of Great Britain.

First the St. James Kinema was built adjacent to Buckingham Palace. It was to be the kinema of ex-

celsis and the promoters of the scheme gloated over it ad nauseam. It was not to be for the common people. Its directorate included the friends of princes and all who were beyond the rank of a peer of the realm talked of it with awe.

It was to pull in the mightiest of the land so that the world's pictures could be seen by the truly great without being annoyed by the minims rising from the inferior beings who were not entitled to wear the purple.

In its plans the management almost forgot to thank the Almighty that the Sumptuary Laws of long, long ago had been repealed.

Something Wrong

It opened and something went wrong. No one seemed inclined to build a private way from the Seats of the Mighty to its doors, no one seemed to care a hang whether those doors were open or closed. Today the building of super-snobbery is an ordinary small time kinema built in a very ordinary back street close to a very ordinary beer house, although in the shadow of a Palace. It would like nothing better than the common herd should rattle its inferior coinage on its pay box ledges.

Came the Capitol, ornate, greatly boomed, but infernally tedious to

get into. Here were to be great things. The populace paying good coin were to be admitted to wondrous programs, its wants—such as being lighted to seats, "chocilts," and the like—were to be attended to by beautiful maidens—"Igh Sas-slety" and well-known actresses—while receptionaires, all "ex-officers," were to greet you at the doors,

while a haughty dame of noble blood was to rule over the beautiful ones and the ex-officers who deigned to recep.

It opened.

The receptionaires made the place look untidy standing about in little nervous groups like frightened sheep and individually looking like taller dummies. Inside the "Sas-

A HAPPY NEW YEAR

LOUIS MANN

The Musical Event of the Season

THE NEGRO OPERA

"135TH STREET"

By GEORGE GERSHWIN

and

B. G. DeSYLVA

PRESENTED BY

PAUL WHITEMAN AND HIS CONCERT ORCHESTRA

At CARNEGIE HALL, NEW YORK

DEC. 29

JAN. 1

SEASON'S GREETINGS

**CIRCLE
THEATRE**

INDIANAPOLIS, IND.

Indiana's Leading Photoplay Theatre

Playing the Finest of Photoplays and
Stage SpecialtiesCan Always Use High Class Standard
Attractions

ACE BERRY

General Manager

ODIVA AND SEALS

WISHES A PROSPEROUS NEW YEAR TO THE ENTIRE PROFESSION

CAPT. ADAMS Presenting

KEITH-ALBEE CIRCUIT, 1925-1926

MR. and MRS.
BILLY GLASON

THROUGH THE KIND ASSISTANCE OF

DR. L. FREIBERGER

ANNOUNCE

THE RELEASE OF NEW MATERIAL IN THE FORM OF

SHIRLEY MARIE GLASON

BORN NOV. 25, 1925

We take this means of thanking our many friends for the hundreds of cards, telegrams, flowers and gifts on the arrival of our precious daughter.

In the words of Neal O'Hara: "Mother and daughter doing well. So's her old man."

Always Playing the Best Via: **LEW GOLDER**

city" and beautiful elements did not seem to materialize to plan. A dead king is no better than any other dead man and maybe a Duchess seems little different to any little East End factory lass when

The whereabouts of WILL M. HOUGH
in the city of New York is desired. Reward will be paid.
PAUL M. ABRAHAMS
522 Fifth Avenue, N. Y. C.
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her job becomes that of hawking "chocklits." **Wrong Again**
Anyhow snobbery went wrong again, the receptionist, the beauties went the way of all flesh and showmanship decided that the way to make money was by handing the goods over and not by giving passes to see a peeress escorting a commoner to his lowly seat.
The New Gallery Kinema has the hobby bad just now. The showman who used to be in no more and instead a Society beauty reigns in his stead. She has ideas on management and we have already seen

"stills" of her in her office examining a strip of someone else's film while keeping her eyes fixed on the camera.
Ludwig Blattner, of the Gaiety, Manchester, has it worst of all. He has appointed His Grace, the Duke of Manchester, to the management of his cinema, once a famous theatre, and His Grace has ideas on management. He has studied the existing British methods, has found them false, hollow, rotten, and will change all that.
And so today strawberry leaves bloom in the vestibule of the house where old Pitt Hardacre found trouble with the Manchester Watch Committee, and where a famous blend of tea found the money to start the repertory theatre movement in Great Britain.

JOLSON'S RECEPTION

Chicago, Dec. 28.
This burg almost never turns out to welcome an actor, but they did for Al Jolson. Approximately 8,000 admirers of the Mammy Song King congested the new Union depot to cheer his arrival.
Mayor Dever appointed a committee consisting of Michael Rosenberg, Sanitary District Trustee, Samuel Pincus, City Prosecutor, Michael Robbin and Alderman Jacob Avery to do the glad hand honors for the administration.
Col. Gimp Snyder engineered the corps and Abe Lyman and his band escorted the star to the Blackstone Hotel.

AMERICANS ABROAD

Paris, Dec. 18.
In Paris: Charles Erlstein (Chicago); P. Lieber (president, First National); Florence Heywood, (lecturer); Alice Terry (Mrs. Rex Ingram); Peggy Barthar; Murie Spring; Henry Henginson; Sigmund Moses; Fred Wynne Jones; James Cruze and wife, Betty Compson (en route to Egypt); Mae Murray; Preston Gibson, (playwright); Mrs. T. M. Goldsmith, (actress); John Faintor Foot, (author); Mrs. Richard Hudnut, (mother of Mrs. Rudolph Valentino); Carol Ray (authoress); Mabel Wagnella Jones (pianist); Fione Arrandte (singer); Laura Stroud, (pianist).

A Goof's Photo

A gentleman in Detroit was in correspondence with an 18-year-old actress in Chicago. Each letter begged her to marry him and she was considering it.
Last week she received a telegram. "Am sending you Christmas present, special delivery." Excited, the girl wondered whether the present would be a fur coat or diamond ring.
When the anticipated gift arrived it proved to be a photograph of the goof himself.
The actress will stick to her art.

A HAPPY

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SEASON'S GREETINGS
FROM

JOSIE FLYNN'S

"BANQUET OF SONG AND DANCE"

Featuring **MILDRED CREWE**
AND
HARRY HOWARD'S REVUE

SEASON'S GREETINGS

BOBBY HEATH

BOOKED SOLID KEITH-ALBEE

Direction **H. BART McHUGH**

CHARLES ("Chic") SALE

CHURCH THEATRE, NEW YORK

"GAY PAREE"

1925-1926

Season's Greetings

To My Friends All Over
the World



MAE MURRAY

HOW MANY TIMES HAVE YOU SEEN "ABIE'S IRISH ROSE"?

MILLIONS
HAVE SEEN "ABIE" ONCE

THOUSANDS
HAVE SEEN "ABIE" TWICE

HUNDREDS
HAVE SEEN "ABIE" THREE TIMES OR MORE.

ONE
MAN HAS SEEN "ABIE" 31 TIMES

*THE MORE YOU SEE "ABIE," THE
BETTER YOU LIKE IT*



RUNS

CHICAGO

57 WEEKS

PITTSBURGH

29 WEEKS

MONTREAL

10 WEEKS

ROCHESTER

8 WEEKS

SYRACUSE

6 WEEKS

RUNS

DETROIT

28 WEEKS

ATLANTA

6 WEEKS

DENVER

8 WEEKS

ST. LOUIS

13 WEEKS

AKRON

4 WEEKS

RUNS

CLEVELAND

28 WEEKS

KANSAS CITY

14 WEEKS

MILWAUKEE

11 WEEKS

TORONTO

17 WEEKS

WASHINGTON

15 WEEKS

NEW YORK CITY
BOSTON, MASS.
GRAND RAPIDS, MICH.
EASTERN, NORTHWESTERN AND

NOW PLAYING
REPUBLIC THEATRE
CASTLE SQUARE THEATRE
POWERS THEATRE
AND CENTRAL COMPANIES ON TOUR

196th Week
12th Week
3rd Week

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