

GOV. AL SMITH; NO CENSORING

Calls for Abolition of State Film Board

Albany, Jan. 5.
Gov. Al Smith has again called for the abolition of the New York State Motion Picture Commission, the official name of the censor board, in his annual message to the State Legislature at a joint session of the Senate and Assembly. The message will be read today (Wednesday).

Governor Smith in his message has used some more typical Smith language in asking for the abolition of the Censorship Board.

"Foremost among many useless activities of the government is our attempted censorship of motion pictures. Censorship stands in open opposition to the American idea of freedom and liberty. We have sufficient laws to punish those who outrage public decency and if we haven't they should be enacted."

Dill on Patents Committee

Washington, Jan. 5.
C. C. Dill (D.) of Washington has been assigned the Democratic vacancy on the Senate Patents Committee.

FAVORABLE ON TAX

Washington, Jan. 5.
Out of the mass of contradictory information coming through from the executive sessions of the Senate Finance Committee, which opened here yesterday with Secretary Mellon testifying, indications are now that amusements may fare even better than hoped for.

The Senate committee, it is learned, is not only going to retain the House provision exempting the legitimate spoken drama from the collection of the 10 per cent tax on admissions, but may recommend to the Senate proper that the tax be repealed up to and including the \$1 admissions.

Guild's Sunday Meeting

A meeting of the Jewish Theatrical Guild will be held Sunday, Jan. 10 at 3 p. m. at the Bijou theatre on West 45th street.
Wilton Lackaye and Rabbi Israel Goldstein will be among the speakers.

FUND'S BENEFIT FEB. 2

Feb. 2 (Tuesday afternoon) the Actor's Fund will hold its 44th annual benefit at Johnson's, New York.

"ON WITH THE DANCE" AND "STILL DANCING!"

I propose to present these two successful London Pavilion revues in the United States of America and Canada next season.
I hold the performing rights for these countries of all dialogue songs and ballets. They are fully protected and any infringement of my rights will be summarily dealt with.

CHARLES B. COCHRAN
London Pavilion,
LONDON, ENG.



Walter Winchell said to Sid Mercer

FAMOUS 4's
...Cohans, ...Horsemen of the Apocalypse, ...of a kind, ...Mortons, ...Marx Bros. "But You Forget to Remember!"

THE MOSCONIS
(Count 'em)
Louis, Charlie, Willie and Verna Vaudeville's ace dancing experts

Ernest Vajda Is Sued By Wife for Divorce

Mrs. Ernest Vajda, wife of the famous Hungarian dramatist, is reported as having filed suit for divorce against her husband in Duda-Pest, Hungary, naming an actress as the woman in the case.

Mrs. Vajda is on the coast writing scenarios for Famous Players. Mrs. Vajda sailed for Hungary shortly after coming over here with him. He went to the coast with his brother, Victor Vajda.

With Vajda in a divorce case, it even up the Hungarian list, as Ferenc Molnar, leader of the Hungarian writers, was also sued recently and sensational testimony was given by himself and wife, Mme. Sari Fedak.

Drastic Act Aimed At Erring Managers

London, Dec. 26.
A new act, likely to become a law, places managers throughout the country in an unenviable position. A clause in it allows that the manager of a theatre found guilty of allowing "gags," lines, or business not in the original script licensed for production will automatically lose his theatre license upon conviction.

ESCANDE WILL TOUR

Paris, Dec. 26.
Maurice Escande, a prominent younger member of the House of Mollers, has given his resignation to take effect Jan. 1. He considers his efforts stifled and it is reported he will appear at the Porte Saint-Martin, under the management of M. Lehmann, next October.
Meanwhile Escande, now with a universal reputation, will make a tour of the world. He was much remarked last year in the creation of Abel Rubin's "Boudicca."

REVIVING "SECRET SERVICE"

London, Jan. 1.
Gerald Lawrence will revive "Secret Service" for the West End. The production of this melodrama is due around the middle of next month.

J. J. MADAN VISITING

London, Dec. 24.
J. J. Madan, director of the Madan theatrical circuit of India, with headquarters in Calcutta, will leave Bombay Feb. 13 on the "Tanpara" for Marseilles.

Mr. Madan will make a tour of Europe and America while away.

Catholic Guild Meet

A meeting Friday afternoon, Jan. 15, at 3 p. m., in the Biltmore theatre, New York, will be held by the Catholic Actors' Guild.

The third of a series of lectures by the Guild will be delivered by Winton Lackaye after the business meeting.

VARIETY'S 20TH As Seen by Dramatic News- paper Men on the Dailies

Harold Phillips of the Washington "Post" in his department, "The Gate Post," on Saturday (Jan. 3) commented as below on Variety's 20th Anniversary Number.

Mr. Phillips seems to have the typical way dramatic newspaper men on the dailies see Variety's special issue. Comment by other dramatic writers in the east last week ran in somewhat similar channels.

That was especially true of Ashton Stevens of the Chicago "Examiner," who forced blushes through his extremely kind remarks, mentioning Variety's 20th as Mr. Phillips has done.

Mr. Phillips comments: Variety's twentieth-anniversary number is out this week; a gaudy menagerie among weeklies, with 313 pages of humor, information, slang and, particularly greeting cards from the profession to the profession, for this annual number has become a composite calling card for most everyone in the profession who has a job—and for many who haven't.

One hundred and seventy-five pages of advertising compose a sort of social register of who's who in pictures, vaudeville, the circus, the legit stage, the carnival and the business ends of these activities.
W. C. Fields offers "Holiday greetings to everybody except two."
George S. Kaufman "Presents his compliments to Variety and may it continue to overestimate the gross," this referring to the weekly box-office receipts from all show centers, printed by Variety.

Al Johnson takes an entire page with his name centered in small type. Maize DuFree of Number Three Tom, takes one inch and thirty-point black caps. Al Woods tells Lee Shubert to quit building theatres, have a heart, "or the next you know, you'll be taking over the Woolworth building, putting a theatre on each floor."

Another "Artist" has an eight-page quoting laudations of his art from a citizen of Oklahoma City. Representative Sol Bloom invites the entire profession to call at his office any time in town adding, however, "on any subject pertaining to Federal Government matters." From Anne Nichols you learn that one man has seen "Arlis Irish Rose" thirty-one times. Max Murray drenches the world with greetings.

There are two pages of salutations from the elite of Washington's show-world. Gloria Swanson remembers her station as a marquis and tosses out a dignified "Best Wishes to Everyone." Harry Coleman and Gladys Hart "Send the usual bull." Gene Buck confines his greetings to Ted Dorgan and Ring Lardner.

A little ill-luck is reflected on this page and that. Selbini and Grovini are not selling December 30 for Australia, because Jeanette Grovini suffered a bad attack of rheumatism. "First contract to be broken in twenty-three years of partnership," they add. Ruth Hodd cables from London: "Act stopped! Two sensational for London," and amplifies with a letter from some London Satrap, advising that she must discontinue the double-ring swing out over the audience, as it is melting.

Mostly, however, this edition of Variety is a mirror of content, satisfaction and hope within the timeslacked ranks and there is vast entertainment and education in the reading of it.

Williamson-Tait presented "Secrets," Muriel Starr and Frank Harvey featured, which has been doing nicely for some weeks. A great cast supports the stars, while Miss Starr's performance is masterful.

"Wildflower" is being revived at the Royal for two weeks. This male venture would stand reviving over Australia and is still pulling big business. Marie Burke is featured.

The Sydney Repertory Society presented for the first time in Australia "Anna Christie" with a cast of professional and amateur players. The show is doing good business, pulling "carriage" trade. The production is being staged at the Palace, leased by Williamson-Tait. Gregson McMahon produced.

Ever since Syd Chaplin's film, "Charley's Aunt," played here, producers have wondered if the legitimate theatre would stand reviving. Two young actors, Frank Neil and Maurice Tuohy, lately connected with the Fuller-Ward management, put on the show in Melbourne. The play ran seven weeks there. Two weeks ago the show opened at the Grand Opera House in this city, and has been doing well. It will later move to an out of town house for a further run.

In its present form "Charley's Aunt" is pure hokum and greatly altered in structure. Neil, the producer, conceived the idea of bringing the production more up to date, even going so far as to use an automobile on the stage.
The cast included Ted Tate, Tom Cannam, Vera Remee and several minors.

Ella Shields is featured at the Tivoli and is drawing well. Second after intermission Miss Shields stopped the show.

Aesop's Fables gave the show a nice start. A Sonologue followed with a picture but did not amount to much. Astley's musical, pop time act, unsuited to this circuit; Doronoff's songs, blessed; Rupert Hazell repeated his former act; Corinne Arbuckle, songs, should do nicely when she learns what Australian audiences want. She was billed as from the Ziegfeld "Follies." The Flemming's, athletics, very clever; Bruce Green, a fine act, good line of patter; the El Radiants, electrical novelty, clever and suitable for pantomime.

Business very nice at Fullers. Bill spotted by too many musicals. The musicals, songs, concert type; Swift and Dancy pleased with novel musical act; Harris Family, musical, good; Harrington's, laughing hit; Quennie and Kall, guitars and dancing, very good.
Gayle's revue played second half. Show in 16th week.

Melbourne
"The Street Singer" is still running at His Majesty's under Williamson-Tait direction.

"Archie," the Fuller-Ward show, will close shortly.
"The Farmer's Wife" is playing at the Royal under Williamson-Tait management. Cast mostly English.

The Negro Minstrel Show, a revival of the old time first part, opens at the Tivoli this week. It

SAILINGS

Jan. 19 (London to New York), Sophie Tucker (Leviathan).
Jan. 20 (New York to Paris), Betty Laine (Paris).
Jan. 9 (New York to London) Mr. and Mrs. Irving Berlin (Leviathan).
Jan. 9 (New York to London) Arch Selwyn, J. J. Shubert, Mr. and Mrs. Willie Edelman, Ray Goetz, George White (Leviathan).
Jan. 6 (New York to Paris) George Leffer (De Grasse).
Jan. 6 (London to New York) Robert Burnside, Jose Collins (Ma-jestic).
Jan. 6 (Cherbourg to New York) S. Rachman (Majestic).
Jan. 2 (New York to London) Maurice and partner (Majestic).
Jan. 2 (New York to London), Frank Clark (Homicide).

AUSTRALIA

Sydney, Dec. 9.

This city is filling up rapidly with visitors from the inland towns and managements are busily engaged staging new attractions for the benefit of the country folk.
"Leave it to Jane" after Majesty's, is booked to run well into the new year. When first staged it was not expected to last more than a few weeks but it can now be classed as a late hit of the present season.

"Give and Take" now in eighth week at Athenaeum. Harry Green headlines.

successful the show will be played throughout the entire circuit. On bill include Jennie Benson, Walter Nilsson, Katrina and Joan; Dorothy Browne, Peel and Curtis, Alton Sisters.

Playing Bijou are: Maude Courtney and Mr. C. the Forts, Neapolitan Trio, Little Johns, Milla and (Continued on page 12)

OUTCRY AGAINST CHILDREN

London, Jan. 5.
There is a general outcry against the employment of leading actors' children. In "Peter Pan" is Angela du Maurier, daughter of Sir Gerald, playing Wendy.

James Agate's (Sunday Times critic) remarks on her bad acting are the most bitter but one old supporter of "Peter Pan," who signs the letter "One who has seen 21 Peter Pans," writes to the manager that competent out-of-work actors should be employed.

HICKS STOPS 'B'WAY JONES'

London, Jan. 5.
Seymour Hicks has given up half of his double bill at the Queen's. Hicks is playing "The Man in Dress Clothes" as an evening attraction and is now doing "Broadway Jones" as a matinee inducement, the latter endeavor having now abandoned.

WM. GAUNT ARRIVES

William Gaunt, London producing manager (legit), arrived in New York last week. He is interested in the forthcoming production of "Kid Boots" in London, and is also reported having a financial concern in a light musical comedy current on Broadway.

PICCADILLY'S NEW SHOW

London, Jan. 5.
The Piccadilly Hotel cabaret will present another new show Jan. 25. All new girls have been engaged for the incoming floor extravaganza with the principals to include Hal Sherman, Barrie Oliver and Max Wall.

JOSEPHINE BAKER IN PARIS

Paris, Jan. 5.
Josephine Baker, star of the colored revue which has gone to Belgium and is now in Brussels, has been engaged for the Folies Bergere.

Dancers Edmund for Ziggy

(Miss) Edmund Guy and Van Burin (Mr.) in New York, engaged by Flo Ziegfeld through the Jenie Jacobs office, to dance in the new Ziegfeld production destined for Palm Beach.

The couple are from Paris and claimed to be the handsomest dancers on earth.

Margaret Campbell Following June

London, Jan. 5.
Margaret Campbell will replace June in "Mercenary Mary," at the Hippodrome when the latter commences rehearsing for "Kid Boots." "Boots" is due to show itself at the Winter Garden.

"Tell Me More" Going Out

London, Jan. 5.
Two weeks' notice for "Tell Me More" at the Winter Garden has been posted so that the house may prepare for the coming of "Kid Boots."

Estelle Brody "Doubling" in London

London, Jan. 5.
Estelle Brody, of "The Blue Kitchen" at the Gaiety, is to double into the Metropole (hotel) "Follies."

THE TILLER SCHOOLS OF DANCING

148 Charing Cross Road
LONDON
Director, JOHN TILLER

Est. 1898

WILLIAM MORRIS

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

There's Welcome on the Mat at

THE PICCADILLY

FOR THEATRICAL FOLK CABLE FOR A ROOM
Cable Address: PIQUIDILLO, LONDON

NIGHT LIFE OF THE WORLD

(The 20th installment of Night Life in the principal cities of the world.)

SYDNEY

(AUSTRALIA)

By ERIC H. GORRICK

Sydney has no night life. Nothing to resemble anything like it. If you are on the streets at midnight you are looked upon with suspicion. At three in the morning you will be questioned as to what business calls you on the streets at that hour.

Autos are stopped on the roads late at night and must furnish reasons. Only places open at night are the dives which attract the lowest of the underworld. They are no attraction for night-seers.

When the theatre is over the town of Sydney closes up. Everyone goes home, or seems to.

A Model City

One might say that Sydney is the model big city of the world in its after-dark deportment. Transients who anticipate some gaiety here at night are disappointed. If purchase in the hope of a "little excitement" he meets up with the bemused rendezvous, no one else will ever hear of his adventure; the tourist is only too happy to keep it to himself. There is no local glory either in going to these disreputable places.

Though Sydney in part wanted its cabarets, midnight revues or night clubs, it couldn't go to any for there are none.

After Sydney empties its theatre crowds it seems only a twinkling of an eye ere the streets are deserted. The theatres and film palaces are the only big reason why Sydney amusement seekers quit their work for dark. No sooner has work over for the day than these monthly employees rush home and then make haste to playhouses.

Theatre managers rely on the patronage of the working class to fill the top balcony. The middle seats comprise a portion of the stalls and first balcony (dress circle) with society taking up the front row orchestral stalls and also the first balcony.

Sydney's theatregoers like their shows to start punctually on time.

(Continued on page 17)

Sam Lyons Suspended

Sam Lyons, local agent, has been suspended from booking privileges for two weeks for having violated the rule that agents must keep out of the office on Saturday afternoons and Sundays in case of emergency.

The local booking office tried to reach Lyons a week ago Sunday but an emergency arose but without success.

Lyons attempted explanation in stating that his secretary had overstayed his trip home for Christmas and that he had been called elsewhere on business.

Guests of Local Agents

The local agents gave a luncheon to Jake Lubin last Wednesday. The agents will have Pat Casey, head of the Vaudeville Managers' Protective Association, for a guest Wednesday of this week. A leaf-let to Sam Baerwitz, vice-president of the Local Agents Association, will be tendered at Cavanaugh's January 20.

Specht's on Loew Time

The Paul Specht orchestra opened a Loew tour in the New York houses, this week at the Metropolitan, Brooklyn, with the State, next week.

GARDINER'S LONG TRIP

Elgar and Aline Gardiner, formerly of the Gardiner Trio before its dissolution three years ago, sailed Dec. 29, from Los Angeles on the "President Adams" for a tour including Honolulu, Japan, China, India, Egypt, Italy, France, Germany and England, arriving in New York May 10.

Since leaving vaude, the Gardiners have played apart in various legit shows.

Old Time Dances Back With Old Time Fiddlers

Portland, Me., Jan. 5.

Ever since Henry Ford took Melville Dunham of Norway out to Detroit to play at his old fashioned dance parties the state of Maine has gone out over old time fiddlers. Nothing in the shape of parties is complete without one to saw off a few legs and reels while small towns that cannot boast some resident 70 years of age or more who plays the fiddle might as well fall off the map. At the New Year's ball of Governor and Mrs. Ralph O. Brewster at Augusta 300 people attended and the feature was two old time fiddlers. The same feature was pulled at the annual Charity Ball held in the Capitol city. Up in Harrison Charles P. Richter, aged 81, is carrying off the fiddling honors on an instrument made in 1797. The Devil's Dream and the Fisher's Hornpipe are included in his repertoire.

At Belfast the old fashioned steps are becoming all the rage. The dances are not only proving popular with the younger set but are serving to bring out more of the old folks thus making double the crowds and receipts for the dance hall proprietors. At one of the local theatres both old fashioned and modern dances were given during the intermission this week and an old fashioned fiddler also made his appearance.

Hardly a week goes by without the discovery of one or two more old time fiddlers and not a few of them are willing to take a crack at a fiddling contest with Melville Dunham or anyone else.

Roscoe Ails in Picture

Houses at \$2,000 Week

Roscoe Ails and his act, with Kate Pullman, have been booked for a tour of the picture theatres at \$2,000 weekly. He opens next Monday at St. Louis, placed through William Morris.

The Ails turn, new, had been trying around New York to secure the big time, but was obliged to play about five weeks of "break-in" spots at starvation salary. An excuse that the big time bookers had not yet caught him yessed Ails along until he was finally booked into the Broadway, a K.-A. pop vaudeville and picture house about five blocks away from the Palace theatre building, where the bookers are engaged.

Opening at the Broadway on Monday, it was Thursday, according to account, before any booking man appeared at the theatre. Ails grew tired of the stalling, having been obliged to keep his act together at a loss since starting to "show."

Cabarets Are Outbidding For "Names"—Liberal

Chicago, Jan. 5. Local cabarets are outbidding vaudeville and picture theatres for names at this time. The cafes are giving the big talent breaks with the cafes increasing in desirability as engagements accordingly. Priceless in Elmer's Inn on a \$100 guarantee with a percentage of the cover charge. Holiday week netted him \$2,500.

MIRA ADORCE IN PICTURES

Low Angeles, Jan. 5. Mira Adorce, acrobatic dancer in Mexico City theatres for a number of years prior to coming to Hollywood, has been placed under contract by Metro-Goldwyn-Mayer.

She is a sister of Renee Adorce and will make her screen debut in a picture with her sister, Phil Rosen is to direct it.

PAUL WHITEMAN WITH MORRIS

Manager Will Direct Tours—5-Year Contract

Paul Whiteman has gone under the direction of William Morris for his road tours. Morris will assume full charge for Whiteman after this season.

It is said the contract is for five years and that the prospect of the association had some influence in Whiteman recently rejecting the Famous Players-Lasker offer for three years.

Whiteman has been touring since last season under concert direction. Morris' all around showmanly management of a slender touring star has been in evidence for a long while, starting with Sir Harry Lauder some years ago.

It is reported the prospects of the addition looked mutually attractive to Morris and Whiteman. Morris with no difficulty in both quickly agreeing upon terms.

Paul Whiteman is looked upon as the logical successor to Sousa as the road's star musical attraction. Whiteman has a flexible band, whereas the Sousa band has been noted mostly for its brasses. Sousa is now in his 53rd year. It has been reported that either this or next season he might retire.

Other band attractions under Morris' personal management are Vincent Lopez and Ben Bernie's. Neither is affected by the Whiteman connection with the Morris office, as each is distinct within its own sphere. The common opinion is that three leading bands, as lined up in the Morris office, are safeguarded from conflict through being under one direction.

Gallagher's Once Partner Entering Combination

Ed. Gallagher's illness has set back the proposed reunion of Gallagher and Shean. The latter is teaming temporarily with James B. Curson with the duo scheduled to shortly display a new act. It is understood the latter alliance is a temporary one pending Gallagher's recovery.

"Phil" Lusker, with Gallagher and Shean during their engagement with "Greenwich Village Follies" and who later teamed for vaudeville with Gallagher after Gallagher and Shean dissolved (but never got started on account of the figure Gallagher was asking) is also entering vaude. She is doing a new act with Henry Blumre, which Herman Timberg is sponsoring.

Trip Abroad as Gift

St. Louis, Jan. 5. Joseph Regan, the singer, has received a year's trip to Italy for himself and wife with all expenses paid. The expenses will include training under the greatest teachers in Italy for both Mr. and Mrs. Regan. Friends of Regan value the gift at \$20,000.

The role of Santa Claus was played by Mr. and Mrs. E. L. Doherty of Los Angeles, the old man.

The Deans met the Deans for the first time on Thanksgiving, when they were invited through a friend to sing in the palatial Doherty home.

SHAW STOPS CONDENSATION

Grace Merritt's proposed condensed version of George Bernard Shaw's "Man of Destiny" has been omitted off through the author's refusal of consent to the abbreviated condition.

RUTH DONNELLY AS SINGLE

Ruth Donnelly, playing comedy roles in legitimate, is breaking in a single turn for vaudeville.

Goetz To Bring Back Meller

Roy Goetz has postponed his sailing for a week.

He expects to bring Raquel Meller back here to open in April.



Jumpy Dumpty, Theatre 10, al, Birmingham, England.

WEE GEORGIE WOOD

The "MANCHESTER GUARDIAN," England, said: "Everything is finished to the last planning. It would seem the only has to go straight on to become our best comedian."

ANATOL SAYS NO

No Remarks in His Night Club Opening About Keith-Albee

Anatol Friedland says there were no remarks of any kind at the premiere of his Anatol Club on West 54th street, mentioning the Keith-Albee circuit or any of its people. Mr. Friedland's denial was brought about through a story in last week's Variety stating that during an explanation of the absence of Odette Myrtil at the club, a "trap" had been taken at K.-A. which notified her if she appeared at the cabaret she could not play K.-A. vaudeville.

Any story connecting his night club, claims Anatol, with the Myrtil K.-A. matter was entirely an invention.

Keenan's French Sketch

Frank Keenan, who just returned from Europe with a one-act, "Twilight," by an American newspaperman, and has been booked to open at the Palace within a month. The role is that of a colonel in the French army, and Keenan has a bona fide uniform from the French war office and a written permit to wear it.

HARTMAN, "BILLBOARD" EDITOR, RESIGNS—WOMAN RUNS PAPER

Spent 15 Years on Amusement Weekly—Donaldson's Former Secretary May Succeed—Hartman Announced by Interference from Miss McHenry

JIM THORNTON'S NEW GAGS

While in Montreal Jim Thornton says he discovered two new ones.

One was that he could play the Volstead Act without censoring for the full week, while the other happened with the keeper of a hotel restaurant. Asking him if he had a variety, the paper seller answered: "Of course, yes; we have a variety of papers every day."

Cressey Is Better

St. Petersburg, Fla., Jan. 5. Will M. Cressey has been seriously ill here the past week. Last night his wife, Blanche Dayne, said he was feeling better and she is confident her husband will recover.

Mr. Cressey had a touch of pneumonia, aggravated by gas inhalation while overcast as an entertainer for the A. E. F.

DILLINGHAM IDEA REVIVED

The Hippodrome, New York, has installed a 27-foot tank and has revived the "Disappearing Diving Girls."

"Diving Girls" were a feature of the "Happy Girls" extravaganza, which held forth at the house under the Charles Dillingham regime.

MIKE SHEA NOW PARTNER OF F. P. PUBLIX

Merger Deal Effective Monday—New Buffalo Opens Jan. 15

Buffalo, Jan. 5.

Beginning yesterday the Shea theatres here became part of the chain of the Public Theatres Corp., an affiliated Famous Players-Balaban & Katz interests. The deal was consummated Saturday and the actual turning over of the theatre properties began Monday.

The new local theatre is known as the Shea Operating Co., addressed by Mike Shea, Harold B. Franklin and Vincent McHenry. The properties included are Shea's Hippodrome, the Court Street, the North Park and the new Buffalo (which is to open on Jan. 15). It is at this latter house that the touring revues of the Public Corp. will play. The opening bill will have the John Murray Anderson revue "The Melting Pot" and the feature will be "A King on Main Street."

The Hippodrome will continue its policy of playing big pictures and as an added attraction, Art Landry's Band opened there this week for an extended engagement.

Two New Houses

Two new houses for Buffalo are planned by the new operating company. One will be in the Kensington section and will be named the Kensington, and a house to be known as the Metropolitan will be located at 623 Main street. It will be the biggest picture house in the city.

A special train from New York City will bring the executives of the firm, Famous Players and the guests to the opening of the Buffalo.

Mike Shea will be in charge of the local operations and will direct the houses under the new arrangement.

HARTMAN, "BILLBOARD" EDITOR, RESIGNS—WOMAN RUNS PAPER

Spent 15 Years on Amusement Weekly—Donaldson's Former Secretary May Succeed—Hartman Announced by Interference from Miss McHenry

Cincinnati, Jan. 5. After six years of editing "The Billboard," the outdoor amusement weekly, it is reported Albert G. Hartman has placed his resignation, with its acceptance also reported. Mr. Hartman will remain in the position until present work he has under supervision will have been completed. That may require a couple of months.

Following the recent death of the founder of "The Billboard," William H. Donaldson, who died intestate, Mrs. Donaldson is said to have assumed the direction of the paper with a son-in-law, an attorney, unversed in newspaper work, in charge. An outcome of this, according to the story, was that Mrs. M. McHenry, formerly the bookkeeper in New York for the paper, and apparently also the New York office manager, besides acting as treasurer for several years, became interested in the paper. It is the editorial policy of the weekly.

Associate Editor

Miss McHenry is reported having appointed herself an associate editor, wrangling with Hartman over the handling of news matter, style of headlines and a number of other annoyances. Her husband, which brought about his retirement.

It is said the incoming possibility as editor is Don Carle-Gillette on the paper for some time. Miss Donaldson's secretary, Gillette

(Continued on page 17)

VAUDEVILLE'S BIGGEST MONEY MAKER, STATE-LAKE, \$676,000—'25

Orpheum Circuit's Star Earner Cuts Salaries of Actors Playing Three Times Daily—\$13,000 Weekly Profit—Made \$520,000 in 1924

Chicago, Jan. 5. A net profit of \$676,000 during the year just ended is credited to the State-Lake, the top vaudeville theater in the Orpheum Circuit in this city. In 1924 the State-Lake was credited with a profit of \$520,000 and is said to never have earned a weekly net of over \$10,000 since the opening weeks some years ago. Through its 1925 profit of \$676,000 the State-Lake is believed to stand at the head of all vaudeville theatres of the country as a money maker.

Notwithstanding its fame as a money getter the State-Lake is known as a "cut salary" Orpheum house. It obliges actors to appear three times daily and gives the actors less than their regular salary. It is understood that the Orpheum Circuit makes it a condition that an act must accept a certain number of "cut weeks" on its time in order to obtain a full Orpheum route. The State-Lake is one of the "cuts."

Headliners Paid in Full
At different times headline acts have been reported refusing to accept a "cut" at the State-Lake or elsewhere on the circuit and they have isolated instances the Orpheum has paid full salary, inclusive of the State-Lake. Performers not in a position to demand full salary have had to submit to the "cuts" as enforced.

It was at the State-Lake that the "State-Lake Policy" found its birth. It is a scheme of playing a continuous performance with the vaudeville appearing four times daily through manipulation of the acts, each act doing at least three shows. A feature picture is also shown. At the Palace, local, also an Orpheum house and the only straight vaudeville theatre of the town, they play twice daily, full salary is paid. Although the Palace is comparatively of limited capacity and the only big time vaudeville theatre in the city, the Palace frequently plays to under capacity and is known to have fallen short of a sell out often on the opening Sunday matinee.

"DADDY" JOE HOWARD

A baby boy was born to Mrs. Joe Howard (Anita Case), at the New York Childs Nursery Hospital, 161 W. 41st Street.

Joe Howard is the vaudeville producer, and Miss Case is the prima donna in his revue. Some time ago it was reported that Howard and his prima donna had separated and divorced but the story was denied by both.

Miss Case is Howard's fifth wife. He married in succession Ida Emerson, Mabel Harrison, Mabel McCane, Evelyn Clark and Miss Case. This is Howard's first child.

Loew in Mamaronck

The Playhouse, Mamaronck, N. Y., is the latest Westchester County house to be added to the Marcus Loew Circuit.

The house is playing five acts of Loew vaudeville on Friday and Saturday weekly booked by Johnny Hyde.

LEW ARCHER IN FILMS

Los Angeles, Jan. 5. Lew Archer (Chain and Archer) has transferred his professional affections to the screen and is now being featured in Mervin comedies released through Educational.

\$1,500 FOR DANCE TEAM

Ted Trevor and Dina Harris, English dance team, open at Ciro's (cave), New York, Jan. 13. The team is getting \$1,500 a week.

Blackmer's Skit by Barry
Shirley Blackmer's forthcoming vaudeville playlet will not be a tabloid version of "The Mountain Man" as previously announced, but a new skit by Tom Barry entitled "The Modern Garriek."
Lewis & Gordon will produce it.

2 Ways of Talking

At the Xmas dinner for actors at the Adelphi Hotel, Philadelphia, one artist, known for his inability to rhyme anything with lemon, extolled the virtues of the managers for 35 minutes. The next to get up was a former vice-president who was playing Philly in a musical comedy. He said the greatest incident of thoughtfulness he had ever witnessed from a manager occurred at Stratford, Conn., where a woman on the bill had asthma and the manager stationed a stage hand outside of her dressing room to say "God Bless You," every time she sneezed.

Frank Ellis Gave Wife "Sock" for Xmas Gift

San Francisco, Jan. 5. "A sock on the jaw was my Christmas present from Frank," Mrs. Frank Ellis told the court in her application for divorce and alimony from her musical husband, "the Paul Whiteman of Australia."

The Ellis' were married in 1923, and Frank's trip to Australia to fill a two years' engagement was also their honeymoon. In the Antipodes, Frank put in his spare time lifting heavy glass, in preference to providing happiness for his wife, and in other ways causing her to suffer deep humiliation, she alleges. Upon their return to their homeland, Ellis is charged with having told his Mrs. to go hence.

Mrs. Ellis took the precaution to have the husband's bank account tied up during the court contest. She states that Frank's income over \$1,000 monthly and she feels entitled to a \$50-50 split. The jury is still out.

Charlotte's Two Suits

Charlotte's return to the Hippodrome last week invited two litigations. Borned and Voss started suit against Charlotte Goetzl (her married name), as the widow of the late Dr. Anselm Goetzl, musical comedy composer, for a \$1,485.73 balance due on a series of five notes totaling \$3,770 made out by Dr. Goetzl and endorsed by the skater. Voss admits payment of part of the money under date of May 31, 1922, but alleges the \$1,485.73 balance was unsatisfied. Charlotte's defense, through Goldsmith, Goldblatt & Hanover, is that she never endorsed the notes.

The other action is by Dr. John L. Kelly, a dentist, for \$465 for services rendered which, with interest and costs comes up to \$601. Dr. Kelly concedes to Charlotte's defense that her mother paid him money, but did not know whether the sums were on the skater's account or on her mother's. The latter being in Germany cannot be subpoenaed for testimony.

PINCHED AT STAG

Boston, Jan. 5. Charged with dancing in extreme negligence before a party of 400 men, Marie Dumont, dancer, was arrested at Muelo hall, East Boston, William H. Barker, vaudeville performer, was charged with staging the show.

The arrests were made following an investigation by the city police. Others held in connection with the party are William Murray of Malden, charged with appearing at the affair, as was William A. Murphy of Boston. When arraigned all pleaded not guilty and their cases were continued.

PALACE DISAPPOINTMENTS

Two acts failed to open at the Palace, New York, this week, Grace Moore and Clifton and De Rex. Miss Moore was replaced by Namara, and Francis Arns was added in place of the two acts.

Miss Moore may play the Palace next week.



FRANCES DRAGER

Frances and Ruth

Wish all a Happy New Year, not forgetting Mr. Charles Lovenberg, who has been directing our Keith-Albee tour. Week (Dec. 23), E. F. Albee, Brooklyn, Jan. 4-5, Franklin, Jan. 7-10, Fordham, New York. Next week (Jan. 11), Keith's, Boston.

BLIND FROM DIVING, MARRIED SWEETHEART

Helen Carr Now Wife of Jack Callahan, Cartoonist—120-Foot Dives Shattered Nerves

A sweetly pretty romance culminated last Wednesday in the marriage of Helen Carr to Jack Callahan, the cartoonist with Kings Features (syndicate) and of the New York "American" staff.

Mrs. Callahan is blind. She lost the sight of one eye through shattered nerves some years ago. The sight of the other eye passed away through sympathy, but her Jack remained.

It's some years since Helen Carr was about the most daring female high diver in the country. She dives from altitude and held the record for women at 122 feet. Her last theatre engagement was at the New York Hippodrome, where under the management of Charles Dillingham, the production was "Cheer Up," and Miss Carr twice daily dove from a height of 120 feet into the comparatively small tank for the distance.

Jack Callahan knew Helen in those days and the affection was mutual. When Helen became a victim of shattered nerves, caused by the repetitious high dives, her condition enforced a rest. While resting the affection reached an eye, and later the other eye, with the nervous girl left sightless. Callahan wanted to marry her then, but she would not permit him to wed a blind girl.

As time passed, the same Callahan boy was always around. He told Helen the only way she could release him for work would be to marry him. Knowing no other girl ever had so ardent a suitor, Jack's wife finally consented, and the marriage occurred Dec. 30, with the surrounding circumstances known to but a few close friends.

"Ginger" Gordon Thinks \$5,000 Fair for Breach

Malden, Mass., Jan. 5. Edna M. DeWolf, known in theatrical circles as "Ginger" Gordon, has filed a suit for breach of promise against Joseph T. Reardon, of Malden, asking \$5,000. She charges he introduced her to his friends as the "future Mrs. Reardon," and that he was the cause of her divorce from her first husband several months ago.

Miss DeWolf says she met Reardon when she was singing in Boston; there was a sudden infatuation; they went everywhere and he gave her an engagement ring.

Prefers Home to Hubby

Chicago, Jan. 5. Robert Dunker, a German acrobat, has filed suit for divorce from Alice Dunkelmann, who lives in Hamburg (Germany), and likes it so well she refuses to join her husband in the United States. Attorney Ben Ehrlich, representing the acrobat, The charge is desertion.

Hospital Agent

A vaudeville actor ill in a New York hospital was visited by a professional friend. "Sorry to see you here, old man," remarked the visitor, "never expected to call on you in a hospital." "This is nothing," replied the sick man, "I've been in five or six hospitals since I saw you last." "Is that so?" retorted the caller, "who's your agent?"

Dario and Peggy Split; Temperamental Outbursts

Artist temperament has broken up the dance team of Dario and Peggy (O'Donnell) Dario, who staged Trin's tango routines, had been approached by Trin to join her act in place of Martin Young. Instead, Albert de Lima joined Trin, but the latter insisted that Dario come with her.

Miss O'Donnell in turn had been the recipient of alleged petty annoyances at the hands of Dario, such as temperamental outbursts while at the Beaux Arts (cub), New York, the internal quibbling culminating New Year's Eve when Peggy swung at Dario following an unusually energetic throw. Dario on that occasion caught Peggy's dress in a whirl, instead of her hand, ripping the dress and spilling the feminine half of the dance team. This precipitated Peggy's retaliation.

The team has split, Dario joining Trin at the Albee, Brooklyn, tonight (Wednesday). Miss Peggy has a place offer, but may team with a new partner and re-sign for the Beaux Arts.

Blind Singer Beaten Up In Cafe New Year's Eve

Chicago, Jan. 5. Leo McMahon, blinded in action in the late war, and Warren Tuttle, acting as his guide, were beaten and seriously injured as a result of a New Year's Eve brawl in Citro's cafe.

McMahon, who has gained considerable fame as a radio singer, had done several songs for the entertainment of the crowd. Tuttle was taking a collection for him, his organ music being heard.

Someone shouted that the two were fakers and the crowd piled on. Walters rushed them to the street, but not before the pair were so seriously injured that when they were taken to the Washington Park hospital, doctors said they would be forced to remain in bed for at least two weeks.

Forgetful Dancer

San Francisco, Jan. 5. When John Newson was a happy house painter he possessed one of the good wits, but the slow rhythm of the brush did not appeal to John's soul, so he took himself dancing lessons and became a most proficient taperschoner. John became a dancer, and fairly like the Alida Fay Hawley, professional dancer, induced him to join her act, which he did, and then he joined Miss Hawley to him in matrimonial bonds, disregarding his marriage vows to Ada May Newson, his original spouse.

When the judge heard the news he cut both knots, leaving John free to marry, but not to leave, as he will rest in the hatch until Judge Morgan figures out what the limit is.

Tired of Her Prince

Washington, Jan. 5. Delight Arnold has filed suit in the Rockville, Md. (suburb), courts to annul her marriage to Prince Roufat Hailoff, the dancing Russian, whom she appeared here at the Le Paradis cafe for a week and won the society girl.

Meyer Davis, who booked the Prince for his Le Paradis, held him but for one week, although the original contract, according to Davis, contained an option for further bookings.

"BIOGRAPH GIRLS" SKETCH

Los Angeles, Jan. 5. Florence Lawrence, recalled as the "Biograph Girl," will shortly begin a vaudeville tour in a sketch by Ethel Clifton Damon called "Diamonds and a Diamond." This act was previously played at the convention Circuit by Dorothy Davenport Reid, widow of Wally Reid.

'NO RENO OF CHL' STORMS JUDGE

Adele Lentz Threatened —Divorce Denied

Chicago, Jan. 5. "You can't make a Reno out of Chicago," said Judge J. J. Connelley, who threatened Adele Lentz, as she threatened her with jail for falsifying a Chicago release.

Miss Lentz, in musical comedy, was the first divorce applicant of the new year, locally. She had asked for a perpetual release from her husband, Alfred Lentz. Her petition was denied at the time the jail threat was made.

DRESSING ROOM THIEF IS CAUGHT BY CHL POLICE

Jack Pierce Held in Heavy Bail —May Escape Punishment— Orpheum Circuit Indifferent

Chicago, Jan. 5. Jack Pierce, accused of a series of thefts from dressing rooms in the Majestic, Keith and the Orpheum, both in Chicago and on the road, is held here under \$10,000 bonds pending his appearance before the Grand Jury. At a preliminary hearing before Municipal Judge Lyle in the Pekin Court, the weight of evidence against him was so great that his attorney, Jay McCarthy, waived examination on eight of ten counts.

Pierce is believed to be the sneak thief who robbed Doris and Michelle in the Palace, Milwaukee; Frankie Harper in Loew's State, Cleveland, and the Armat Brothers in Philadelphia. While operating mainly in Chicago, Pierce is believed to have found "easy pickings" in other cities and efforts will be made to prove he went about the country preying on actors.

Among the complainants in court to prosecute Pierce were Masters and Wallace, who operate the Majestic, Joe Carter, Arthur Jarrell, Billy Curtis, Mrs. Billy Swede Hall and A. W. Roth, manager of the Kedzie theatre. There were several non-theatrical complainants who proved that Pierce did not confine himself to performers. Barney Glatz, manager, and Harold Altschuler, a guest of the North Shore Manor Hotel, testified Pierce disappeared simultaneously with the latter's tuxedo and studs, and that subsequently the studs were found in Pierce's room in another hotel.

Three members of the Goldie and Betty Brown comedy team, Sam Lewis and Joe Ross, entertaining at the Paul Ash programs at McVicker's, were victimized by Pierce, according to report, but they did not appear in court.

Attorney Ben Ehrlich, who represented the performers, points out that while Pierce is temporarily safe in jail he may go free after the Grand Jury, due to the probability of all the actors being out of town and unable to testify against him. Pierce escaped punishment in Cleveland some time ago on this same (Continued on page 8)

John Steel's Pretty Nose Going With Him Abroad

Chicago, Jan. 5. John Steel will shortly leave for Italy to study under Lucio Marzotto. Mr. Steel is expected to take his nose with him. Its much prettier nose now from accounts through being beautified, an operation that cost the nose four bones. It is hoped it will help Steel's singing. Steel is said to have been influenced into the operation through the persuasion of his four months' bride, Mabel Stapleton.

1 Night for Auto Dealers

Detroit, Jan. 5. Robert Emmett Keene will appear in "The Dealer," a comedy by Max Connolly which will be played for one night this week at the Dodge Motor Company convention here. "The Dealer" is being staged by a group of auto dealers for the convention. For his one appearance Keene will receive \$2,500.

ON VAUDEVILLE

During the past few weeks members of the profession have been receiving notifications from the U. S. Treasury Department to the effect that they were in arrears for their income taxes for several years back. A comedian in musical comedy was informed that as he failed to file a return in 1921 he was liable to the entire amount of his tax and interest which brought the entire amount to almost \$400. The comedian had made a return in 1921 but failed to retain his receipt for it. He is now

"The Garrick Gaeties" may go into vaudeville as a prolonged act, possibly playing an hour. A promise going with the proposal is that the original company appear in the turn. "The Gaeties" appeared at the Garrick on 35th street, the Theatre Guild's theatre. It is understood the Guild's name will be employed in the publicity if the vaudeville tour is arranged. Some of the numbers of the "Gaeties" were purchased for the revue stage by the new "Greenwich Village Follies."

The United, Westerly, R. I., scheduled to open months ago, but retarded through labor trouble will finally open its doors Monday (Jan. 11). The new house will operate with a picture and vaudeville policy playing six acts on a split week, booked by Dow.

Mr. and Mrs. D. S. Robbins, son, Dec. 26, at Hopewell Junction, N. Y. The parents are of the Robbins family in vaudeville and circus.



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B. & K. CHICAGO THEATRE MAY USE 3 ACTS WITH PRESENTATION

Present Policy at Large House Reported Unsatisfactory—Formerly Gave Big Variety Bill and Did Business—Grosses Dropped with Altered Policy

Chicago, Jan. 5. A reversion in part to the former playing policy at Balaban & Katz's Chicago theatre is looked for within a month, when vaudeville acts will be added to the weekly presentation, besides the feature picture.

At present the report is that three acts will be added to the picture house program, with the weekly change of feature picture of course retained.

B. & K. made the Chicago theatre famous in the picture industry through giving a varied program on top of the picture. Often the Chicago had several turns topped by a "name." Its playing bill for one week some time ago and aside from the cost of the feature film, was said to have been \$5,000.

Of late months the house altered its policy, depending more upon the presentation only, along with the feature picture. Business at the Chicago since then has dropped, until now it is thousands below its average weekly gross of last spring and previously.

While the abandonment of the act playing policy is not altogether held accountable, with the neighborhood houses blamed, the fact remains that the Chicago with its first policy of big shows, did much better business. The consensus of opinion is that there is more action in acts than in presentation only, besides which B. & K. in an act-bill secures the advantage of names of more or less importance for billing and pulling purposes.

At the Chicago the present presentation production plan may be switched into a tableau and the acts appear within it.

MIKE GLYNNE'S L. I. CIRCUIT

Adds Four Houses, Making Six in All

Mike Glynn is going in for a Long Island theatrical circuit, all of his own, that can play anything from pictures to grand opera.

This week Mr. Glynn added four houses to the two owned by him at Patchogue. They are the Babylon Theatre, Babylon; Regent and Carlton, Bay Shore, and the Garden, Southampton. He may rebuild the Carlton to give it a capacity of 2,000.

Long leases have been acquired by Mr. Glynn, according to report, which gives the really aspect of the deal no little importance. The theatres are all calling after the name of the island, where a real estate boom has been steadily gaining ground, while the Southampton house gives Glynn the advantage of the large social element that makes the Hamptons their summer resort.

Glynn's policy at Patchogue has been to play anything and that it has been successful is told in his going ahead plans.

Barton Walked Out; Improper Billing Claimed

James Barton refused to open at the Hippodrome, New York, Monday, objecting to the billing which headlined the "Dividing Girls" and "Charlotte." Barton was given second feature billing after the headline attraction.

It is alleged by Barton he was promised headline billing by the Keith Circuit.

The practice of giving an act verbal assurance of certain kinds of billing is still being used by the bookers, although the circuit purports to frown on it.

Assn. Asks "Kick Back" From Agents on Cabarets

Chicago, Jan. 5. There is resentment here over the Association arbitrarily declaring themselves "in" on cabaret engagements secured for acts by association agents. The association has never had a cabaret department and but recently began to take notice that the cafes were using lots of talent.

The rule that an agent placing an act with a cabaret must "kick back" 5 per cent to the Association, means that agents have to charge 10 per cent to get their usual 5 per cent.

Majestic Doesn't Pay Off in Jersey City

The Majestic, Jersey City, which plays Sunday vaudeville booked by Fally Markus and Mutual Burlesque during the week failed to pay the salaries of Eary and Eary, Harold Kennedy, Five Stepphens, Snow and Norrine, Frisch and Sadler, Will J. Kennedy Co., De Vries, Groups Rucker and Perin, Fie Carroll and Courtiers, and Ryan and O'Neil last Sunday when the house failed to open due to local conditions.

As a result, the 10 acts allege they reported at the house and were advised to "hang around." They left about 8 o'clock Sunday night when they were advised to see Fally Markus.

Albee Bids Against Loew

Syracuse, N. Y., Jan. 5. The Keith Interests have entered a bid for the Sheridan Square theatre, in Greenwich Village, New York, in an effort to prevent the house passing to Marcus Loew. It was admitted here by William Rafferty, who, with Joe Leblang, of New York, is interested in the house. Both Loew and E. F. Albee have made virtually the same offer, Rafferty said, and the offer of either one may be accepted in the immediate future.

DR. THOREK'S SON ENGAGED

Chicago, Jan. 5. An announcement has been made of the engagement of Rosa Antoinette Flowers, to Philip Thorek, son of Dr. Max Thorek of the American Hospital here.

The engagement was announced by Alexander Flowers, the young woman's father.

The bridegroom-to-be lives with his parents at 646 Sheridan road, and his fiancée resides at the Windermere hotel.

MRS. RUDY ON HER OWN

Bridgeport, Conn., Jan. 5. Mrs. Winifred Hudnut Valentino refused to appear in her vaudeville act here on the same program which had a photograph with her husband as star. As a result her engagement was postponed from January 4 to January 8.

She informed the management that she considered her own name and reputation entitled her to a position as an attraction by herself.

Teaching Harmonica Playing
Bernth Minevitch, of "Sunray," believes that the harmonica is the coming craze similar to the ukulele vogue and has opened a school of instruction.

Yvette (Heaton), vaudeville violinist, has retired professionally. She is now affiliated with Harry Pearl in the booking field.

ENGAGEMENTS

Alice John, Earl Rathbone, Allison Skipworth, Betty Linley, Walter Kingsford, Hazel Whitmore, James C. Carroll, Art Helton and Eugene Wyatt, "The Macabre."
Ruth Kirkbride, "Oh, Oh, Nurse."
Victor Sturdivant, "Stolen Fruit."
Bess MacCullen for understudy roles, "Laff That Off."
Estelle Winwood, "A Weak Woman."
Estaire Kaza, "The Student Prince."

10 People, 2 Days, \$45

A 10-piece novelty band played Friday and Saturday of last week for \$45 in one of the independent hideaways. After commissions and transportation expenses were deducted the remainder was split \$3 a man for the two days work.

The manager of the band agreed it was small but had to take it to keep the boys working and his troupe together. He also explained that the three bucks would provide cigarette money for the boys.

This manager has been keeping the troupe at his own house for several weeks. Unless he gets a break soon he figures he'll have to throw up the sponge as his funds won't stand the gaft much longer.

OLD FIRE TRAP BURNS DOWN IN WOONSOCKET

Former Music Hall Catches Afire New Year's—Panic—Two Hurt

Woonsocket, R. I., Jan. 5. Plans are under way for the remodeling of the Strand theatre which was badly damaged by fire on the afternoon of New Year's day. Two children received injuries which necessitated their removal to a hospital, a fireman was badly injured and scores of children were trampled upon in a mad rush for exits when the fire was discovered shortly after the opening of the afternoon picture show.

The theatre, known until recent years as Music Hall, was one of the oldest in the country, built in 1867.

George Demara, lessee and manager for several years, states the damage will exceed \$30,000. Because of the condition of the building there was no insurance. Several stories of the house also suffered losses through inability to obtain insurance on what has been for years known as a dangerous firetrap.

The policy of the theatre has been pictures, tabloid musical comedy and vaudeville. Orth and Coleman's "Tip Top Merry-makers" were booked for this week. The last night of 1925 the management put on a boxing show for the Woonsocket Athletic Association and a midnight vaudeville show.

The fire is thought to have started in the furnace room back of the stage as for a considerable period the smoke and flames were confined to that part of the theatre. Though Mr. Demara has already begun repairs city officials are being besieged on all sides to condemn the building as unsafe for use as a theatre and it is expected that some such action will be taken.

The building is owned by Max Novogrokski of Westerly, R. I.

PAN ENGAGES CIRCUIT

The Great American Circus, playing the Keith houses, has been routed for a tour of the Pantages Circuit, beginning next week.

The act will replace the regular Pan act and will receive special exploitation and publicity from the Pantages staff.

"CHARLESTON" DANCE PLAY
The first show to be based on the subject of the Charleston dance made its appearance last week in the west, where the Forrest Taylor Players produced "Too Much Charleston."

Special dances were engaged with the leads omitting it.

Fox's Newark, Policy Change
Newark, N. J., Jan. 5. Fox's Terminal has made another change in policy now running single features with short pictures, changing Saturdays and Sundays.

This is the only first run house here with changes twice a week. The last policy was double features, with two or three acts of vaudeville.

KEITH-ALBEE CIRCUIT REPORTED APPLYING FOR RADIO PERMIT

Attitude Said to Have Been Changed by Vaudeville Operators—Commercial Possibilities and Picture House Opposition as Factors

Brooklyn Circuit Adds Vaude and Tab Houses

The Small-Strassberg Circuit of Brooklyn, N. Y., has sites for six theatres to be erected by next September. The firm controls 32 theatres, mostly picture houses, throughout Brooklyn and Long Island.

Three of the new houses are spotted for Elmhurst, Corona and Flushing and the other three are to be in Brooklyn in territories previously untouched by the firm.

The new houses are not set as yet to policy, but it is hinted they will be operated with a combination of vaudeville and tabs.

4 Independent Houses Change Booking Offices

A contemplated shake-up in independent bookings, which had been in the air for the past month partly materialized last week when four houses switched from previous booking affiliations to Jack Linder.

The houses are the Capitol, Illion, N. Y. (four acts on a split week), formerly booked by John Coats; State, Beacon, N. Y., formerly booked by A. & B. Dow (five acts on the last half); 125th St., New York, and the Grand, Kearney, N. J., both formerly Fally Markus houses. The former will be a full week stand, alternating with musical tabs and vaudeville, while the latter will play four acts on the last half.

Dissatisfaction with present booking alliance is said to obtain in other spots as well, but it is uncertain who will fall in for these houses when the change is made within the next two weeks.

Fiddler at Hip

Mellie Dunham, the old-time fiddler, will make his metropolitan debut at the Hippodrome, New York, next week. The fiddler has completed a three-week run at Keith's, Boston, where he had originally been booked for two weeks, with an option.

The act did business for the house and was given a presentation. A similar production will surround the act at the Hippodrome. Dunham is the musician who received unusual publicity through Henry Ford's sponsoring.

ON PICTURE HOUSE ROUTE

Jack Holland and Jean Barry, California dancers, assisted by a novelty string quartet, open in Newark, N. J., on a picture house tour. Holland was formerly Florenz Tamara's (Fowler and Tamara) dance partner.

PLAY WITH VAUDEVILLIANS

Charles Washburn, formerly on the staff of the Chicago "Tribune," and for the past several seasons an advance agent, has written a play called "Stray Sheep." The lead will be played by Maude Powers and Vernon Wallace, vaudevillians.

CURLEY'S WRESTLING ACT

Jack Curley is working out an idea to present a wrestling match in vaudeville, made up of the stars he has used in his big wrestling matches.

PAN LOCATES FRESNO

Los Angeles, Jan. 5. Alex Pantages has purchased 220 feet of frontage on Fulton street, Fresno, as a site for a theatre.

Dave Beeher With U

Dave Beeher, former Chicago booking agent and erstwhile manager of the Albany, New York, now a special representative with Universal film, has gone West on an inspection trip.

Ardeil Jumped to Cleveland

Franklin Ardeil was taken off the bill at Keith's 81st Street, New York, last Saturday and added to the bill at the "Big in Tippleland," where he opens the same eve.

The Keith-Albee Circuit, one of the first branches of the show business to ban radio, is considering the erection of its own broadcasting station. According to information it will apply to Secretary of the Interior Herbert Hoover for the necessary permit during 1926.

The advertising possibilities and the revenue that would accrue from the use of the Keith-Albee name via the ether is said to be one of the determining factors.

Houses like the Hippodrome, New York, Albee, Brooklyn, and Palace, Cleveland, would receive the benefit of exploitation and with the usual advertising tie ups could be turned into profitable stands, according to the reasoning of the vaudeville people.

The idea is a complete about face on the part of the Keith-Albee officials, several of whom have been quoted as against radio from any angle. The marketing of the Marcus Loew Circuit via station WHN, and the Capitol, New York, via WEAF, was looked upon as negligible publicity by the Keith people who claimed it worked against the box office.

The Keith circuit incorporated an anti-radio clause in its vaudeville contracts and no act is permitted radio appearances would be prosecuted as a breach of contract.

The commercial possibilities of a Keith-Albee radio broadcasting station is also being considered. The idea would also open up a new source of revenue for the vaudeville artist and might once again place vaudeville in a position to bid against outside branches of the show business for "names."

The position of the Keith circuit in regard to the picture house opposition is also being influenced the vaudeville heads in their efforts to get more income from their current policy.

\$28,000 CASH OR A BOX OF CIGARS

Andy Wright, Broke, Meditates

Chicago, Jan. 5. After six months as a vaudeville producer in this town Andy Wright is a bust. He is reported to have dropped \$28,000 since last June trying to get the cut over his head and a break from the Orpheum Association.

A custodian of the law is presiding over the suite of offices from which Wright has been absent the past ten days. His famous love of goldfish now swim under replevin while minions of the courts wipe their muddy boots on his crimson carpet. Meanwhile in some far corner of the city Wright is probably meditating on how little he could accomplish with \$28,000 and how much a New York producer can accomplish with a box of cigars.

Combination Vaudeville In New Portland House

Portland, Ore., Jan. 5. Confirmation of the deal whereby the North American Theatre Corporation, a subsidiary of the Producers Distributing Corporation (films), purchases the Ackerman-Harris lease of the new theatre under way on 11th and Taylor streets, Salmon and Main streets, has been issued.

The deal has also been made where the N. A. interests will operate the new \$1,500,000 house on 5th and University streets, Seattle.

It means the Ackerman-Harris deal is not a sell-out but an amalgamation, with the houses to play A. & K. vaudeville with films.

COLUMBIA WHEEL MAY SELL SOME THEATRES; COLUMBIA, N. Y., ONE

Not Good Season on Burlesque Wheel—Haymarket, Chicago; Empire, Toronto; Columbia, Cleveland; Also Montreal House Mentioned in Report

The Columbia Amusement Company will sell the Columbia, New York; Columbia, Cleveland; Haymarket, Chicago, and Empire, Toronto, according to report, if advantageous terms can be secured.

The report has it that the sale of the Columbia, New York, is almost closed at a price said to be about \$500,000. The house is the property of the Columbia Amusement Company and was constructed 15 years ago on a long term ground lease.

The Haymarket, Chicago, will be purchased by Irons & Clamage, it is rumored. The money secured by the sale or part of the property mentioned will be used by the Columbia Amusement Company to finance the circuit which is passing through one of the poorest seasons in its history.

It is said the circuit is moving several shows weekly and that the producers have been forced to fall back on the circuit, to make a jump in the west and to pay all or part salaries.

With the current sharing terms of 50-50, it is estimated that more than 100 Columbia shows will show any kind of profit on the season although the producers have cut the casts down to the bone in an effort to stave off losses in the weak stands.

Good for Legit

The Columbia, New York, is rated as the most valuable property on the circuit. Its Times square location would make it a desirable legitimate house. Its sale would leave the Columbia Burlesque Circuit represented in the metropolis by Hurlig & Season's Harlem, and Miners' Bronx.

Also reported as in the market is the Gayety, Montreal, one of the weakest stands on the Columbia wheel. The house returned to the Columbia Circuit this season after experimenting with stock burlesque. The Columbia, Cleveland, slumped this season, due to opposition from the Mutual burlesque circuit, weak Columbia attractions and clean burlesque. A policy of continuous vaudeville, pictures and burlesque was tried at a reduced admission scale but abandoned after two weeks and a return to the regular Columbia shows, "pepped up," resulted. The gross improved but the house is rated as a weak stand and is in the market. Toronto has also been unsatisfactory and has been hurt by the opposition.

The sale of the house mentioned would eliminate several of the Columbia's poorest stands and cut down the circuit to about 30 houses playing 30 attractions next season.

Two Managers Marry

Rochester, N. Y., Jan. 5. Two well-known theatrical men start the new season as bridegrooms. They are Clifford Smith, manager of the Corinthian theatre (Mutual), and Harry Abbot, Jr., part owner of the theatre, and manager of the Strand (Mutual).

Mr. Smith and Marie Clancy (non-pro.) of Rochester, were married Dec. 29 in the paragonage of the First Methodist Church in Victor, N. Y., by Rev. Arthur White. They will live at 1742 East avenue.

Mr. Abbot was married in Buffalo the week previous, to Nellie Nelson, soprano, with Chickles of 1924 (Columbia) which played the gayety here Christmas week. Miss Nelson played with the Mutual summer stock company headed by Abbott at the Corinthian last summer.

Mutual Grosses

The Academy, Pittsburgh (Mutual) broke the house record last week grossing \$13,500 with "Moonlight Maids."

The house staged a midnight show New Year's Eve and another performance at 3 a. m. New Year's Day. The last show brought in larger than the midnight show, which was capacity.

The Lyric, Newark (Mutual) with an extra midnight show New Year's Eve grossed \$9,000 last week with "French Models."

WOOLCOTT TELLS 'EM

(Continued from page 1)

year over and produced a play on surgery which drew brutal panings and which was withdrawn hurriedly to be followed by a lawsuit instituted against several critics, rushed down to heckle Alex. This was during the critic's defense of critical honesty. Without warning, Goldknopf jumped up and raced down the aisle, yelling: "You've said enough."

Woolcott was surprised and it didn't seem like a plant, either. Goldknopf tried to introduce himself, but Paul Moss, assistant to the Theatre Guild Board of Directors, walked down the other aisle with his fiercest frown and told Goldknopf to sit down. The Dr. who tried to write a play acned the situation and pleaded that he'd sit without being forced. He did and there was no more heckling.

Good Picker

Woolcott's lecture in defense of critics wasn't very important. He gave a good time, mostly with material used by other people—and even confidential in telling of a member of the New York "Times" staff (using his name) who was drunk on the night he wrote the Samuel Insull in "The School for Scandal" and wrote a review which was a classic but which the paper refused to use, quoth Alex. Woolcott then set his critics on their heels; that he believed the standard of honesty among all the critics was high and that the important thing to remember about all their writings was that it represented a personal opinion.

Before starting on his lecture, he took an unnecessary dig at Alan Dae, saying that because he worked on a Hearst paper he wasn't to be included in the statements. Then he kidded the "Evening Journal" and throughout his lecture showed a small time tendency to knock certain folks. Of course Channing Pollock came in for his usual slam. Sammy Shipman got his—it was mentioned that William A. Brady was in the audience.

As an Impersonator

Probably the most amusing episode of the lecture was his description of "Flamingo" and the show's dramatic atrocities. In this Alex essayed to imitate the dame who believed her lover was untrue, and it must be set down that the "Glamorous" imitation won over the audience, which probably hadn't seen many female impersonators, laughed along with him.

In the midst of his jests Mr. Woolcott argued that it was his business to predict whether a show would run or not. He said "Able's Irish Rose" was always being thrown up to him to disprove the argument that critics are worth anything, but he also stated such a trust meant nothing in his chubby young life.

According to Alex, newspaper criticism is a waste for a minor portion of the playgoing element for the group which is of a critical mind itself and which likes to read about the plays it sees.

Mr. Woolcott also stated he believed in frankness; that he didn't think it was so wise to spare feelings just for the sake of the person under consideration—and that frank reviews had value greater than that of the others.

Stands for Algonquin

The serious end of his speech didn't hold many facts. He defended the Algonquin crowd and ridiculed the absurd charges that critics had together conspired to kill a play was also well in order. The rest of his speech was hardly notable for anything except the occasional jokes he introduced. Some of the were good, some were old, some belonged to other folk and some were nice intimacies of the newspaper field which fitted into his system of revealing some of the

Night Hawks—Cadillac, Detroit. Pleasure—Read's Place, Trenton. Red Hot—Gayety, Baltimore. Round the Town—Trocadero, Philadelphia.

Smiles and Kisses—Playhouse. Speedy Girls—Mutual, Washington. Steady Steppers—Empire, St. Paul.

Step Along—Gayety, Louisville. Step Lively Girls—L. O. Stolen Sweets—11 Allentown; 12 Columbia; 13 Williamsport; 14 Sunbury; 15 Reading, Pa.

Sugar Babies—Gayety, Scranton. Tempter—Gayety, Milwaukee. Wheel of Girls—Broadway, Indianapolis. Whiz Bang Revue—Academy, Pittsburgh.

things which go on behind the scenes. That he revealed anything of importance or anything that the average showgoer should know about the critics could be denied, for his talk was strangely innocuous when it should have been important and important along lines which were in themselves unimportant.

Well Advertised Flop

Woolcott's third lecture didn't draw anywhere near the capacity of the Guild. He doesn't look worth \$2.20 as an attraction. His revelations in 69 minutes of talk were not of great moment and the obvious fact that his speech was unprepared didn't make the going any easier. He was entertaining for a great part of that time, but at \$2.20 you pay by himself he should be well enough for his publicity; he writes for the "World," has his staff syndicated in many papers, is a frequent contributor to "Vanity Fair" and other class periodicals in addition to being on the editorial board of the "New Yorker" and the Sunday afternoon racket was advertised.

That a man can be receiving all this cumulative publicity and then not fill a small house like the Guild is strange, especially in this period of depression when show business is at its lowest.

SHUBERTS AND ACTRESS

(Continued from page 1)

care at the time of the controversy and alleged contract jumping.

Equal has also attempted to straighten the matter out with the Shuberts but the latter demand the actress be penalized to the extent of forfeiting two week's salary as payment of obligations. The actress has refused to comply with upon the premise that the complaint is unjust since she was physically unable to give the performance.

The Shuberts maintain nothing was said to them about the actress being ill at the time she stated she could not go on, with Miss Lang herself refusing to give any ample opportunity to explain, claiming her announcement of not being able precipitated a brainstorm.

Miss Lang has suggested arbitration but since the Shuberts complainants, arbitration must be moved by them and they seem dead set upon penalizing the alleged contract jumper upon the present evidence.

DRESSING ROOM THIEF

(Continued from page 5)

anxiety, it is said, Judge Lytle clearly indicated Pierce as a common sneak thief, but it will require organized effort to convict him.

Mentioned "Variety"

Pierce is the thirp who gained entrance to the Riviera theatre by posing as a Variety solicitor and robbing Fenton and Fields of \$225. Owing to the latter act being on the Orpheum Circuit it is impossible for the theatre to offer to prove its case until the turn gets back to Chicago and testifies. It was at this paper's request that Attorney Ben Ehrlich was brought in to press charges on behalf of the performers.

The Orpheum Circuit, which in times past has asked Variety to print stories about how stern and righteous it is in prosecuting employees who steal from the circuit, was not represented in court against the sneak thief. He merely robbed the actors in Orpheum theatres and not the theatres themselves.

HENRY NOT QUITTING

Tom Henry, veteran manager of the Gayety, Boston, denies the report he has resigned to enter the real estate business.

Mr. Henry has been associated with the Columbia Amusement Company for the past 20 years. He was sent to the Gayety, Boston, at his own request, transferring from an executive post in the New York headquarters of the Columbia several years ago.

ROAD MUSICAL COMEDY AT \$1

"Honey Girl," musical comedy, headed by Winifred St. Claire and Arthur W. Wood, has been routed up through the one and two night stands at \$1 top.

Hevia Managing in Montreal
Harold Hevia has been appointed manager of the Gayety, Montreal. Hevia previously operated stands in Montreal and other Canadian provinces.

Wine, Woman and Song

COLUMBIA

Bert Betrand.....Featured
Harry Chaufey Le Van.....Hewson comedian
Nancy Black.....Blackie
Gertrude Staiton.....Prima donna
Wm. H. De Gray.....Character comedian
Dottie Bates.....Southeast
Alma Montague.....Southeast
Charles Dobson.....Principal
Paul Smith.....Principal

This new edition of Lew Talbot's opera is labelled "Sporting Days." It is a fast and snappy show that has a good lot of principals as well as a good looking, hard working chorus of clicks on utility and for the eye.

Bert Betrand, featured, is credited with having mapped out the show and authorized its comedy scenes. The result is above the average burlesque libretto having at least two standards in the comedy scenes although practically all were acceptable and demonstrated their value as laugh getters.

Bertrand divides appearances in three roles which run the gamut from Hebrew comedy in the opener to a character comedy, winding up doing straight. Harry Chaufey does an "Abe Kabbibbel" and is on the line in the seemingly shoudering the main burden of the comedy, working in scenes with Bertrand and Bushy. The latter also has Betty to do in it and does his stuff acceptably.

Some double entendre stuff was included in several of the scenes, also a feminine exposure bit near the finale of the second act which may be a tip off that the Columbia Circuit is gradually taking the lid. The exposure stuff gave L. Van further food for some double-baited remarks, but the girls themselves were inoffensive but with the situation set by the girls, gave additional value.

In weaving this year's show Bertrand has aimed for a revue incorporating musical, dramatic and mystery stuff. Myra Lonsdale, a good for the road ideally although those at the Columbia last Wednesday night seemed to be under the curtain of the first part Bertrand projected himself as a sort of Joe Morgan in a barroom bit in which he was the only one to get a girl from a procurer and shoots her in the scuffle only to find he has killed his own daughter. A subsequent tirade on the curse of drink provides a dramatic climax that would tell you you're dealing with burlesque. Gertrude Staiton, clicked here.

As a other, and better standout was a mystery farce bit in the second stanza handled by Bert, Le Van, Bushy and Miss Staiton. It was the same old mystery of the Pawnshop dressed near but funny as ever. The principals are planted in the act of haunting with Le Van and Bushy walking away with the laughs through their timidity in the gruesome surroundings. In such a shuffle someone drops out from the group with the climax howl coming when the "cock" comic is left remaining with a single miser. The act was well worked up and was a sure fire scream provoked a roar from the front.

Gertrude Staiton, a comedy brunette of good appearance, makes an acceptable prima through a knock delivery of a number of scenes of vocal attainment. She led several numbers acceptably and also made a contribution to the act with the girls. William De Gray is a good appearing straight and aside from appearing in several of the scenes handled by acts with Miss Staiton.

Dottie Bates is a pint sized southerner with a good general nature and also incorporated a male impersonation specialty that elicited with the crowd. Alma Montague, a musical actress, was also there with looks and ability and a peppy delivery in the numbers allotted her. Edgar and Charles Dobson and Pearl Smith rounded out the list of principals.

The scenery and costumes sparkled with newness and the gaudy and ensembles of the girls incorporated more than a few has been customary for burlesque. Disimilar from the usual hit and miss employed by many houses and numbers in this one had class both as to dressing and routines.

"Wine, Woman and Song" is a fast show with plenty of comedy and capable principals that should put it over in any man's opera house.

Cooper's Colored Stock

Colored musical stock is the new policy at Cooper's Howard, Washington. The first "Darktown Follies," was produced this week with a new cast of principals and is colored girls for chorus work and a few

Among the principals are Mand Mills (Florence's sister), Bill Cumby, Doc Strain, Grace Smith, Lulu Jackson, Tessie Brown, Babe Jackson and Wesley Hill.

For the second week, Cooper has engaged Tiger Flowers, now matched to fight Harry Glee for the middleweight championship.

THE DRESSY SIDE

By SALLIE

Styles at Balzano

Style dominates the Balzano with "Stronger Than Love" scenes dressed in the smartest fashion. There is much to say to the extent of applause on the raising of the curtain in an act that reveals a drawing room which expresses intimate charm, gray walls, brilliant damask, and a most lovely gray piano to harmonize in a set of blooming fresh pink roses on the veranda also a splendid set with yellow velvet and contrasting colorful awnings, flower bowls, etc.

Nane O'Neill wears a gold brocade coat edged in dark fur on chlo lines. When removed there is a gown of flesh tulle, an apricot velvet for skirt, draped with lace and caught with a rhinestone belt. The complete this smart outfit.

Miss O'Neill appears again in a semi-buffant creation of silver embroidered skirt over long tulle under dress. The bodice carries a black lace bertha bringing the low back. With silver slippers, sandal type, the fullness of her voice creates added atmosphere.

Catherine Gray is every bit the countess in black velvet and duchess lace. In fact, there is an ensemble of clothes in this play translated from the Italian, most unusual and decidedly individual. Frederick Ferry creates a spiritual note not only with his vestments of calling, but in the stage set for a chancel rarely old arranged perfectly in the style of ecclesiastical type and Balzano's dress in smallest detail makes this play one of the season's unusuals.

"Mrs. Cheney" Should Stick 'Round

"The Last of Mrs. Cheney" with the attractive Nina Claire should stick around the Fulton indefinitely with its popular cast and surprisingly interesting play. The unexpected every minute adds to Lonsdale's quick snappy dialog.

Miss Claire's clothes are the art of the popular house of the moment, Chanel, and quite different. A symphony in greens with the drap lace of two shades of chiffons starting at either shoulder, and carefully at the waist line with long full ends worn with silver pumps and a heavy rope of gold and many gold link bracelets.

At the house party Miss Claire is in a flounced affair skirt with semi-lace of same flounces and tied at waist, all sprinkled in crystals and of a flesh tint.

Mrs. Welley in her black velvet, rather princess effect, embroidered in silver and many ropes of pearls, makes a charming hostess. Her living room with crimson velvet hangings and furnishings is a good background for the women of the cast fashionably dressed in the present day about chiffon frocks and pretty jewelry with satin and silver pumps.

Miss Claire's pajamas of canary satin pants, orange velvet coat with chiffon to wrist sleeves and jumbo of lace, worn in a bedroom done in green painted furniture with apple green satin quilts on bed and chairs. The lounge bound in stripe leopard fur, are stunning and the model of the pajamas will find their way to the summer's most fashionable resorts.

Hulda Laschanska Has Returned

Hulda Laschanska in cell blue velvet cut square neck front, round back, with long full skirt and trimming of silver lace, gave a recital in Carnegie hall after a long absence, to an appreciative full house audience of friends and the profession. Her wide soprano range showed marked improvement and her gracious manner makes her ever popular.

On a Sunday Afternoon

The popular Bernstein Trio attracted a large crowd to the drawing room of Mrs. Kayser in the street Sunday afternoon. Didiore of the Trio contributed several vocal numbers. Nannette Guilford, wearing black chiffon over which was thrown a wrap of caracul with blended fur collar and cuffs and a blue velvet hat with trailing plume to shoulder of same shade, made her one of the profession's outstanding guests.

Chorus Girls of the "Village Follies"

By ROSE ADAIRE

Miss Adaire will, from time to time, review the choristers and dance with number singing in the Broadway musicals. These reviews will be confined wholly to that end of the production.

It is entirely an innovation in the reviews of musical shows; the first time chorus girls and their work have received serious critical attention in a newspaper.

The "Greenwich Village Follies," at Chantier's 46th Street, had dances staged by Larry Ceballos. They are quite a relief to the strenuous acrobatic dances seen in shows of the past year. The girls are pretty and well rehearsed. Four little girls participate in most of the dancing, and in many numbers the others are more or less of a background.

The costumes are beautiful and far surpass the ones of later editions. The first number is exclusively to display costumes. They endeavor to have a well dressed group of women going to the Greenwich Village Fair.

The second number, "Whistle Away Your Blues" (sung by Jane Green), is a strictly a la Tiller number. The girls work well in union. After each exit the end girl steps out for a specialty. The first is Genevieve McCormack, who kicks her way into the hearts of the audience. Next Bessie Clavin commands much applause when doing her neat little turns. These two girls dance far too well to be chorines.

The third number, "I Have You," is rather weak in voice, but succeeds in making a beautiful picture. "Lady of the Snow" calls for a ballet, staged by Alexander Gabriell. The

four little girls dance most of this number, and show good ballet training, although the dancing is simple.

At home in "South" number, then by Jane Green. Everyone seemed to loosen up and feel right at home—it's a Charleston. The costumes are pretty, but little different from the last regulation act costumes. In the background is a gold curtain, adding much to the effect. An encore could easily have been taken and this applies to other numbers. Dorothy Hathaway stood out in the "Charleston" for excessive pop.

The wigs and gowns for the Cinderella Ball are magnificent. The stairs are adorned with show girls in striking black and gold costumes. The dainty minuet is very pleasing.

The "Life Is Like a Toy Balloon" number in the second act is another ballet, staged by Alexander Gabriell. It is done quaintly and with much daintiness.

The girls in "The Moth and Flame" could easily have been done without, for the little they do.

"See Yourself in the Mirror" is the final number of the show. Nothing can be said of it excepting that it is spectacular, that seems to be a necessity to every musical review.

The show girls are Elaine Field, Teddy Gill, Maria Schubert, Franz Koel, Olga Brunoff, Catherine Jansky, Ardath Leoniart, Gladys Gland and Lillian Morehouse.

The mediums are Margaret Killock, Helen Shepherd, Betty McKee, Rita Dunne, Marguerite Dunne, Alice Harris, Emrita Monach, Vivian Wyndham, Edith Shepherd, Gretchen Reinhart, Kitty Banks, Elaine Arden, Caroline Gerry, Sam Hines, and Mary Williams.

The four little girls are Dorothy Hathaway, Marcella Donovan, Grace Ethew and Winifred Boidan.

LADIES OF THE ENSEMBLE

Chorines in Film Revue

The revue at the Rivoli on Broadway (pictures) "The Melting Pot" is staged by John Murray Anderson. The idea of the melting pot is that after the dances have been dissolved they represent our modern jazz. It is the most lavish revue in a picture theatre for some time.

An exquisite gold curtain is drawn and a large melting pot is in view with a staircase on each side leading up to the pot.

The chorus girls enter in twos, assisting the principals. The first two merely help dress the stage and the same for the next, whose costumes are of a military effect.

Each number is over, the principals, assisted by the two chorines accompanying them, ascend the staircase and vanish into the melting pot. After the last has disappeared the door in the center of the pot opens for them to come through. The entire color scheme is gold. The 12 chorines have snappy costumes in which they do a jazz dance for the finale. It is done well and with much pep.

Florence Gunther ("Gay Paree") and Doreen Glover ("Vanities") each receive a large ovation for Christmas, but won't run the lucky iron.

Jeannette Gilmore had her hair bobbed.

One of the Grecian Royalty gave a party at the Lopez Club in honor of Lillian Thomas and Dorothy Gordon ("Vanities") and invited all the other show girls.

Anita Bantan's Christmas party was a great success. There were Marion Dale, Gertrude Crouch, Frances Norton, Marion Dowling and others.

Every one wants to hear from little Hope Minor. Hope was taken ill with appendicitis while working at the "Gulian Club."

Grace Carroll, Ruth Savoy, Andre Duflois, Violet Roles, Lee Byrnes, Marjorie Bolton, June Aster and Kitty Riquelart are in the new show at the Melody Club.

Lane Mamet is in "Cocoanuts," and June Leslie is in "Mayflowers."

Eileen and Vivian have met. Last year these two little girls were traveling in different road companies, both having the name of Carmody. It's customary as soon as a show gets in town for a girl to rush to the theatre and pick out the most choicest costumes.

Vivian show followed Eileen's on the same tour. Eileen was always at the theatre early and marked her place first. Vivian never had to go, she just simply took Eileen's place. Wouldn't the girls be proved if they knew Vivian was double-crossing them?

"Mickey" Seldan and Starr Woodman have joined the new "Vanities."

Lucille Upton has lost her police dog that she received as a Christmas present.

Sybil Burks and Eileen Adair have rejoined "Vanities."

Vivian Carmody will entertain at the Salmagundi Club this week.

The girls in Earl Carroll's show seem to be stepping out. Agnes O'Loughlin has several sketch parts. Marion Dowling is playing a baby role in "Tala" leading a number, and May Page is doing a fencing specialty with Lillian Thomas.

Dorothy Wagon and Cynthia Cambridge are leaving for Florida to appear with one of Ziegfeld's two reported undertakings there. This one is "Palm Beach Nights."

Bernadette Spencer, recently in "Gay Paree," has gone to Florida to appear in Mr. Ziegfeld's "Going South Revue."

Winnie Steel and Isabel Davis

FOR WOMEN ONLY

By DOROTHY PADDOCK

Florence Vidor at Ease

Florence Vidor and Mary Brian have the leading feminine roles in the film, "The Enchanted Hill." Usually, little sister roles are thankless, but as the hero's pride and joy, Miss Brian has an interesting part of the story and performs it neatly.

Miss Vidor, because she has to meet fewer emotional requirements than in some of her other pictures, is really quite splendid. She is again her pretty self, pliantly perturbed, a little doubting, and no end happy.

Mae Busch 20 Years Ago

Mae Busch, the prima donna in the film, "Time, the Comedian," has a difficult task. She is compelled to gain her audience's sympathy for a small town young woman who feels that she is missing the real joys of life. The time is set 20 years ago. Her clothes for these scenes are delightful. She is shown in the agonies of remorse, and, oddly enough, succeeds in making her audience see that her frivolous days are over. Still, she never quite makes the pull—forget that her infidelity caused her husband's suicide.

When in modern situations as a Parisian prima donna, she is exceedingly impressive, and, at times, even attractive. There is a certain harshness about most of Miss Busch's acting, and it has not been toned down for this picture.

All Alone

Dorothy Dwan is the only woman in "The Rashful Buccaneer" film. In all but one scene she wears boy's attire. On board the ship, Miss Dwan and the novelist gang to each other's eyes—and the moonlight did its worst.

Mary Astor's Repression

The current news story of the marital entanglement of the Countess Salm Von Hoogstraten, nee Rogers, and her discarded husband finds a parallel in many details in the film, "The Scarlet Saint." Both heroines are wealthy daughters. Both husbands are de-moted aristocracy who fully appreciate their fathers-in-law account. The film was not made from the news story, but adapted from the novel, "The Lady Who Played Fiddle."

Mary Astor is the wealthy New Orleans heiress who needs animation and a streak of distinction to her acting. She has too closely adhered to that dull Hollywood mania for "repression," and, as a consequence, nervily looks pretty. Two other women deserved mention, but failed to receive it. They were the hotel maid and the colored personal maid of the New Orleans gal. They injected comedy and interest.

A Boisterous Deb

"Free to Love" has Clara Bow making her bow to society, and not a woman was near to stand sponsor. The deb rushed up to her room and, before all the guests, as kissed him. She came down the steps, in comic opera style, waving her fan at everyone, and later, litching all the boys into a ribbon harness, the debutante cavorted.

Yvette Duflois has returned from her honeymoon and is residing her new home, an apartment.

Betty Allen and Claudie Dell are to join "Artists and Models" when "Gay Paree" closes.

Billy Rhythe hopes to stay in Florida for some time.

Trudy Lake has returned from Florida.

Time to stop. Eva Marie Gray, who has been playing lighter weight. Not in weight but color. It's just a nice shade now.

Naomi Johnson and Noel Francis have signed for one of the two Ziegfeld shows in Florida.

Edith Martin is back from Boston where she has been visiting her mother and appearing in "Tip Toes," "Teddy" Dwyer, in the same coun-

try about the reception hall with them. Since this coming out party was not a part of the play, it could so nicely have been omitted. The best scenes of the film are those in which Miss Bow is seen as a sort of "alumnae" to ex-convicts. She did better in the slums than in society.

Irene Rich Too Gentle

Warner Brothers' "Compromise" really needs a heroine with enough gumption to land a cold, hard wallop on the jaw of her meddlesome step-sister, for again Irene Rich is cast as one of those women too proud to fight.

Pauline Garon, as the spoiled, arrogant mischief-maker, is the wicked subordinate of her step-sister's existence. As a child, she viciously breaks the head of Irene's doll. In womanhood she steals her husband, Irene waits until the last reel to give a final wallop that she needs at first. Her reaction to the decapitation of her doll is abnormal. In real life, a child would raise a grand and glorious rumpus over that. In the film, she would make one of history that the other child would never forget.

And as a bride she would bristle perceptibly at the approach of a home-wrecked step-sister. What happened to be her own step-sister. Never under the shining sun would any bride permit an intruder to break a house-warming with her own jaw, and her own gang of dancers. Never!

Louise Fazenda, as the bride's faithful servant, injects what humor there is.

What a waste of a story it would have been if Joan had had some of her maid's spunk!

Blanche Evans and her Point Avenue "boy friend" have a novelty of presenting an Avenue A goll who doesn't have a nasty disposition. It was a treat to see her nicely behaved, in her vest, rolling in de-cloys, and dancin' with Big Heavy. Her humor is not conscious of its own existence, for her irrepressible spirits dominate her mood.

Patsy Miller's Extremes

The hero's choice in "Rose of the World" rests between Patsy Ruth Miller and Pauline Garon. In her last few pictures Miss Garon has been cast as an attractive, butatty, type. In "Rose of the World" she is at her best. This film has been taken from the novel of the same title by Mrs. Kathleen Norris, O. S. A. The novel is one of those who has little appeal for skeptical readers. The film, therefore, is even less appealing than the novel.

Lydia Kent and Helen Dunbar are the two women who are called the town's social arbiters. One incident in connection with her performance was taken bodily from the book, and only one who knows provincial hauteur could have written it.

If Miss Miller could have been a little more animated she would have added considerably to her charm. But she seems to run to extremes. She seems to be a tomboy, as in "Hogan's Alley," or she is prim as in "Rose of the World."

A view of the young hero's stud, gives one of the most fully appointed dens of recent filmdom.

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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.

NEW YORK

The will of Frank Munsey was filed last week. The estate is said to be worth from \$2,000,000 to \$40,000,000.

The largest bequest is to the Metropolitan Museum of Art, which may amount to about \$300,000,000. The will orders the sale of all Munsey publications, which include the New York "Sun," "Telegram," the "Munsey" magazine and other periodicals within five years. To Emma J. Hyde, wife of John M. Hyde, of the Union, N.Y., and sister of Mr. Munsey, go all the personal household effects of the bachelor publisher, and with her two children Mary Hyde will receive \$500,000 shares of the stock in the Metropolitan Company of Washington, totaling about \$1,500,000. Sophie Meldrum Gray, former wife of Munsey, was willed \$500,000. \$500,000 was willed to relatives and friends of the publisher; \$500,000 to business associates; \$100,000 to the New York Yacht Club; \$100,000 to the Maine State Hospital (Portland), \$100,000 and the Maine General Hospital (Lewiston), \$50,000.

At the request of most of Munsey's large fortune to the Metropolitan Museum of Art came as a huge surprise. The decision of the will was often said he intended to found a home for indigent newspaper men. The executors of the will are William C. DeWitt, business associate of Munsey; Richard H. Thibault and the Guaranty Trust Company.

Vera, Countess of Cathcart, will leave London for New York this month to arrange the sale and production of "Ashes," a play of her own writing which is said to be a tale of the Countess' eventful life.

Discussion on the motion of Elsie Mackaye Atwill for \$7,500 counsel fees and \$150 weekly alimony pending the trial of Colonel Atwill's suit for divorce came on in the New York City Supreme Court this week.

Atwill charges his wife with misconduct with Max Monteleone, Monteleone and Mrs. Atwill left for Europe on the same boat recently.

Katherine L. Mahoney, of Boston, had entered suit for \$5,000 for damages against the Standard Oil Company of New York. She alleges that on March 22, 1921, she was injured while slipping on a piece of kerosene-soaked stairway of the Arlington theatre, Boston.

Frida Richards, actress of Germany, is subject to publicity upon owning the only poodle dog with a full set of gold teeth.

The building at northwest corner of 42nd Avenue and 10th Street, which holds the Tivoli theatre and four 6-story dwellings adjoining, were sold by Mandelbaum & Lewine and the Manhattan Trust Company to the Tivoli Theatre Corporation, which has the theatre under lease until 1941.

Through papers filed in Surrogate's Court it was learned that the recently murdered Esting Siki left his widow less than \$600, his entire estate.

A boy, their second child, was born to Mr. and Mrs. Arthur Loew at the Loew residence, 1080 Park Avenue, last week. The child, a girl, was born in October, 1922. The father is the son of Marcus Loew and in charge of the new foreign department. Mrs. Loew is the daughter of Adolph Zukor. They were married in January, 1920.

Rudolph Valentino and Laura Gould, former wife of George Gould, Jr., winners in a dance contest at Mitchell's, a coloratura singer, account said that Rudolph was married with a burlesque dancer upon entering the cafe. He grabbed his newest and favorite drink—a mixture of beer and champagne—and upon finishing it also grabbed Laura and hid his newest and favorite dance—a mixture of the tango and the "Charleston."

Maurice, the dancer, will wed his newest partner, Eleonora Ambrose, in February next. It was claimed as they sailed for the other side last week.

Harry Hall, known in vaudeville as "Jack Joyce," was cited in Manhattan Supreme Court for failure to pay Mrs. Doris Reynolds Hall the \$10,000 divorce settlement ordered by the court. The Halls were married in

April, 1913. Previous to that Mrs. Hall, then 19, had Hall arrested for breach of promise.

Mrs. Anna Ring, former burlesque how girl, arrested with her husband, Vincent Ring, ex-convict, and another in connection with the robbery of a Brooklyn jewelry store on Dec. 23, was freed with the other two of the charge when witnesses failed to identify her in court. She was rearrested, as was her husband, on a charge of being a fugitive of justice. The Ring boys are now held for Grand Jury on a charge of illegally possessing four revolvers.

Upon leaving the Palace last week, Elsie Janis also left vaudeville and Broadway for a long time. She will play the first of five concerts on Jan. 14 will leave for Miami.

Mrs. Efram Zimbalist, formerly Alma Gluck, the opera star, announced the sale of her house at 101 E. 73d street for more than 100 times its purchase price of \$200,000. She paid \$123,000 for it in 1920.

Upon joining Walter Hampden's production of "The Taming of the Shrew," Mary Law, debutante of 1920, announced that she has forsaken the stage for matrimony. She was prominent in Philadelphia society circles.

"Tambourine," the past year's edition of the annual show of the Mimes of Michigan University, was produced at the Metropolitan Opera House last week.

Arturo Toscanini left Milan for Cherbourg, where he will sail for the United States to direct a series of concerts by the Philharmonic Orchestra.

On a near death Thomas, son of Augustus Thomas, the playwright, failed to support her and their two children, Mrs. Dorothy S. Thomas was awarded a divorce in Paris. Thomas was not represented. The couple were married in 1910. Thomas was a divorcee and lived together the past two years. Mrs. Thomas is the daughter of J. Mahoney, New York sportsman.

The New York Central Railroad realized more than \$10,000,000 in revenues from the operation of the Twentieth Century limited during 1925. This sum includes Pullman fares. It runs daily in from one to five sections, both ways.

According to a tabloid, owners of Broadway night clubs are contemplating the forming of a "business organization" to "meet the proposed unattractive" of George V. McLaughlin, Mayor Walker's choice for Police Commissionership.

May Yohé denied in Boston ash is the mother of Audrie Hobe, actress, who was married to New York, Doble, vice-president of the Doble Steam Motor Company, in San Francisco, as reported.

Kliss Yohé, in denying that she ever had a daughter, said that it is possible that Mrs. Doble is the daughter of the actress Francis by his second marriage.

Michael Arlen, in London, denied that he and Pola Negri are to wed.

The Waldorf Theatre Corporation leased the property at 114-116 W. 50th St. for 21 years and will build a theatre with a capacity of 1,500 seats, which will house legitimate productions.

Mrs. David E. Inacio is recovering from a recent serious illness at the home of her daughter, Mrs. Morris Gray, at 71 E. 52nd St. Mrs. Inacio collapsed while walking to her daughter's home.

According to Mexican Government figures, American motion pictures have supplanted bull fighting as that country's favorite amusement.

Paris censors, having begun a campaign against nudity in the theatre, will blame America for the unclothed conditions of chorus girls.

Sergei Yessin, the Russian poet and divorced husband of Isadora Duncan, has committed suicide, according to reports from Moscow. Yessin and Miss Duncan were married in 1910. He was considered a fanatic, but was also held as the greatest Russian poet of recent times.

Mrs. Renee Schellenger entered suit for divorce against Joseph H. Schellenger, who owns a department store operator of Atlantic

City, charging misconduct with another woman. She asks a \$250,000 settlement. Mrs. Schellenger alleges that her husband established a love nest for a woman known both as Miss M. Troungood and Miss Whelan. The Schellengers reside at the Stonehurst apartment, Atlantic City, which they own.

"Hamlet" in muffs has moved up to the Hechinger theatre, 5th Ave. and 16th St. Gertrude Bryan has the Ophelia role. Harold Atteridge is working on the dramatization of Elmer Davis' "Friendship." Fanny Brice will write "The Matinee Girl" at Werba's Brooklyn, will open in New York Jan. 18.

Charles Hopkins announced he has engaged Helen Menken to replace Emily Stevens, who withdrew from the leading role in "The Makropoulos Secret."

Now that his grandmother left him \$50,000, Norman Brace, 25, will marry Louise Walker, 25, actress.

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producer of New York, and Lieut. Marion L. Elliott, army aviation ace, were married at Mitchell Field Jan. 2.

That a boycott of French opera by all the works of the United States will be forced on impresarios if Paris music houses do not cease their excessive royalty demands. This warning was issued in Paris by Mme. Nellie Melba.

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Pool" at the Chateau last week. The first night of the play's engagement, a chandelier dropped and, just as Edwin had begun his performance, the chandelier fell and struck the actor of the outfit. The second night Baker Moore, juvenile, fell over a bench and was taken to a hospital by ambulance. The third night the weather got into Charlotte Wynter's larynx and she had to leave the stage. The performance the Saturday matinee Allen York was in an auto smash, and that night Oryx Fox received word of the sudden death of her father.

The new Boston Oyster House has been opened New Year's Eve. This is a revival of one of Chicago's famous old live restaurants. It is in the Morrison Hotel.

Ascher Brothers "School for Managers" has 17 ambitious students. The school, which opened Jan. 11, under the direction of Lew Newhafer, Ascher's general manager, is a school for the young men who are graduating will be given positions as resident managers in the Ascher houses.

A permanent liquor injunction has been issued against the Hollywood Inn, near Elgin and Emil Hanson.

A young married couple, thought to be Mrs. and Mrs. J. Houghton, perished in the flames that destroyed the Elms, a roadhouse near Los Angeles, early last week. The positive identification of the bodies has been made.

LOS ANGELES

Carl G. Nelson, who operated a photograph studio for the purpose of placing models in jobs at \$2 per hour, was arrested last week. He is in business for two days. His arrest was caused by Mrs. Elma Foster, who said she was the wife of her daughter Mazie, 17, pose in the nude for a photograph under the name of "Mazie." She said she was the wife of her daughter Mazie, 17, pose in the nude for a photograph under the name of "Mazie." She said she was the wife of her daughter Mazie, 17, pose in the nude for a photograph under the name of "Mazie."

Superior Court Judge Craig rendered a final decree of divorce in favor of Mrs. Rebecca Oldfield, against George Oldfield, a former automobile racer. The complaint charged desertion. The couple were married in 1907.

The Los Angeles papers have been printing there is to be a separation of George and Mrs. Oldfield and his wife. The latter denies it and says that she would seek a divorce on grounds of incompatibility. Mrs. Oldfield says she has been ill for several weeks following a minor operation and that she had personally greet newspaper reporters when they called at her home to ask the questions brought about her reports. She said she and her husband from the east early this week.

Ernest Lubitsch is confined to his home in Hollywood, seriously ill. Although say there is a possibility of an operation, but will not reveal what the cause of the director's illness is.

Alley Selby, screen actress, known as Mrs. George S. Bowen, wife of a Chicago real estate operator, has filed a divorce from her husband. The divorce was granted after at Puebla, Spain, Mexico, on Dec. 23. Her complaint "charged cruelty and desertion."

Following the death of his father, Noel D. Barker, killed in an automobile wreck a few weeks ago, Reginald Barker, free lance picture director, is confined to his home recovering from a nervous breakdown. Physicians report the director must at least have a month of rest before he can resume work.

Claiming that Frank Lionel Hays, screen actor, struck and treated her cruelly and never made proper provision for her support, Mrs. Shirley May Hays filed suit in the Superior Court to have a divorce from him. The couple were married April 13, 1923, and separated Thanksgiving Day this year.

The complaint charges that Mrs. Hays was forced to borrow clothing from friends because her husband would not buy her any and that she had to depend upon her own necessities of life. It is also said Hays earned upward of \$75 per week as an actor.

Marie Monique, screen actress, now in private life as Marie Harlow, was granted a divorce from Roy A. Harlow by Superior Court Judge Keeler on the ground of "cruelty." Marie Harlow testified that she was born to a child last September, but the infant died at birth and that now as her divorce decree has been granted she will leave for the east to get into a new surroundings and environment. At the same time, she says, she has a contract with a New York producing concern to begin work Jan. 15.

Something put across on "The

Something put across on "The

Something put across on "The

SO NO LONGER SAFE FOR CROOKS

New Police Regime Sends
Back Popular Detectives
Whom Felons Fear

Broadway hanger-ons had better seek new quarters. This was the edict issued by the new Police Commissioner, it became known yesterday. Felons with long criminal records that make their stamping grounds on Broadway have already "taken the air."

Theatre owners and Broadway merchants were pleased to learn of the abolition of the Special Service Division and the revival of the former Police Inspector's staff. Since the advent of the Special Service Division and the revival of tired Inspector, Samuel Belton, the evil element that prowls the "Big Stem" had much to fear. The "Big Stem" was due to the plainclothes men assigned to Special Service and not knowing the "mob." Less than a handful of vagrants and their ilk have been arrested.

Under the old regime, the Inspector's staff Broadway was kept in a fair condition. Inspector's men knew confidence men and others that anchored in the district. Often they were brought to court to explain their means of livelihood. When unable to do so, their records were produced and they were warned by the Court to leave the city.

The presence of these men made possible holdups and other forms of banditry. Yeggmen did a nice business during the regime of the Special Service. They had "pathfinders" to select places for them to "blow" or "rip."

Detectives Welcomed Back

Just before Commissioner Enright started out two districts of the West Side were sent back to their old commands. This news was greeted warmly by the Broadway merchants.

Charlie Collins, formerly with Lieut. Johnny Griffith, was restored to him. Also Tom Moran, formerly with Clarence Daly in West 63d street was restored to his old precinct. These men were invaluable to their commanders. So much so that Enright learned of their qualities and "borrowed" them.

On January 1st, the Headquarters where they performed so well that Headquarters kept them until Enright passed out. Evidently the new commissioner knew that these were more valuable upstarts and immediately they were returned to their old commands.

Both men did excellent work in "Broadway butterfly" cases. They arrested many thieves and other criminals. While they remained up-town the felons performing such work laid off for awhile. When they were taken away "boys" with records soon reappeared.

**Village Trying Novelty
Ideas as Last Resort**

Greenwich Village is reverting to its former "spooky" and novelty resorts in an eleventh hour attempt to recapture interest in its cabaret life.

In the type of places now being adopted by newcomers are along the lines of those which obtained in the days when New York's Latin Quarter made its first bid for patronage as a night life playground. The Village is making a general attempt to provide a Broadwayish touch to their cabarets. Don Dickerman never fell for the high hat stuff. Dickerman has possibly been the most successful cabaret operator in the Village. His Pirates Den and County Fair have grabbed most of the tourist trade because of their novelty.

Several more places of this type are planned. One has already been spotted at Cornelia and Fourth streets to be called The Circus and the former site of the Checkers Cabaret.

Irving and Levine, the proprietors, have incorporated a circus lot atmosphere, with the tables decorated with the general decorative scheme typical of a big top show. The place has been getting a play, proving that the lightness will buy a novelty.

A "Soused" New Year's Eve in Times Square

Much publicity was secured by the office of the U. S. District Attorney, Emory K. Buckner, over what would happen to the places that sold liquor or permitted liquor to be drunk New Year's Eve. Publicized info was that about 200 Federal agents would watch the night clubs and hotels within Times Square.

By 2 a. m. Friday morning Times square gamblers were partially soured; by 4 a. m. they were half soured and by 6 a. m. all remaining seemed fully soured.

In one of the best known and largest hotels men and women, dead drunk, were strewn upon the floors all over the hotel at 6 a. m. and were removed by the attendants.

Liquor was sold and drunk openly; it was brought in and drunk; everything was drunk on the west side night ever known in New York, only approached by the previous Christmas Eve in the same district.

Whatever Mr. Buckner's men were doing or wherever they might have gone, they did not stop drinking—by any one else.

FIGARO SUCCEUMS TO VILLAGE'S 'CUFF' TRADE

Closes Peacock Inn Without
Aid of Buckner—12
Mourners

Finis has been written for the Peacock Inn, Greenwich Village. The cabaret will go down as one of the few closed through other avenues than a Buckner padlock.

Joe Figaro, proprietor, threw up the sponge last week and has hied himself to Schenectady, N. Y. He's through with Greenwich Village for all time. "Cuff trade."

As a memento of his flyer as a night club impresario, Joe took with him bad notes, checks and a U. S. O. U. representing \$1,500 in cash if he knew where they could be turned into money. Joe admits that as a "butter and egg" balter he failed.

The collapse of Peacock Inn is the second for Figaro, who came from Wildwood, Pa., with a bankroll and ideals.

Joe's walkout from the Peacock Inn was not without its obsequies. The chief mourners were a dozen tenants who will now have to pay rent, something they never did before with him.

He has grabbed a job in the up-state town which he says is more legitimate than running a cabaret.

"White Collar Bandit" Fleeed Many Women

Mrs. Etta McCauley, theatrical seamstress, 329 West 58th street, mother of two daughters who are playing in the Capitol City musical act, appeared in West Side Court against Phil Pape, business broker, 30, of 1535 Southern boulevard whom she charged with fleeing her out of \$25. Pape was arraigned in West Side Court before Magistrate McKinley on the charge of petty larceny and held for trial in the Court of Special Sessions.

More than a dozen women in modest circumstances appeared in court to lodge additional complaints against Pape whom they charged fled. The amount varied from \$20 to \$50. The complaints will be heard in Special Sessions.

Before holding Pape, the Court denounced the defendant. Pape was characterized as a "White Collar Bandit" who preyed on poor women. He wiled under the Court's scolding.

The complainants told of how they inserted ads offering for sale room-houses, and how Pape would call and tell how easy it was for him to sell the enterprise. He would collect his fee and that would be the last of him.

Assistant District Attorney James Magee prepared the case against Pape. He suggested high bail, which was fixed by the Court.

MISS THORNTON DIS- MISSED CLARE'S CHARGE

Disorderly Conduct Claimed
By Actress—Defendant
Chorus Man

Penn Thornton, 23, 62 West 66th street, chorus man in "Artists and Models," was exonerated of a charge of disorderly conduct when arraigned before Magistrate McAndrews in West Side Court on complaint of Joan Clare, one of the principals of the show.

Miss Clare, in this country only three weeks, from London, testified that Dec. 30 Thornton climbed up a fire escape outside her apartment at 201 West 57th street and tried to unlock the window. She said he scampered away when he saw her leave hurriedly. She notified Policeman Swoboda, West 47th street station, and a search was started for the chorus man.

While the search was in progress Thornton called her on the phone and said he was amused at the search being made for him. A short time later the policeman apprehended Thornton as he was leaving a gas filling station a block away. As he was about to be brought back to the apartment house, Thornton said the officer a violent push and ran away, escaping despite three shots fired after him.

Miss Clare also testified that on the night previous, Dec. 29, Thornton had climbed up the fire escape and broken the window after she had ejected him from the apartment because of his drunkenness and foul language. She said she threatened to kill her and she was in bodily fear of him.

Had \$188 Coming

Thornton entered an emphatic denial of being on the fire escape. He admitted he had been to the apartment house, but said he had gone there to collect a debt of \$188 which the actress had borrowed from him. He said she called him a cheap skunk and ordered him from the apartment when he made the demand and then summoned apartment employees to oust him.

He said that a short time before he and Miss Clare went to a telephone office and the actress borrowed \$150 from him to cable to her mother in London. He said she gave him an I.O.U., which he produced. It was repudiated by the actress. He said he had advanced her other sums because he liked her.

On Dec. 30, Thornton stated, he called her on the phone to ask her to repay him without causing him to embarrass her by filing suit, and she declined. He said he was about to leave the phone booth when the officer appeared. He said he was frightened and for that reason ran away.

Under cross examination by Thornton's attorney, Milton K. Glick, the signature on the I.O.U. slip looked like hers, but denied she had ever written it on that particular piece of paper. She said she received \$150 from Thornton and admitted that when she obtained her position from J. J. Shubert she told him this was her first American appearance, while it was really her second.

She explained the falsehood by saying she thought Americans were more interested in a new arrival from abroad. She admitted she had borrowed \$10 from Thornton, which she repaid, and admitted she had borrowed the other money.

Thornton has been with the show for eight months and previous to this was a representative in China for the Standard Oil Co. After Magistrate McAndrews heard all the facts he adjudged Thornton not guilty and dismissed the complaint.

Gem Switching Spina Is Held for Grand Jury

George Spina, arrested, charged with "switching" some diamonds on Alex Gerber, vaudeville author and producer, 1607 Broadway, was held in \$2,500 bail for the grand jury.

Gerber went to Spina to purchase a diamond ring that he was to give to his fiancée. Spina showed Gerber a gem. He permitted him to have it appraised for a value of \$800. Spina asked for \$250 as a deposit. Gerber gave him the money.

The stone has been left in a storeroom. Spina's office, Alex asked for the stone to have it appraised for the second time and then learned he had been swindled.

Emily Armstrong's 'Wink' Not Believed in Court

Emily Armstrong, chorine of "Rose-Marie," almost tearfully told Magistrate McKinley in West Side Court how she was winked at, pinched and assaulted by Henry Klein, violinist in the show. After the court heard the facts it dismissed the summons against Klein.

Clester E. Frankel, attorney, who appeared for Klein, scoffed at the charges. He paralleled the case similar to that of Lopez-Sanderson. He declared Miss Armstrong was seeking some "cheap publicity." Frankel's office is at 19 West 44th street. He made this statement to the reporters in the corridor of the court.

Miss Armstrong attired in furs told how she had been a passenger in the subway train at Times Square. She stated that Klein, who wears glasses, winked at her. When changing from the express to the local train she alleged the violinist pinched her.

This occurred Christmas day while she was her way to the theatre. She claimed she remonstrated with Klein but he escaped before she could get a patrolman.

The next day, Miss Armstrong said, she was on line with many other chorines getting her weekly stipend when she saw Klein. She roared at Klein then for his unmanly act. For her trouble, she said, she was "terribly" beaten by the viol player.

She told the court that she had informed Reginald Hammerstein of his conduct but nothing ever came of it.

The court was non-plussed as to why she didn't have him arrested on Christmas. Moreover, he was at a loss as to how she could receive such a "lickin'" without anybody going to her aid. She bore no bruises and stated they had disappeared.

Klein, who is married, has just recovered from a dislocated shoulder. He denied the charge. He has been with the company for some time and is about 45 years old.

"CHORUS GIRLS" SENTENCED

Two women who said they were "chorus girls" out of employment were sentenced to workhouse for 15 days each by the justices of Special Sessions Thursday, following their pleas of guilty to shoplifting.

The women said they were Mrs. Beasie Mayo, 27, of Buffalo, N. Y., and Mrs. Marie Davis, 30, of Washington. They were arrested Dec. 20 in Wanamaker's store after trying to get away with articles valued at \$46.

ROUND THE SQUARE

Zieggy's All-Beaver Overcoat

An all-beaver overcoat worn by Flo Ziegfeld is making some of the square's best dressed citizens of the coming girl pickers. One flash at the Ritz make-up Zieggy now parades brings a gasp at the price. No inside info on the cost but disputes are many on how expensive beaver may be in big lots, with the estimated cost of Flo's innovation, \$2,000.

Restaurant Voluntarily Closed New Year's Eve

New Year's Eve, at 10 p. m., one of the best known Times square restaurants voluntarily closed its doors for the night. Its proprietor would offer no reason for the unprecedented action of a New Year's Eve.

Relief From Special Service Men

Times square especially will feel relieved and moved through the abolishment of the police Special Service Squad. If any special police squad ever became more thoroughly disliked than the Special Service men Enright put on the streets to "clean up" no one in the square recalls it. The Special Service bunch stopped at nothing from accounts. Thirty of them were detailed as assistants to the Federal enforcement unit, detached from the headquarters squad and with their own compass.

A report says that a new system may come into effect with the former authority of the police inspectors revived. The political leaders of the districts may have more to say in the future than during the Enright police administration.

Afraid of Slot Coin Machines

A natural fear of being arrested for disorderly conduct or maintaining a disorderly house will probably see Times square with the adjacent side streets bereft of all its 25c slot coin gambling machines. It's just as well for it well known in the courts in the den that slot coin machines can have the gaff put on at any time and in any way the operator wants. The percentage to win may be reduced from the 100 per cent break the machines apparently gives to any percentage down to 10 per cent for the player.

Lack of customers is not causing the disuse. It's the disorderly charge that would carry a jail sentence that has started it. A couple of arrests recently made were on the disorderly conduct charge with the men held for Special Sessions.

The coin machines were being worked plenty and rather strong around the square from all of the reports concerning them.

Bamberger's 5th Ave. Hotel

A new hotel is to be built on a 5th avenue site by Bamberger, proprietor of the Crillon, on East 48th street, New York.

According to report work will start in the spring. Plans are now being drawn.

SHADE BOOED IN VICTORY OVER TODD

First of Pop Priced Cards at New Garden—Stupid Refereeing

By JACK PULASKI

Although there were two technical knock-outs, the first of the popular priced boxing shows (\$1 to \$7) at the new Madison Square Garden on New Year's night was mediocre. A light crowd was on hand, only the top left being capacity. Three 10 rounders topped the card.

One of the oddest k.o.'s on record came at the end of the first round of the semi-final between Willie Harmon and Nate Goldman of Philadelphia. Just at the bell Harmon let two rights fly in rapid succession, the second blow apparently being started after the gong sounded. Goldman fell heavily, completely out. He was carried to his corner but his inert body slumped to the canvas. The handlers desperately tried to bring him around but Nate was still in dreamland when the bell sounded for the second round.

That is when referred Eddie Purdy used stupid head work. He waved to Goldman's seconds to permit Nate to come out. Goldman slipped off his stool and floundered around on his hands and knees, unable to rise. He reached the ropes on the opposite side and almost fell out of the ring, still unable to get to his feet. Purdy insisted on counting him out, amid an uproar, and Harmon helped carry Goldman back to his corner again. Purdy could just as well have counted out the boy in his corner and, better still, have declared the contest over. It made no difference to him that one of Goldman's seconds remained in the ring during the count and the others stood just outside the ropes. Eddie might have given Goldman five minutes to recuperate, for there was a question about the legality of Harmon's fist wallop.

Fans Yelled for Draw
Dave Shade, now frankly a middleweight (155 pounds), defeated Roland Todd, the middleweight English champ, in the main bout. But Dave won no credit from the fans who yelled for a draw decision. The bout was productive of several thrills when Shade tore in with flurries of blows. He fought in spurts, however, and admitted the game Englishman interested the customers most.

The Californian created some excitement at the first bell by leaping in with a stinging left hook that put Todd off the defensive until late in the going. In the seventh round Todd crossed a right that nearly spilled Shade, the latter then tearing in with a flurry. There was no doubt about the Britisher being outpunched but it is hard to tell just what Todd could do against a boxer who stands up against Shade, with his customary low crouch and constant weaving, was ever difficult to find. So Todd missed often. The visitor impressed as being a good boxer. That and his stamina should make him a favorite over here.

Tommy Freeman, a welter from the central west, made his debut against Sergeant Sammy Baker and the good, technically sloping the soldier in the seventh round. Baker's right eye was closed and his face puffed like a balloon. Purdy went to his corner before the bell sounded for the eighth round. A soldier agreed he was too badly off to continue. Freeman is a two handed fighter liable to give any welter a stiff argument.

Matt Winn's New Track

Joliet, Ill., Jan. 5.
M. J. Galvan, Covington, Ky., attorney, representing Col. Matt Winn, Kentucky turfman, and his associates, has taken title to 133 acres of Will county land, two miles south of Crete. It is announced the property will be converted into a race track.

The Kentucky syndicate controls the Fairmount track near East St. Louis and also has interests in Kentucky tracks.

The Dixie highway bisects the tract, giving excellent transportation facilities. Work on the grounds will start early in the spring.

PROBABLE FIGHT WINNERS AND PROPER ODDS

By JACK CONWAY

FRIDAY, JANUARY 8
MADISON SQUARE GARDEN

BOU	WINNER	ODDS
Ed Terris vs. Lucien Vines.....	Terris.....	5-1
Harry Felix vs. Louis Vincenzini.....	Vincenzini.....	even
Joe Glick vs. Danny Kramer.....	Kramer.....	even
Tommy Murphy vs. Andy Tucker.....	Murphy.....	7-5

SATURDAY, JANUARY 9
COMMONWEALTH CLUB

Ray Neuman vs. Bob Lawson.....	Neuman.....	even
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MONDAY, JANUARY 11
LENEX SPORTING CLUB

Abe Goldstein vs. Dominick Patrone.....	Goldstein.....	8-5
Nick Quasereff vs. Jack Mallon.....	Quasereff.....	6-5
Johnny Felucci vs. Johnny Meivas.....	Felucci.....	2-1
Frank Goldsmith vs. Lou Moskowitz.....	Goldsmith.....	even

NEW BROADWAY ARENA

Mike Dundee vs. Al Clitty.....	Dundee.....	3-1
Izzy Schwartz vs. Georgia Marks.....	Schwartz.....	even

SCORE TO DATE

Selections, 442. Winners, 331. Losers, 64. Draws, 47.

Indian Hockey Manager In Jail on Serious Charge

George D. Jordan, Mohawk Indian, and now manager of the St. Regis Indian Hockey Club, is in the 53d street prison on a serious charge preferred by Bessie Rice, of the Hotel Byron, 219 West 49th street. According to Miss Rice, who has lived at the hotel for about three weeks, she had just taken a bath and returned to her room and was about to retire when hearing a knock at the door. Asking who was there she heard a man say he was the manager and she opened the door.

According to her story it was Jordan, as he afterwards described himself in the West 47th street police station. At the point of a gun he forced her to come to his room across the hall where under threats of death she was forced to submit to him, Miss Rice alleged.

When he finally permitted her to leave she went to the station house and lodged a complaint. Detectives Dugan and Kennedy went with her and placed Jordan under arrest.

At the station Jordan was recognized as one whom the State Troopers in the vicinity of Canton, N. Y., were looking for for an automobile theft and the police were also looking for him on suspicion of having passed worthless checks.

He was picked up for the night on charges of being a fugitive from justice, having a revolver in his possession without a permit, rape, etc. When arraigned in the West Side Court the following morning he was held in heavy bail.

The police have had an alarm out for Jordan for some time. His last known New York City address was 302 West 47th street. He moved from there only recently.

Real Names in Calif.

Los Angeles, Jan. 5.
The California Boxing Commission has issued an edict that fighters must stop using aliases or monickers other than their own given names.

Names will eliminate the use of such names as "Bull of the Bampas," "Dixie Kid," etc., when the fighters enter California.

BALLROOMS' BOOM DEC 31

Chicago, Jan. 5.
The local ballrooms spread themselves in royal fashion New Year's Eve, practically every one providing 8 or 10 vaudeville acts. Cinderella, besides a number of acts, had a supper in cabaret style.

Paddy Harmon had 15 vaudeville acts at Dreamland and 15 at Arcadia.

Fined for Racing Information

Los Angeles, Jan. 5.
It is a crime in the county of Los Angeles to have in one's possession a newspaper containing racing information.

Jack Wilson was fined \$20 by Judge Chambers for having had a paper of racing form charts containing Tia Juana in his possession when apprehended by an officer of the local vice squad.

Mid-Week Pro Hockey Game Drew 9,000

A recent mid-week professional hockey game between the New York Americans and the Toronto "St. Pat's" drew around 9,000 to the Garden. That the game can play to the end of this draw during the middle of the week would indicate that pro hockey for New York is "in." Not only that but the fans are fast becoming enthusiastic, the patrons being frequently on their feet to follow the play.

This game, especially in the second period, brought to light some of the fastest and best skating the new hockey era has enjoyed. Most of the fireworks were provided by "Red" Green, of the home club, and Day of the Canadians. However, the 60 minutes of play ended in a 1 to 1 tie. The teams then went to a "sudden death" conclusion which St. Green won off with the winning tally for New York after eight minutes of the Garden's first overtime period.

A previous game saw the New York team the victor when Pittsburgh was defeated 3 to 1. It was in this contest, as far as the home patrons were concerned, that the Manhattanites seemingly came out of their slump. The local boys played a splendid defensive game and "Guns" Smith was in charge down the ice for three scores.

The game is being given every kind of a "break" from the dailies, so if hockey doesn't get over here it's simply the fault of the team. And with the New York aggregation emerging from its slump along with the Canadian teams being due for return dates here, the Garden should play to abundant patronage on these pro-hockey nights.

Barney Always Was Fast

Los Angeles, Jan. 5.
Within 24 hours after his second wife had obtained her final decree of divorce in the Superior Court here, Barney Oldfield, racing driver, entered upon his third matrimonial voyage by going to San Diego, Dec. 29, and having Superior Court Judge Andrews enjoin him to charge to Mrs. Hilda Braden, divorced wife of a former Kansas City millionaire oil man.

GARTH'S BARRED OFF TRACK

Baltimore, Jan. 5.
Meeting last week, the Maryland Racing Commission revoked the licenses of Woods and Hugh Garth, sons of Billy Garth, long trainer for R. Parr and J. S. Couden.

The Garth brothers were debarred because of debts and bad checks, a condition which the commission considered prejudicial to the best interests of racing in Maryland.

No Smoking at Garden?
After the first boxing bout at the new Madison Square Garden the boxing commissioner declared smoking in the arena was thought there was too much haze, despite the elaborate ventilating system. The signs say "no smoking," but not positively, which means there is plenty of smoking during the boxing contests. Ushers and firemen make half hearted attempts to make the fans desist but the new building is entirely fireproof and the ventilating system is effective.

SUNDAY NIGHT AMATEUR HOCKEY PROVING DRAW

Sabbath Double Headers at Garden Providing Plenty Action—Races After Games

The excellence of the ice contests between the teams of the Eastern Amateur Hockey League figure to make the new Madison Square Garden a district bidder for Sunday night patronage. There are five teams in the league, including Boston A. A. Pere Marquette, also of Boston; St. Nicholas, Knickerbocker and New York Athletic clubs, all of New York.

Many of the players are former collegiate stars. Rivalry among the latter class of players was responsible for a number of mix-ups during last Sunday's two games. That was particularly true of the contest between the Knickerbockers and the N. Y. A. C., won by the former, 5 to 3. Players were frequent out of the game for rough work.

The hockey fans have already selected favorites and "Red" Hall, N. Y. A. C., is the most popular pick in the city with the big crowd. Hall is a former Dartmouth football star and is both spectacular and speedy on the ice.

The Knickerbockers, whose home rink is at the East 172nd street in Ted Behan and Tommy Gillespie. Behan formerly played for McGill University and is a New Haven physician, while Turk Smith and Percy Fynan, are also fast skaters.

The St. Nick's, the oldest amateur hockey club in the country, principally comprised of former college men. Cushman is a Princeton man and a former team mate of the late "Hobey" Baker. Joe Bulkley scored the first goal against Pere Marquette in the first game and also shot the winning tally, the score being three to two. An extra period was started but was ended by Bulkley in less than a minute's play. Buzz Stout, right wing for the St. Nick's, is also a Princeton man, while Nieldinger and Fergie Reid are both formerly from Dartmouth.

Pere Marquette was somewhat handicapped by the loss of Harrington, their left wing, who left the team last week. To join the Boston professional sextet.

On opening night, two weeks ago, the gate grossed \$15,500. Last Sunday the takings were somewhat better. Vincent Lopez and his band are a feature, being an expense of \$500 for the session. In between periods there is professional fancy and comedy skating. Norval Bantle and Gladys Lamb being featured. The latter are not engaged by the league, being retained by the Garden for similar exhibitions during the college and professional games during the week.

Amateur speed races after the games are also part of the Sunday night programs.

Dempsey on Exhib. Tour

Los Angeles, Jan. 5.
Within a few weeks Jack Dempsey, accompanied by his wife, Estelle Taylor, will leave for an exhibition tour in Florida.

Dates have already been booked in Miami and Tampa on Jan. 16-17. Dempsey contemplates giving exhibitions in about 20 different cities, figuring on getting a guarantee of not less than \$5,000 an exhibition.

TOMMY DOUD DIES

Rochester, N. Y., Jan. 5.
Funeral of Thomas Faherty, known to race track followers as Tommy Doud, was held here yesterday.

Preliminary services Thursday in Havre de Grace, where he died Dec. 28 of injuries received when he was attacked by two robbers.

From the Arizona track, at Butte, where he started, he rode winners in England, Cuba and this country.

AUSTRALIA

(Continued from page 2)

Innes, Mae Regan, Melfords, Seibons, Phil Lopez, Belle and Morris.

Williamson-Tait have as attractions for the 1926 season Dion Boucicault and a cycle of Harris plays, Gilbert and Sullivan Opera Co., and the Anna Pavlova troupe.

Edna Thomas, American singer, is finishing a record season in this country. Miss Thomas expects to return to America very shortly.

The mail steamer "Aorangi," trading between Vancouver and Sydney, and a popular boat with performers, was recently held up in Honolulu owing to an actor named Duddy stating he had been assaulted by one of the stewards during a voyage. Duddy claimed \$25,000 damages for loss of contracts, personal injuries and doctor's fees.

Duddy was a member of the vaudeville act of Duddy and Wright. They had been retired from the stage for some time. The actor's recent return won a money prize so the couple decided to visit friends in America. It was during this voyage that the alleged assault took place.

"Charlie's Aunt" is to be revived at the Grand Opera House before Christmas by Maurice Moscovitch. The success of the Sid Chaplin picture of the same name, "Aunt," has been pulled out for reproduction.

Maurice Moscovitch, in "The Great Lover" at the Criterion, has been held over, transferring to the Grand Opera House where Moscovitch will soon return to London.

Acts booked by Williamson-Tait include the Flemmings and Katrina and Joan.

George Highland, producer for Williamson-Tait, has just returned from London and America.

Mr. and Mrs. Charles E. Bray have been touring this country for some weeks. From Sidney the couple will go to Africa and India.

Melbourne managements are preparing for the new Christmas attractions. Fuller's will run a panto and also the "Music Box Revue."

Most of the picture houses are doing good business.

Lily Morris will follow Ella Shields at the Tivoli. Miss Morris opens here Dec. 28. Other acts include Mantell's Mankins and Holland Troupe.

Ben Neo, Chinese act, due to open at Tivoli two weeks ago, was unable to do so owing to illness. Ben has undergone three operations.

Fullers are to take vaudeville out of their underworld and over the festive season, substituting pantomime. The Tivoli will be the only theatre playing vaudeville.

Harry Green has struck out with "Give and Take" in Melbourne. The show was well received, but ran a little while, but has caught on strongly. Roy Rene, one of the best comedians in Australia, is in the cast.

Ben Beno, American aerial artist, has formed a two act with a girl. The girl does a blindfold toe to toe catch from a height that is a thriller. The act will play America next year.

"Katja, the Dancer" is the next big attraction at the Royal Albert. Burke will play the lead. Several of the cast brought out from London specially for this show have been seen in other shows.

Richard Leonard will be the comedian. Williamson-Tait are handling the attraction.

Muriel Starr will revive "Within the Law" for Williamson-Tait at the Criterion.

Maurice Moscovitch has been re-engaged for two acts with a girl. The girl does a blindfold toe to toe catch from a height that is a thriller. The act will play America next year.

"The Battle of Zeebrugge" film, opens at the Tivoli act with a girl. This week for a run. Feature is under Union Theatres management.

NEW COAST STADIUM MGR.

Los Angeles, Jan. 5.
S. E. Masters, for two years managing the Hollywood American Legion Post Stadium, has resigned. It is understood Tom Gallery, former picture actor, now the matchmaker of the club, will succeed Masters. Masters was compelled to resign as he operates an accounting and income tax office in Hollywood requiring his full time.

IMHOFF, CORENE AND CO. (1)

"The Slap" (Comedy)
23 Mins.; One (Special Drop)
Fifth Avenue
(Pop Vaudeville)

Roger Imhoff in a new act and though no author is billed, it sounds like Mr. Imhoff's work. As a character Tad player par excellence and of a type nearly extinct for class work, such as Mr. Imhoff does, he may be said to stand alone in his characterization of the elderly smart Irishman. It's a pleasure to watch him, to listen to him and admire his make-up. Anyway the name of Roger Imhoff alone on an act is a guarantee of excellence and laughs.

It's a while since Mr. Imhoff has presented himself in a new skit. Perhaps he wanted to get away from the others. They would still have been sufficient, any of them, but it's just as well this "Slap" will do. It's full of bright and original talk, delivered as it is wittily, and there are laughs continuously from it, besides a complete story, and the entire act is played in "one."

A sidewalk scene, the tenement section of New York, an old Irishman from Omaha coming to see his widowed sister and her daughter, after many years. He wanders onto the street just as another niece has been visiting her aged uncle, who may be Irish or rube, a piece of her mind and plenty of errands to do, making his life as miserable as he can find ways.

The old Tad from the west sits on the doorstep. He's not an old Tad. In anything but his brogue. Dressed neatly and with a sombrero, his looks bear out his assertion that he has come east to settle down with a chance to kid the old man, but his money with him, is prepared to take care of them for the remainder of his life.

When the niece within sees the stranger on the doorstep and bears the name of Omaha, she thinks it's a chance to kid the old man, but his tart replies bring on an impending storm between them. This is the bulk a feature of the Imhoff dialogue; he can say so much within five words and yet get the laugh out of it.

The westerner has lost his sister's address and those about him don't know it. The other uncle returns, however, and after the two old men have talked the niece starts her uncle's relative once more. While that is going on inside, a girl (Miss Corene) doubling, doing nicely in both) walks along and throws the old man, monkeying with his swordion, a quarter. It leads to a conversation. The girl says she is on the way to the train to meet her uncle, an old guy from Omaha, whom she and her brother, living on Riverside Drive, will probably have to stand for two weeks. The man from Omaha wants to know what they will think of him if he happens to have money. The girl replies they will think nothing. And if he has no money? Then they will send him to an institution. But he may not come in on the train, the old man ventures. That wouldn't be her luck, answered the girl, proceeding on her way.

And again meanwhile the other niece inside has told her uncle to take his clothes and get out, go away, anywhere, with her uncle coming out of the house with his girl. "Where is he going?" asks the westerner. "To the Old Men's Home," says the helpless one. "But you are too old for there," remarks the Omaha. "Where'll you go to the poorhouse," replies the forlorn girl bared.

And during this which could be so easily turned into the pathetic, there are laughs won by Mr. Imhoff. As the westerner, goes inside, bawls the house, orders the niece away, and tells his elderly companion the home is there.

A very excellent turn, a Roger Imhoff turn, an act that will gain the appreciation of any audience anywhere, upstairs or down. *Five.*

GEORGE OLSEN and His Hotel

Pennsylvania Music
Hotel Pennsylvania, New York.
The Hotel Pennsylvania has been sandwiched into the George Olsen billings with the Victor recording artist opening at the Statler hotelery Dec. 25, succeeding Vincent Lopez. Olsen will also feature the Penn name on the labels of his Victor recordings, the tie-up being worthwhile in view of the transient nature of the hotel, and its appeal to record-buyers accordingly.

For the hotel engagement Olsen's original nucleus of nine has been augmented to 12, the additions comprising a violin, a piano, a drummer, Olsen merely conducting and gladiating. That's what the Statler people are particularly strong for, as concerns Olsen—the glad-handing, the leader being a personality and a good mixer. All of which is smart business all 'round.

The Olsen brand of dance music is standard. It has been for no little time. His Victor dance products for one thing are guarantee of this. Everything considered, therefore, it's a question of the location. And looks like the Penn has grabbed it. Olsen's act is a good one. The music is heavy, both for dinner and supper, the latter having been none too strong at any time. Furthermore, something unusually notable is the manner in which they monopolize the floor and demand "more" by applause, something not before encountered at the hotel.

Olsen has a good band and is augmented by a number of his trained specialists who contribute vocally, either in solo or ensemble, lending the staid hotel a little touch of dignified parkia a la a smart crowd. The hotel don't hate it, either! The hotel and Olsen are a great tie-up both ways. *Abel.*

FRANCIS SISTERS AND CO. (1)

Acrobats
10 Mins.; Full
Half way down this one it looked as though the girls were reversing the usual formula and having the male member on for dress. Later took loose some lively bar work which took him out of the dress class and made him a hard worker. The girls, however, handle the bulk, which combines bar feats on aerial trapezes, hand grips and spirals. Introduction of a leather grip stuff by the two girls seemingly took the wallop out of the similar stunt pulled at the finish, which the girls have gotten better returns were it not practically a repeat of the former feat.

The trio make a good appearance and handle their stuff with speed. As the girls make a mistake resulting closer for small time. *Edie.*

DARE AND YATES

Comedy Hand Balancing
10 Mins.; Full
Broadway (V. and P.)
Two men. One long, the other short. Work in "one." They specialize in hand balancing. By way of avoiding the regulation circus uniforms, the lights and the "dressing" characteristic of former vaude acrobats and balancers, they appear in plain dress, and affect an awkward, amateurish manner of working. Not a new idea but effective with these men.

The taller is the understander and the routine includes the usual line of "lifts."

For an encore the men drop the awkward stuff and use some of their own skill in a floor routine, a full-length raise by the taller man, that was witty. *Mark.*

CHASSINO (2)

Shadowgraph
10 Mins.; Full Stage
Last reviewed in Variety's New Act files as far back as 1908, Chassinio may or may not be doing a new act. However, something must have changed in '7 years.

As currently showing this shadowgraph appears to be a step or two ahead of his contemporaries both as to method of presentation and the subject. A novelty, which caused a murmur through the house, was Chassinio's use of his feet beneath the screen, a comedy angle applied to the shadowgraph in actual achievement that clicked.

Opening the show at this house, Chassinio did extraordinarily well. *Eight.*

"DISAPPEARING WATER BAL-

LET (16)
Aquatic Novelty
16 Mins.; Full Stage (Special)
Hip
(Straight Vaudeville)

A carnival turn which has been playing fair dates but it fits the Hippodrome as is and traditional. The last extravaganza to play the house before it joined the Keith circuit was a disappearing diving girl number.

The current turn instead of using the bell chamber, basis of legal litigation at the time, uses a chute, the principle being much the same. The act now, as then, features Little Mayer who does her dives from the high board topped off by a trapeze drop from the flies after she is hoisted aloft.

Preceding Miss Mayer, the act opens with the 16 diving girls in toy soldier uniforms, augmented by the Hippodrome ballet in a drill. The girls march up the sides of a prop Sphinx and down the steps into the tank, disappearing from view.

They reappear singly in one-piece bathing suits and execute one dive, each working from two springboards on opposite sides of the stage. The act, then, features Little Mayer, two water clowns, got some down from awkward dives off the springboards.

The act is new enough to the current Hippodrome audience to be regarded with some interest. The house has dug up. Judged by the salaries paid to several previous flash turns imported and otherwise, which only indicated, this act should stay at the Hippodrome. The act is a good one. Mandrell and the producers. *Con.*

CHARLOTTE DUJONG AND CO. (6)

Dance Revue
16 Mins.; one and full (Special)
American, Chicago

This flash has been well mounted and the support of Miss Dulong is strong. It is acceptable for immediate bookings and with work may ripen for better things.

Open in "one" with four young men in cream-colored suits entering for the usual song about applying for the job of dancing partner to the charming young lady. This is far from the best they have ever done.

Miss Dulong has considerable class, dances nicely and sings well, barring a certain lack of sureness which she should acquire with work. The act goes to full-length in a Tuxedoed pianist at the baby grand. Immediately after the first number the pianist does his solo. The solo should be spotted later and a better choice made.

Miss Dulong follows with a blues number which she will register with elsewhere. The American didn't respond particularly. It is in this field that Miss Dulong shows the most talent. She is only 20, so has plenty of time.

Two of the boys do a drunk dance that might be worked up to constitute a standard element of comedy to the turn.

Work and the pruning and padding attentions of a good producer might put this act stronger. But as stated, the act is okay as it is for the intermediate stuff. *Hal.*

3 HERMAN BROTHERS

Hand Balancing
8 Mins.; Full (Special)
American, Chicago

This act, as it is presented, is presented with the background of a bathing beach, also employing two leg drops. The men are dressed in bathing suits and go through a routine employing a pedestal and a miniature trampoline for the feat tricks. The boys missed a couple but made no attempt to cover them up.

The act seems in its infancy, needing some. The boys look well but lack showmanship. More speed would also help. Good opener for the intermediates. *Loop.*

BILLY AND GRACE KIRKWOOD

Novelty
10 Mins.; Full (Special)

Mixed team offering the conventional western act both in plans costumes. Routine embraces rope spinning, whip snapping and a flare act, ending with a flourish. Some vocalizing is also introduced, but means nothing, since neither have more than average voices.

The stunts incorporated in the rope and whip show nothing other than stunts, which have been around for some time.

Its main appeal as a small time opener lies in their attempt to pack many things within their brief running time. *Edie.*

"ALL GIRL REVUE" (6)

20 Mins.; One and Three (Drops)
5th Ave.
(Pop Vaudeville)

As an "all girl" idea for a revue line, but with any girls. This production has for the production part costumes only, other than a couple of drops.

With the girls making up behind a scrim, the Jackson Girls' similar act, but with any girls, the Jackson Girls (English) but lately played around the metropolis.

Opening, an introductory is about "all girls," with the young women's heads protruding through the stage on a starchy drop. After that it's a matter of single singing and dancing in the chorus girl pick out way, with a sister team similarly classed. There an ensemble finale with the girls in different clothes but hardly doing much different dancing than they had done, other than bearing down hard on the Charleston.

Good enough act at a price for the intermediate time, with the same going for the small time.

Perhaps if the producer places others girls inside the same costumes he will discover that the same girls will do the money and better time. This is, as it stands, just a good idea butchered. And that is where most likely the present big time looking condition comes in. We go to look for regular act to be choked 1 the throat before getting a break? The producer may be smarter than his turn suggests.

The six girls as named are Dorothy Jackson, Rosemarie, Blanche (familiar), Audrey Dixon, Truly Jones, Bay Sisters. *Five.*

HARVEY MARBURGER AND HIS

ORCHESTRA (9)

Roseland Ballroom, New York

This band is in for a special fortnight's engagement at Roseland ballroom, New York, being a traveling unit for the main and of some reputation as an itinerant organization. Marburger hails from Reading, Pa., and is best known in that state although his sphere of activity is wider. He has been in the business two weeks at the Paradise, Newark, slated to follow Roseland. A week of barnstorming and then four weeks at the Avalon ballroom, Boston, to be followed by another month in the Ohio territory, which an idea of their range due to extensive broadcasting.

The Marburger organization is a versatile outfit, going in for entertaining, joke, etc., and perfect for platform in ballroom, cafe or on the stage.

As a dance band they are more than ordinarily satisfactory. They feature a unique mellophone trio, touted as the only trio of its kind in a dance band. The trio outside of that they handle their stuff well and sell it in good fashion.

The leader is an expert banjoist, also doubling reeds and guitar. He is backed by another expert banjoist, also handles much of the arranging. The saxes are Marlin Kachel and Dyke Blitthenberger, drummer-entertainer, John Jackson, and a trumpet soloist, Al Peters and Fritz Schneider, trumpets (the latter three handling the mellophones); Henry Zaccardi, bass. *Abel.*

ILL AND INJURED

Baker Moore, juvenile, with the Ascher stock, suffered a broken leg when manhandled by extras during the playing of "The Fool" at the Chateau theatre, Chicago.

Jacob Golden, manager of the Griswold, Troy, N. Y., is in Beth Israel Hospital, Roxbury, Mass., recovering from a breakdown. He is slated to be hospitalized a visit to his parents at Somerville, Mass.

Florence MacBeth, soprano of the Chicago Opera, operated on in Ft. Wayne, Ind., last week for appendicitis, is reported progressing rapidly.

While watching bagmen after her bags from a steamer at Cherbourg to the train for Paris, Eleanor Sawyer, of the Chicago Opera, was struck by a runaway car. She has been dislodged, and had fallen down from a deck of the steamer. She suffered a fractured arm. Miss Sawyer is recuperating at the American Hospital, New York. She is gone to Paris to visit her husband, Lottie Gee, colored songstress, who has been a principal with the "Chocolate Kiddies" which has been touring Germany. Lottie is in London under a physician's care. Miss Gee, suffering with inflammation of the lungs, was compelled to leave the show. Her condition is not serious and when she has recovered Miss

AL LAVINE and Band (10)

Musical
18 Mins.; Full (Special)

The youngfulness of this outfit, the collegiate dress and average good playing makes this one refreshingly acceptable and one that should get strong support from the younger set of vaude patrons all around.

Introducing with "Collegiate" partly vocal and gradually worked up they seemingly planted themselves pretty with the mob, hooding and lost no time in getting into the follow-up pop, with one of the boys stepping out for a vocal chorus. The latter was weak and should either be phased out or strengthened by additional voices. The follow-up duet was little better from the singing angle but both were redeemed by the follow manipulation by the band.

The boys seemingly are striving to collect on versatility that looks beyond reach at present save for the up dance spotted by Sam Lewis the latter came on for card and clicked for value. A ballad was probably the legitimate wind up.

At this juncture the rubie due in the box office repairs with Lavine and later came on for card manipulation stuff that was clever but didn't seem to fit this turn. Probably another stab at something new, but it was a little different. The rubie were finally manipulated off, leaving the boys on a hot closer that got results.

The act looks good for a routine number, but it should cash in heavy on the youthful angle but curb some of its vocalizing. Following so many band acts it shapes up as just another band, lacking anything in the form of an outstanding wallop. *Edie.*

CHASE AND COLLINS

Songs and Talk

14 Mins.; One and Two (Special)

Especially written act by Billy K. Wells, who has a good deal of semi-classical voices for a comedy ingredient. The turn carries a special drop and aperture setting in time to good effect. The theme is of a light company's bill collector trying to cash in a bill owed by the girl who has just made a record for the phonograph branch of the same company. The misunderstanding of purposes is the basis for the laughs.

Interpreted with the talk are four numbers, with voices the main hold of the duo for approval. The conventional is filled with snickers with the idea and its workmanship impressing as holding sufficient merit to give the act an early spot on major bills. Each of the couple has a certain dignity, and while Chase may not cause a furore as a comedian the light laughter gained suffices for the purpose.

The act did nicely No. 3. *Eight.*

MILLER BROS. ELEPHANTS

11 Mins.; Full Stage

State (Pop Vaudeville)
Three young elephants being worked in vaudeville until the autumn season starts. The Miller Brothers name may be that of the trainers or may refer to the 101 Ranch, one show which played the elephants.

The act is two baby elephants, the third not being much larger. The latter simulated a shimmy during a bell number. One of the smaller animals followed with a steb bit, with a comedy bowing stunt following. A girl dancer suddenly appeared, shaking her hips. Her appearance was explained when an elephant in a bell suit and skirt wriggled his rump in imitation.

Elephant acts are less frequent than heretofore. As a novelty this one gets by. *Ben.*

CHARLEY CALVERT

Songs and Cuts

13 Mins.; One

Minors; Roof

(Pop Vaudeville)

Charley Calvert struts a sex well, sings lyrics clearly and sells himself, but not his material for the reason there is no material. The songs are muchly shy. They are seemingly stereotyped but not carefully selected. A routine is in the making.

Aside from that he does a trumpet imitation (okay) and a dance number (fair). He is limited to slow company as presently framed, but can speed up with proper material. *Abel.*

Gee will remain in London indefinitely.

Dan Fitch while playing in Atlanta Dec. 16 suddenly underwent a serious operation at Davis and Fischer Sanitarium, 25 East Linden avenue, where she is now recovering.

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Paul Petching
Bussard's Band
Frank Bradwood
Wheeler & Francis
4 Bradus

SAN FRANCISCO
Golden Gate (O)
Ed Lowry
Al Moore Band
West & McClintock
Elliott & Latour
The Zieglers

Wester & Elms
Wm Mauss & Co
2d half
Larimer & Hudson
Mack & Rooster

Hend regards to the funniest sketch in vaudeville, Herbert Warren. From the funniest act in one.

CARDIFF AND WALES

Yates & Carson
Kings' Melodrama
Pantages
(Saturday opening)

SO. BEND, IND.
Pantages
Lloyd Ward
Haft & Paul
Dell & Bennett
Fargo & Richard
Wright Dancers
Fisher & Hurst
Kenney Mason 3
Harry Dell
Rostia
(Two to fill)

Wanda & Seals
Seymour & Cunard
Billy Iatchner Co
Marcus Booth
Evans & Peres

TULSA, OKLA.
Orpheum (Tex)
Jack Hedley 3
Wentworth
Frank Fray
Fisher & Hurst
Kenney Mason 3
2d half
Chinko & Kaufman
Ed & Mortimer Beck
Richard Keen
Barry & Whitledge
Lucille Ballentine

VANCOUVER, B.C.
Orpheum (O)
(7-9)
Ben Moroff
Harrison & Dakin
Stanley & Birna
Jack Haker Hay
Reynolds & D'ne's

SPokane, W.H.
Pantages
Phil Seed Co
Clark & Vallin
Nerida

SPRINGFIELD, ILL.
Majestic (W)
Murray & Garth
Hansel & Hines
Guido & Beatty R
Harris & Holley
Harris & Holley
(One to fill)
Buddy Doyle
Frolics of 1918
(Four to fill)

ST. LOUIS, MO.
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(Same bill plays
Edmondson 2d half)
Coulter & Rose
Adams & Davis
Joe Roberts
5 Avalons

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5 Avalons

State, Broadway, New York, This Week (Jan. 4)

RUBY NORTH

HEADLINING

And a HIT, Proportionately, as LARGE as Her BILLING

CLARENCE SENNA, entertaining at the piano

Gown by MME. FRANCES, Inc.

Scenery by HENRY HUGH, Inc.

Jarvis & Harrison
4 Harolds

MONTREAL
Princess (K)
Miller & Mack
Dancy Darc Co
Malvina
Miller & Bern
Lewis (L)

Low's (L)
J & J Gibson
Chas Forsythe Co
Chas Forsythe Co
Burns & Wilson
Giles in Toyland
Harron & Bennett
(One to fill)

MUNCIE, IND.
Wysor (KW)
Daniels & Walter
Bobby Jackson
Novelli Bros
(One to fill)
2d half
J & K Lee
(Three to fill)

Kenney Mason & S
OMAHA, NEB.
Orpheum (O)
(Sunday opening)
The Caninos
Ben Blue & Ed
Giles in Toyland
Harron & Bennett
(One to fill)

OSHIOSH, WIS.
Grand (L)
(3-10)
M E G Line 3
J & K Lee
Francis Renault
Rogers & Donnelly
Charlotte & Gane

PASADENA, CAL.
Pantages
Will Morris
Gifford & Holmes

I. Trevett
Trevett & Walcos
PREVIDENCE, R.I.
Fays (4) (In)
Vogue 1926
Vogue Shopping
Wilson & Morris
Ada Christie
Watts & Stanley
Broadway Lady
Emery (L)

WELLS
Debee & Weldon

Edwards School D
The Nargis
Orpheum (O)
Ruth Rose
Chas Danceland
Portia & Cirilo
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Loe Kellers

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"IT'S ALL A FAKE"
Jan. 10-Jeffrey, Chicago
Regent, Kalamazoo

McGraw & K
Lillian Shaw
Andriof 3

4 Madcaps
Norton & Browne
Irving's Midgate

QUINCY, ILL.
Orpheum (WV)
Theban's Tunes (the
Two to Stafford & Co
2d half
Billy Furl & Co
(One to fill)

ST. LOUIS, MO.
Grand (WV)
Rosa's Rhoads
Arthur Nealy
1d Ma Roebuck
"Unsung Hero"
(Fet)

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Seymour & Cunard
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ARTHUR SPITZ

Booking the Better Picture Theatres

NEW YORK OFFICE

1587 BROADWAY

NW ORLANS, LA.
Orpheum (Tex)
Mann & Strong
Mardo & Wynn
Countess Bonio

PEORIA, ILL.
Pantages (WV)
Mann & Strong
Mardo & Wynn
Countess Bonio

NEWARK, N. J.
Loew's (L)
4 Aces & Queen
Rababab & Mor'wak
Bert Walton
Ruth Norton & S
Gilbert & A Rev

Georgette
Mann & Strong
Mardo & Wynn
Countess Bonio

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Sax Smith
The Eagle

Way's (In)
Lillian Shaw
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1d Ma Roebuck
"Unsung Hero"
(Fet)

MARDO AND WYNN

Next to Closing NOW

Pantages Circuit Now

Personal Direction ALEX PANTAGES

TACOMA, WASH.
Pantages
Shukla's Mr'n't
Shukla's Case
O'Grady
Renard & West
Bedouine

THE HYPE, IND.
Indiana (WV)
Kelso Bros
Crazy Quilt Rav
(Road show)

Hughes Musical 2
Colby-Murphy & G
(One to fill)

WICH, FLS, TEX.
Majestic (Tex)
Mankin
Althoff Sir
Billy Dale Co
Ward & Van
Evelyn Phillips

WICHITA, KAN.
Majestic (Tex)
Chinko & Kaufman
Ed & Mortimer Beck
Richard Keen
Barry & Whitledge
Lucille Ballentine

WINDSOR, ONT.
Capitol (K)
Emil Knoff & Bro
Doria Rue & Bd
(Three to fill)

WICHITA, KAN.
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(Three to fill)

PHIL TYRRELL

Attraction

Route 706, Woods Building, Chicago

Seeking more larger picture theatres than any other office in the Middle West

Dancing Some
Hurt Jordan
Madison Harle

Moose (4) (Fet)
Vince Lopez
Masked Bids

Brando (1) (Fet)
T. Spanan
Vince & Charlotte
Pinkie Strigat
Bluebeard's Wives

Allen & Canfield
Hurt & Vogt

Stanley (4) (Fet)
Lequene & De Long
Merry Widow

Fox (4) (Fet)
Van Landry
When Doors Open'd

Eastman (Fet)
Sax Smith
The Eagle

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(Fet)

FRANK WOLF, Jr.

Booking Theatres in PHILADELPHIA, PENNSYLVANIA, NEW JERSEY, DELAWARE, and MARYLAND

ACTS CAN FILL IN THEIR OPEN TIME

WICHITA, KAN. CALL

Tel. Spruce 1265 Colonial Trust Co. Phila., Pa.

Dore's Operatic
Olives & Maxwell
4 Maxwell

TOPEKA, KANS.
Novelty (In)
(4-6)
Great Kickin'
Mimi & Pommie
Bromberg & Evans
Mimi & Pommie
(7-9)
Nat Hines Co
B & M Beck
Little Pixie Co

Novelli Bros
J & W Hennings
Lloyd & Christie
Robbie Moffe Co
(One to fill)

WINNIEP, CAN.
Orpheum (O)
H. Santrey Bd
The Seymour
Santrey & Seym
Martintone & Crow
Ray Helling

WICHITA, KAN.
Majestic (Tex)
Chinko & Kaufman
Ed & Mortimer Beck
Richard Keen
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Lucille Ballentine

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Doria Rue & Bd
(Three to fill)

MACY AND SCOTT

The Radio Aces

Always Working

OAKLAND, CAL.
Orpheum (O)
(Sunday opening)
J. W. Street
Hubert Kinney Co
Deagon & Mack
Dean Hoyt
Real Look Hoy

Jaeger-Orp'm (O)
(Sunday opening)
J. W. Street
Hubert Kinney Co
Deagon & Mack
Dean Hoyt
Real Look Hoy

Kenney Mason & S
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Meanwhile dance halls are operating. Their crowds enjoy the stepping to jazz tunes. Efore midnight the dancing as-

VARIETY

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Vol. LXXXI No. 2

15 YEARS AGO

(From Variety and "Clippings")

Harry Puck, currently in "Merry Merry," was playing at Hammerstein's with his sister Eva, the act being Harry and Eva Puck. Eva is now with Puck and White, the White being Sammy White, her husband.

The U. B. O. and its "Blacklist" were coming in for plenty of publicity and actors right and left were feeling the indiscriminate lash of a policy which kept them from working much of the time.

There was a show in town called "The Cant' Be as Bad as All That." It opened on a Monday and barely ran the week out. General comment was that the show over-estimated its entertaining qualities when it used such a sanguine title.

Wilmer and Vincent had taken over the Orpheum, Reading, Pa., for straight vaudeville and reduced the matinee prices to 5 cents for any part of the theatre.

Harry Mountford was much in the limelight, was his activities for the White Rats and Variety had just launched a philippic at him which originally came from a British editor, who declared that Mountford had "Out-Americaned the boys and girls in America."

Joe Schenck, general manager of the Leo circuit, had just taken a fruitless trip through the West in search of material. In Chicago pickings were so poor that someone he "didn't even catch a cold."

Andy Tombes, now a featured comedian in "Tip Toes" at the Liberty, was playing a juvenile part in "The College Girls," but was temporarily out of the cast, being ill. Adele Ritchie was spoken of to head a No. 3 company of "The Spring Maid." Things at the New (now Herald) were not going well and the "Herald" carried a story intimating that the management would shortly change—Carl Laemmle in the music publishing business, and the firm of which was head had the long title of "The Music House of Laemmle." Now he's president of Universal Pictures Corporation.—Dustin Farnum was wanted for vaudeville and asked \$2500 weekly.—Thomas Connel, now tenor of the New York "Rose-Marie" company, had but recently arrived from England and was called Tom Conki.

50 YEARS AGO

(From "Clippings")

In 1875, it seemed, it was a great habit of group folk to kiss babies. According to "Clippings" that the practice was of such importance as to warrant a first page editorial. And the punch of its editorial was "a single kiss has been known to infect a family."

A man known simply as the "Dirtiest Man in Montana" had fallen heir to \$50,000.

Everyone in show business was waiting for the Centennial Exposition to open, as it was held as the forerunner of a great era of prosperity. . . . The moralists were in the high dudgeon over a new form of feminine exposure which outdid, they claimed, the vulgarity of "The Black Crook." The new subject for indignation was that the female form was exposed in nothing else than skin fitting silken tights. The managers headed to some degree the protests of Puritans and threw cloaks over the girls, while newspapers throughout the city ran editorials "This Is Too Much."

"BEN-HUR" AND CENSORING

"Ben-Hur" may have been projected for the screen as a commercial enterprise. There is nothing known to the contrary. It comes out on the screen, however, as something else.

Those who cavil at the latter day picture making, that it is box-office-driven and aimed, can cavil no more at a screen that turns out a "Ben-Hur."

The "Ben-Hur" picture and the other kind cannot live on the same silver sheet.

"Ben-Hur" means a new development of picture making—the highest type; the highest goal. Picture makers and writers for ages to come try to live up to the precepts of picture making and pictures as contained in "Ben-Hur."

"Ben-Hur" on the screen is a service and a gift to humanity—to the entire world, every creed, race and color. It is understandable to anyone who lives by the grace of the sun.

"Ben-Hur" says to the reformers and the skeptics on pictures there is no need for censoring of pictures; that pictures do and must censor themselves; that "The Birth of a Nation," "The Four Horsemen," "Way Down East," "The Covered Wagon," "The Iron Horse," "The Ten Commandments," "The Big Parade" and "Ben-Hur" as the biggest among pictures, were so recognized and called for no censoring, if "The Birth" is to be excepted through racial feeling in sections.

Statesmen and reformers will see "Ben-Hur" as well as the public. They must agree that when the film industry will gamble millions, as Marcus Loew has done, to bring to the screen "Ben-Hur," the industry of picture making has among its leaders wholesome men in mind and body, and they must prevail—the picture business must follow them, for they have been successful.

Not alone Marcus Loew, responsible for "Ben-Hur," but D. W. Griffith, who made "The Birth of a Nation" and "Way Down East"; Adolph Zukor and Jesse Lasky, who made "The Covered Wagon" and "The Ten Commandments"; William Fox, who made "The Iron Horse" and "The Big Parade"; Lewis again, who made "The Four Horsemen" and "The Big Parade." And these clear and big picture makers are not the only ones, others leaving memory in a comment of this nature.

Will the reformers of the country please believe and this fact is from the theatrical records, that but the clean and wholesome survive upon the stage or screen; the others if left alone will die by themselves, of their own viciousness in whatever form that may be presented; the more left alone the more swiftly they die.

"Ben-Hur" will be the ever-present censor for all pictures for many years to come, because no one who sees "Ben-Hur" will ever be able to reconcile himself to any unclean picture or have any wish to patronize any unclean picture maker or any exhibitor who will display an unclean picture upon his screen.

"Ben-Hur" is special in pictures. "The Birth of a Nation" was epochal of big pictures; "Ben-Hur" is of all pictures, of all times, of all things in picturedom.

The only pity is that the country will slowly wait its turn before seeing it. This is 1926. "Ben-Hur" will still be here and continuously, in 1950.

Feeling the Loss of Dr. Simon

Through the change in administration in New York City and a new Police Commissioner Dr. Carleton Simon, former Deputy Commissioner of the Bureau of Narcotics, has retired from that post.

Dr. Simon did efficient work as head of the Narcotic Division. His most efficient work appeared to be in behalf of the show business. For Dr. Simon did a great deal to remove the common impression that show people are drug addicts. The Deputy Commissioner often found it necessary to invade the Times square district, but when he or his men arrested a drug addict or drug peddler, the Dr. did not rush into print with a story of "an actor using dope"; he gave the facts whether the person arrested was a delinquent or a business man.

Not only should the theatre be appreciative of Dr. Simon and his good work, but the entire city as well, and both regret that they lost him in New York's official family. Not only a pre-eminent authority on drugs and their users, Dr. Simon ranks high as a criminologist, and he was a lasting credit to a police administration that held the detestable Special Service Squad, an arm of the Enright control that Mr. Hyland always look back to with much blame for an unpopularity that brought about his defeat at the primaries.

LITTLE THEATRES

Twelve plays, many never seen in Cleveland, are to be given in the Martha Lee Literary theatre this winter under direction of Dr. John W. Timen, Russian actor and director, and David Mudgett. The plays listed are: "Uncle Vanya," "The Pigeon," "The Master," "The Doll's House," "Søren Bernmann," "Gladiators," "Lower Depth," "Sister Beatrice," "Light of Love," "The Ravens," "The Who Gets Shipped," "Phantasma," "Magda," and two or three one-act plays by Eugene O'Neill.

The Vagabond Players of Baltimore, are rehearsing Schnitzler's "Playing With Love" (in title), for their January bill. This early work of the Austrian physician-playwright had a brief professional production in New York at the Berkeley Theatre years ago in a translation known as "Light of Love." Mrs. May Standing Rose is directing the Vagabond production.

The Woman's Club of Hollywood at the Hollywood Community The-

atre, Hollywood, Cal., presented four one-act plays directed by Neely Dickson.

The offerings were "Trifles," by Susan Glaspie; "The Real Thing," by John Kendrick Bangs; "Moon-down," by John Reed, and "Fourteen," by Alice Gerstenberg.

"Beyond the Horizon" will be the next by the Kansas City (Mo.) Theatre, starting Jan. 14. The December presentation, "The Goose Hangs High," proved one of the best financial draws the organization has had this season and an extra performance was arranged.

"Hassan" has had its title changed. It was first called "The Golden Journey," but the new one is "The Lady of the Harem." Raoul Walsh is making this as his last production for Famous, as he recently signed a Fox contract.

"Enchanted April" was given by The Amateurs of Brooklyn, Mass., Dec. 9. Alan Hale directed, assisted by Eugene B. Jackson.

The second production of the 1925-26 season at the Homewood

RIGHT OFF THE DESK

By NELLIE REVELL

For the first time in seven years I spent New Year's Eve outside of my room. When the bellows and moans and shrieks and joyous din with which New Year greets the event began, I was sitting in a wonderful apartment, surrounded by wine, women and men. My nearest neighbors were my old friends, Mr. and Mrs. Lyle Andrews, and holding my hand was John Kelly, counselor for the Ringling Brothers. And listen, you flappers, the first person to kiss me in 1925 was "Charles-ton" Morrison.

New Year started out right with a lunch in company with Tom Gorman, the gentleman from Peoria. Then, if that were not sufficient to insure the finest of New Year's days, a visitor was announced and Eddie Sullivan, on two canes, turned out to be the caller. It was his first venture out on his own legs—the best one he has had in a long while in the French hospital and he was on his way down there at the moment to offer a prayer of thanksgiving for his almost miraculous recovery.

This being New Year's day and the fashion then being to make resolutions, I'm going to be fashionable until it hurts. And this is my platform for 1926:

To believe in the latest Paris styles only when I see them.

Not to read the details of the divorce scandals—unless they are particularly interesting.

To stay on my present diet until I can find a doctor who will let me eat what I want.

To get so well that a bed will be only a place for me to sleep.

In future to merit from my friends what they have been to me in the past.

To do everything this year that I ever did any other year—if I get the chance.

My otherwise pleasant Sunday was marred by seeing the press dispatch telling of the very serious illness of Will Cressy at his St. Petersburg, Fla., home. His health, as his friends know, has never been good since he was wounded by a shell in France where he had gone as the head of the first American entertainers' unit to go overseas.

There came also the news that Ruth Allen, who before she went to Hollywood as a scenarist, was an actress of no mean ability, is now fighting pneumonia at the Algonquin hotel in New York. And word, too, that Jane Marlin is ill. But it is the wish of everyone in the profession, I am sure, that 1926 will bring back to them all their health and happiness.

By writing the above I have received a wire from Blanche Dane (Mrs. Cressy), saying that Will is improving.

Stella Karn, the publicity wielder for Paul Whiteman and for Leo Feist, Inc., decided this year to do her Christmas chopping early so she had her tonsils out. It hurt so much that her principal New Year's resolution was never to have it done again.

The finest complex I know of is that possessed by my friend, Frank Kahn of Evanston, Ill. In his mind my books and his sanitarium in Marquette are as inseparable and concomitant—look that one up, I had to—as ham and eggs or Scotch and soda. Whenever I get a new volume out he accepts it as a duty to see that every sanitarium in Wisconsin is supplied with a copy. And I hope that the books have as healthy an effect on the patients as Mr. Kahn's complex has on my royalty statement.

Christmas never fails to bring its need of drama to me. This year, I got from it a thrilling moment of life and a lesson. An actress, whom everyone knows and loves, was visiting me for a short hour and during our talk another visitor was announced—the second caller was one of the high-salaried women writers in America; she has a sumptuous apartment in a fashionable neighborhood which she keeps all the year round though she spends her summers at her country home; life has given her the finest of everything.

But she came to me and I had asked her if she was having a happy Christmas, she said "no" and said it vehemently. She declared she had spent a rotten day. She had not been out nor had she had a caller. The gentleman whom she had expected to dinner had been unable to come and she had been forced to dine alone. The bowl of punch she had so carefully prepared still stood untouched upon her buffet.

I introduced her to my other friend, who wore dark glasses. Perhaps the writer did not catch her name for she asked the other woman what sort of a Christmas she had.

"Just fine," she smiled. "I didn't work the last half of this week so I was able to sleep late this morning. Then Ruby, my maid, brought me my breakfast and read my Christmas cards to me. After that she moved me over to the window where I could feel the warm sun and entirely the wrong kind of friends had sent me. Afterward, Ruby brought me up to have dinner with Mabel Fenton, the widow of Charlie Rose. And I could smell more wonderful flowers there."

"Flowers are so beautiful to watch during the winter months," agreed her fellow guest.

Then I could and this try-by no longer. I explained to her that the lady with the dark glasses was Mollie Fuller—Mollie, who is totally blind and despite that plays three and sometimes four shows a day in vaudeville, finding her exits and entrances without help in the darkness that is her lot. On this Christmas she hadn't seen any presents, any Christmas trees, any flowers. The very next Monday she would have to go back to her work, to the split weeks, the many shows a day, the responsibility of heading an act; but for all that she had enjoyed her Christmas while the other who had health, home, success, money, servants, had spent a "rotten" day.

And for the way this world-famous writer patted Mollie on the back as she left, I know I was not the only one who absorbed the lesson of that meeting. The true Christmas is not on the calendar but in our hearts.

One of the nicest Christmas presents for my visitors is a clock sent by Dr. Leo Michel. It winds up by being shoved up a cog railway and every friend who calls spends half this visit figuring out how to wind it and then doing the trick. So far it hasn't had a chance to get entirely unwound and I haven't had a chance to wind it myself. Perhaps it's just as well that I do have visitors with a mechanical turn of mind since it's a twenty-four hour clock and I'm used to an eight-day ticker, so if it were left to me it would probably be silent seven days out of eight. Incidentally, Dr. Michel showed his originality by sending me the only clock I've ever seen that you could keep going by making it run down.

The bon mot of the season among theatrical critics so far as this column is concerned comes from the pen of Richard Watts, Jr., who said in his review of Tony Sarg's Marionettes: "They are very entertaining, but they lack sex appeal."

Playshop of Johns Hopkins University, Baltimore, was, by Victor H. Ruy Hiss, opened Jan. 12, 1926, at the University of California, Los Angeles for one week beginning form will be used. G. H. Foulger is Grand directing.

"Thy Name Is Woman," a play by Benjamin Glazer, will be presented by the Follies of 1926. The lyric verse of the play's original form will be used. G. H. Foulger is Grand directing.

DRAMATISTS' GUILD, 117 STRONG, HOLDING IMPORTANT MEETING

The Dramatists' Guild will hold a meeting at the Hotel Roosevelt tomorrow (Thursday) at which they will outline and announce their course of action in regard to the matter of the picture producers allying with legitimate producers.

Just now there is no hint of what action will be taken except that it will be severe and drastic. That the writers will unionize is doubtful. A list of the members who have pledged themselves for the united action follows and includes almost every working dramatist of the current dramatic and musical stage, numbering 117 in all to date.

George Abbott
Ahmed Abdullah
Miss Zoe Akina
Maxwell Anderson
Louis K. Anspacher
Miss Anna Aronson
Fred Ballard
Tom Barry
Lewis Beach
Guy Bolton
Hutchinson Boyd
Mabel Brown
Thompson Duck
Channan
Miss E. E. Dugan
Arthur Caesar
David Carb
Edward Childs
W. Somerset
Capen
LeRoy Clemens
John Cotton
Miss Connelly
Barry Conners
Noel Coward
Rachel Crothers
H. C. Culbertson
Tom Cushing
Catherine Chi-
colum
Owen Davis
Paul Dickey
Miss William Dodd
Dorothy Donnelly
Ashley Dunes
Miss Mary
Duncan
Edith Ellis
John Emerson
Gilbert Emery
Tom F. Fallon
Edna Ferber
Miss Crawford
Flexner
James Forbes
Miss Harriet Ford
James Gleason
Jules Eckert Good
Miss
Arthur Goodrich
Clifford Grey
Miss Margaret
Gribble
Milton Herbert
Groppe
Oscar Hammer-
stein, 2d
Clifton Hamilton
George Hamilton
Otto Harbach
George V. Hobart
Lester Hooker
Avery Hopwood
Sidney Howard
Hester Hughes
Rupert Hughes
William Hurst
John H. Hymer
George H. Kauf-
man.

"Wise Crackers" Strands; Equity Paid Salaries

"Wise Crackers," the Gilbert Beane vehicle which debuted the Fifth Avenue Playhouse, New York, three weeks ago, stranded last week, owing the cast the better part of a week's salary. The show was produced by the intercom between the theatre management and the producers with Equity but enough to cover three-fourths of the amount due. Equity paid the remainder, giving the cast settlement in full upon promise that the deficiency would be made up later.

The downtown playhouse is the latest addition to New York's list of 229 seats. It was erected by Albert Bondi, the producer, to be used as an experimental theatre. Bondi had planned opening the house with an attraction of his own, Ben And In "The Ragged Edge," but permitted the Seawall play in when the adaptation of the former piece was not available.

Willette Kersaw's Return

Willette Kershaw is returning to the theatre after considerable absence in "That Sort of Woman," sponsored by A. H. Woods. Several other Woods' productions have precedences on the list may act back the Kershaw vehicle until spring.

NO UNION COOKS —EQUITY'S BALL OFF IN CHI

Hotel Sherman Consents to Union Waiters Only— No Other Suitable Place

Chicago, Jan. 5. The possibility of Equity placing the Hotel Sherman on its "unfair" list and forbidding members to stop there arises as an aftermath to the sudden abandonment of the annual Equity ball, which was to have been held this year on Jan. 30 at the Sherman.

Judge Barrett, legal adviser of the hotel, is reported to have declared that on no terms could the hotel employ union cooks for the Equity ball. The hotel consented to union waiters, but drew the line on union chefs.

There is no other place in town large enough and at the same time fashionable enough to place the Equity ball. Fred Mann's Rambo Gardens was suggested, but did not find favor through location, and also because Mann would not rent for a Saturday night.

So the Equity ball, one of the big social events of Chicago during the past four winters, has been dropped, with little likelihood it will be revived for a later date or a different place this season.

Meanwhile Equity is said to have the matter of the hotel's "fairness" under advisement.

"Abie" Twice Daily, Over \$20,000 on Week

But one show on Broadway that played a daily matinee between Christmas and New Year's last week, "Abie's Irish Boy," the runner now in its fourth year at the Republic, and the world's run record holder for non-musical plays. Several other attractions played 10 performances, adding two extra matinees.

In its 12 performances "Abie" went well over \$20,000. Using the back cover of Variety's twentieth anniversary issue, "Abie" advertised that one man has seen the Anne Nichols comedy 31 times. The patron is well known to the company manager, who several times invited him to leave an act at any time gratis. The patron refused, saying if he got in for nothing it might lessen his capacity to enjoy the performance.

Anderson-Harrigan Feud; Latter Leaves "Dove"

Chicago, Jan. 5. William Harrigan, leading man, has left "The Dove" with his wife, Grace Culbert, who had a minor role. The whisper is that Harrigan's withdrawal was the outcome of a bitter backstage feud between himself and Judith Anderson. For the past few weeks it has been reported things have been tense and unpleasant at the Blackstone with the company manager powerless to clear the situation. It was figured inevitable that Harrigan would have to leave and meet Frank Thomas' replacement.

Fliz. North, Ass't Stage Mgr. of "Dearest Enemy"

Elizabeth North, a principal in "Dearest Enemy" at the Knickerbocker, New York, has been named assistant stage manager of that production by Murray Jay Queen, its stage manager. Miss North, an accomplished dancer, musician and costumer, formerly was a newspaper writer. Her mother is a scenario reader for Famous-Players and has written several short stories with her daughter.

Morocco Case Still On

It is expected another week will be required to complete the criminal trial of the Morocco Holding Company defendants in the prosecution by the Government for fraudulent use of the mails. It is expected that the New York federal court.

Oliver Morocco occupied the stand for several days in the early part of the trial, he appeared as a witness for the prosecution. William J. Fallon, chief counsel for the defense, cross examined Morocco at length.

CRITICS' BOX SCORE

(Continued from page 1)

plays and the reviews thereof have no standing in the compilations.

Where the two previous scores of the current season were solely based on the shows which had come and gone, this, the mid-season score, goes into consideration the successful to date as well as the less fortunate productions, all plays passed out and all now current. In the shows reviewed column (S.R.) in the box score will be seen the number of plays covered by each of the critics out of a possible total of 125.

The wide difference in the number of plays "caught" is explained by the number of papers which "catch" string" men where the premises come in one-night saloons, while in the case of Dale's "American" (who sold out a substitute), it is impossible to "catch" every show, although his total of 103 plays reviewed speaks for itself. It will be remembered that both Woolcott ("World") and Vreeland ("Telegram") were away to related matters this season. Coleman ("Mirror") was an added stratter to the score picked up in October.

Gabriel ("Sun") leads the dramatic scribes with 819. He has been the nominal leader throughout the season, although second in actual percentage to Woolcott in the first score, when the latter had but seven shows to his credit. Gabriel did lead his compatriots Nov. 7, the second tabulation of the season, by a margin of 92 points, and is now 61 points ahead of his nearest rival. But 12 wrong predictions and one instance where he failed to offer a definite opinion must go down as a remarkable performance in dramatic reviewing for a daily paper. It was Gabriel, in the score of Nov. 7, who showed a higher percentage than Variety's combined, for the first time since the inception of the box score.

Always An Opinion

Coleman, on his initial listing, jumped into second place with 755. Closely pursued by Winchell ("Graphic") at 744, who has yet to turn in an indefinite criticism, a feat paralleled by Anderson ("Post") and worthy of comment in that the former has 67 times sat in judgment upon incoming attractions, and the latter 66 times.

The greatest number of personally reviewed plays goes to Dale, with 103, who also leads the list in the number of times right by having called the turn on 65. Similarly, Mr. Dale has the highest total of wrong guesses, at 36, which gives him the triple individual high mark.

In passing up opinions the "Time is never so changed, with its gross of 11 of the 12 issue dodgers. Although this paper is now carrying a credit line for its principal reviewer, J. B. Atkinson, "Variety" will continue to carry the "Times" as a whole in that it would be figuratively impossible to trace back since the start of the season to select Atkinson's personal reviews. A triple rate coincidence of these questionable secondary honors is declining neither one way or the other between Coleman, Vreeland and Osborn ("Evening World") at four each.

Mantle ("News") is deserving of credit in this respect. Out of 93 chances he has but once failed to tabulate himself as for or against, while Dale's two missteps in this direction rate coincidence. Heu of the number of shows he has witnessed, Rathbun ("Sun"), limited in scope because of Gabriel getting first call, commands prestige if for nothing else than his use of "Yes" or "No" whenever called upon.

Hammond ("Herald-Tribune") has steadily climbed since the start of the season when he held sixth place. He is now among the leaders who boast a percentage of over

700, as a result of 46 right, 17 wrongs and but two no opinions.

Must Give Opinion

Variety's combined total of 851 regains the leadership lost to Gabriel on the November scores. It's a high average any way you look at it although some of the credit can be discounted, as formerly, because of the advance and inside knowledge this paper's reviewers have of a show before they see it. Minus a "no decision" tabulation against it is the strongest point as in view of the 151 shows "caught" it designates consistency in calling "em if nothing else, through instructions to that end.

Individually, this paper's reviewers are headed by Bob Sisk who has but one wrong out of 24 tries for 852, closely trailed by Jack Pulaski (Ibbs).

All shows which opened last week ("By the Way," "The Monkey Talks," "Tip Top," "Stronger Than Love" and "Song of the Flame") are here listed as successes because of insufficient time to define these places.

Accordingly, these reviewers who have turned in bad notices on any of these shows are forced to take a "wrong" on the current score although should their prediction prevail before the next score, they will then receive the correct rating. The next box score will again be on shows only that have departed.

The rating of the critics on both the successes and failures will not occur again until the end of the season, Decoration Day.

CRITICS' BOX SCORE

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

SCORE OF JANUARY 1

	S. R.	R	W	O	Pct.
GABRIEL ("Sun")	72	59	12	1	819
COLEMAN ("Mirror-Tribune")	72	40	9	4	755
WINCHELL ("Graphic")	67	50	17	..	746
HAMMOND ("Herald-Tribune")	65	46	17	2	708
MANTLE ("News")	63	63	29	1	877
WOOLCOTT ("World")	61	43	18	3	672
VREELAND ("Telegram")	54	36	14	4	672
RATHBUN ("Sun")	28	18	10	..	643
DALE ("American")	103	65	36	2	631
OSBORN ("Evening World")	81	51	28	4	630
ANDERSON ("Post")	68	41	25	..	621
"TIMES"	124	66	47	11	532

VARIETY'S OWN SCORE

	S. R.	R	W	O	Pct.
VARIETY (Combined)	121	103	18	..	851
SISK	24	23	1	..	859
PULASKI (Ibbs)	30	28	2	..	833
GREEN (Abel)	17	8	2	..	891
LAIT	23	16	7	..	632

(This score based on both successes and failures up to Dec. 31.)

PREVIOUS BOX SCORES

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

SCORE OF NOVEMBER 7

	S. R.	R	W	O	Pct.
GABRIEL ("Sun")	28	25	3	..	893
WINCHELL ("Graphic")	25	20	5	..	800
WOOLCOTT ("World")	22	18	6	..	727
MANTLE ("News")	21	18	6	..	724
HAMMOND ("Herald-Tribune")	25	18	6	..	720
RATHBUN ("Sun")	7	5	2	..	714
ANDERSON ("Post")	26	17	9	..	654
DALE ("American")	33	20	12	1	604
VREELAND ("Telegram")	15	9	2	..	630
OSBORN ("Evening World")	29	17	8	4	586
"TIMES"	40	22	16	2	550

VARIETY'S OWN SCORE

	S. R.	R	W	O	Pct.
VARIETY (Combined)	40	35	5	..	875
PULASKI (Ibbs)	7	7	..	..	1000
SCHADER (Abel)	5	5	..	..	1000
LAIT	13	9	4	..	692

SCORE OF OCTOBER 3

	S. R.	R	W	O	Pct.
WOOLCOTT ("World")	7	8	1	..	857
GABRIEL ("Sun")	12	10	2	..	833
MANTLE ("News")	14	11	3	..	756
WINCHELL ("Graphic")	12	9	3	..	750
VREELAND ("Telegram")	4	3	1	..	720
HAMMOND ("Herald-Tribune")	11	8	2	1	757
ANDERSON ("Post")	12	8	2	..	686
"TIMES"	17	11	4	2	647
DALE ("American")	14	9	4	1	613
OSBORN ("Evening World")	13	7	3	3	538
RATHBUN ("Sun")	4	2	2	..	500

VARIETY'S OWN SCORE

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

It is unnecessary to delve into what the author asks the actors to unfold. The actors are not to be condemned for what they tried to interpret. Wilkes may allow this play to run a week or so. *Una*

BANDITS' HIGH GROSS; McVICKER'S, \$10,000

Robbed Chicago House New Year's Night—Loew's State, N. Y., Lost Payroll Sunday

Chicago, Jan. 5. As McVickers was emptying its last show audience New Year's night, a lone thief entered the box office and after forcing two men and a woman to raise their hands, facing the wall, departed with a little over \$10,000 in cash, receipts for two days.

The robber, carrying the money in a small bag, lost himself in the surging crowds on Madison street. His description tallies exactly with that of the lone bandit who, on Aug. 9, took the State-Lake under for \$12,000.

The thief is described as about 30, 5 feet 10 inches tall, and of fair complexion. At one side of his mouth a slight scar was noticeable. The bandit seemed to be well acquainted with the habits of the house and it is suspected he is a former employee.

Loew's State, at Broadway and 45th street, lost its back stage payroll of \$3,100 Sunday night when three men waylaid the treasurer while the performance was going on and he was on his way to the stage. The trio of bandits had been seated in the orchestra near the exit to the passage through which the pay-off man would have to pass. They had been noticed by a waiter standing behind them. Here suspicions were aroused through their lack of interest in the performance during the hour she watched them. Later the woman, name withheld, reported the occurrence to the police.

Joe Emmett, manager of the State, had walked part way from the office with the treasurer. Immediately after they separated, the bandits made their attack, using blackjacks and knocking the treasurer down. They escaped through a south side exit of the theatre into an alley leading into 46th street.

A short time after Kenneth Gratton, assistant manager of Loew's State Theatre, had been held up and robbed of \$3,100 in the alley of the theatre Sunday night. Detectives Ferguson and Gilroy, West 4th street station, arrested five men in connection with the crime.

Two of the five were armed with revolvers. One of them, in attempting to draw a gun on Ferguson, was shot in the right leg. He was taken to Bellevue Hospital and placed in the prison ward on a robbery charge. The other four were taken to the station house. After a long grilling they maintained their innocence of the crime.

The men arrested are Leo Nalmone, 20, 416 Henry street; Alfred Peczel, 25, 163 Huntington street; Andrew Caputo, 25, 550 Hicks street; Philip Saccio, 31, 121 Rapet street, and Angelo Purpura, 32, 548 Hicks street, all of Brooklyn. The last named was the one shot. When arraigned before Magistrate McAndrew in West Side Court they were held without bail for trial today (Wednesday).

Gratton was en route with the money to pay off performers, and was in a passageway leading to the stage when three men pointed revolvers at him. They snatched a metal box from under his arm, threw it down and a short flight of stairs and he went hurtling into the orchestra alongside some patrons.

The highwaymen then hurried from the theatre and escaped in the face of traffic. Within a short time after the case had been reported to the police Detectives Ferguson and Gilroy started a search of various places in the neighborhood. In a drug store at 129 West 4th street the detectives observed the five men and decided to question them.

It was while they were "frisking" them that Purpura tried to pull the gun from his pocket. Ferguson wrestled with the man for possession of the weapon. During the scuffle it was discharged and Purpura was wounded. Nalmone also was found to have a loaded gun. None of the prisoners was able to account for their presence in the neighborhood.

LOEW'S NEW PITTSBURGH
Marcus Loew has announced a theatre for Pittsburgh, seating 4,000, and in a large office building. Building will start May 1. E. A. Schiller put over the deal.

(Continued from page 1)

arrived at as established by the respective companies through the box offices of the theatres. In the companies themselves and leadership, Metro-Goldwyn-Mayer looks to be in for the leadership this season, over Famous Players, though M-G-M at present has "The Big Parade," "Ben-Hur" and "The Merry Widow" as specials, besides at present holding in reserve "Mare Nostrum" (another Ibáñez story), made in France and directed by Rex Ingram.

On the F. P. list Gloria Swanson leads, with Pola Negri second, the Negri standing being accounted for through her pictures being forced into all of the F. P. theatres, while the foreign demand for Negri pictures is larger than for any other single name over here.

Beery and Hatton

Colleen Moore is the present prize box winner for First National, beating out Norma Talmadge with that organization. Anna Nilesen and Lewis Stone, also the First National, are the top featured combination of players of any company. A featured combination that looks to be formidable has Wallace Beery and Raymond Hatton. They are reported certain of clicking heavily in "Behind the Front" when released by F. P. and they will be cast together in the future.

Lillian Gish leads the M-G-M stars, with Mae Murray (star of "The Merry Widow") not considered since she has left the M-G-M organization (at present in Germany). Lew Cody, featured, looks to be one of the best bets of M-G-M as he pulls a heavier weight teamed up with. The Cody best combination is with Norma Shearer.

With United Artists it is Charlie Chaplin, and Valentino next to last. Bill Hart getting inside the money with his comic work.

In the majority the lists of stars reveal more men than women in the lead.

Sally O'Neill a Corner

One of the outsiders looked upon as having a splendid chance for the future is Sally O'Neill, rather far down just now with the M-G-M featured people. She is a baby flapper vamp, the cross between Betty Blythe and Nita Naldi, with the greatest pair of vamping eyes that ever looked at a camera. She seems "in."

With Fox, of course, Tom Mix is the big money noise, while George O'Brien gets a rating through his "Iron Horse" showing and Buck Jones' box value is not to be sneezed at.

F. B. O. has Fred Thompson as its biggest money getter with the Drent pictures, rather cheaply made but saleable and of profitable calibre. F. B. O. also has a corner in Alberta, who has been taken out of the serial class.

U has Reginald Denny way at the top, with Laura LaPlante coming along next. Hoot Gibson is a big money getter for U.

Christie (not listed) (releasing through Educational) has Walter Hiers, Bob Vernon and Bill Dooley, while the latter looking extremely good. On the Christie feature there could be no listing since they engage for one picture or so, with stars like Julian Eltinge, Sid Chaplin and Ann Pennington. For Educational, Lloyd Hamilton is its ace.

DeMille for P. D. C.

But three stars are listed for Pathe, while Chadwick employs pick-ups rendering listing impracticable.

With Producers Distributing Corporation (P. D. C.) Leatrice Joy is the candy girl at the top, although it is understood naturally that the Cecil DeMille personally made and directed pictures are P. D. C.'s best and biggest. DeMille uses no stars.

Pathe stars of comedy are led by Harold Lloyd with ease, while also are the Pathe comedies, of which 94 were made and released in 1925. "Our Gang" (Hal Roach) is in the first hole for gross sales.

PATHE COMEDIES

"Our Gang."
Roach Comedies.
Chas. Chase Comedies.
Glen Tryon Comedies.
Clyde Cook Comedies.
Alice Day Comedies.
Roach All-Star Comedies.
Ralph Graves Comedies.
Mack Sennett Specials.

BEST BOX OFFICE CARDS

FAMOUS PLAYERS

STARS

GLORIA SWANSON.
POLA NEGRI.
THOMAS MEIGHAN.
RAYMOND GRIFFITH.
RICHARD DIX.
ADOLPH MENJOU.
BEBE DANIELS.
BETTY BRONSON.
DOUGLAS MACLEAN.

FEATURED

Wallace Beery.
Ernest Torrence.
Percy Marmont.
Ricardo Cortez.
Greta Nissen.
Raymond Hatton.
Eather Ralston.
Mary Brian.
Warner Baxter.
Lois Wilson.
Jack Holt.
Noah Beery.
Florence Vidor.
William Collier, Jr.
Neil Hamilton.
Alice Joyce.
Harrison Ford.
Clara Bow.
George Bancroft.
Wm. Powell.

FIRST NATIONAL

STARS

COLLEEN MOORE.
NORMA TALMADGE.
RICHARD BARTHELMESS.
MILTON SILL.
CORINNE GRIFFITH.
LEON ERROLL.
JOHNNY HINES.
BARBARA LA MARR.
HARRY LANGDON.

FEATURED

Lewis Stone.
Anna Q. Nilsson.
Blanche Sweet.
Doria Kenyon.
Dorothy Mackaill.
Ben Lyon.
Charlie Murray.
Lloyd Hughes.

METRO-GOLDWYN-MAYER

STARS

LILLIAN GISH.
NORMA SHEARER.
MARION DAVIES.
JOHN GILBERT.
JACKIE COOGAN.
BUSTER KEATON.
RAMON NOVARRO.
LON CHANEY.
CHARLES RAY.

FEATURED

Law Cody.
Renee Adoree.
Conrad Nagel.
Pauline Starke.
Claire Windsor.
Max Baer.
Eleanor Boardman.
Aileen Pringle.
Wm. Haines.
Sally O'Neill.
Gertrude Olmstead.
Carmel Myers.
Karl Dane.
Joan Crawford.
Bert Roach.
George K. Arthur.

P. D. C.

STARS

LEATRICE JOY.
ROD LA ROQUE.
PRISCILLA DEAN.
H. B. WARNER.

FEATURED

Robert Edson.
Lillian Rich.
Vera Reynolds.
John Bowden.
Marguerite De La Motte.
Lionel Barrymore.
Lilya Tashman.
Robert Ames.
Wm. Boyd.
Seena Owens.

UNITED ARTISTS

CHARLIE CHAPLIN.
DOUGLAS FAIRBANKS.
CLARA BUCKFORD.
RUDOLPH VALENTINO.
W. S. HART.

WARNERS

STARS

MONTE BLUE.
IRENE RICH.
MARIE PREVOST.
MATT MOORE.
PATSY RUTH MILLER.
JOHN PARRYMORE.
"RIN TIN TIN."

FEATURED

Louise Fazenda.
Dorothy De Vore.
Willard Louis.
Huntley Gordon.
June Marlowe.
Dolores Costello.
John Patrick.
Alice Calhoun.
John Roche.
John Harmon.
Clive Brook.
Gayne Whitman.
Kenneth Harlan.
Charles Conklin.

FOX

STARS

TOM MIX.
GEORGE O'BRIEN.
BUCK JONES.
ALMA RUBENS.
MADGE BELLAMY.
JACQUELINE LOGAN.

FEATURED

Lou Tellegen.
Edmund Lowe.
Earle Foxe.
J. Farrell MacDonald.
Leslie Fenton.
Katherine Perry.
Margaret Livingston.
Florence Gilbert.
Janet Gaynor.
Ben Bard.

UNIVERSAL

STARS

REGINALD DENNY.
HOOT GIBSON.
HOUSE PETERS.
MARY PHILBIN.
NORMAN KERRY.
LAURA LA PLANTE.
VIRGINIA VALLI.

FEATURED

Jan Hersholt.
Louise Dresser.
Pat O'Malley.
Jason Robard.

PATHE

STARS

HAROLD LLOYD.
LARRY SEMON.
BEN TURPIN.

FEATURED

Mildred Harris.
Stuart Holmes.
Theda Bara.
Alice Day.
Madeline Hurlock.
Billy Bevan.
Natalie Kingston.

F. B. O.

STARS

FRED THOMPSON.
EVELYN BRENT.
BOB CUSTER.
RICHARD TALMADGE.
TOM TYLER.
LEFTY FLYNN.

FEATURED

Alberta Vaughn.
Kit Guard.
Albert Cook.

MILLIKEN IS WITH HAYS

**Former Gov. of Me. Sec'y
A. M. P. P. & D.**

Several changes have occurred in the personnel of the Associated Motion Picture Producers and Distributors of America, the Will H. Hays organization. Courtland Smith who has been secretary of the corporation resigned as of Dec. 31 to become associated with the Fox Theatres Corp.

Carl E. Milliken, former Governor of Maine, who was elected at the age of 35 and who served from 1917 to 1921 has been appointed secretary. Carl E. Milliken is one of the biggest churchmen in America and is prominent in the activities of the Baptist Church, the Y. M. C. A. and the Federal Council of the Churches of Christ in America. He is president of the American Baptist Foreign Mission Society and chairman of its finance committee.

After having been Governor of Maine, Milliken was drafted by the Federal Government as prohibition director for the state and personally patrolled the roads of the state in his own machine, packing a couple of guns in his efforts to stem the tide of liquor flowing into this country from Canada through the state of Maine.

He will wind up his affairs in Maine shortly and become active in the affairs of the M. P. P. D. A. before the end of the month.

Jerome Beatty who was loaned to the Hays organization last May by Carl Laemmle to conduct the campaign for the Greater Movie Censorship, who since has been active in various other affairs of the association has been appointed assistant to the president, Hays, and will assume many of the duties heretofore in charge of Courtland Smith.

"Skyrocket" at Colony

Peggy Hopkins Joyce in "The Skyrocket" is to go into the Colony, New York, for an indefinite run beginning Jan. 24. Contracts between B. S. Moss and the Associated Exhibitors were closed early this week.

The special preview of the production on board the S. S. "Leviathan" takes place tomorrow (Thursday) night.

The star comes on from the Coast for the special showing and then is to return west immediately although the Moss people tried to make an arrangement with her for a special series of personal appearances with the picture. It was planned to have the picture run along for the first two weeks without the star and then shoot her in to give the business an added jolt after the first edge was worn off.

IMPORTED BEAUTY

Los Angeles, Jan. 5. Arlette Marchal, one of the imported beauties, will make her first American screen appearance in the support of Betty Bronson and Ricardo Cortez in "Cat's Pajamas." William Wellman will make it for Famous.

MAY McAVOY CO-STARRING

Los Angeles, Jan. 5. May McAvoy has been placed under contract by First National and is to be co-starred with B. S. Lyons in "The Big Secret" which is to be made at the concern's Eastern studio.

EDUCATIONAL

Lloyd Hamilton.
Lige Conley.
Al. St. John.
Lupino Lane.
Johnny Arthur.

CHADWICK

STARS

LIONEL BARRYMORE.
CHARLES RAY.
LARRY SEMON.
THEDA BARA.

ENGLISH BANKERS SURVEYING AMERICAN INDUSTRY FOR WORLD-WIDE FILMS

\$100,000 Appropriated for Investigation Report Only—English Rubber Crowd Reported Behind Survey—Think English Actors and Directors in America Will Return Home to Make Native Pictures—World Big Enough for Competition Without Opposition, British Believe—Survey Taking In All Branches

London, Jan. 5. Quietly, almost secretly, English bankers have investigators at work in America surveying the entire picture industry of the U. S. They have subscribed \$100,000 to an investigation fund and the report of the investigators will determine if the English group is to go actively into the making of pictures over here for world wide distribution.

According to the account, the bankers have been actuated in the movement by the rubber interests here, who went through a somewhat similar experience before establishing their immense rubber acreage, waiting for five years after making the rubber investment.

Another reason reported for the bankers' inquiry is the strong interest evidenced by prominent American bankers in their home picture industry.

The English do not anticipate if going extensive into the picture business to become "opposition" to the foreign or American film trade on world distribution. A survey of the world's possibilities, they claim, according to the inside story of this pending momentous step, has revealed there are untouched bottoms to picture exhibition the world over and that while the English-made pictures may be in competition with those of the foreigners, they will be competition only and not intended as "oppositum". Pictures to be made for world wide distribution by English actors and directors are contemplated. The English concerned state that Americans make their pictures with the world in view, something that has been overlooked by England and other countries.

Depend Upon Loyalty
Another point made by the British in that loyalty with English these shores English picture actors and directors in America, to make and appear in the English-made pictures, giving the local projectors an advantage in place of not otherwise obtainable at the outset without American forces.

In the survey on your side will be included the loyalty with local distribution, with theatre operation and building. A part of the appropriation will be spent in the States by the four investigators to secure expert opinions in every line, including the likely types of stories for all of the world, from American experts in each of the divisions.

Upon receipt of a favorable survey and acceptance by the money people here, preparations will start to organize thoroughly with the expectation that the first picture project may not be started upon its world's circulation for possibly two years. In the event the report is negative or acted upon negatively after reaching here, the subscribing bank to the \$100,000 fund will charge off their donations to profit and loss.

"BEN-HUR" IN 3 PARTS

A super picture in three parts, giving two intermissions, will be first tried with "Ben Hur" at the Colosseum. It opened in two parts, with the intermission occurring in the betting ring of the stadium just before the chariot race. It made a quiet ending, with the galley (ship) race ahead more logical or the race itself.

Marcus Loew noticed the quietness at the premiere, immediately deciding three sections would be necessary. The first is to end at the slave ship race, the next at the chariot race, with the final part retaining sufficient to make it stand up, including, as it does, "The Valley of the Lepers."

J. C. BOSS HAS NOT SETTLED WITH F. P.

Okl. Exhibitor to Continue Federal Court Action

Joseph C. Boss, the Oklahoma exhibitor who is suing the Famous Players-Lasky Corp. on Sherman anti-trust law and conspiracy charges, asking for \$3,250,000 damages, has not settled his suit for \$75,000 as was a late report. Bruce Bromley of Cravath, Henderson & De Gersdorff, the New York law firm representing Famous Players, knew nothing of any such settlement. Mr. Bromley stated that Boss is at present in Florida and is not pressing the suit, hence the postponement of the trial until the spring term of the U. S. District Court where the suit is filed.

Boss, who controlled a picture house in Oklahoma, complained that F. P. through an alleged series of unethical business practices conspired to, and did destroy the value of his enterprise, to his great financial damage.

Frances Marion Exclusive

Los Angeles, Jan. 5. Samuel Goldwyn has signed a contract with Frances Marion, scenario writer, which provides the latter devote her entire time to making screen adaptations for his production.

It is said that Goldwyn contemplates making six pictures a year and guarantees Miss Marion \$100,000 for her work.

In the past she has made as many as 15 to 20 screen adaptations a year, netting from \$5,000 to \$10,000 a story.

LARGE INSURANCE POLICIES

Los Angeles, Jan. 5. Samuel Goldwyn has just taken out a policy for \$250,000 on Vilma Banky, the little foreign actress that he brought to these shores. Her policy is in favor of the Goldwyn organization.

Two other \$250,000 policies were written here by Artie Stebbins before he left for New York; both Lionel Barrymore and Owen Moore were insured for that amount, making the wives the beneficiaries.

VARIETY'S REVIEWS PICK PICTURES FOR SOLDIERS

Washington, Jan. 5. Michael W. Smith has given Variety a couple of Xmas presents. He placed a subscription for the paper, at the same time stating that in the booking of pictures by him for the U. S. Army Picture Service, he depends entirely, when unable to personally view the films, upon "Variety's" reviews for pictures for the army. Mr. Smith added that for 10 years he has found pictures reviewed by Variety as represented by the reviews, until the dependability of Variety's reviews has obliged him to note their unfailing accuracy in forecasting even the picture's value as a box office attraction.

Why he has not previously subscribed for Variety, said Mr. Smith, is because he has been constantly traveling. Finally, of late, however, that while on the road six out of eight weeks, he is often obliged to go for some days before being able to buy a Variety, he has ordered his secretary in Washington to mail the paper to him according to his schedule, mailing it out of here every Wednesday by special delivery.

MILWAUKEE LAUNCHES BIG CLEAN-UP DRIVE

Church Movement with Theatres Warned—War on Rolling "Red Lights"

Milwaukee, Jan. 5. Following the announcement of members of the Council of Churches that a general clean-up of the city's Vice resorts would begin immediately after the first of the new year, members of the police moral squad have informed theatre owners that all shows must be cleaned up if the managers hope to remain free from fines during the coming year.

The warning from the moral squad follows the statement from the church council that a war will be declared on Milwaukee's "red light district on wheels," referring to the parking of cars on public highways and use of taxis in carrying "lovers" to hidden rooms and apartment speak easies.

The committee also launched an attack on alleged "dirty" motion pictures which have been permitted to be shown in Milwaukee and also referred to some musical comedies, stage productions and the burlesque houses in their onslaught.

An a reaching of reference to theatre, several local theatre owners are warning their shows. One burlesque manager, it is stated, has ordered his people to refrain from using too sparsely made costumes, ordered the chorus to refrain from "cooching" of any kind and limited the shimmy to specialists at it.

With the closing of Milwaukee's roadhouse district, the work of the church people is taken to indicate that Milwaukee will be a simonpure town before the curtain rings down on 1928.

U'S THEATRE DEALS

Universal admits to having 25 theatre deals in negotiation. Most, according to the firm, are from theatres which offered to sell out immediately after U made its announcement that it intended to have a circuit of theatres.

A. E. Fair, formerly of Famous Players, who was assistant to Harold B. Franklin, has been made general manager of the theatres—his appointment being announced this week. With him are Myer Schindler, traveling salesman, New York, chairman, and the two Hostettlers, John and James C. These men are all engaged in investigating the various negotiations which are pending.

F. P.'s U. S. Buy

Los Angeles, Jan. 5. Famous Players is buying the United Studios from M. C. Lvee, and papers will be signed today.

YOUNG GIRL'S BREAKDOWN

Los Angeles, Jan. 5. Virginia Lee Corbin, 16, screen actress, was stricken with a nervous breakdown upon returning from a location trip, where she had been working in a picture.

Her mother, Mrs. L. E. Corbin, asserts that four months of intense work before the camera are responsible for the illness.

F. P. Reopening Hearing Put Over Until Thursday

Washington, Jan. 5. The hearing granted by the Federal Trade Commission on the petition of 10 owners of country W. H. Fuller, to reopen the Famous Players' case has been moved forward from tomorrow (Wednesday), the date originally set, to Thursday, Jan. 7. The change was made necessary due to a previous case of the commission's coming up tomorrow in the local courts, which is to be argued by A. T. Busiek, assistant chief counsel, who has also been assigned to appear for the government in the F. P. case.

Fuller's petition, the basis of the argument Thursday, asked that the acquisition of theatres by F. P. aimed at the closing of the testimony Sept. 1, 1924, through Dec. 1, 1925, the date of the final hearing, be incorporated in the Government's case. The former chief counsel estimated in his petition that in excess of 100 theatres had been acquired by F. P. in that period of time in addition to the securing of control of the Balaban & Katz circuit, numbering some 500 theatres, as the former counsel stated.

The hearing Thursday will be before the entire commission, with each side allotted one hour for argument.

The F. P. case involves charges by the Government that this producing theatre owning company is attempting to monopolize the picture industry in the United States by resorting to unfair business methods in restraint of trade.

HONEST EXHIBITOR

(Continued from page 1)
figure almost as prominent nationally as "Red" Grange or the late Lamar Hunt, who died in Cleveland. Since Variety called attention to the local unique situation and the news service took up the story, Latia has received letters of commendation from all over the country. W. A. Ziemendorf, St. Joseph, Mo., superintendent of the Humane Society wrote: "The fathers and mothers of your vicinity certainly will rally to your aid in efforts to raise the standard of pictures." "It is honest and you will win," wrote a St. Louis commentator. "A man like you, my friends, who will be loyal to his art and make your show even a greater success."

"I believe in the end you will profit at least three-fold," predicted a Boston writer, correspondent. Charles Moring, manager of the Colonial Amusement Co., Plymouth, Mass., claimed to be the originator of the policy but congratulated Latia on his adoption of it. Mrs. H. B. Rice, amusement inspector of San Antonio, Tex., wanted to know the name of the film in her letter of congratulation.

Miss MacDonald Steps In

Los Angeles, Jan. 5. With Nita Naldi being unable to fulfill her contract to play the lead in "The Desert Healer," which Marion Fairfax Productions will produce for First National release, Dorothy McDonald will return to the screen after several years absence in her place.

Miss Naldi is at present in Germany and will not be able to return to the country until the early part of spring, which plan has been made to put the picture into production at once.

Cullen Landis Bankrupt

Los Angeles, Jan. 5. James C. Landis, giving his occupation as "actor," said to be Cullen Landis, picture actor, filed a voluntary petition in bankruptcy in the United States District Court. He listed his liabilities at \$16,908.92, with his assets scheduled at \$300. Of the assets \$300 represented equities on two automobiles and \$100 was given as the value of the actor's clothing, exempt.

About 30 creditors are named.

Harry Warner Abroad

Los Angeles, Jan. 5. Harry Warner will shortly sail for Europe from New York and will attempt to annex new theatres and exchanges while across. With him will be Monty Flint, vice-president of the Famous Players-Lasky and Savings Bank.

All of which is taken to mean here that the Warners are still trying to expand and that all the recent rumors have not been groundless.

FIRE LAWS CUT LOBBY CROWDS TO 25%

Chicago Picture Houses Protest—Battle Between Theatres and Fire Dept.

Chicago, Jan. 5. Charging that they are losing thousands of dollars daily through the enforcement of an "antiquated ordinance" and that thousands of patrons are either freezing outside in line, or walking away in disgust after wait: g to obtain seats inside, owners of local picture theatres have raised bitter protest against a recent ruling of Mayor Dever, that lobby and lobbies be filled only to one-fourth of their capacity.

This ruling appears to be the result of an ancient battle between the theatres and the fire department. There was a time when a certain fire chief was given every courtesy by the theatre people, and the fire department, feeling slighted, held a grudge against the profession. When the favored one left office the feud started.

Many of the theatres have been ordered to remove drapes and hangings from their houses. Others have been threatened with closing if they did not change seats or inflatable drapes.

Representatives of Balaban and Katz were particularly loud in their protests. They pointed out that the law forbidding the crowding of lobbies was passed shortly after the Iroquois disaster. Modern theatres are of different construction. Houses of today have more exits than the regulations demand. There is no danger in packing the foyer, and it saves the audience from waiting outside in the cold, they claim.

Fire Commissioner Conroy told theatre owners that they must abide by these regulations or have them changed by law.

One clause, forbidding the use of combustible effects, may have considerable to do with the presentation of Gest's "Miracle," due here in February. Mr. Gest was notified by Commissioner Conroy that if the spectacle remains the same it wouldn't be allowed here. Legit houses were also warned to comply with the fire laws.

Grauman's Stage Prolog for "Ben-Hur" on Coast

Los Angeles, Jan. 5. Sid Grauman will not wait for the completion of his new Hollywood Chinese theatre before presenting "Ben Hur" on the Coast. He has decided to have the picture follow "The Big Parade," at Grauman's Egyptian.

It is said that the opening for "Ben Hur" will be in February. Changes on the Egyptian stage are to be made so that a realistic chariot race can be held with the chariots operated on rollers. About 150 people will be used in the prolog.

H. G. WELLS AND SON

Frank Wells, the son of H. G. Wells is coming to America with a new script of his father's for pictures.

Wells is making it a condition before he signs that the son shall be engaged to oversee the production.

FORUM
THEATRE BEAUTIFUL
LOS ANGELES

Week Beg. Jan. 9
CECIL B. DE MILLE
Presents
LEATRICE JOY
IN
Made for Love
WITH
EDMUND BURNS
TODD HENKEL
And His Orchestra
And Other Added Events

TOP'S BIG WEEK; CHICAGO, \$51,000; MICKER'S \$30,000; EQUALS RECORD

**"Big Parade" at \$2 Opens Excellently with \$16,300
First Week—"Road to Yesterday" Jumped Up in
Second Week at Orpheum**

Chicago, Jan. 5.—With a corking good weather break, the loop picture houses in some excellent grosses last week. Business would have been somewhat stronger were it not for the strict enforcement of the fire laws prohibiting the theatres from standing excess crowds in the lobby. The latter ordinance, though looked upon as a joke at first, is becoming serious. The National Theatre, which had been applied for an injunction. It was denied. Another attempt will be made within a couple of weeks.

McVicker's, with "Womanhandled" and an excellent stage presentation, drew capacity for the week. The theatre gave five complete performances daily, with gross for the week equalling the record for the house, held by "Peter Pan," \$36,000.

The Chicago, with the "New Commandment" and a tremendous holiday program, including a group of local kiddies, topped everything in town by a good margin. It presented a splendid array of stage turns especially recruited for the holiday week, business took tremendous jump, to around \$51,000.

"The Big Parade" paraded into the Garrick with one of the strongest casts and best plays. Public campaigns evoked an accorded locally for a feature or legit attraction. Weeks before the picture was slated to make its initial showing, the matter and readers were displayed in all the dailies. This is the first picture to play this town in over a year. Chicago is not keen about \$2 pictures, but this one seems to have hit. The super-special screened twice daily, turning in \$16,300 in 14 performances. This week's business is looked upon to be larger.

"A Kiss for Cinderella," which many kisses into the box offices of the Roosevelt. The feature is in for two weeks, but plays a picture will be held for an extra week. Another house that has been turning in meek grosses for the past month. The holiday week, however, has seen a slump, registering close to \$24,000.

"The Road to Yesterday" (P.D.C.) cleared in its second week at the Orpheum, bettering the first week by \$3,000. This is an exclusive Warner house, but plays a picture attraction occasionally. The house is going along at a steady pace, turning in a consistent gross weekly. Last week's business was close to \$10,000, a corking total for this house.

"The Ancient Mariner" did not fare so well at the Monroe, turning in the lowest receipts in town, "Little Annie Rooney" did better. The town run, at the Randolph, only grossed \$6,200 with an extra mid-week performance. The picture held up for the matinee, but off in the evenings.

Estimates for Last Week

Chicago—(N.) (4100; 50-75). Aided by stupendous array of stage talent and coupled with holiday picture week, turned in one of the largest grosses in months; close to \$51,000. Grand—"Big Parade" (P.D.C.) (1,293; 50-52). Heralded as outstanding picture of season. Appearing in legit house, drew critics gave unanimous praise. Picture exceptionally well handled for opening. With only two performances daily, \$16,300.

McVicker's—"Womanhandled" (P. N.) (2,400; 50-75). Return of Paul Panjola with holiday picture week in receipts, though house fared well during his absence. Business tremendously big week. Picture picture shows daily. Record for this picture formerly held by "Peter Pan." Last week's business came within \$100 of \$36,000. "A Kiss for Cinderella" (P.D.C.) (1,293; 50-52). Heralded as outstanding picture of season. Appearing in legit house, drew critics gave unanimous praise. Picture exceptionally well handled for opening. With only two performances daily, \$16,300.

Orpheum—"Road to Yesterday" (P. N.) (1,293; 50-52). Heralded as outstanding picture of season. Appearing in legit house, drew critics gave unanimous praise. Picture exceptionally well handled for opening. With only two performances daily, \$16,300.

Randolph—"Annie Rooney" (U. A. 2d run) (650; 50). Nothing sensational about holiday picture week. Strength of feature, Pickford's action recently concluded long run at the Bisset, only being a slight difference in prices seemed no inducement. With a special midnight performance, only \$5,200.

Roosevelt—"A Kiss for Cinderella" (P. N.) (1,400; 60-75). Advertised for two weeks only had tendency to attract early in the week. Business remarkably well considering house

"GOLD RUSH'S" RECORD

Takes No. 1a Topks with \$2,900
Gross

Tokpe, Jan. 5.—"Gold Rush" topped the bill, and at the smallest first run house in the city, this week. Did \$2,900, breaking the house record previously held by Lloyd's "Oh, Doctor."

At the same time "The Phantom," shown two days last week and held over all this did \$2,300 in 1,400 seat house and at half a buck. The Cozy seats but 400 and charged 35c. Estimates for last week: "Gold Rush" (1,400; 80). "Phantom of the Opera" did not get play expected; \$2,300.

"A Kiss for Cinderella" (P. N.) (1,232; 50-50). Not much. Washington, Jan. 5.—(Estimated Population, 500,000; 120,500 Colored)

Washington refused to enthuse over "A Kiss for Cinderella" with the film doing very little except at night.

Norma Shearer, appearing as a draw here, fought it out in "Secretary" at the Palace with Colleen Moore in "We Moderns" at the Metropolitan, and the Palace film apparently getting a little the better of it.

Reginald Denny in "Where Was I?" thought the picture, got by clever kiddie revue brought up in the rear at the Rialto.

Estimates for Last Week

Columbia—"A Kiss for Cinderella" (P. N.) (1,232; 50-50). Not much. Less than \$3,000.

Metropolitan—Colleen Moore in "We Moderns" (N.) (1,510; 50-50). Liked and close to \$14,000.

Palace—Norma Shearer in "His Secretary" (M-G.) Went over strong. \$15,000.

Rialto—Reginald Denny in "Where Was I?" (U.) (1,918; 35-50). Around \$7,500.

This Week

"Stage Struck," Columbia; "The Ungrateful Hour," Metropolitan; "The Royal Girl," Palace; "The Fool," Rialto.

IN NEW ORLEANS

New Orleans, Jan. 5.—Local film attention was divided between "Don Q." and "A Kiss for Cinderella" last week, the former outstripping the latter by a couple of thousand.

Estimates for Last Week

Strand (2,900; 85)—"Don Q." \$5,700.

Liberty (1,800; 50)—"A Kiss for Cinderella." Rather well held. \$3,700.

Tudor (800; 25)—"Steppin' Out." A mild week. \$1,700.

M. P. Films Ruled Out Unless Direct Evidence

Washington, Jan. 5.—Motion picture films as court evidence were rejected here yesterday by the district Court of Appeals. The case involved an alleged error by a trial judge in refusing to allow the exhibition of a film in a stock fraud case.

The making of glass caskets was involved with a large amount of the case. The stock being sold in Washington and near-by places.

The accused promoter wanted to show that the caskets could be made by introducing a film showing the process of making them. The testimony on the part of the government that a glass casket was not practicable.

The Court of Appeals ruled that the motion picture evidence is useless when other and direct evidence is available.

A. E. AND STRONGHEART

Los Angeles, Jan. 5.—"North Star," the last picture in which the dog, "Strongheart," worked, will be the final one released by Associated Exhibitors.

This decision followed a conference between P. A. Powers, of A. E., and Howard Eatabrook, producer of the Strongheart productions.

Louis Garry Recovering

Louis Garry, formerly public representative for the Rialto, Rivoli and Criterion theatres, is at present at 12 Shepard avenue, Saranac Lake, N. Y., where he is recovering from a physical breakdown.

Cedric Gibbons Visiting East

Cedric Gibbons, chief art director for Metro-Goldwyn-Mayer at the coast, is visiting in New York. He will remain here for about two weeks.

Only offers few short subjects to

augment program. With steady grind and extra midnight performance, close to \$24,000.

A. Gordon Reid Moves

A. Gordon Reid, who has been staging the productions at the Bradford for the Fabians, has succeeded Colby at first time, and will produce at both houses as he did in the past before Harlan came.

RETAKES OF "SINNER"

Los Angeles, Jan. 5.—Phil Rosen has been engaged by Metro-Goldwyn to make the retakes of "The Exquisite Sinner," which Joseph M. Sternberg, formerly as the producer of "The Salvation Hunters," originally made.

When Rosen has completed this job he will be assigned to direct a picture.

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PAID OFF AT 2 WEEKS

**Holiday Sees Changes and
Switches—Stanley Used
Three Features**

Philadelphia, Jan. 5.

Because of the way some of the houses changed pictures in mid-week, some holding the holiday pictures in Christmas week and some ten, it is difficult to apportion the actual grosses, but the features of the holiday business included the immediate popularity of "The Big Parade," the come-back of "Don Q." needing only an added week, and the disappointing attendance for "A Kiss for Cinderella" acclaimed by critics here as an artistic triumph.

Here is a summary of the way the various houses reacted to the holiday influx:

The Strand had "The Keeper of the Bee" the four days before Christmas, and did only about \$10,000. Opened with "A Kiss for Cinderella," Christmas week, and continued with the Barrie film up to the midnight show New Year's eve, with about \$21,000 quoted, and finally brought "The Merry Widow," which had a pre-Christmas run at the Aldine, only beginning the mid-week show New Year's doing \$10,000 in the two days. This totals \$16,000 for the two weeks, not up to what the big house generally does the holiday week.

The Stanton held "Don Q." right through Christmas week, and last week, decided to keep the Fairbanks film in for a fifth week. The "Big Parade" with Paul Panjola, which had a pre-Christmas run at the Aldine, only beginning the mid-week show New Year's doing \$10,000 in the two days. This totals \$16,000 for the two weeks, not up to what the big house generally does the holiday week.

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Syracuse Strand Balks at Robbins Consolidation

Syracuse, N. Y., Jan. 5.

Consolidation of the Mark Strand Corporation and the Robbins Enterprises, Inc., of Utica, announced as effective Jan. 2, struck one blow which a joint session of executive held here for two days failed to iron out, it became known after the conference closed.

The snap takes the form of the refusal of the stockholders of the Syracuse Strand Theatre Company to ratify the plans and merge with the new corporation, which is to be dubbed the Strand Theatres, Inc., with a \$10,000,000 capitalization.

The stockholders of the local concern, which owns the Strand here, met recently and determined that the information supplied by the Mark Strand people was not sufficient to warrant a favorable vote. While the New York corporation holds an interest in the theatre here, control by a wide margin is held locally.

The conference brought executives of the two consolidated corporations to town, but announced they would keep their doors closed. Press statements characterized the meetings as "informal" and "of no public interest." The offices of Mark Strand, Walter Hayes of Buffalo, Nathan Robbins of Utica and Mark Strand managers from Massachusetts were here for the confab.

During the conference it was announced that property adjoining the Robbins-Eckel theatre in East Fayette street had been purchased, presumably in connection with the remodeling of the theatre.

Mr. Mark, after sizing up the local situation, indicated that there would be no new \$1,500,000 picture house erected in Syracuse, as Mr. Robbins had announced that the consolidation became public property some weeks ago.

Officers of the Syracuse Strand Theatre Company are Walter Hayes, president; William E. Rafferty, vice president; Eugene L. Falk, treasurer, and George L. Ticker, secretary. Hayes ranks as managing director, while Robbins is the local active house manager here.

COOK AWAY FROM ROACH

Los Angeles, Jan. 5.

Clyde Cook, screen comedian, will leave the Roach fold some time this week. He has a contract which does not expire until March, but was able to secure for himself an independent concern to star in pictures which will be directed by James V. Horne, who wooed the comedian from Roach last year, and who also leaves that organization.

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BROADWAY HOLIDAY WEEK

GROSS OF \$280,000

Capitol, with \$60,800 for "His Secretary," Best—Strand, \$43,600—Rivoli Did \$31,000 in Nine Days—Advance Sale of \$10,000 for "Ben-Hur"

Broadway picture houses had their Happy New Year last week. Seven houses on the street, one playing half a week, showed a total of \$280,000. It meant a "Happy New Year" for the box offices. The event naturally was the long-awaited coming of the great film which made its appearance at the Capitol on Wednesday evening. The picture has been years in getting ready, but was worth waiting for and the great piece of showmanship displayed was the \$2.20 top scale on the tickets for "The Big Parade" and it was one of those \$11 or \$22 openings that easily might have been maneuvered into invitation audiences.

"Ben-Hur" hit like a house afire, and from now on it is going to be a race between the attraction and "The Big Parade" for cash honors. Both are big, but the chances are that "Ben-Hur" will outlive all pictures in the matter of length of run in the legitimate theatres. "Ben-Hur" on six performances pulled \$11,185. "The Big Parade," with 15 shows, got \$23,733.

The Capitol, with the second week of the Hobart Henley picture, "This Night," drew \$60,800, giving the house over \$125,000 for the two weeks of the production, and this topped the other houses. The picture is running at the Strand, with a combination of "Bluebeard's Seven Wives" and the new "Strand Folies" which turned in a gross of \$43,600. At Warner's the house record was broken with "Lady Winemakers' Eve," which, by making personal appearance, showing \$28,135.

\$31,000 at Rivoli
At the Rivoli the new Public Theatre policy of price attraction became effective with Christmas day, so the figures for that house cover a period of three days, and while at \$31,000, while at the Rialto, with the added showings of "Peter Pan" in the mornings, there was \$22,500 recorded. It is estimated that the picture has been better policy to have made a revival of "Peter Pan" the out-and-out feature at the attraction, and put up on the publicity of "The Kiss for Cinderella," another Barrie piece, with Betty Bronson also the star of the attraction at the Rivoli. "The Phantom of the Opera," at the Colony, finished its fifth week, with almost \$25,000 for the week. This is the final week of the picture.

For the 19th week of its run at the Embassy "The Merry Widow" in house of 1,000 seats, \$600 showed \$12,700 with the aid of an extra performance New Year's Eve. The picture with the Rivoli also had an extra show that night. At the Apollo Sam Goldwyn's "The Dalis" is going along at a corking clip, all things considered for the picture came in against the toughest opposition that ever a special feature had. The picture is the best film production that have ever been made. The money there last week was around \$13,500.

The regular attraction at the Rialto was "The Enchanted Hill," but credit for the big money can be given the production, it is a combination of the extra morning matinees for "Peter Pan" and the holidays rolled up the gross.

At the Casino, with 1,000 seats, Tom Meighan in "Irish Luck" after having already been shown on the street, showed a gross of \$12,600. This week the seemingly annual revival of "The Birth of a Nation" is holding the screen at this house.

Estimates for Last Week
Apollo—"Stella Dallas" (Goldwyn) (1,180); \$22,000 (7th week). This Goldwyn picture is making tremendous impression at the opening, ran up against the two regular pictures, but with the opposition a little too much. Goldwyn may have been a little too quick to extend the time at the Apollo, and with the present scarcity of the picture, it will be able to do it, as even when the picture was taken last week with holiday ticket school of \$13,500.

Astor—"The Big Parade" (M-G-M) (1,120); \$11,500-\$20 (7th week). Special midnight performance added New Year's Eve. The picture was especially for house added to the regular take weekly. The extra performance on New Year's Eve, the holiday prices, put a little more than \$2,700 on the receipts.

Cameo—"Irish Luck" (P.) (549; 6th week). Got just trifle over \$5,600 at the little house. This after the first run at the regular P. D. Broadway houses. Revival of "The Birth

Big Holiday Week in K.C.

Globe Has 1st Run P.D.C.

Kansas City, Jan. 5.—The holiday week was a bonanza for the theatres, capacity and sell outs for many of the houses. The weather was made to order. All of the screen offerings were of the lighter vein. Tom Moore was featured at the Newman and the Royal.

The Globe has contracted for the first runs of the DeMille (P. D. C.) pictures. It is the only independent house in the downtown district, and will run the films from the Producers Distributing Corporation, in connection with its musical tab policy. "The Road to Yesterday" may be the first.

Estimates for Last Week
Newman—"A Kiss for Cinderella" (P. F.) (1,980; 35-50). Betty Bronson. "New Year's Follies" on stage and made a fine holiday bill. A special midnight show was given Newman. "The Road to Yesterday" (P. F.) (1,980; 35-50). Make the "That Royle Girl" which comes to the house in a couple of weeks, as an extra inducement. Business better than the same week last year. \$14,200.

Royal—"Pretty Ladies" (N. G.) (915-15; 35-50). Mary Pickford, with Tom Moore and Ann Pennington. Special musical arrangement \$5,000.

Liberty—"Where Was I?" (U.) (1,000; 35-50). Little Reginald Denny and liked, \$5,200.

Capitol—"The Pirate" (P. F.) (2,200; 25-50).—Five acts, \$17,000.

Capitol—"Camille of the Barbary Coast"; "The Best Man" at Globe.

MIKE COYNE'S NEW JOB

Los Angeles, Jan. 5.—Mike Coyne, legit agent, who has been doing exploitation work for United Artists along the west coast during the past year has been appointed manager of the San Francisco Exchange for that company.

He relieved Kenneth Hopkins who is district manager of the territory and who was acting as manager of that exchange.

of a Nation" this week. Seems annual event here.
Capitol—"His Secretary" (M-G-M) (1,640; 35-50). Second week of the Hobart Henley picture pulled a little over \$60,800, which brought the fortnight's total to \$125,000. Almost all business for two weeks.

Cohan—"Ben-Hur" (M-G-M) (1,195; \$11.00-\$22.00) (1st week). Long-awaited "Ben-Hur" opened Dec. 30 with virtually house given to press and invited audience. In reality that was six weeks ago. The great money was taken, although seven were given. Figures showed \$11,185. Advance sale before opening better than \$7,000 and by Monday night of this week had approached \$10,000. Advance before opening is something that the picture has been unheard of in picture circles.

Colony—"The Phantom of the Opera" (1,950; 50-52) (6th week). Final week of the U. special here. Last week showed \$29,000. First week \$14,512. This week, coming out the tremendous business that "The Freshman" did here, seems to have put the house right over the winning edge.

Embassy—"The Merry Widow" (M-G-M) (600; \$2.50) (19th week). Holiday New Year's Eve. Heavy showing, put this one right back into the big money class, considering small capacity. The picture was \$12,700 with the picture seemingly set to hold on for a couple of additional weeks.

Rialto—"The Enchanted Hill" (P. F.) (1,500; 50-55-59). In addition to regular feature last week held special show for the children of \$12,000. Receipts for both included in \$22,500.

Rivoli—"A Kiss for Cinderella" (P. F.) (2,200; 50-55-59). Reopened Dec. 25 with new Public policy of presentations, therefore figures of \$20,000 are for nine days including "Strand—Bluebeard's Seven Wives" (Kane-F.) (2,900; 35-50-55). This picture has been a great success. "Strand—Strand Follies of 1925," pulled \$14,600 on week. Presentation of the picture was \$12,000. The picture is running well, with Corinne Griffith in "Infatuation" this week.

Warner's—"Lady Winemakers' Eve" (Warner Bros.) (1,350; 35-50). Broke house record last week, getting \$28,135, due to combination of holiday and personal appearances by Irene Rich. The house packed them for the entire week.

PICTURES

BUFFALO BIG

Loew's Got \$22,500 Last Week With Holiday Bill

Buffalo, Jan. 5.—Estimates for Last Week
Hipp (2,400; 50). "Kiss for Cinderella" (P. F.) (2,200; 50-55). Second half. Former feature failed, with its main draw apparently in good matinees. Second half feature proved an official success, with most of the women liking it. \$19,000.

Loew's (3,400; 35-50). "Keeper of the Heart" and vaudeville. Holiday bill broke house has had in months. Picture found general favor and vaudeville pronounced excellent. End of week, \$22,500.

Lafayette (3,400; 35-50). "My Son" and vaudeville. Good week, with Naximova feature one of best films house has had in some time.

ONE NIGHT OUT; TWO NIGHTS FALL TO WORK

Monday Total Loss for Providence Picture Houses

Providence, Jan. 5.—Monday night's business was killed last week by a failure of the lights of the Narragansett Electric Co., which supplies power to the theatres throughout the city, under a subsidiary provision of the contract at least one theatre owner is contemplating suit.

The lights all throughout the city went out at 8:30 o'clock, killing picture projection, dousing house lights and plunging the show business into blues.

At the Embassy, a big crowd watching "A Kiss for Cinderella" remained seated, thinking a carbon was changed or what not. In the absence of the manager, Sol Brauning, a bookkeeper came down and went on the stage and told them they'd see the rest of the picture in a few minutes, as something had happened to the lighting.

This statement had to be changed a few minutes later to "if you want your money back, please form a committee to go to the box office. The failure of the lights seems to be serious."

This was the procedure at most of the other houses.

The Narragansett Electric Light Co. estimated that the loss in its cables and soaks them a yearly sum for service. Many are already weighing the expense of putting in new cables. The failure of the light was traced after about 40 minutes to a cable break in East Providence. The cable was only a large section of the State. Business suffered.

Estimated on a wave of success, business here was booming last week, despite a short let-down in the morning. The picture of the best motion pictures now being distributed were shown in this city last week, and drew "Cobra" and "The Freshman" and Keaton's new one whooped it up for the Victory to almost the high peak reached by Harold Lloyd in "The Freshman."

Managers are satisfied—in fact, tickled—with the week, but the gluttons with the Brown (collego) boys were back in town. They're the city's real screen fans.

Victory (1,550; 15-40)—"Go West" (Duster Kenton) and "The Ancient Mariner" (M-G-M) (1,550; 15-40). Both pulled; \$5,500; near house record.

Rialto (1,418; 15-40)—"His Secretary" (M-G-M) (1,418; 15-40).—\$4,500.

Hipp (2,200; 15-40)—"Cobra" (Valentino) and "When Husbanda Plotted" (Both pulling; Good week; \$6,000).

Majestic (2,500; 10-40)—"A Kiss for Cinderella" and Johnny Hines in "The Live Wire." Very good at \$7,000.

This Week
Victory, "Sally of the Sawdust"; Rialto, "Lady Windemere's Fan"; Hipp, "The Thirteenth Hour"; Strand, "The Wedding Song" and "Madam Lucy"; Majestic, "The Phantom of the Opera."

2,500-Seater for Aurora. Jan. 5. Aurora, Ill. Jan. 5. Julius J. Rubens of Balaban and Katz has announced that the firm will erect a \$1,600,000 picture house during the next year. The house will seat 2,500.

The plans are for a five-story house, with eight shops and a basement cafeteria. Upper floors will be utilized for apartments.

LOS A.'S BIG HOLIDAY WEEK

"BIG PARADE" DREW \$32,000

Met High Among Regular Houses with \$30,600—State with "Soul Mates" \$25,000—"Braveheart" Did Very Well at \$9,200 in Forum

Mix High with \$15,000; "Cinderella" Low at \$11,000

Baltimore, Jan. 5.—The Rivoli was outstanding during the holiday week running up a big total with Colleen Moore as the bright paragon, "We Moderns" was the vehicle.

"A Kiss for Cinderella," booked simultaneously with the big downtown Century and the smaller uptown Parkway was a box-office disappointment.

Tom Mix got his usual heavy draw at the garden, and then some, running up the best of his totals in a long while. "Havoc" at the New failed to better the house average.

While nothing further has been divulged officially it is generally understood that Fox is preparing to take over the Whitehurst string of houses just as soon as they round up the outstanding stock. The set-together between the Whitehursts and the bankers places them in a position to deliver on their word, it is understood that Fox wants 100 per cent sanction of the stockholders before the formal transfer.

Estimates for Last Week
Rivoli—"We Moderns" (2,300; 35-75). Colleen Moore established here as a house favorite. One of the theatre's biggest weeks; about \$15,000.

Century—"A Kiss for Cinderella" (2,000; 35-75). Disappointment. Looked like ideal holiday attraction, with way all paved by impression of Bronson in "Peter Pan" at this time last season. Picture proved too long and didn't satisfy. Just fair pull for holiday week, \$11,000.

New—"Havoc" (1,900; 25-50). Drew excellent notices but box-office not outstanding at \$8,500.

Hippodrome—"Simon of the Desert" and vaudeville. (3,200; 25-75). Picture voted good and house profited by seasonal pick-up. Satisfactory at around \$13,000.

Metropolitan—"Rose of the World" (1,500; 15-50). Usual good business plus holiday extra. Around \$8,500.

Garden—"The Best Bad Man," and vaudeville. Tom Mix drew one of his best weeks here. Trade consistently heavy and gross highly impressive at \$15,000.

Parade—"A Kiss for Cinderella" (1,400; 25-50). Showing upturn bit more impressive than at Century, but not outstanding at \$9,000.

This Week
Century, "Irish Luck"; Rivoli, "The Splendid Crime"; Rivoli, "The New Commandment"; Metropolitan, "Lord Jim"; Parkway, "Ancient Mariner"; Hippodrome, "Steel Preferred"; Garden, "Midnight Flyer."

"MA" PICKFORD ILL

Los Angeles, Jan. 5.—"Ma" Pickford, mother of Mary Pickford, is seriously ill at her home and it is quite likely Doctor E. Clarence Moore, formerly associated with the Mayo Brothers, will operate upon her for what is said to be an internal trouble.

Mrs. Pickford is reported to have been afflicted with this ailment for several years and at one time used Christian Science.

She was taken ill on Christmas day and has been confined to her bed ever since.

Doctor Stanley Gaffner, the family physician, decided to call in Doctor Moore, who, it is said, advised the operation. It is said that the illness of Mrs. Pickford will possibly delay for a week or more the world tour that her daughter, Mary, and Douglas Fairbanks were to begin Feb. 2.

Los Angeles, Jan. 5. (Drawing population, 1,250,000.)

The holiday week was a lifesaver for the majority of the first run houses, especially those which operate under the weekly change. None had pictures on exhibition anyone would have thought of as only the opening Saturday and Sunday and New Year eve and the day business that allowed them to show any healthy figures. However, it was "cheater" week and anything went so long as folks were looking for a place to like their time away.

Grauman's Egyptian with "The Big Parade" surprised out in its eighth week and proved to be the leader of the bunch. It jumped the gross over \$8,000 above preceding week and is estimated now that with the pre-holiday week, the picture will run into a big intake spell for at least another five or six weeks.

At the Metropolitan, which hovered close to the Egyptian, due to a special New Year eve program show, the Yuletide picture, "A Kiss for Cinderella" with an atmospheric crowd did not excite the cash purchasers.

"Soul Mates," an Elinor Glyn story, drew a little interest at the Loew's State. It was the official midnight show and New Year day trade which gave the house a clean bill of health.

"Braveheart," a Rod La Roque starring vehicle, did one of those average business weeks, but now and then, it got off to a good start and kept going strong all week. "Spurs and Life," a Universal production, found very few interested at the Figueroa, which has altered its policy into a weekly change, after a disastrous career at a long run house of only two months.

Estimates for Last Week
Metropolitan—"A Kiss for Cinderella" (P. F.) (3,700; 25-65). Special New Year eve vaudeville show and clean bill of health proved means of keeping house out of red by intake of \$30,600.

Million Dollar—"The Merry Widow" (M. G. M.) (2,300; 25-75). Held up to same average of business as second week without extra performance. Gross, \$27,000.

Grauman's Egyptian—"Big Parade" (M. G. M.) (1,800; 50-\$1.50). Extra extra performance played to biggest week of run so far for total of \$32,000.

Loew's State—"Soul Mates" (M. G. M.) (2,300; 25-65). Special New Year eve show, which got all it could and had plenty of help through a mild night. Gross, \$9,200.

Criterion—"Old Clothes" (M. G. M.) (1,600; 15-35). This Jackie Coogan picture at small scale did remarkably well for its class. Intake for week—"Braveheart" (P. D. C.) (1,900; 15-50). Rod La Roque great big draw for a week. It is possible to show good profit at \$20,000.

Rialto—"The Pony Express" (P. F.) (1,500; 15-50). Good in good fashion and looks as though this week's stay will be easy. Gross, \$12,000.

Figueroa—"Sporting Life" (1,650; 25-75). Unless picture is extraordinarily good, whether played one week or more in this neighborhood house, cannot elicit to anything like profitable business. Being first of the picture, this one only did \$7,000.

Lord Beaverbrook's Film

London, Jan. 5.—The "Daily Express," a Lord Beaverbrook concern, has voted \$50,000 to invest in the business of film production and to make a British feature to be known as a national film.

M. Atkinson, prominent film editor of both the "Express" and a cinema paper owned by Lord Beaverbrook, who also owns British Pathé, will probably produce the feature for the "Express."

CHIEF OF POLICE ACTING

Los Angeles, Jan. 5.—August Vollmer, Chief of Police here, has been elected Chief of Police in Los Angeles, is going to become a plaintiff appearing as "Officer 414" which Ben Wilson is to produce in Berkeley, beginning this week.

The story calls for the use of the personnel of the Berkeley Police Department and provides a character which Vollmer is said to be able to interpret.

LITERATI

Following "Mercury"

The success of "American Mercury" seems destined to bring forth a deluge of new publications after the same pattern. The latest is to appear early in the year and will bear the title of "The New Masses." The magazine is to use poetry, short stories, book reviews, movie and dramatic criticism, first hand reports of big strikes and other national events, cartoons, serious drawings and sketches. Michael Gold, Joseph Freeman and a number of others who have been contributing to the intellectual journals are behind the new paper.

Dramatists Guild's Drive

While the dramatists are arguing with the producers for the sole control of the film rights to their plays, the stage writers' organization, the Dramatists Guild, affiliated with the Authors League of America, is secretly lining up new members, and is now reported as having nearly 350.

This activity on the part of the Dramatists Guild came about when at one of the conferences between the dramatists and the producers, one of the latter, in a heated discussion, warned the stage writers not to be too insistent in demands because of the small weight carried by the Dramatists Guild, due to small numbers.

Merging Magazines

Plans are reported on foot for the amalgamation of the "Blue Book Magazine" with the "Red Book," the combined periodicals to bear the latter's title. The "Blue Book" has been draining the profits from the "Red Book," both under the same ownership. At one time there were four of the "color title" magazines, the other two the "Green Book" and "Purple Book." These two dropped out long ago. The "Red Book Magazine," a class publication, has been a good money-getter.

Walter M. Gontschler, managing editor of the Brooklyn "Times" and dramatic critic for his paper as well, has turned dramatist, competing two plays. They are "The Shawl" and "Mrs. Lane."

Karel Capek's "The Makropoulos Secret" has been published in book form by Luce. The play is said to be one of those pieces that read better than they are played.

Stuart Rose, in charge of publicity for Brentano's, has resigned from that organization to organize his own publishing company to be known as the Mayflower Press. Rose will have Douglas C. McMurtrie, head of a large type concern, as his associate and backer.

Erskine's Last Chance

John Erskine, professor of English literature at Columbia University, is a former college classmate of Cecil B. DeMille's. Erskine has published a number of autobiographical books, among them

"The Private Life of Helen of Troy"

Recently DeMille learned that his old schoolmate is an author. Wanting to surprise him he ordered his editorial department to buy up any one of Erskine's works having picture possibilities. After an exhaustive reading of all of the professor's books, the editorial department reported that Erskine doesn't write stuff of that sort.

William Dudley Pelley is dramatizing his novel, "Draz," with Frank C. Relly as his collaborator.

J. Donald Adams is the new book editor of the New York "Times," succeeding J. Brooks Atkinson, now dramatic critic for that paper. John Carter has been named as Adams' assistant.

Rupert Hughes' Library

When Rupert Hughes' new home on Los Feliz boulevard, Los Angeles, is completed, it will contain the largest private libraries in the country. The home, built around a central patio completely surrounded by two-story walls, will contain a studio for the author in a room nearly 50 feet long and two stories high. In the room will be built-in cases to contain Hughes' collection of 10,000 volumes.

Mary Lawton's Book

Harcourt, Brace and Company has issued a new book by Irving Pichel bearing the title "Modern Theatres." The volume is descriptive of theatre construction from earliest times to the present, and is profusely illustrated. Some of the chapters in the volume formerly appeared in "Theatre Arts," others have been added by the author for the publication of the book.

Mary Lawton, the actress, has written "A Lifetime With Mark Twain," published by the same concern.

Abdullah's Attitude

Achmed Abdullah is reported displeased over the assignment of Willard Mack to rewrite his play, "The Passionate Stranger," recently tried out with Lowell Sherman. He may withdraw the play before Mack begins work on it. "Belasco," also by Abdullah, which Belasco had, was declared by the producer as in need of fixing, but rather than change the piece or have it changed the author took it back. Abdullah's explanation is that his fiction never needed retouching and that established him as a writer.

Houdini as Class Author

Harry Houdini, eminent showman, master magician, superlative exposé and escape expert extraordinaire, is doomed to reach the higher realm of authorship. He is to contribute a chapter on Conjuring for the Encyclopedia Britannica. It will be Houdini's own and authoritative Houdini has written some vastly interesting books on magicians of old and matter relating to magic of one kind or another, including spiritualism.

"Royle Girl" Barred Out Of Portland; No Reason

Portland, Ore., Jan. 5. D. W. Griffith's "That Royle Girl," which was scheduled to go into the Majestic for a long-run booking, was condemned by the Municipal Censorship Board and ordered eliminated from that theatre's program. No reason was given by the board for this move other than stating that the film was not fit for a public showing. To fill the emergency the house booked Theda Bara's "The Unchastened Woman."

J. Neal East, local Paramount manager, explained to the board that the feature was given permission to be shown in practically every other city, with the exception of Philadelphia, where a few minor eliminations were necessary. This all met with a cold reception by the board, and a threatened lawsuit now seems to be on the horizon.

American Films "Hokum" On English Broadcasting

London, Dec. 24. While broadcasting the other night, an unknown announcer (believed to be George C. A. Atkinson of the London "Daily Express"), said during his talk on moving pictures:

"Pictures from America are hokum. They do not want to see anything in America and they send all of these bad pictures to us."

"In this respect a recent issue of 'Variety,' the well-known American theatrical paper, said:

"At any rate they are as good as the bad whiskey the English people send to America."

23 Chi. Houses for Aschers at End of '25

Chicago, Jan. 5. According to R. T. Ketterling, their new de luxe press agent, Ascher Brothers will have more theatres in Chicago at the end of 1926 than any other firm. Nine new theatres, plus the 14 already owned or controlled, will give the circuit a gross of 23 houses.

"At any rate they are as good as the bad whiskey the English people send to America."

CENSORS "PLASTIC AGE"

Portland, Me., Jan. 5. For the first time in years the local city council has called on to censor a picture after several women complained about "The Plastic Age" at the local Strand.

The complaints were made to the Federation of Churches, which in turn appealed to the council. It viewed the picture and ordered certain scenes cut out.

FANTASTIC COMEDY

Los Angeles, Jan. 5. After 16 months of preparation, Famous Players-Lasker will produce "The Ship That Sailed to Mars," a fantastic comedy in which the magicians and feats arranged by Roy J. Pomeroy will be a big factor. Clarence Badger will direct and it will star Raymond Griffith.

ALL ACT REVIEWS IN ONE DEPT.—NEW ACTS

Commencing with this issue of Variety, all new act reviews, whether of vaudeville, music (theatre), or picture acts (in or out of a presentation on the stage of a picture theatre), will be placed in the regular New Acts department, which is a weekly portion of the vaudeville section.

Reviews of Presentations and Picture House Reviews will be continued in the Picture department. Band and Orchestra Reviews will be continued, with the orchestras reviewed wherever caught, and again if caught under another playing policy.

All New Act reviews will indicate if the turn reviewed appears suited to pictures, productions, vaudeville, or dance hall, or either, or all.

PICTURE POSSIBILITIES OF CURRENT PLAYS ON B'WAY

"The Patsy"—Favorable

"The Patsy" (Comedy, Richard Herndon, Booth): An appealing play with a sympathetic central character and a Cinderellaish plot that recommends for pictures; ditto for a musical comedy libretto. *Abel.*

"One of the Family"—Unfavorable

"One of the Family" (Comedy, John Turck, 49th Street): Weak film stuff; also familiar and obvious with too much depending on dialog. *Abel.*

"Fool's Bells"—Unfavorable

"Fool's Bells" (By A. E. Thomas, Criterion): Fantasy of too delicate a nature to be transferred to screen without expert handling. Hero is hunchback who straightens up after doing some good deeds, idea closely akin to "The Enchanted Cottage" theme. *Slack.*

"Master of the Inn"—Maybe

"Master of the Inn" (By Catherine C. Cushing, Little): Story here is of a man who lost his sweetheart when she married another and how she later returned with her husband, both of them human derelicts. Heavily sentimental and possibly okay, although the play isn't particularly strong, and flashback stuff required would slow up action in a picture. *Slack.*

"The Monkey Talks"—Favorable

"The Monkey Talks" (Drama, Arch Selwyn, Sam Harris theatre): William Fox has first call on this play since he backed the production made by Arch Selwyn. There is novelty in the idea, while the circus atmosphere should aid in the making of a good program picture. *Thee.*

"Tip Toes"—Possible

"Tip Toes" (Musical comedy, Arons & Freedley, Liberty): Based on youthful and rural millionaire who falls in love with a small time vaudeville dancer masquerading as an heiress at a Florida resort. Outside chance script for light comedian with rewriting. Abundance of "hoke." *Slip.*

"Stronger Than Love"—Unfavorable

"Stronger Than Love" (Produced by Carl Reed, Belasco): Theme of this play would make heavy movie matter. Concerns mother's hate for the illegitimate child of her husband. The legitimate son is killed in the war and a rather inexplicable reunion takes place between mother and the other son.

Offers opportunities for five good acting roles, but that's about all, theme almost disqualifying it. Maybe it can be deodorized, but looks doubtful. *Slack.*

WARNERS BUY "HELL BENT"

Los Angeles, Jan. 5. Warner Brothers have purchased the screen rights for "Hell Bent for Heaven," a Pulitzer Prize play, and will have J. Stuart Blackton direct and make the picture.

Epidemic at Cortlandt, N. Y.

Cortlandt, N. Y., Jan. 5. An epidemic of infantile paralysis has resulted in the local health department issuing a ban against children under 16 attending theatres, churches or public meetings.

RIALTO, L. A., FOR LEASE

Los Angeles, Jan. 5. Rialto, 900-seat picture house operated by the Public Theatres Corporation, is on the market for lease. It was taken over by the Paramount group from Sid Grauman when they purchased the Million Dollar and the Metrolitan. Just what the Public people value the lease at is not known, but it is understood that recently they turned down \$25,000 for it from an independent picture house manager.

Sophie Tucker is in London; Van and Schenk are in cabaret; Pat Rooney is a great success in his show. There seems to be a scarcity of headliners for our leading vaudeville and motion picture theatres

WHY NOT PROMOTE SOME NEW ONES?

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A COMEDY ACT

Specially Constructed for the Better Vaudeville and Picture Theatres. Possessed of Personality, Ability, Appearance and the Goods. REMEMBER THE NAME—WATCH THIS TEAM

Ind. Rep., Arthur Horwitz—Have No Keith Rep.—Never played New York

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TOMMY WONDER and BETTY

AMERICA'S YOUNGEST AND GREATEST STARS

Playing Third Return Engagement for Balaban & Katz Wonder Theatres

Direction: MARVIN WELT—EZ KEOUGH AGENCY

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

MARK STRAND FROLICS OF 1926.
"A Journey in Five Stops" (R.vue)
 32 Minutes
 Mark Strand, New York

With the coming of the holiday period Joseph Plunkett decided to inaugurate a more pretentious type of presentation than the house has heretofore given. The result is "The Mark Strand Frolics of 1926," strictly a specialty and number revue lavishly mounted and which runs through five scenes in 32 minutes, with a cartoon film taking up the time between the changes of set. Credit for the conception and production are given to Mr. Plunkett with the costumes and scenes designed by Henry Lryofus. There is some special music by Jacques Gruentger. "The Land I Love" in the final scene is his and while the reviewer dislikes to step on him, it he is also responsible for the lyric it must be said that he remembered "The Prince of Pilsen" very well.

The revue opens with the Strand Quartet offering "Sitting on Top of the World," after which the cartoon film shows them climbing into a sleigh for the trip to "The Candlemakers," the first scene of the revue. In this Edward Albano

sings "In the Candlelight," after which the huge candles turn, revealing a girl in each and they with Mito, Klenova executes a dance number.

There is a blackout into another strip of film as the journey is made to the "Puppet Shop," where De Fene offers his mainline specialty which at the opening performances was too long comprising as it did three numbers, two of which were classical. It is understood that this was cut.

The next scene following another film journey is "The Belmokers," with "Love Bells" as the number sung by Pauline Miller with the quartet assisting. Hugo bells are in the cavern when the visitors arrive. Four are opened disclosing four dancers in each and finally the fifth lets forth Mito, Klenova who again leads the dance number.

The final scene discloses "The Palace of the King," with Albano as the king and Ray Bolser doing the jester, Amelia Allen, a specialty dancer, makes her appearance here and just about ties the show in a knot. That girl has everything in the line of acrobatic kicking and she certainly sells it to her audience. All of the principals are on for the final scene as well as the 16 dancers and about another dozen people that dress the stage so that the finale is a great big flash.

So well was the offering received the first week presented it has been decided to hold it over for the current week.

The Mark Strand people evidently figure that their house has to be in competition with the other big Broadway houses in the mat-

tor of presentations and they are undoubtedly going to let Plunkett go ahead and put on the bigger type of shows as long as they pull, figuring that after they have finished at the local Strand they will be able to use the productions in their other houses. It looks like a good move and if this sample is to be followed with others as good it is certain to win business.

Fred.

SYNCOINATION (24)

Singing and Dancing
 20 Mins., Full and One (Special)
 Loew's State, Los Angeles

Take a chorus of 16 "easy to look at" types, add Crosby and Rinker, a piano and singing duo of males, Bobbie Thompson and Dorcen Wilde, a vocal singing and dancing sister team, the Chinese Trio, handling pop numbers and ballads, throw in "Little Jimmy Clark," a colored Charleston dancer, turn the aggregation over to Fanchon and Marco and if the combination isn't a "natural" as a picture house presentation "there ain't no such animal."

Under the title of "Syncoination," Fanchon and Marco dish up a corking conception of just what the title signifies. The vaudeville acts blended into the well trained Fanchon and Marco chorus numbers and gave Loew's State a presentation which is the answer to why the Fanchon and Marco name means the same for West Coast Picture House Presentations as Sterling signifies the purity of silver.

Wait.

"BITS O' IRISH HITS"

Organ Solo
 6 mins.
 Granada, San Francisco.

For a highly entertaining organ novelty, Iris Vinning presented one that will supply ideas and material for similar professional organizations. "Bits o' Irish Hits" was the title given this sweet number. The organ was masked in a pretty setting with shamrocks and lattice work, and as "Irish Luck" was the feature it added the requisite atmosphere.

Seven old-time popular Irish numbers were flashed via slides, opening with "Typical Tipperary," then "County Mayo," "Molly Dear," "Eileen" by Victor Herbert, "Rose o' Killarney," "When I Dream of Old Ireland" closing forte, with "My Irish Molly O'."

The audience first hummed with the organ, then warmed up to the singing. Encores followed, which ran the number a few minutes over the allotted time.

Miss Vinning was costumed in green silk in a bank of green foliage. The show was tied up.

"PAINTED FACE" PURCHASED

Los Angeles, Jan. 5. The Faultless Picture Corp., of which E. M. Asher is the head, has purchased the stage and screen rights to "The Painted Face," a crook story by Bayard Viller. The company will make both the stage and screen presentation of the story some time next year.

AMUSEMENT STOCKS QUOTATIONS

The final week of the old year found the greater part of the amusement shares upward bound on the markets to give the boys a little extra spending money with which to meet their Christmas bills. The biggest gain recorded was that of Loew's, Inc., during the final week of 1925, the stock moving up 2 1/2 points. As against this the biggest drop was in American Seating on the Curb, which was off 10 points on the week.

The motion picture Capital Corp. was transferred from the Curb to the big board during the week, with the result that there was a little flurry in those shares.

The table for the week ending Jan. 5 showed:					
	Sal.	High.	Low.	Close.	Change.
Eastman Kodak.....	2,400	111 1/2	110	111	+ 1/2
Paramount Pictures.....	2,200	104 1/2	103 1/2	104 1/2	+ 1/2
Loew's, Inc.....	600	117 1/2	117	117	0
Fox Film Co.....	6,300	85	83	84 1/2	+ 1/2
Loew's, Inc.....	10,000	39 1/2	39	39 1/2	+ 1/2
Metropolitan Pictures.....	400	27 1/2	27	27 1/2	+ 1/2
Motion Picture Capital Corp.....	6,500	20 1/2	19 1/2	20 1/2	0
Paramount Pictures.....	400	20 1/2	20	20 1/2	+ 1/2
Pathe Exchange.....	2,800	7 1/2	7 1/4	7 1/2	+ 1/4
Universal Pictures preferred.....	100	95	95	95	+ 2
Warner Bros. Pictures A.....	2,000	35 1/2	35	35 1/2	+ 1/2

—No sales or quotations.
 The range that the amusement stocks covered during 1925 is shown in the following table:

1925 STOCK FLUCTUATIONS									
Stock	Date	High	Low	Date	High	Low	Year's range	Year's range	Year's range
Eastman Kodak.....	Jan. 19	101 1/2	101	July 18	111 1/2	111	450.000	111 1/2	111
Paramount Pictures.....	Nov. 12	112	112	Feb. 17	104	103 1/2	1,888.800	112	112
Loew's, Inc.....	July 27	90 1/2	90 1/2	Feb. 17	117	117	55.000	90 1/2	117
First National.....	Nov. 28	109	109	June 16	108	108	5,000	109	108
Loew's, Inc.....	Oct. 4	39 1/2	39 1/2	Jan. 29	38 1/2	38 1/2	1,800.000	39 1/2	38 1/2
Metropolitan Pictures.....	Nov. 28	27 1/2	27 1/2	Jan. 29	27 1/2	27 1/2	126.000	27 1/2	27 1/2
Pathe Exchange.....	Oct. 21	7 1/2	7 1/2	Jan. 29	7 1/2	7 1/2	195.100	7 1/2	7 1/2
Warner Bros. Pictures A.....	Oct. 16	35 1/2	35 1/2	Dec. 30	35 1/2	35 1/2	132.900	35 1/2	35 1/2

Pete Smith Unanimously Chosen Wampas' Pres.

Los Angeles, Jan. 5. For the first time in the history of the Wampas, instead of having a candidate for president proposed by the nominating committee, Peter Griddle Smith was nominated by acclamation. Smith has been one of its most prominent members. On two occasions he declined to accept the presidency. While Smith was absent from the last meeting the nomination was forced upon him and he will run without opposition. Sid Grauman will supervise the program at the Wampas Frolic, at Shrine Auditorium Feb. 4.

Pauline Frederick Signs For Three Pictures

Pauline Frederick has been placed under contract for a series of productions to be made in the east at the Cosmopolitan Studios by Excellent Pictures Corp., of which S. Krellberg is president and Sam Zierlor, treasurer. Three pictures are called for under the present contract. Miss Frederick is due to arrive in New York this week and work will begin on a picture of "The Nest," with the William A. Brady play of that title, Jan. 25.

DE MILLE'S DOUBLE "FLIGHT"

Los Angeles, Jan. 5. William De Mille begins shortly on his last picture for Famous, called "The Flight to the Hills." It goes into production Jan. 25. Immediately upon its completion De Mille goes over to his brother Cecil's outfit.

HAYS DUE ON COAST

Los Angeles, Jan. 5. Will Hays, president of the M. P. E. A., is due here on his semi-annual visit Jan. 15, and his arrival will begin a series of important meetings. The first will be that of the Association of Motion Picture Producers. Hays will be here about a month.

DE VILLA AND RUARKE

"THE ARGENTINE DANCERS"
 Featuring "The Apache"—Acrobatic Whirlwind and Argentine Tango
 AT THE ROCKWELL THEATRE, BROOKLYN, N. Y.
 Also doubling (Jan. 7-10) Republic, Brooklyn
 Permanent address, 54 West 65th Street, New York City

WARNERS

Broadway near 53d Street
 New York
 SECOND WEEK

"Lady Windermere's Fan"

Ernst Lubitsch's Master Picture from Oscar Wilde's Drama
 The photography represents, unquestionably, one of the directorial triumphs of the year.—THIS "SUN"
 HERMAN HILTZER and HIS ORCH.

D. S. MOSS' THEATRES

COLONY

LAST WEEK
 Broadway & 53d St. of the Opera
 WITH LON CRANEY
 Also on the stage

PARISIAN GAITIES

With 14 ARTISTS
 Continues Daily, 10:30 A. M. to Midnight

CAMEO

D. W. Griffith's
 "The Birth of a Nation"

B'WAY

THOMAS
 MEIGHAN
 IN
 "IRISH LUCK"
 AND WORLD'S BEST VAUDEVILLE

CAPITOL

BROADWAY
 AT 51st STREET
 Edward Humes—Managing Director

"SOUL MATES"

ALLEN PRINGLE—EDMUND LOWE
 CAPTAIN GRAND ORCHESTRA

MARK STRAND

BROADWAY
 AT 47th ST.
 Corinne Griffith
 in "INFATUATION"

and
 "Mark Strand Frolics of 1926"
 STRAND SYMPHONY ORCHESTRA

L State

Metropolitan
 Broadway & 51st St. Brooklyn
 E "A Kiss for Cinderella"

With BETTY BRONSON, TOM MOORE
 At the State—NORTON & BENNA.
 At the Metropolitan—PAUL SPECHT & ORCH.

ARTHUR J. LAMB

Presents

The MOLLY A. SERIES, Inc.

(12 Two-reel High-class Comedies)

Direction JOSEPH LEVERING

Featuring VIOLET MERSEREAU

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First Showing January 18th of No. 1 of the Series

HER FIRST NIGHT IN PHILADELPHIA

In tie-up with comedy song, "Twas Her First Night in Philadelphia," by Lamb and Solman

(Joe Morris Music Co., Philadelphia, selling agents)

2nd release January 25th, "HER FIRST NIGHT ON BROADWAY"

3rd release February 8th, "HER FIRST NIGHT IN THE FOLLIES"

&c., &c.

P. D. C. Releases score of year's greatest pi

THE box office value and high artistic caliber of P. D. C. product for 1926, is forecast in the remarkable record compiled by the product released in 1925.

Claims of unusual merit of productions trumpeted to the industry by high-powered ad and publicity experts, are but as "sounding brass" if the box office reports do not sustain the advance claims.

It is not what the box office *will say*—but what the box office *has said*—about product, that establishes its *value* to the exhibitor.

Here are concrete box office facts regarding P. D. C. PRODUCT released in 1925, compiled by three of the leading trade papers—Motion Picture News, Exhibitors Herald and Greater Amusements.

These lists were made *wholly by exhibitors* through the "Check Up" system operated by these trade papers—culled from box office reports from exhibitors throughout the country.

These lists show that P. D. C. SCORED TWO OUT OF THE FIRST TEN BIGGEST MONEY-MAKERS OF THE SEASON on TWO OF THE LISTS, and on the remaining list SCORED ONE IN THE FIRST TEN!

These are money-facts—told by exhibitors who *cashed in* on P. D. C. PRODUCT.

Cecil B. De Mille sustained his reputation as the unrivalled producer of box office super-spectacles with "THE ROAD TO YESTERDAY."

Al Christie confirmed his title as the King of Feature Comedy Productions with the high ranking given "CHARLEY'S AUNT" and "MADAM BEHAVE."

*The Box Office Told the Story
of P. D. C. Product for 1925*

*The Box Office Will Continue to Tell
The Story of P. D. C. Product for 1926!*

Foreign Distributors
Producers International Corporation
130 West 46th Street
New York, N. Y.

Greater Amusements' Selection of the Year's Best Pictures

"A" List

- "The Phantom of the Opera" (Univ.)
- "Charley's Aunt" (P. D. C.)
- "The Freshman" (Pathe)
- "The Merry Widow" (M.-G.)
- "The Iron Horse" (Fox)
- "The Ten Commandments" (F. P.-L.)
- "Don Q" (U. A.)
- "The Man on the Box" (Warner Bros.)
- "The Road to Yesterday" (P. D. C.)
- "The Lost World" (F. N.)

Motion Picture News Office Honor Roll

Exhibitors, Through The
Pick the Fifty-Two

(EDITOR'S NOTE.—Selection of the Fifty-Two exhibitors from the box-office angle. Their motion picture news from the court of last resort—

This Honor Roll is a guide to improved. And, for that reason, it is a pick the Fifty-Two exhibitor. "The Fifty-Two Best" is the Christmas issue of Motion Picture News from the court of last resort—

THE FIFTY-TWO BOX-OFFICE HIT

The Freshman	94
Charley's Aunt	91
The Merry Widow	90
Phantom of the Opera	88
Sally	86
Don Q, Son of Zorro	85
The Pony Express	85
East Lynne	85
Madame Behave	83
Riders of the Purple Sage	83
The Lost World	83
The Iron Horse	83
North of 36	83
The Gold Rush	83
The Awful Truth	83
Little Annie Rooney	83
California Straight Ahead	83
Clothes Make the Pirate	83
A Thief in Paradise	83
The Deadwood Coach	83
Lazybones	83
Excuse Me	83
Old Clothes	83
The Thundering Herd	83
The Eagle	83
Battling Bunyan	83

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F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, V

Member of Motion Picture Producers and Distributors of America, Inc. WILL H.

e high in selections ictures

56

"Work of Art" (Paramount)

Box-Office Check-Up for 1925

Best was made wholly by motion pictures as reported to Motion Picture Public.

Box-office merit already of great service to the is an annual feature of News, and is recognized authority on performance

Γ (With "Check-Up" Rating)

roduce Me	79
Bandit's Baby	79
Humming Hoofs	79
Who Gets Stopped	79
even Chances	79
The Unholy Three	78
Broken Laws	78
Heads and Lovers	78
Go West	78
Lights of Old Broadway	78
The Shipman	77
The Rag Man	77
Wild Bull's Lair	77
The Dark Angel	77
The Lady	77
Quo Vadis	77
The Lucky Devil	77
American Pluck	77
The Crackjack	77
Stage Struck	77
K-The Unknown	76
A Regular Fellow	76
Caution	76
Peter Pan	76
The Live Wire	76

EXHIBITORS HERALD

December 23, 1925

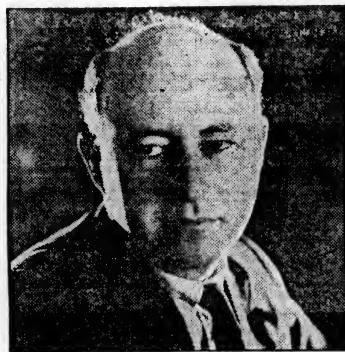
The Biggest MONEY MAKERS of 1925

Herewith are listed the 104 pictures that made the most money for exhibitors during the year ending November 15, 1925, according to box office statements submitted to the "Herald" by the greatest number of exhibitors ever participating in a trade project. Details are given on the preceding page.

Numerals opposite titles in the following list indicate the number of exhibitors who named each attraction as one of their ten biggest money makers of the year.

THE TEN COMMANDMENTS	329
NORTH OF 30	300
CHARLEY'S AUNT	156
THE THUNDERING HERD	149
THE COVERED WAGON	140
ABRAHAM LINCOLN	140
SALLY	140
THE HUNCHBACK OF NOTRE DAME	113
THE RAINBOW TRAIL	112
THE SEA HAWK	107
WHEN A MAN'S A MAN	91
THE LOST WORLD	86
AMERICA	82
THE TIEP OF BAGDAD	82
GIRL OF THE LILIBERLOST	81
ER PAN	74
WATER	70
PONY EXPRESS	69
CYCLONE	66
WHY	64
OUR MAN	60
THE MAN	58
LAWS	57
DEER OF THE WASTELAND	54
WOOD COACH	53
US FATHER	53
THE DIANES	52
THE WILD HORSES	51
THE SNOW COUNTRY	49
THE SEA	48
THE IRON DOOR	45
CANYON	43

Up the Ladder with P.D.C.



CECIL B. DEMILLE

Cecil B. De Mille tops list of Exhibitors Herald's selection of "The Biggest Money-Makers of 1925" with "The Ten Commandments."

In the Greater Amusements' selection of the year's "Best Pictures," Cecil B. De Mille scores two out of the ten with "The Ten Commandments" and "The Road to Yesterday."



AL. CHRISTIE

Al Christie scores a perfect hit on the lists of three competent judges, with "Charley's Aunt" given the unanimous verdict. And not only that, but he has clinched his reputation as a consistent creator of box office laugh riots by the selection of "Madam Behave."

CORPORATION

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HOUSE REVIEWS

RIVOLI

New York, Jan. 4.

Second of the presentations to be made at this house under the new Public Theatres policy. It is pretty good entertainment, but nothing that anyone would shout about. But still and all, with the advertising push behind the inauguration of the innovation, there should be a good business return. Monday night there was about two-thirds of a house for the early evening show, and capacity for the final show.

There has been some switching from the layout as obtained the first week of the policy. This week there are eight units exclusive of the overture. The latter runs nine minutes, with the musicians coming into sight from the sunken pit. Both the Elkins men and the regular house men are grouped for this, making a showing of 27 men in the pit.

The second unit is a McCall Color Film which has Hope Hampton, the screen and musical comedy star, displaying a series of 16 gowns in all. The star really looks beautiful in these color shots and the clothes brought gasps from the women in the audience. The dressing runs all the way from pajamas to furs. Six minutes was the time allotted to this. The picture would be a corker to be utilized together with a fashion show in any house.

Eddie Elkins and His Melody Men had three numbers again this week, but the selections were cleverly picked and the combination lined up with 19 men on the stage, with a two-banked platform. At least one thing noticeable at the evening performance Monday, and that was that there was a uniformity of dress, something missing at the matinee performances of last week. The first number was a medley of Broadway hits, followed with an Oriental number and for the final a production bit was built up for the act. This took away from the straight jazz band idea of the combination and gave it tone.

The final number was "Sitting Atop of the World," and with a dimming of the orchestra stand lights the curtains at the back were parted and there was a profile of a globe presented with four banjoists seated at what corresponded to the North Pole. This added touch aided materially in pulling a big hand from

the audience. In all this number ran about 11 minutes.

An Aesop Fable followed for seven minutes, getting a few laughs, and then an organ solo with slides. The number was "Then I'll Be Happy," with several additional comedy verses worked into the scheme of things that were appropriate. Four minutes. The Movietents, devoted to straight news shots this week, with the "Topics of the Day" washed out, something to be thankful for, had representation of Fox in a couple of interesting shots, some International and also one from Pathe. This ran seven minutes.

"The Dime Museum" (New Acts and Presentations), is the current week's John Murray Anderson offering. Not as flashy as "The Mating Rut" of last week in the matter of costuming and wallop at the finish, but presented with a greater smoothness and with but one vocal number. It runs 17 minutes, is cheap from a production cost standpoint, and it appears as though there are about two individual \$150 salaries in it. In all there are 21 people. But if this is an example of what is to be expected from J. M. Anderson, the reviewer is afraid that he is going to be rather a disappointment in the matter of staging picture house presentations.

The feature picture, Richard Dix in "Womanhounded," runs 70 minutes and is quite the savor of the show as a whole, which only goes to prove that some weeks it will be the picture and others the stage show may be the savior.

Finally "Topics of the Day" is run. The chances are that as long as the house continued for it they felt that they might as well run it, but in this day the "Joe Millers" that they pull and allocate as they please or claim for themselves have no place in a Broadway show, the answer being the audience walked out on them, which shows that they really have a place in the picture houses, for in those places of amusement the trouble is to get the turnout. The answer may be: "Use 'Topics' in the right spot if you want to clear the house."

On the whole it must be said that in the general running of the show the current week's presentation of the program is an improvement over last week. Any innovation has to be perfected. Possibly Sam Katz will grasp that New York is different

from Chicago, the same as Jack Lait found out after he was here a little time, and Katz may, because he is a shrewd young showman.

After all there is this, if one producer cannot deliver what is wanted, Katz is sitting at the point where all ideas are brought, for New York is Newmarket and ideas are coal, all he has to do is to let the coal men come in and get to him personally. Don't make it difficult for them, and don't let the underlings in the office turn them down without hearing what they have to offer, for ideas are the cheapest and still the most expensive things in the world. Maybe cheap to buy and expensive to execute, or expensive to buy and cheap in their execution because of the return that they bring.

Sam Katz should personally be the arbiter as to which is which. This week's bill does show that some showman has developed something at the Rivoli as against the bigger and flashier show presented there last week. This is not a better show by far, but it is handled better.

In all two hours and 13 minutes.

NEWMAN, K. C.

Kansas City, Dec. 31.

Bruce Fowler, manager of the Newman, when planning the bill for the holiday week, never missed a shot. It was called "New Year's Polka," and was all of that. The way the customers stood in line for some of the shows was sufficient proof.

Mirsky and his Symphony orchestra opened with "A Musical Cocktail," a medley of classic and semi-classic popular airs, nicely arranged and well rendered, one of the high spots. The cue music for the news reels should not be overlooked. It was just about the finest and most artistic heard in a picture house in the town. Some of the shows were but 40 seconds, but Mirsky had special music for every subject, and pictures and the music were timed to a split second.

A song diversionist by Ruth Racette and Harry Rockwell, with special stage settings, proved acceptable, followed by the Newman Mirror of current events.

Earl Thurston, at the organ, gave "Then I'll Be Happy," with the words on the screen. The audience liked it and many sang as the offering progressed. It drew the heartiest applause.

A duet by Ruth Racette and Agnes Sellers, with the Six Kelly Dancers, was in keeping with the holiday spirit, and the low, gold balcony, with steps on each side,

from which the dancers entranced, made a beautiful backing for the white costumed dancers.

Six juvenile dancers followed, and then Harlowe and De Louise, piano accordists, a team of pretty blondes, who gave 'em a little of the classics and a lot of jazz. Next, Twelve Kelly dancers in a skating-dance number introductory to the roller skating act of Galeck and Claret, who, while somewhat handsomely costumed, put on a number of fast and extremely difficult stunts on the little wheels.

The feature, "A Kiss for Cinderella," followed and proved good entertainment to most of the customers. The critics were divided on the merits of the play and the ability of Betty Benson, but if left to the majority must be pronounced good.

STRAND, B'KLYN

Brooklyn, N. Y., Jan. 1.

The Mark Strand, Brooklyn, a place where the picture business gives more than passing attention to its presentations, logically in keeping with a sense of equity to give the fans full value for the 75 cent gate. The pictures are second run as far as Manhattan is concerned, although the films otherwise are new and first in the borough across the bridge. The Strand generally plays the picture of the week before at the Mark Strand in New York; also books "run" features which have been on Broadway, with "Phantom of the Opera" next week.

The show is given considerable flash, although inexpensively with the exception of the feature presentation. Art Landry's Victor recording band, a California product, was the stellar presentation last week, introduced just before the Bill Hart "Tumbleweeds" film.

Lilly Kovacs, regular solo pianist with the Strand orchestra (Harold Stern, director), is given a solo spot. Her contribution, with Mendelssohn's "Rondo Capriccio," was well executed—and "executed" is not to be interpreted in the facetious sense of "murdered."

Following the news reel, Harry Breuer, another Strand orchestra fixture, and feature, xylophone-soloed his way to a nice score with a pop medley including "Sleepy Time Gal," "We Danced Till Dawn" (a corking waltz well adapted for the four hammer stuff), and "Sitting On Top of the World."

The Russian Cathedral Male Quartet is a question for picture houses although obviously a moderate buy. Their first two numbers

are Russian, a hymn and a folk song, with "Sleep in the Deep" basso-soloed for the restaway. The voices blend well and a better harmony on the sartorial end would improve it further.

The Art Landry orchestra is a corking picture theatre attraction. The consistency with which they have been working in the answers, hold-overs and quick returns being no unusual. The band numbers 12 including the leader, all nice and natty in their quasi-naval (presumably ensigns) uniforms. They possess everything, rhythm, novelty, effects and comedy. The latter is subdued and restrained and gathers momentum in the three encores. Where one begins to wonder in the second stanza why that roly-poly saxophonist doesn't step out, he answers the silent wish as the act progresses.

Plenty of personality to the band too, particularly Landry's refined way of thanking the audience "a thousand times" for the response. The "Want To Be Happy" specialty was excellent opportunity for the torrid blues, the excellent sax trio, the tuba, trombone and Landry himself to step out. The "Rip Saw Blues" number, heralded as the last while in California, introduced the leader with the sax instead of the violin. With an excellent offering. The act ran 21 minutes including three extra innings, topping off with a flashy "storm" number which included rain and other effects. Abcl.

CAPITOL

New York, Jan. 3.

Something of a change from the usual in the running order of the show at the Capitol this week. The show as worked out is to have a number, then a bit of film, and another number, giving a change of pace to the entertainment which seemingly works out in a most satisfactory manner. Heretofore, the Capitol has gone in for a couple of big numbers and usually grouped them just prior to the feature.

For the current week the initial unit is the overture of "Die Fledermaus," which runs eight minutes. The selection is betwixt and between the heavy operatic and the lighter and proved agreeable to the audience. The second unit has Carlo Ferretti singing "Lolita" in a manner that brought heavy applause. The set had huge curtains parted upstage revealing an exterior back drop and the singer

(Continued on page 35)

Happy New Year

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INSIDE STUFF

ON PICTURES

Marcus Loew is probably the first picture maker ever to have three 12 pictures operating simultaneously, and certainly the first to have them all in one city at one time. In New York, within four blocks of one another, are the Metro-Goldwyn's (Loew's) "Ben-Hur," at the Cohan; "Big Parade," at the Astor, and "Merry Widow," at the Embassy. Also within the same area Mr. Loew is operating as straight picture theatres the New York theatre and New York Roof, while playing a combination picture and vaudeville policy at Loew's State with these three latter houses at popular prices. At Broadway and 50th street is the Capitol, New York's largest theatre, playing pictures and also operated by Loew.

Though it was at first feared the terrific hit of "The Big Parade" might affect "Ben-Hur," "Hur" opened so tremendously that nothing could affect it, while "The Big Parade" never stopped. Last Friday at the Astor no tickets were available at the box office before the week of Jan. 11.

Universal may have been declared in to a greater or lesser extent in the UFA German deal closed by Famous Players with Metro-Goldwyn equally in on it as reported in last week's Variety. Carl Laemmle, who went across to clinch the deal arranged for in New York, for Universal hurried on the way. He stopped off at London and Paris, before reaching Berlin. Meanwhile S. H. Kent for P.-L., and Leo Friedman for M.-G., hurried to Berlin, making their arrangement with UFA before Laemmle knew what had happened. The three men left New York about the same time.

In London and Paris Laemmle told the newspapers why he was going to Berlin.

Millions in gems were on exhibition at the New Year's Eve affair of the Mayfair Club at the Hotel Ritz, New York. Those most slightly with brilliants were Hope Hampton (Mrs. Jules Brulatour), and Fanny Ward (Mrs. Jack Dean). The stage and screen were fully represented. Every woman was bejeweled.

The Mayfair seems to be an outgrowth of the former 60 Club. Jack Rumsey of the 60 Club is said to have successfully promoted the Mayfair. Tickets for the New Year's Eve gathering were \$25 each.

Press agents at the Hollywood studios are a liberal lot of boys around the holidays, especially for those who run the dramatic and picture departments of the daily newspapers.

This year a woman dramatic and picture critic on one of the morning papers confided to a number of press agents she would appreciate it very much if gifts were sent to her home instead of to her office as it did not look nice to have so many presents come to the latter place. The press agents obliged.

Universal, following the lead of Famous Players, has established a school for the teaching of movie acting, the name of which is the Laemmle Photoplay University. It is now housed in the administration building at Universal City and at present has an enrollment of 35. U's scheme, unlike that of Famous, is to have the pupils listed as stock actors and paid the regular stock salary (when they work).

Paul Kohner, casting supervisor, is the head of the school.

During Valentino's recent visit to Paris, he gave the Parisians an idea of his dancing versatility. One night at the Florida (new cabaret), Rudy did the Tango and an hour later, at Mitchell's, he was doing the Charleston.

Another from pictures, who cabaret-danced over the French capital was Ann Luther, who was still Mrs. Ed Gallagher and appeared to be having a good time without her husband. Miss Luther left Paris around the middle of December for London.

CAPITOL

(Continued from page 34)

was in Spanish costume. The number utilized two minutes.

The Pat Sullivan cartoon comedy of "Felix the Cat," took up the next nine minutes. "At the Rainbow's End" was the title of the laugh film and its effectiveness was further enhanced by the house throwing a rainbow effect on the screen while the comedy was running.

"Concerto in D Minor" was the contribution of Julia Glass as Unit piano with orchestra accompaniment.

Then the Capitol Magazine for nine minutes, six subjects in that time. Fox opened with the Stone Forrest, followed by two Pathe shots (one showing the testing of parachutes and some trick flying and the other being of winter sports); Kinograms exclusive showed the incubator operators on the west coast where 50,000 chicks are hatched out almost daily, and the two concluding shots were furnished by International (the first showing Craton dam as a vast frozen prospecting special for the future and the predictions of Secretary of the Treasury Mellon).

The sixth unit, was the ballet in "Bai Masque," the trio of principals being Mlle. Desha, Doris Niles and Alice Wynne with Mlle. Desha as the outstanding figure of the trio. The stage was set most colorfully with streamers and balloons and there were about two dozen dancers forming a background for the pantomime tale related by the three principals, which was the triangle love affair between Pierrot, Columbine and Harlequin. This unit ran five minutes.

The feature was Elinor Glyn's "Soul Mates," which ran 71 minutes, and finally a Post Nature Scenic, showing the city of Belgrade concluded the bill.

A show fairly well balanced with the feature possibly its weakest unit, even though as a picture it was far in advance of the most recent Glyn tale shown at this house. Fred.

ALDINE

Pittsburgh, Dec. 31.

If the New Year's week bill arranged by Louis K. Sidney at Loew's Aldine can be taken as a criterion, then patrons of this popular playhouse are certainly in for a season of good things. The bill ranked with the very best offered at the Aldine during the season.

"The Midshipman" was the film and Nelson Maple and his U. S. S. Leviathan Orchestra the extra attraction. The show was an eight-unit affair and ran for over two hours without a cut made at any performance.

A novel setting was used for the band number. The stage resembled a large ocean liner and had all the "trimmings" to that effect. It went big, the program of popular numbers offered scoring a decided hit.

Pittsburghers took kindly to "The Midshipman," one of the few pictures that could be labeled "real good" that has come here in a long time.

The program opened with a novelty overture, "Father Time," conceived by Mr. Sidney. On the stage was a huge globe representing the world, with Father Time hovering over it in a field of fleecy clouds. News events followed and then came "Topics of the Day," read to the tune of "Tomorrow Morning." Dave Rubinoff, violinist, did several selections in front of the new silk and rhinestone curtain. A "Felix" comedy followed, and then the orchestra.

"The Midshipman" followed this and the bill closed with an organ exit played by Cyril I. Gutherie.

Simons.

JOE COX'S BAD FALL

Los Angeles, Jan. 5.

Joe Cox, film actor, is in Hamona Hospital at San Bernardino suffering from serious injuries following his plunge in an automobile down a 200-foot embankment in Waterman Canyon.

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"BEN-HUR"—GREATEST PICTURE

A Metro-Goldwyn-Mayer production by special arrangement with A. L. Krieger, Charles B. Dillingham and Florence Ziegler, Jr. From the story by Lew Wallace. Directed by Fred Niblo from the play by Joseph Conrad. Adapted by June Mathis. Titles by Katherine Hill and H. H. Brown. Musical score by David Mendoza and William Axt. Presented at the Colman theatre, New York.

Ben Hur Ramon Novarro
Messala Joe Bonomo
Esther May McAvoy
Mother of Hur Claire McDowell
Simonides Kathleen
Iras Carmel Myers
Nesai Leo White
Shiek Ilderim Mitchell Lewis
Ben Hattat Frank Currier
Frank Carrar Charles Fuller
Madonna Betty Bronson
Aronah Winise Hall

"Ben Hur" in film form has been years in coming to the screen; millions have been spent on it; one large film corporation as a result of its production was compelled to merge with another; actors and actresses lost their reputations as a result of it; likewise others, also actors and directors, have made much. And it was worth while waiting all these years for!

Those who saw "Ben Hur" on the stage are the only ones who will realize what a really tremendous work has been accomplished through the screen production of the novel and play. Those who have through the years the play was the outstanding attraction on the road have been in the towns and smaller cities where it played, saw the mobs that gathered hours and hours prior to the opening of the doors to the gallery to get the cheaper seats that were unreserved, brought their own dinner in the form of sandwiches, so as to wait, will be the ones qualified to gather the tremendous sphere the present production of "Ben Hur" will have.

There will be no further reason for a future production of "Ben Hur" for the screen, unless there is some tremendous chance in the art of visualization of the dramatic that is as yet unrealized. Then and only then, providing that there is some tremendous advancement in the art of direction and photography, will another "Ben Hur" be necessary. As the industry today stands, so does "Ben Hur" stand; the greatest achievement that has been accomplished on the screen for not only the screen itself, but for all motion picturedom.

The word "epic" has been applied to pictures time and again, but at the time that it was utilized there was no "Ben Hur," therefore you can scrap all the "epics" that have been shown prior to the arrival of "Ben Hur" and start a new book. This is the "epic" of motion picture achievement to date and don't let anybody tell you otherwise.

It isn't a picture! It's the Bible! And as does all literature as to fundamental plot come from the Bible, so does this picture above all pictures come from the same source. "Ben Hur" is a picture that rises above spectacle, even though it is spectacle. When produced as the great Chariot Race scene was relied on to carry the play. On the screen it isn't the Chariot Race or the great battle scenes between the fleet of Rome and the pirate galleys of Goltar, which after all are the most tremendous scenes of this ilk that have ever been portrayed, that carry the great thrills. It is the tremendous heart throbs that one experiences leading to those scenes that make them great. It is the heart interest that has been incited into the stent presentation of Gen. Lew Wallace's tremendous play that make these scenes greater than any that have heretofore been photographed for projection.

It is the story of the oppression of the Jews, the birth of the Saviour, the progression of the Christus to the time of his crucifixion, the enslavement of the race from which Jesus himself sprang, and withal the tremendous love tale of the bond slave and a Prince of Jerusalem that holds an audience spell bound.

There is the kick and with it all a clutch at the throat that will bring tears to the eyes of the most blasé and hardened, no matter be he Christian, Jew or Atheist. And the latter will possibly get the greatest kick of all out of this presentation. Surely there are none, no matter what their faith, creed or religious belief who can stand forth and say that there is a single moment or motif in this picture that gives offense.

In "Ben Hur" for all time the motion picture industry has an answer to the so-called reformer who cries that the industry is in the hands of the Jews. For never has the subject of the Christus been handled with greater delicacy, with greater reverence, or with greater splendor than in the handling of the scenes in which Jesus and the Virgin Mary are included. No matter whether it was an idea painted by those new immortals, whose works now grace the greatest cathedrals of the world, or by sculptors whose works are the images

at which we worship in our churches, those of us that are of the Faith, all that one will have to point to when accusations are made against the picture industry is the production of "Ben Hur" and say that those in control made it matter not what their religion.

There is no money that financed this picture. Theirs was the faith that placed more than \$5,000,000 into its production. Theirs was the faith that this story in which Christ, the Almighty, was so tremendous a figure that there was none other that could overshadow Him.

But aside from the biggest question of the picture, which naturally is the religious side, to return to the production itself: "Ben Hur" is the picture of pictures today. That isn't excepting "The Big Parade" or any other of the tremendous productions that have come forth in the entire life of the picture industry.

"Ben Hur" is a picture for all times. No matter what happens to others, "Ben Hur" will remain, as the Bible remains. There is a doubt in the writer's mind if "Ben Hur" will ever get to be shown in the picture theatres. It is a subject to remain in the legitimate theatre, when all is said and done, Fred

the colleges, the schools and that ilk of community gatherings, but if it does eventually get to the picture houses, the prediction is made herewith that it will be more than three years before it does so. Those calendar periods of 1926, 1927, 1928 will have long ruled past before the regular picture theatres will get the production and that is something that one can have the greatest faith in that they ever had in anything.

"Ben Hur" will go down the ages of the picture industry to mark an epoch in its progress. An event that saving the tidal wave of humanity to the screen. The miracle picture that will convert the most skeptical.

In trying to describe the screen play itself one approaches a task that far more worthy fingers should try to pound out on a typewriter. To say that it is colossal, tremendous, terrific, magnificent, awe-inspiring, all means nothing. "Ben Hur" on the screen must be seen.

It immediately places Fred Niblo, who is given credit for the entire direction, in the class of the immortals among the directors of the screen. There always has been a question heretofore when a tremendous picture was turned out whether or not it equalled the things that D. W. Griffith has done in the past. This surpasses anything that Griffith ever did. Of course Niblo had the assistance of colors and the natural advance in technique, but as to individual performance: first

Niblo today, after "Ben Hur," stands supreme among the modern directors.

The opening of the picture has scenes in old Jerusalem at the time of the exodus into Egypt, the passing of Joseph with Mary to his home, the appearance of the Star of Bethlehem and its guidance of the Three Wise Men to the scene of the Birth of the Saviour, and then with the passing of a score of years, a new era. The House of Hur, which has borne a long line of the Princes of the Blood, and Ben Hur, the youthful Prince, meets with his chum of years ago. The chum, Messala, has become a Roman officer, and would shun his companion of boyhood because the latter is a Jew. Yet he goes to his house and while there informs Ben Hur that he should forget he is a Jew. To which Ben Hur replies: "Forget that you are a Roman."

Thus starts the feud that finally culminates in the great chariot race at Antioch. But not before Ben Hur has suffered as a galley slave, with his mother and sister imprisoned beneath Jerusalem. Through all of the story the plot is carried with a sustained interest that none can escape.

In detail there is too much in the picture to be conveyed in words. Suffice to say that there have been cheers at every performance since the day that the picture opened at the Colman theatre in New York.

As to individual performance: first

the Mary of Betty Bronson. It is without doubt the most tremendous individual score that any actress has ever made, with but a single scene with a couple of close-ups. And in the color scenes she appears simply superb.

Then as to Ramon Novarro; he may never have appeared in former productions, but anyone who sees him in this picture will have to admit that he is without doubt a man's man and 100 per cent of that. Novarro is made for all time by his performance here.

Francis X. Bushman does a comeback in the role of the heavy (Messala) that makes him stand alone. Don't let Bushy ever go back to the heroic stuff. He can land in that but if he will stick to heavies there is no doubt but with this background he will be the heavy of all times.

Nigel de Bruiler gives a character performance as Simonides that is worthy of the greatest of artists, especially in the latter scenes of the picture. While as to Frank Currier as Arrius, all that it is necessary to say is "great," and he is all of that. If there ever was a true screen Roman, here is one. Michael Lewis as the great Shiek Ilderim makes himself well and scores to greatest advantage while watching the race scene.

As to the women, following Miss Bronson, May McAvoy in blond tresses as Esther deserves a full measure of credit for her performance. While Claire McDowell, as

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Charles Chaplin

D.W. Griffith

Hiram Abrams,
President

LONDON

London, Dec. 24. Sir Phillip Cluniffe-Lister, president of the board of trade, states that the government intends to brook no unnecessary delay in awaiting trade developments. Further, he declares that although it is desirable the plan approved by the government should meet with general approval, he cannot bind himself to await the time of the trade in the matter which he regards as of urgent importance. Immediately after the holidays he will go into the matter again and should no agreement be arrived at, he will proceed to draft such legislation as he considers most likely to be of service to the British film industry and to the cinema-going public.

One of the most popular of British film actors, Guy Newall, has been undergoing his public examination in bankruptcy. His liabilities run into some thousands of dollars with assets at about \$255. His present position he attributes to business losses.

Among the creditors is his first wife, who wants a large sum for alimony, which he has been unable to pay. For some years he was the "star" and producer of George Clark Pictures, later he played for Stoll. He then wrote a play which was also supposed to be about to appear, both as a novel and a film. The play itself, however, only lasted a very short time. Recently he has been playing in the provinces.

Harold Lloyd's "College Days" had a pre-release showing at the New Gallery Cinema week of Nov. 30, and is to play a return engagement at that house prior to its general first run in London week of Jan. 4.

The newly decorated Gallery Cinema is regarded by many as one of the most beautiful houses in the world, and is the most important theatre in the circuit of the Provincial Citematograph Theatres.

It has been taking extra space in the newspapers announcing its pictures and advising prospective pa-

Picture Bills

Picture Bills hereafter will be found in the regular department of Bills Next Week in Variety.

trons to book their seats in advance. The telephone number of the house is not given in the advertisements, nor in the 'phone book. Inquiry at the theatre elicited information that the house had no telephone and that the local management had reported similar complaints to the head office with no prospect of a solution.

This is a fair specimen of the kind of showmanship existing in England.

The semi-official film "Ypres" has been withdrawn from Ireland by its owners and producers, New Era. A sequel to the recent trouble caused by its screening is found in the claim for \$500 as value of the copy of the picture stolen during the recent attack on a Dublin cinema. This is being made by New Era.

while the owner of the house is claiming against the Free State Government for \$15,000 worth of damage done by the bomb explosion.

Harry Lorraine, one of the pioneers of British production, who recently has been out of the business, except for a short engagement to break stunts and drive nails with his naked fist, is to return to playing and producing. He will make a series of detective features around the character Sexton Blake.

"Stunts" will be a feature, but his first one, riding through a plate glass window on a motorcycle, is not meeting with the approval of the authorities. It is said the pictures will be handled by W. & F.

Stolls are closed for the usual winter vacation. The first two important productions will feature Matheson Lang. One will be an adaptation of his new play, "The Chinese Bungalow." This picture will have Marie Colette and Genevieve Townsend as support. Sinclair Hill will direct. The second is a specially written story, "The Island of Despair," directed by Henry Edwards, with Marjorie Hume as leading lady.

ASK QUESTIONS OVER "LOCARNO EPISODE"

Exclusive Rights for 'Topicals' Being Probed—
Pathe Leaves N. F. L.

London, Dec. 26. The "Locarno" episode holds the attention of the film trade here and is occupying a good portion of Parliamentary time. Several questions as to Foxen Cooper, his position and right to give favored firms exclusive rights have been asked and others are down for investigation.

From the answers of the Government it appears that Cooper is in receipt of \$4,000 a year and started his film career some years ago as an advisor on films to the customs officials. Later he became a sort of librarian of official films and now is apparently the "Big Gun" in any department which deals with film in any capacity.

Official replies to questions, however, deny he is a "go between" between the Government and certain film firms. The Government is being pressed to explain the terms on which "exclusive" rights have been given for the insertion of official "topical views" in such pictures as "Armageddon," "Zebrugge" and "Ypres"; how it is a firm has "exclusive" rights of making films on battleships and why another firm has the rights to screen the working of the Post Office department.

A question by Commander Kenworthy brought a new element into the situation. He wanted to know why newspaper photographers were ordered out of the quadrangle of the Foreign Office when the Locarno delegates were gathering. They had the necessary passes. The answer was that the police acted at the last moment on orders from the Office of Works, an official of which department thought the pressmen would interfere with the cinematographers.

Pathe Freres has been the subject of an attack in the Journal controlled by the Federation of British Industries. In an article it was attempted to make out Pathe was prevented from photographing the Locarno scenes because the firm was not British. To this the Beaverbrook papers replied. Pathe (Britain) is entirely British and has no foreign capital. (Lord Beaverbrook is the biggest shareholder in the firm and practically controls it.) At the head of those who demand the truth is Commander Kenworthy who has already asked some pertinent questions on the subject. He has "tabled" supplementary questions to those already put.

Other members of the House of Commons are also preparing questions which should help to reach the truth, not only about Locarno, but on other matters of apparent favoritism and privilege which have caused the trade to wonder.

Meanwhile, Pathe has definitely withdrawn from the British National Film League. This is a severe blow to the organization which was responsible for the Prince of Wales luncheon and the British Film week. This withdrawal of the most powerful firm in Wardour street may lead to the breaking up of the League which had for its avowed objects fair play and the betterment of British films and conditions.

It is officially announced that as far as the Government is concerned the matter is shelved until Parliament meets in the New Year.

Starting Grauman's Chinese, Los Angeles, Jan. 5. Ground for Grauman's Chinese theatre will be broken tonight (Tuesday), with bands playing, picture stars standing around and spot lights glaring.



*This picture will
make history ~
and we mean it.*

**MARSHALL
NEILAN'S**

*great comedy based on
his own story with*

**SALLY O'NEIL
CHARLES MURRAY
WILLIAM HAINES
FORD STERLING**

Metro-Goldwyn-Mayer

Don't bank on this one as a money-getter, other than what you can count on dragging in on the strength of the Ellnor Glyn name coupled with the title "Soul Mates."

Paramount Pictures
TO TURN SPRING INTO FALL /

In case Rowland cannot make a purchase, he may make arrangements with Fairway for the use of their old studio on Vine street.

WEST COAST STUDIOS

The third Warner production in which John Barrymore will appear is "The Tavern Knight," from a story by Raphael Sabatini. It will be released on the 1925-27 schedule and will probably be road showed.

Rita Carewe, daughter of Edwin Carewe, has been added to the cast of "Heirs Apparent," which he will make for First National.

Erie Kenton is directing "The Sap" for Warner Brothers. In the cast are Mary McAllister, Kenneth Harlan, Helnie Conklin, Dave Butler, Eulalie Jensen, John Cosser.

F. U. Herbert, from New York, has been added to the scenario department at the Metro-Goldwyn-Mayer studios.

William Beaudine is making "Leave It to Me" at the Warner Brothers' studios. Those in the cast include Dorothy Devore, John Patrick, Montagu Love, George Pierce and Jim Gordon.

Irwin Connelly and William Airmond have been added to "Kiki," with Norma Talmadge.

Wm. Christy Cubanne has begun

production of "Monte Carlo" for M-G-M. In the picture are Lew Cody, Gertrude Olmstead, Roy D'Arcy and Harry Myers, Karl Doss.

Allan Hale has been loaned by Cecil B. DeMille to direct "Prisoners of the Desert" for First National. The story is an original by Percy Heath, with the adaptation made by Charles A. Logue.

Thomas J. Crizer, film editor and production manager for Hal E. Roach during the past eight years, has been added to the scenario staff of the Harold Lloyd company.

Fox has engaged Lilyan Tashman to appear in a vamp role in "Siberia," to start in February.

Universal has borrowed Mae Busch from M-G-M to appear in "The Perch of the Devil," which King Baggot will direct with Louise Dresser in the main role.

Walter Anthony has been loaned to Warners to write the title for "Don Juan," the second John Barrymore production for that organization.

"Little Dorrit" by U

Universal will shortly produce "Little Dorrit," the Charles Dickens story. Mary Philbin will play the leading role under the direction of Lola Weber.

"Little Dorrit" is one of the few Dickens works to be brought to the screen, having been preceded by "Oliver Twist," "David Copperfield" and the old "Pickwick" series which John Bunny made for Vitagraph.

'POLLY PREFERRED' FOR SALE

Los Angeles, Jan. 5. Marion Davies will not make "Polly Preferred" as was originally intended, although William R. Hearst has spent around \$20,000 having scenarios made from this Guy Bolton play.

Hearst paid \$40,000 for the rights. He is now offering it around to the producers.

Piracy With Big Damages

Los Angeles, Jan. 5. Frank L. Daugherty, former jockey, fled suit in the United States District court against Universal Pictures Corporation for \$1,500,000 charging piracy, conspiracy and fraud. His complaint alleges U pirated a scenario submitted by him in its production of "The Kentucky Derby."

Powers Buys Selig Studios

Los Angeles, Jan. 5. Pat Powers has bought the Selig Studios on Mission road at a price reported to be \$300,000. He will begin operating Feb. 1. Over this eight-acre tract will be produced 40 pictures for release through Associated Exhibitors release.

The Von Stroheim productions for Famous Players will also be made there.

SALT LAKE STOCK SELLING

Salt Lake City, Jan. 5. The American Theatre Company, Inc., with headquarters in Salt Lake, has applied to the state securities commission for a permit to sell 4,000 shares of preferred, cumulative, fully participating voting capital stock at \$100 per share, amounting to \$400,000.

COOGAN'S 1,000-ACRE RANCH

Los Angeles, Jan. 5. That former Syracuse drug store prop, Jack Coogan, Jr., has purchased for his son, Jackie Coogan, as a Christmas gift, a 1,000-acre ranch in the Pine Valley area. It is 50 miles east of San Diego. The ranch cost \$250,000. It has four large lakes and plenty of pine trees.

JAMES HORNE MOVING OVER

Los Angeles, Jan. 5. James Horne, director, has left Hal Roach, probably for the Mack Sennett organization.

Edwards in "Do or Bust"

Los Angeles, Jan. 5. Neely Edwards, formerly Flanagan and Edwards, vaudeville, has been placed under contract by Universal to be featured in a comedy entitled "Do or Bust."

Central Casting Office

Opens—2,100 Register

Los Angeles, Jan. 5. The Central Casting Office for picture extras opened yesterday. More than 2,100 people registered and indications are that the project will meet with immediate success. Col. C. C. Weyman and Dave Allan are in charge of the office.

SCHEENK-GOLDWYN FILM

Los Angeles, Jan. 5. Joseph Schenck and Sam Goldwyn will be associated in the production of "The Garden of Allah," which will have Norma Talmadge starred and Ronald Colman, playing opposite, featured. Henry King will direct and Frances Marion will write the script. The production will start in Egypt Sept. 1.

J. A. HERBERG ILL IN N. Y.

As a result of the illness in New York of J. G. Herberg, junior member of the Jenson & Von Herberg circuit of northwestern theatres, the senior member, C. S. Jenson, was wired to come on from Portland, Ore. Mr. Herberg was laid up with blood poisoning, his condition showing some change for the better.

SANTILL DIRECTING "MOLASS"

Los Angeles, Jan. 5. Al Santill has been engaged by M. C. Leves to direct "Molass," in which George Sidney, Charlie Murray and Vera Gordon will be featured.

Ben Blumenthal Back in Europe

Ben Blumenthal returned to Europe last week. He will remain abroad for several months, visiting London, St. Moritz, Berlin and Budapest.

Corinne Griffith
Productions, Inc.,
present:

Corinne Griffith

in INFATUATION

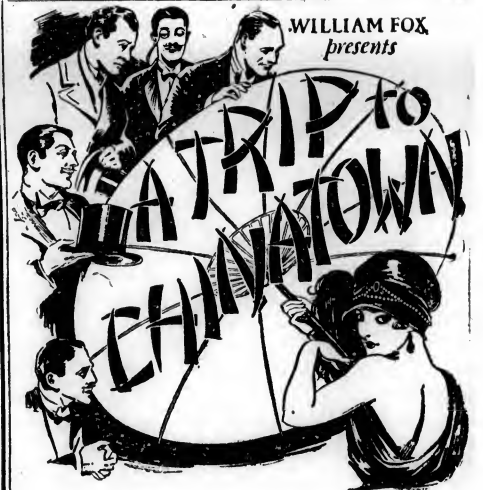
Cash In on These Extraordinary Box-Office Values.

- Corinne Griffith's drawing-power that "Classified" redoubled.
- Somerset Maugham's reputation as author of "Rain."
- Glamorous Oriental settings for a drama of a woman who told too much.
- Percy Marmont, Malcolm McGregor, Warner Oland and a supporting cast as fine as any audience can wish to see!



Directed by
Irving Cummings

\$2,000 CASH PRIZES FOR EXPLOITATION
DURING FIRST NATIONAL MONTH



WILLIAM FOX
presents

Another great comedy
drama hit for
FOX

A rollicking, thrilling motion picture version of
CHARLES HOYT'S play

with
MARGARET LIVINGSTON as the widow
and **EARLE FOXE**

ANNA MAY WONG ~ MARIE ASTAIRE
J. FARRELL MACDONALD ~ HAZEL HOWELL

and a cast of American beauties
scenario by Beatrice Van ~ ROBERT P. KERR, production
supervised by GEORGE MARSHALL

Fox Film Corporation

RADIO NOT 'AIRING' ITS OWN CONCERTS

Program of WEAF Names
Will Not Broadcast from
Mecca Auditorium

Even radio, when performing for revenue only, is opposed to broadcasting. The first of a series of concerts with WEAF radio "names" at the Mecca Auditorium, New York, Jan. 21, under Edwin W. Scheuing's sponsorship, will have the Silver-toned Orchestra, the Silver-toned Masked Tenor, Graham McNamee, radio announcer, and The Larkin-ites. But the performance will positively not be broadcast.

The Silver-toners and McNamee, alone, at Symphony Hall, Boston, in November, grossed \$5,000 in one night's concert, this sounding the strength of the radio "names." The Larkin-ites, an addition, are actually the famous Shannon Quartet of Victor record fame but subjugated in identity because of the Larkin advertising tie-up.

The second program at the Mecca will include other WEAF features such as the Happiness Boys, Ioss Gorman's orchestra, and others.

Warners' Station Open

The Warner Brothers opened their own radio broadcasting station, WBPI, Dec. 29 in the basement of the Warners theatre, New York. The station, operating on a wave length of 263 metres and with a wattage of 1,000, will be a W. B. publicity adjunct but may sell "time" to advertisers as occasion arises.

The station is the former WAAM of Newark, renamed under the Warners banner.

Herman Heller is managing director and Frank Mallen his assistant.

Olsen's Tripling

George Olsen is probably the man of the hour musically in popular dance orchestras just now in New York. George Olsen and His Hotel Pennsylvania Music (as he is being exploited by the Hotel Pennsylvania) has been succeeded by Vincent Lopez) play there for dinner and after-theatre. In between Olsen hires himself to the New Amsterdam where he is a feature of "Sunny," while after midnight, the Olsenites perform in a supper club, the Chante.

Outside of that, Olsen has records to make for the Victor, rehearse, etc.

Lange's Exclusive

Arthur Lange, music arranger for novelty and symphonic dance orchestras, has been signed exclusively by Shapiro, Bernstein & Co., Inc., other than his own efforts in his own town works for Arthur Lange, Inc.

Lange has been getting \$150 an arrangement from publishers and has been most prolific in his output. Because of the large demand Lange has had a corps of assistants who developed the arranger's outlines and cues. The publishers soon learned that the name Lange on any unknown tune commanded immediate attention and performance because of the arranger's reputation.

EDDIE HARKNESS

In the great Seattle, Wash., at the Olympic Hotel in ballroom, an available name has been in the community since the Harkness band of entertainment is considered the last word. Harkness is also the name of the man who developed the arrangement of unusual dance material. Harkness therefore looks to the end of the Harkness band, regularly featuring Robbins-Engel's Big Four.

"DREAMING OF TOMORROW"

"LONESOME"

"LOOK WHO'S HERE"

"WHO'S WHO ARE YOU?"

Published by

Robbins-Engel, Inc.

1634 Broadway, New York City

VICTOR ADOPTS ENGLISH 'SHOW' RECORDING IDEA

Will "Can" Numbers with
Actual Cast Principals—Columbia the Originator Here

Victor has consented to adopt the English phonograph recording idea of "canning" production numbers with the original artists also recording for the wax. Dennis King, supported by the Victor Light Opera Company, has made "The Song of the Vagabonds" from "The Vagabond King" and Carolyn Thompson, on the reverse side, has contributed "Only a Rose" from the same show.

Heretofore it was claimed that stage singers did not take well on the wax as compared to veteran disk recorders. Columbia recently took the initiative with a Buchanan, Lillie-Lawrence recording of their songs in "Charlot's Revue."

Another new Victor artist is Herbert Berger and his Coronado Hotel Orchestra of St. Louis.

HERE AND THERE

Al Dublin has signed with Jack Mills, Inc., exclusively to write songs. Dublin is the author of "That Men Forget," a Mills' song, and since free-lancing he produced "Cup of Coffee, Sandwich and You," and "Charlot's Revue" hit.

Elias Wrubel, saxophonist of the Wesleyan Serenaders, the Wesleyan College dance orchestra, was formerly a member of a Paul Whiteman orchestra. The Serenaders accompanied the college Glee Club on its Christmas tour, playing several numbers on the concert program and furnishing the music for the dancing that followed.

Leo Wood is back on the professional staff of Leo Feist, Inc. Wood has been a Feist staff writer but in retirement professionally for two seasons although formerly considered a top-notch double version and special material writer.

Robbins-Engel, Inc. has signed two radio and stage features for ukulele and guitar folios. Billy Jones and Ernest Harn, otherwise The Happiness Boys, will compose a uke folio. Nick Lucas, now with "Sweetheart Time" is the author of a guitar-uke folio with Robbins-Engel, Inc. will also publish.

Bennie Krueger and his Brunswick recording band are on an extensive midwest dance tour.

Sam Mellinson is now representing Sherman, Clay & Co., in Philadelphia, after being for the past seven years with Waterson, Berlin & Snyder.

Irwin Dash, songwriter and professional man, last pianist and announcer with the Slaters Twins in vaudeville, joined Berlin, Inc., in a Dash was last with Jack Mills, Inc.

Tommy Christian and his band are recording for the Harmony records.

Johnny Marvin of Sargent and Marvin, vaudeville team, is branching out as a solo ukulele vocal recorder, doing numbers for the Columbia. As a team, Sargent and Marvin also "can" for the other companies.

Ben Friedman assumes Western management of Waterson, Berlin & Snyder's business this week, headquartered in San Francisco.

Jack Pitzer and his Kings of Music started a two weeks' engagement at the Green Mill, Columbus, O., Dec. 27.

Fred Dab is now musical director for Danny Dore and Co., this probably marking his first return to the Keith fold.

Ray Cavanaugh is director of a new 15-piece orchestra at the State Theatre (films) at New Bedford, Mass.

FT. WORTH ORCHESTRA

The new Symphony Orchestra in Fort Worth, Texas, made its appearance via the radio last week.

It numbers 57 musicians directed by Brooks Morris.



JAMES HORNBECK

Banjoist with James G. Dimmick's Sunnybrook Orchestra, Cinderella Ballroom, New York

"Jimmie" Hornbeck, besides being the youngest member of the crack Sunnybrook Orchestra, is not only the youngest banjoist in the professional band game, but also the youngest professional musician identified with an outstanding dance orchestra. Young Hornbeck is a personality, even in a personality band, a consummate artist and a thorough musician. In addition he is of the Dimmick band's arranging corps.

'OPERA AT HOME'

30 YEARS OLD

IN PARIS

Phone Service Revived

by Loud Speakers—12

Theatres in Hook-Up

Washington, Jan. 5. A broadcasting company of Paris is hooking up all the telephone subscribers of the French capital with an "Opera at Home" radio program every day of the week. This telephone hook-up permits the subscriber to listen in on a dozen or more of the most popular theatres with the entire cost running to just about \$16 a year, according to a report to the department of commerce.

The company sponsoring this plan declares, states the report, that this service is the only one of its kind in the world, and it is pointed out the system has been in existence for over 30 years! For about 25 years of its operation it was not popular, due to the strain of listening through the earpiece of a telephone—the advent of the loud speaker changed all this and now the service is an actual gold mine, it is stated.

A recent invention by this same company has a red signal lamp that flashes on the phone when a call is coming through, thus enabling the subscriber to get the message.

The report does not state where the theatres get off under this arrangement, although it is stated that the company holds long-term contracts with the several theatres involved, these including the Opera, the Comedie-Francaise, the Opera-Comique, the Gaité-Lyrique and others.

Dill's Bill This Week

Washington, Jan. 5. Senator C. C. Dill (D) of Washington is to introduce his copyright bill this week. The Senator is but awaiting replies to several inquiries he has sent out to decide which of two methods he will use to clear up the situation between the copyright holders and the broadcasters," as he put it.

ALL ACT REVIEWS IN ONE DEPT.—NEW ACTS

Commencing with this issue of Variety, all new act reviews, whether of vaudeville, music (bands), or picture acts (in or out of a presentation on the stage of a picture theatre), will be placed in the regular New Acts department, which is a weekly portion of the vaudeville section.

Reviews of Presentations and Picture House Reviews will be continued in the Picture department. Band and Orchestra Reviews will be continued, with the orchestras reviewed wherever caught, and again if caught under another playing policy.

All New Act reviews will indicate if the turn reviewed appears suited to pictures, productions, vaudeville, or dance hall, or either, or all.

Ballroom Circuits Not Working Out For Betterment of Ballrooms

The ballroom circuits lately propounded in the east and west by various interests have not been any great success for several reasons, ascribable to the circuit executives themselves. The idea is sound. It is possible, and will become a probability in time.

The new venture may not have panned out practically as anticipated, possibly through lack of ballroom managers' confidence or judgment in the home offices.

Such stunts as promising huge publicity tie-ups with the touring dance bands and falling down on the publicity, as has been done time and again, is one big fault. Publicity sounds good in theory but playing the hinterland towns and not having the visiting attraction, oftentimes unknown in that section, backed up by paid advertising is wrong.

The phonograph companies, if the bands are recording artists, have been depended on too much for such publicity co-operation, the disk makers getting wise to the imposition and recently declaring thumbs down on the financial outlay for advertising to back up their bands in such town. The reason is simple: not enough records are sold to warrant the advertising cost.

Ballroom a Factor
The ballroom is a growing proposition. Like the picture house did, it is becoming a factor in show business. They will be playing "name" dance features as extra attractions at fancy admissions in a short time is Variety's prediction. There is the advantage of moderate tariff and an inherent American inclination to amuse themselves by dancing, in preference to looking at others on a rostrum for two hours while the auditors remain idle.

The cafes and the liquor property are proving direct assets to the ballroom. The cleaning up generally has been beneficial also. It is no longer regarded by the home folks as a questionable place of amusement. The girl of the household can mention she's going to such and such dance hall for the evening without any qualms as to her welfare.

In the smaller towns, all they have is the ballroom and movie, with the questionable roadside or night place for the "fast bunch." The dance hall is to be preferred and this sort of propaganda is having its direct returns at the admission gates.

Sideline Stuff
Out of this will grow a need for changing bi-weekly or monthly attractions including bands and acts. A circuit idea will be functioning efficiently yet. But no circuit can command respect without it attempts to garner a few extra pennies through selling weighing scale franchises to ballrooms with a 20 per cent split to the house. The ballroom managers are wise to those sidelines themselves and since they are already working on a 50-50 arrangement with the scale manufacturers direct, such proposition, for one thing, does much to nullify any favorable impression.

INSIDE STUFF On Music

Buying Production Music
Publishers with production music in their catalogs are reaping heretofore unknown returns because of the peculiar trend by the sheet music and record buying public in favor of production songs. Heretofore, the record dealers for one faction complained particularly that musical records were pushed as far as the hinterland was concerned since the shows only appealed locally, either in New York or Chicago, and that the disks were dead stock for some time until the show hit that territory, if at all. The sheet music complaint was similar.

Two things have figured favorably to overcome this. The publishers are getting after production numbers in almost a professional sense, flooding the country with orchestrations so that the tunes become familiar via the dance floor. The radio has also helped in that respect, for once being of some assistance.

As Time Moves On
A reversal of conditions in the case of Fred Fisher and Jack Mills is worthy of comment. Mills was formerly professional manager for Fisher and for McCarthy & Fisher, Inc., before that. George Friedman was also Mills' boss before. Friedman is now sales manager for the music publishing house of Jack Mills, Inc., and Fred Fisher has placed some songs with Mills, Inc., for publication.

"Freshie" Changes Owners
Shapiro, Bernstein & Co., Inc., has taken over Jesse Greer's "Freshie" song from Robbins-Engel, Inc., the original publishers, for a bonus of \$10,000. Shapiro-Bernstein will get "Freshie" as a follow-up to their "Collegiate" novelty song hit, "Freshie" having the advantage of a tie-up with Harold Lloyd's "Freshman" film.

This is probably the first turnover of importance in music circles in about three years, the last recalling being "Yoo-Hoo," by Jack Robbins to Remick's. In the interim, music conditions have not been as good as they might, so that publishers were not interested in anything but creating their own material.

Rolle's New Musical Instrument
B. A. Rolle, the former film mogul who now heads an orchestra of 11, predicts that a new instrument he has devised may revolutionize the instrumentation in dance bands. Rolle claims the obvious that the percussion instruments (piano, drums and banjo) put all the rhythm in dance music, and states that, although the xylophone has been used, it has become monotonous because of its treble, excepting for use in brief passages of a few bars. Rolle's invention is a mammoth xylophone with a base effect which produces "sonorous" rhythm never before obtained, according to the leader's claim. Rolle introduced the new effect at a Sunday night concert (Dec. 27) at the Earl Carroll theatre, New York.

THE WEYMANN ORCHESTRA BANJO

Has won for itself the endorsement of banjoists the country over. Its fine tone qualities, its sturdiness, its beauty have created an unparalleled demand for this instrument.

Write for Catalogue No. 36

DEPT. B

WEYMANN & SON,

1108 Chestnut St., Philadelphia, Pa.

BALLROOM REVIEWS

MARIGOLD, CHICAGO

At Grace and Broadway, Capacity, 1,500
 Phone, RA. 6-1000. First Class
 Orchestra, 11 pieces.

In the basement where you check your hat and coat at the Marigold is a sign which reads: "Don't Be a Tightwad."

That sign is eloquent. It expresses with crystal-like clearness just how extensive has been the decadence of Marigold since the elite cafe of the north side, but now a honky-tonk dance hall. Where money was once plentiful it now seems necessary for aristocratic placards to bludgeon the customers into giving the check room by a dime.

The sleek youths who patronize Marigold these days have fish-hooks in their pockets. Everything is Dutch treat and stag. They almost never bring a girl; first, because of the expense, and second, because of the chance of some brother lodge member stealing her.

And the girls themselves seem to work on the theory it's bad business to let any one man work your mind.

The management of the place mirrors the easy-going habits of the customers. Management and system are what there is least of at Marigold. Possibly this may be due to an inexperienced manager or a manager who places an exaggerated confidence in his waitresses.

Unfortunately Influenced

Herb Carlin has the orchestra. He organized his band originally during the summer. At that time it listened well and gave indications of better things to come. Unfortunately influenced by environment where there was once melody is now an incessant emphasis on mere noise. The hectic mode of dancing in vogue at Marigold call for this type of tin-pa-pan. It is spoiling the Carlin orchestra and destroying its chances of advancement. Such numbers as "Show Me the Way to the Springtime of My Love," "Sleepy Time Gal," "Save Your Sorrow," "Wonder Where My Sweetie Is," "Knee Deep in Daisies" and "Fired of Everything But You" were played, but hardly in the manner their composers intended. The hiss of the brass drowning out the tune.

It is noticeable at Marigold that there is not as many Charlept dancers as elsewhere. The orchestra does not get Charleston-hot. They are going at breakneck speed all the time and you can hardly put forth more energy. Dances are long, encores numerous and still

the sheiks stand and demand more. The jazz grind at Marigold is for musicians with vitality and endurance. It may delude musical talent, but it develops lungs and muscle.

Summer's Time

In the summer the outdoor dancing in the gardens draws tremendous crowds. The winter throng is several hundred per cent smaller. But Marigold probably makes money. Obviously operated on a shoestring, it is understood the Elit Brothers, owners of the original gardens, which in their day were nationally famous, are in on a sharing percentage. Marigold's present clientele, while not choice, is far-flung.

Sheiks and shebas flock here from remote corners of the city, for besides being a dance hall Marigold has a clearing house for phone numbers.

LOTUS-GARDENS

New York, Dec. 30.

Broadway's newest addition to the ballroom field is Lotus-Gardens, on the first floor of the former Chicago's (1607 Broadway), making the total a quintet of Main street dance places in the Times square district. The other four are Arcadia, Rose-land, Cinderella and Tango Gardens.

Lotus-Gardens is patterned after Clover Gardens, having one band only (Les Stevens and his orchestra), a no-tariff scheme of dancing, with an attempt at quasi-casual atmosphere through intervals to permit the versatile band's own entertainment. As soon as possible a floor show will be installed by Harry Pearl, the managing director, to augment the attractions.

Lotus-Gardens is controlled by Spero & Co., said to be interested in the Clyde S. S. Line, with Pearl, a book agent and former ballroom man, also financially interested for services rendered as booker of the talent and as managing director. The capacity is about 500, playing to \$1 and \$1.25 admission (higher for males), with Les Stevens' band of nine and the prime dance attraction. The room itself is Egyptian in design.

The cafe adjunct is also given more than ordinary attention as a source of revenue, in keeping with the desire to feature the hybrid ballroom-cafe nature of the place.

C. K. HARRIS NEXT WEEK

Charles K. Harris, veteran song writer, will start his first New York week of vaudeville at the Riverside next Monday (Jan. 11).

WHITEMAN BROADCASTING

Will Go on Air Just Before Sailing for London

Paul Whiteman will break his rule and the radio broadcasting on the eve of his sailing for Europe March 31 on the Benarigra for a British concert tour. On that day Whiteman will broadcast an hour's program, knowing it will not reflect on his boxoffice receipts in view of his 10 weeks' absence abroad.

The Whitemanites play two weeks in concert in and around London, starting April 10, with eight weeks at the Kit-Kat Club to follow.

Right after the second Whiteman concert at Carnegie Hall Jan. 1 the troupe trekked to Baltimore on a trip westward with the Coral Gables five weeks slated for Feb. 15.

Whiteman was approached by the Victor Co. to perform on their series of radio concerts via WJZ and allied stations. Unlike John McCormack, Bori and other Whiteman refused unless compensated, figuring that his concert itinerary was sufficient exploitation for his organization.

Frank Clark Signs

Frank Clark may become a music publisher upon his return from Europe. He resigned as general manager of professional songwriters for Waterston, Berlin & Snyder, after putting over "Brown Eyes, Why Are You Blue?" as an immediate success. Clark is a white-haired man, with a reputation of "landing" 100 acts on a new number in 24 hours at will.

The ad of the Berlin, Inc. staff joins Henry Waterston's firm Monday in Clark's place and, with Ted Snyder, will run the professional department. Frank, like Clark, is a white-haired, practical man, with a reputation of "landing" 100 acts on a new number in 24 hours at will.

Rose-Taylor Reunite

Vincent Rose and Jackie Taylor have reunited, marking the resumption of a former California standard in dance bands which will, however, be more active in New York this season. As the Rose-Taylor orchestra the band, when at the Montreux cafe, Hollywood, more to attend to the picture colony; also recording eventually for Victor.

The advent of the band to New York has been met with a split, with Taylor forming his own combination to go into "Capt. Jinks" and later to Coral Gables, Florida, with Fowler and Tamara, the new duo.

In response to Taylor's wife, Rose has come to New York and his original band will follow, to locate at Ciro's, succeeding Max Fisher. The band will resume recording. Rose will also continue his song-writing activities as before, chiefly with Leo Felst, Inc., which published "Linger Awhile," "Love Ties" and other big Vincent Rose compositions.

KALEY, SOLO RECORDER

Charles Kaley, tenor soloist, with Abe Lyman's California orchestra, has become a Brunswick solo recording artist. Kaley has distinguished himself with vocal renditions in the course of the Lyman dance renditions, the singer also being violinist with the band, his vocal contributions leading into the solo featuring on the Brunswick label. Lyman's own company, "You Told Me to Go," is Kaley's first recording.

GORMAN REDUCING

Five members of Ross Gorman's orchestra at the Montreux, Carlo restaurant, New York, are leaving the band for no explained reason other than the assumption Gorman is reducing the heavy expense of the band.

"Mitt" Mole, the crack trombonist, joins Roger Wolfe Kahn. Alf Evans, sax player, "Red" Nichols, trumpet, Don Lindley, rump, and Jack Hart, violinist, are others leaving the organization.

DANCE-HUNGRY TEXAS

Carl Fenton and his Brunswick recording orchestra are successful in southwestern territory as the first lap of an extended concert tour. Fenton says the Texans are hungry for good dance music, depending too much on indifferent local and radio bands, and accordingly highly enthusiastic about crack traveling dance organizations.

DISK REVIEWS

By ABEL

YOU TOLD ME TO GO (Fox Trot)—Roger Wolfe Kahn and Hotel Bristol Orchestra—Victor No. 19845.

SPANISH SHAWL—(Fox)—Edwin J. McEnelly's Orchestra—Victor No. 19851.

A LITTLE BUNGALOW—Roger Wolfe Kahn's Orchestra.

LUCKY-BOY—Same—Victor No. 19846.

I'M SITTING ON TOP OF THE WORLD—Same.

I NEVER KNEW—Same—Victor No. 19847.

DOWN AND OUT BLUES—Same.

SWAMP BLUES (Fox)—Art Landry's Orch.—Victor No. 19866.

Roger Wolfe Kahn, the 18-year-old "millionaire bandman," has not been idle as a Victor artist, according to the above six numbers. The Kahn name and the Hotel Bristol tie-up are to be still further exploited by the Victor Co. Kahn evidences a versatility of dance proficiency that is extraordinary in this sextet (the other two by orchestra and orchestra). "You Told Me to Go" is a straightaway melody fox, "Bungalow" and "Lucky Boy" by Irving Berlin. Are from the new "Occasional" show, and disappointing because they are by Berlin. They are mediocre as far as Berlin goes, but they are well treated by the Kahn instrumentation. "Down and Out Blues" is a corking low-down indigo waltz.

McEnelly's contribution with "Spanish Shawl," a hybrid Castilian rag number, is worthy of commendation, backing up the first Kahn number. Art Landry's band is also distinguished with a "Swamp Blues," an eerie composition of rare construction and scoring.

THE CAMEL WALK (Fox Trot)—Art Landry's Orchestra.

EVERYBODY STOMP—Same—Victor No. 19867.

FIVE FEET TWO, EYES OF BLUE—Same.

DOON'T TALK TOO LONG—Same—Victor No. 19850.

SLEEPY TIME GAL—Same.

WHAT DO YOU KNOW HOW—Same—Victor No. 19843.

Art Landry has been making up for lost time, his constant touring in the picture houses making it impossible to record, but the recent fortnight has been a busy one for the Victor's Camden laboratories for some recordings. The above is the result.

All are snappy, Landry having a penchant for syncopeing his stuff. What is more, their recommendation has been made possible by the surprising view of the band being a stage organization. So few stage bands deliver a performance that this is a point of comment.

DAYS OF HEARTS AND FLOWERS (Fox Trot)—Mike Speciale and Orchestra.

DREAMING OF TOMORROW—Same—Edison No. 51647.

BAL BALN BAH—Same—Edison No. 51648.

WHEN YOU SEE THAT AUNT OF MINE—Same—Edison No. 51649.

Mike Speciale is the dance attraction at the Hotel Carlton Terrace, New York, where he has been stationed for some time, by a favorite with the uptown patronage at the hostelry. Speciale varies his style, the first couple running to the melody fox trot solo, the second being two being syncopeed novelties. "Hearts and Flowers" is a dance version of the old favorite, Philadel Tobani tenor-jerk melody, scored by Nat Shilkret with Charles Hart contributing a vocal interpretation of the theme. "Dreaming of Tomorrow" (Benny Davis-Joe Sanders) is another popular ballroom favorite, started by Davis in the picture houses and Sanders (Coon-Sanders Victor orchestra) on the dance floor. Hart also does a vocal.

In the other couple, a Dixie ditty and a continental importation make a fetching dance tie-up. Rudolph Naisson's "Aunt of Mine" is not unknown on this side as a "baby" song in "Artists and Models," although the ditty is not as internationally known on the continent.

SLEEPY TIME GAL—Lewis James (Vocal).

JUST A COTTAGE SMALL—Franklyn Baur—Columbia No. 1989.

BROWN EYES, WHY ARE YOU BLUE—Lewis James.

NORMANDY—James and Elliott Shaw—Columbia No. 479.

MOTHER, TENNESSEE—Lewis James.

LONESOME GAL IN TOWN—Lewis James—Columbia No. 19846.

TEACH ME TO SMILE—Lewis James.

disk on other occasions when a too strenuous schedule gives his name as "Steve Shuman." As a promoter, a tenor, he is among the best of makers, although Franklyn Baur, who, it will be noticed, backs him up on two occasions, is also in the demand class. Just to be a little different, "Normandy" finds James and Shaw, a barytone, in duet.

SAILOR'S SWEETHEART—Ernest Hare (Vocal).

HOKY-POKEY—Ernest Hare and Billy Jones—Okeh No. 45219.

PARDON ME WHILE I LAUGH—Jones and Hare.

OH, MY KAHN—A GIRL—Eddie Cantor—Columbia No. 457.

THERE AIN'T NO FLIES ON AUGUST JONES AND HARE.

BAM BAM BAMMY SHORE—The Revelers—Victor No. 19848.

WHY AREN'T YOU EATING MORE ORANGES—Jones and Hare.

THAT CERTAIN PARTY—Same—Victor No. 19855.

Billy Jones and Ernest Hare, alias the Happiness Boys of radio fame, seemingly are not content with their present position. This occasion has them represented on the Columbia, Victor and Okeh lists. As occasion demands, Jones and Hare also do solos and have, in addition, contributed vocal choruses to countless dance recordings as incidental items.

Just like Lewis James is a ballad specialist, Jones and Hare are novelty song specialists. Jones, with his inimitable style of selling their stuff, building up the lyrics with cross-talk of their own originality, and a certain amount of attention and bespeak much for the team, which seemingly take their efforts very seriously. The answer is Jones are much in demand for "dates."

Jones and Hare are shown of men and women, all well how to extract all possible from their assignments. They are also much in demand for personal and stage appearances, but because of their extensive "canning," they eschew traveling, only playing private and club dates.

JUST A LITTLE BIT BAD (Fox Trot)—Arcadian Serenaders.

CO-ED—Same, Okeh No. 45053.

ANGRY—Same, Okeh No. 45057.

The Arcadian Serenaders are a St. Louis orchestra, popular with the ballroom fans in the Missouri metropolis. They are exclusive Okeh recording artists and whenever they appear on the air, they are a midwest tour the Arcadian Serenaders contribute their quota to the lists.

Just a Little Bit Bad" (Larry Conley-Benny Davis) is a St. Louis product, the feature song of the new Columbia catalog and the possibility with a smart up-to-the-minute lyric idea and a corking dance tune. The A. S. treat it well and to great effect. "Co-Ed" is an eastern song hit. Morty Livingston contributes vocally in "Little Bit Bad."

The other couple is equally snappy and worthy, with Livingston also doing a vocal chorus in the first of the two numbers.

HITCH UP THE HORSES (Fox Trot)—Jack Gardner's Orchestra.

BY THE RIVER NILE—Same.

THE CAMEL WALK—Same.

HOT AIR—Same—Okeh No. 45018.

A snappy quartet of dance numbers by the Jack Gardner's orchestra. "Hitch Up the Horses" is a "hot" offering, while "horses" is a novelty in lyric (Stanley Crocker contributes vocally), "River Nile" is the sole symphonic relayer, being Gardner's own composition.

I WONDER WHERE MY BABY IS TONIGHT—Henry Burr and Billy Murray—Victor No. 19864.

Henry Burr and Billy Murray, assisted by Carl Mowles of the Peerless Quartet, duet this rag number in unique conversational style with a Charleston idea thrown in. Frank Rantz is at the piano.

On the reverse side Gene Austin solos "I Never Knew" engagingly.

Gene Austin is a most interesting accompanying himself at the piano for the main, although also with orchestral assistance in this case.

Bacon & Day

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"BLACKLIST" BY NEBR. FAIRMEN ON CARNIVALS

Contract-Breaking Showmen Cause Trouble—
C. A. Vernon Cited

Lincoln, Neb., Jan. 5. C. A. Vernon, carnival show owner, has been cited before the State board of agriculture, Jan. 15, to show cause why he should not pay \$100 damages to the Seward county fair because of his failure to appear at the fair after he had signed a contract to supply it with midway attractions.

The citation is the opening gun in a campaign by county fair associations to "blacklist" irresponsible carnival companies from showing at fairs and expositions in Nebraska, following a series of sudden cancellations and repudiations of contract.

George Jackson, secretary of the State board of agriculture, says the campaign will be drastically pushed at the fair men's meeting next month. He said that many county fairs in the state have suffered by this attitude of the carnival men and some of the State shows as well.

If Vernon is unable to make a settlement with the Nebraska board, Mr. Jackson said that he had already taken up plans with the National Association of County and State Fairs to have the matter reviewed by the national organization. Failure to make a settlement there will be followed by a general "blacklist," Mr. Jackson said.

SPEND OR NOT SPEND

Des Moines, Ia., Jan. 5. Whether or not to spend the \$35,000 authorized by the last general assembly for an Iowa exhibit at the sesqui-centennial exposition at Philadelphia is the question confronting the state executive council.

The legislature left the question of whether Iowa should be represented, and if so in just what shape the Iowa exhibition should take.

While no official announcement has been made of his position Governor Hamill has indicated at he does not believe the expenditure to be a wise one.

The fact that a Des Moines fair has been allowed extensive landscape architecture contracts at the exposition and that Clarence M. Young, Des Moines, has been appointed assistant chief of the division of aeronautics has made some difference in feeling among members of the council.

Orange Show Feb. 18-28

Los Angeles, Jan. 5. The 16th annual national orange show will be held at San Bernardino Feb. 18-28.

It is expected 15,000,000 pieces of citrus fruit will be used in the display.

A musical show known as the "Orange Show Musical Box Revue" will be one of the features.

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SCENERY and DRAPERIES

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TO SET FAIR DATE

New York Fair Body Also Elects Three Officers Next Week

Syracuse, Jan. 5. The New York State Fair Commission meets here Jan. 12, in addition to naming a treasurer, secretary and superintendent of grounds, the dates for the 1926 exposition will be determined.

J. Dan Ackerman, Jr., Republican, for many years secretary, seems almost sure of re-election. Dennis H. Dwyer, Democrat, may be renominated superintendent. Walter C. Wallace, present treasurer, may likely be re-elected.

The present commission is Republican, 4 to 3, with a Democrat apt to be appointed by Governor Smith after March to succeed Fred B. Parker, whose term expires Feb. 21. Parker is the commissioner in charge of attractions and amusements.

Efforts are on to have the fair held earlier than in other years, not later than Aug. 30, according to present plans.

Suit Casers' Hang-Out Round Table at Automat

The park promotion season is on as usual.

At least 50 promotions are under way in the East with the Western districts unheard from.

The promotions keep the suit case promoters moving in cold weather and is at least food for conversation on the round table at the Automat. The latter has become the new headquarters of self-elected park promoters since the demolishing of the old Putnam Building.

The park promotion gag is humorous to some with an inside snarl on conditions. The wise ones know that few around New York are money makers. When the new promoters or old promoters of new enterprises was enthusiastic in their spiel, it's more of a yell. Especially with some of the parks willing to unload now for a price and a few of the Jersey spots deliberating as to whether to continue next season or develop their land into building plots.

Of the above listed promotions it's safe to say less than 10 percent will materialize.

FAIRS

The directors of the Eastern Maine State Fair, meeting at Bangor, elected officers as follows: president, Joseph W. Brown; vice president, F. A. Morrison; treasurer, George Coffin.

Darlington, Wis., Jan. 5. The stockholders of the big White Fair Association have elected the following officers: president, Herman D. Schreier; vice president, George W. Brown; treasurer, John B. Roy; secretary, Thos. D. Kilman.

President Gordon S. Chapman, of the Association of Directors of Fairs, announces the annual meeting of the Association will be held in Savannah, Feb. 17-18. Every fair secretary in Georgia and all amusement companies and others interested in fairs have been invited to attend.

Harry C. Roberts, Columbus, Ga., has resigned as secretary, owing to ill health. R. Ross Jordan, Macon, has assumed his office.

The Shelby (Ill.) County Fair Association Board of Directors has elected the following officers for 1926: J. C. Westervelt, president; E. N. Herron, vice-president; George Herriek, treasurer, and L. N. Steward, secretary.

Officers of the Whiteside (Morrison, Ill.) County Fair Association were re-elected. William Boyd, president, was chosen for his 27th consecutive term.

Other officers elected are: K. J. Martindale, vice-president; Paul F. Boyd, secretary; Albert M. Potter, treasurer.

Although attendance at the Knox County (Galesburg, Ill.) Fair last year set a new record for figures, the board at its annual meeting discovered the bills were greater than the receipts. Too expensive entertainment was blamed. Plans for 1926 will curtail this expense. Officers were re-elected as follows: George A. Charles, president; A. M. Lane, vice-president; O. E. Lasenby, secretary; Fred S. Wallick, treasurer.

FLA. PAGEANT BY VOEGTLIN; 160 PEOPLE

Wm. J. Wilson Staging—Company Left New York by Boat for Miami

The Arthur Voegtlin production of "Fountain," which is described as "a historical, musical and dramatic pageant," to open at the Teatro de Alcazar, Puello Fells at Miami Beach, Fla., with a cast and chorus numbering more than 160 people, left last week by boat for Miami.

The idea of transporting by boat instead of by rail was evolved in order that rehearsal could be carried on shipboard during the three days that it takes to make the trip. The production is being staged by William J. Wilson.

Historically, the pageant will deal with the quest by De Soto for the fountain of youth. It will bring the history of Florida down through the opening to the present day with its really boom and thousand of flippers and the general jazzy atmosphere of the present. In that respect the latter part of the show will resemble a modern revue.

Arrangement was made for the housing of the members of the chorus and the principals in a special hotel which has been built adjacent to the theatre property. The chorus and principals will room and board at the rate of \$2.50 a day at the hotel which the management will maintain. The principal will also be able to avail themselves of the special hotel arrangement at the same rate.

One performance nightly and three matinees weekly will be played.

Oldest Kansas Fair To Be Foreclosed

Kansas City, Jan. 5. The stock holders of the Brown County Fair Association at a meeting held at Hiawatha, Kansas, where the fair grounds are located, have authorized a local banker to start foreclosure proceedings on the mortgage of the property of the association for the purpose of meeting the indebtedness. The fair is claimed to be the oldest county fair in the state, having been held annually for 61 years.

MIDGETS SUE

Ike and Mike Seek to Recover \$668.20 Loan to Carnival Men

Chicago, Jan. 5. Ike and Mike, midget team, appearing at the Moulin Rouge Cafe, have instituted suit against Larry Boyd and Max Linderman, operators of the Boyd & Linderman shows, to recover \$668.20, which was loaned to them by the midgets while they were connected with the carnival in 1924. The money was utilized in moving the shows.

Ray Marsh Brydon, manager of the twins, made several attempts to collect, with each effort proving futile. An agreement whereby the show was to pay off in 12 installments also was not fulfilled.

Despite the fact the Boyd & Linderman shows are reported to have made \$24,000 last year, they have failed to meet their obligation. The case comes up some time next month.

DEATH ABROAD

Paris, Dec. 26. Celine Rozier, 73, well known dancer and ballet mistress at Monte Carlo opera. Retired from the stage in 1914.

Jules Buarin, stage manager for 25 years of the ex-Theatre des Nouveautés, died in Paris. Was the father of M. Buarin, director last year of the Odéon-Rochefort.

Jules Melina, 87, French politician and author; died in Paris.

Claude Godin, 82, former French minister of Fine Arts; died at Ramboillet.

MABEL EDNA STONE

Mabel Edna Stone, former cartoonist and toe dancer, some time ago fell a victim to cancer and died in poverty at the Denver General Hospital, Dec. 22.

Through the efforts of Louis Levand, manager of the Empress, Denver, theatre, she was given a funeral and burial befitting the wife of a millionaire, and it was not necessary for her friends to take up a collection to accomplish it.

Friends of the former dancer were preparing to raise a fund for her funeral when Levand heard of it. He notified George W. Olinger, mortician.

Harry Stone, her husband, who teamed with her when she was able to work, is employed in a Denver garage.

CALLIE WOOLSEY-BLACK

Callie Woolsey-Black, 27, pianist and actress, was murdered in St. Louis, Dec. 5. She had been selling forget-me-nots on the streets for the American Legion and was killed by a thug and robbed. Juanita Means, actress, and Beas Grossberg, non-professional, are her sisters.

IN LOVING MEMORY of my dear wife

BUNNY BURCH

who departed this life

Jan. 9th, 1922

God love her and keep her

BILLY DALE

her sisters. She is also survived by a cousin, Bobby Woolsey, now in a Broadway production, a mother, a brother and a five-year-old daughter, Dorothy Black, Burial was in St. Louis.

MIKE MCNUITY

Michael McNulty, 55, owner and manager of the Palace, Red Bank, N. J., and for many years in the show business, died Dec. 29, afternoon, at the residence of Pat Casey, head of the Vaudeville Managers' Protective Association, at 267 West 59th street.

McNulty, a bachelor, was removed to Casey's home the same day complications had set in. Pat Casey, called for him at Red Bank. He and Pat Casey were life long friends, both coming to New York about the same time.

At one time McNulty was manager of the Saranac Hotel, adjoining the old Hotelropole, at Broadway and 42nd street. He was a member of the B. P. O. E. and Knight of Columbus of Fall River, Mass. Services were held Wednesday.

In Memory of Our Dear and Beloved Wife

Callie Woolsey Black

Who Died December 5, 1925

JUANITA MEANS and BESS GROSSBERG

at the Plaza Funeral Parlors on 58th street. Pat Casey accompanied the remains to Fall River where burial services were held with interment in St. Patrick's Cemetery.

The father of Noodles Fazan died Christmas Day in the family home at Altoona, Pa.

EDWARD KENNARD

Edward Kennard, 55, of Kennard's supporters and years ago in vaudeville, as a member of the acrobatic team of Kennard Brothers, died Dec. 30 at the family residence, 131 West 63rd street, New York.

Mr. Kennard's illness was sudden, a stroke of apoplexy and subsequent cerebral hemorrhage causing his demise in less than a week.

Besides the widow, Mrs. Florence Kennard, and a daughter, Myrtle, his brother, Charles Kennard, with whom he was once associated in stage and circus work, survive. The brother is still active being a clown with the Ringling-Bros. & B. Circus next season. Edward Kennard retired from the stage about 14 years ago, and has since been making, selling and promoting Kennard's supporters.

Thomas J. Charette, 46, part owner of the former Allen-Charette circuit of theatres in New Bedford, Mass., died Dec. 18. He retired from circuit and last spring formed

OBITUARY

Charette, Inc. and took over Mr. Allen's interest in the same houses. He is survived by his wife, three daughters and four sons.

JOHN C. ADAMS

John C. Adams, 2nd, aged 78, former minstrel man, who sang and played with famous troupes, died Dec. 31 at his home in Marblehead, Mass. Years ago he was noted as a player of wind and string instruments. He last was with Whitman & Clark's Minstrels. Later he had

IN LOVING MEMORY of my Mother

MRS. CATHERINE DALE

who died Dec. 24, 1925

JOHNNY DALE

a musical act in vaudeville, under the name of Goss and Adams. The former was John Goss. He is survived by his wife and two children.

LEW FRANCIS

Lew Francis, colored actor-tenor, last with the Di Le Senerades, died Nov. 23 in the Receiving Hospital, Detroit. A widow and a cousin, William Riggs, survive.

Francis at one time was featured with Rockwell Minstrels and William Kibbe's "Uncle Tom's Cabin."

MARGUERITE STONE

Marguerite Stone, 37, who used the professional name of Stone, died of tuberculosis at the home of her parents in Holyoke, Mass., Dec. 20.

Miss Stone was a Boston concert artist, also appearing at certain times in vaudeville, and retired about 10 years ago. She was engaged to marry Fred C. Murray of the Wirth-Hamill office, but the fatal illness postponed the ceremony.

ESTHER RITTER SUPPLEE

Esther Ritter Supplee, 23, picture actress and wife of Guyler Supplee, picture actor, died at the Sylvia

IN SACRED MEMORY OF

JAMES H. CULLEN

Who died Jan. 12, 1925

NELLIE CULLEN

Lodge Hospital, Los Angeles, following an operation for appendicitis, Dec. 30. She married Supplee eight months ago. Besides her husband, her mother, three brothers and a sister survive.

JOHN SHEEHY

John Sheehy, company manager on tour of "Greenwich Village Folies" died Jan. 4 of pneumonia at St. Louis, where he resides. He took the company to that point, then was ordered to bed, being ill but five days. He was 52 years of age. Sheehy was formerly in charge of Shair and Havlin's St. Louis houses, after which he was with the Ringling Brothers' Circus.

J. GORDON EDWARDS

J. Gordon Edwards, 38, formerly one of the very best known stock stage directors and of late years one of the really competent directors of motion picture spectacles and supervising director of the William Fox pictures, died on Dec. 31 at the Hotel Plaza, New York, after an illness

A TRIBUTE

ALF. W. SILSON

Died Nov. 24, 1925

JENNIE JACOBS

of a week. He was stricken on Christmas Day with pneumonia.

At the time of his illness the director had practically completed plans to go to the west coast with a view to re-entering the production field. He has been inactive for several years except for acting in an advisory capacity for the Fox production.

A number of the screen productions to his credit include "Camille," "Cleopatra," "Du Barry," "The Queen of Sheba," "Nero," and "The Shepherd King."

PAUL MURRAY

Paul Murray, 30, of the vaude team of Murray and Gerlich, died in

(Continued on page 62)

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at Michigan Avenue

FISKE O'HARA

IN
"JACK OF HEARTS"

H. SAM H. S. MATINEES
THURSDAY WED. AND SAT.

THEATRE
SAM H. HARRIS Presents

JEANNE EAGLES

in "RAIN"

WOODS EVENINGS, 8:10
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ZIEGFELD GREATEST

EDDIE CANTOR in
"KID BOOTS" with
MARY EATON

SATURDAY MATINEES ONLY

MIKE FRITZEL

Presents the following
cast:

BERNARD and HENRI

AURIOLE CRAVEN

FLORENCE SCHUBERT

LEW FINK

BILLIE GERBER

JACK EDWARDS

10 Beautiful Girls 10

Staged by BILLY RANKIN

FRIARS INN

APPEARING NIGHTLY

INTERNATIONAL HUMORIST &
IN DRAGS WITH COMEDY TALK

MEET YOUR FAVORITE STAR
INTRODUCED BY

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FRISCO

FRISCO

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FRISCO

FRISCO

FRISCO

CHICAGO

The scriptural admonition that the first shall be last and the last shall be first was literally true at the Palace Sunday when 11th hour booking changes completely reversed the line-up as set forth in the printed program. The Tom Davies Trio opened instead of closing. Paquali Bros., down for the

Australia, to fill No. 5. Seymour and Jeanette and Deagon and Mack were out of the line-up, the last consisting of eight instead of nine acts. In spite of the booking having a lot of trouble making up his mind the current program is one of the best the Palace has had in months. It is brimming over with comedy

for hours when there was no response to warrant them. It might have been that they had to kill time to suit the following turn.

Lorita King and Co., supported by a sister team and a male dancer, distributed "holism." The turn opens in "one" with some talk and a comedy number by the featured member and the dancer. It drags considerably here and sort of loses its flavor. Going to full stage, a sister team harmonize a number and just get by. More talk follows, which means nothing, depending mainly on situations. The girl is a eccentric, comedienne demure. W. Stifford has augmented his former vehicle by adding a dwarf and a female assistant. The turn, as before, is presented in a woodland setting, with the woman (Continued on page 50)

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deuce, closed. Buddy Doyle was moved from fifth to second, Bully and Houghton from sixth to third, while Oklahoma Bob Albright postponed his trip to San Francisco from which he will shortly sail for

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and packed with wallops. It is heavy from the money angle with Herb Williams, Florence Reed and C. F. Greenwood all nipping the box office for large pieces of change, while the other turns are standard. Tom DeWitt, who a "thrill-a-dumb" act, made an interesting primer. They give a new quirk to motorcycle daredevilism, and their apparatus providing far less security to the rider than in similar turns.

Buddy Doyle's second did not prevent an easy recognition of the fact he is capable of the spot originally assigned him. Whatever the talents of the newer generation of blackface singles and a trouper par excellence. He has not only the innate ability to put belauds to comedy songs across but he can tell stories and has some good ones. The big time has a regular act with comedy songs. The smooth little skit of William Sully and Genevieve Houghton topped off a fat share of applause. It is an act of the sort that keeps the customers smiling continuously without drawing quibbles. Vaudeville can use all of the skills of this calibre they can get.

Answering the S.O.S. "Oklahoma Bob" showed up bans one of his company. Whatever the talents or duties of the missing member are, they left no appreciable gap. Albright scored a one-cut knock out, his high towering frame and vigorous voice, smile and manner making an instantaneously favorable impression. He has fine an assortment of sure-fire gags as there is in vaudeville. He should be a sensation on any program. A great act, a great personality, good wherever they jabber English.

Mrs. Reed's present sketch is a 100 per cent improvement over the somewhat blab offering with which she made her last Palace appearance. It is fast, well sprinkled with smart lines and one of the best things Edwin Burke ever wrote. Edwin Burke, the actor of the sap role, runs Edwin Burke, the author, a close race. He is a surprisingly capable actor.

Herb Williams, back from his western travels, catlines in one installment what he did as two acts on his last engagement. Essentially the same he has apparently added some few new pieces of business and had no difficulty in registering his customary solid hit in the next to shut.

Paquali Bros. held them well closing.

A continuous drizzle did not interfere with the business at the Majestic Sunday, the house holding solid capacity for the second show. A succession of comedy acts failed to reveal any strong comedy, all being of the light brand. Lorita King and Co. in a "holism" offering which should be sure-fire for any family audience, lacked sufficient support with the turn just missing.

Al and Emma Frabelle, snappy tight wire, introduced several modern dances on it, including Charleston, skate dance and innumerable others of a like description. The turn contains plenty of speed, and is capable of holding down an opening assignment on any program. Stanley and Quinell, mixed light comedy combination, clicked with their material, which is intermingled with a couple of double numbers and a single dance by the woman. Louise and Mitchell, another mixed team, open in "one" with the female member putting over a "pop" number to fair returns. Going into full stage, they dispense some good hand-to-head balancing, with the woman acting as the understander. Some "comedy" is also injected through the antics of the female. It's a good novelty, but had the edge taken off through being a glutted

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LOS ANGELES

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When the Orpheum bookers take notice of the fact they should put opening acts into the opening spot and not turn qualified for other spots and, done an injustice, too, when pegged in the opening groove, they will possibly find out that they are looking fairly consistent entertainment for the local Orpheum. Though it was holiday week and naturally anything goes, as trade comes anyhow, there was no reason why the show was neglected to this extent, and also why three "hoke" comedy acts followed each other in the early portion of the bill and then the proceedings took to lagging at a time they should have been running on all "eight" cylinders.

It is just one of those things where the boys in the east feel they know what the customers on the coast want when they do not. Possibly if the house managers were

permitted to lay out the shows, as they should be, instead of as they are given to them, results would also be more pleasing.

Kitty Doner, who sometime ago closed in "Lady, He Good," returned here with her "single," which she presented about a year ago. It was just a walkaway for this dancing and singing comedienne. The natives know her, like her stuff and relish all she does out.

Having the burden of carrying the show did not worry little Miss Doner, who stopped things cold.

The routine of songs is the same as Miss Doner used before, with the possible exception of one number, a sentimental ballad which also requires talk. This number is a bit out of her routine and really can be discarded without affecting the value of the turn. Eddie Fitzgerald was at the piano for Miss Doner.

Opening the show were Willie Covan and Leonard Ruffin, colored youths, who can hoot and tap like very few others. Being handicapped with the opening spot, the boys went at their task in many shape and had the buyers sitting up and taking notice of their endeavors and at the same time pity them for being on so early. These boys are entitled to a spot with their stuff and should get it, providing, of course, the manager-

ment for whom they work want real value.

C. B. Maddox's offering, "A's Here," presented by five men, was appropriate for this time of year. "Broomstick" Elliott and Babe La Tour came next, and dashed out their regular form of hoke comedy and eccentric stepping and instrumentation, which got over nicely. Alba Tiberio, who sings, dances, sketches and changes her clothes so often that it is hard to keep track of her wardrobe, returned again after a month's absence. As before, this clever little woman sold them her conventional line of wares in superb fashion.

The George Choo turn, "Dance-Land," headed by Muriel Kaye and including Mildred Burns, Ched Freeborn, Alice Hayward, Linton Hoppe and the Eight Dancing Rockets, was the classiest dance flash treat this house has had in quite a while. Miss Kaye scored as big as she always has here, adding to her routine a toe Charleston, which was a classic. Clayton and Lennie took up considerable time telling why one cannot serve chocolate sundae in London. Les Ghezzi, with their equilibristic feats, closed the show, holding them pretty well. *Ung.*

For a 1925 get away bill Pan programs the usual six acts of vaudeville, but it's cheating as number "one" and number "two" just "aint."

Number one, "Salinas Circus," a single pony, dog and monkey act, makes a start with a bell ringing bit, done by five poodles, directed by "Mama" Salinas giving promise of being an entertaining dumb act, but the promise ended with the bell ringing specialty once the poodles and bells were wheeled off. The following 10 minutes were given over to the single pony, dogs and monkeys with "Papa" Salinas directing and "Papa" only wanted the time.

Number two "Reno Sisters and Allen," were brought up from the next to closing spot. Allen opened proceedings in "one" with a "Birmingham Bertie" talking number to music and then tried to garner some giggles with some of the most ancient "Joe Millers" ever doled out to a paying public. After Allen pulled some old boys he went into full stage for 10 minutes of violin and dancing with the sisters. Allen might have helped with his violin but he foolishly persisted in trying to be funny as a French "nut" character. As a consequence he summed-up any impression he might have made with his violin and dancing. As a comic he misses fire. As for the Reno sisters, he murdered any chance they might have had to help him with the alleged comedy.

When Olyn Landlick pulled the blond tresses, the oh's and ah's convinced he had fooled em. It was a tough assignment for Olyn following the "let our waving machines kill the wife" puns, as it took a full five minutes to make them forget, but he did and from then on had clear sailing with his "feminine reflections," down to pulling the wig and going into the burlesque speaking voice.

Next came Chapman Boys and "Fashionettes" opening in "one" with a special plaid gingham drop, the boys donning a couple of red-wig lads of yesteryear. One of the boys manipulating a foldup and carried a street corner organ for

the accompaniment as he and his partner introduced with a comedy lyric the Fashionettes, who came on garbed in quaint old fashioned dresses to individual introduction verses, following which the girls made an exit and the boys hoofed their way off. The gingham drop flying revealed a dimly lighted transparent drop and as the dimmers came up it lighted a pretty setting of a multicolored drape eye with the Fashionettes in pierrot costumes with a head dress of colored dress wigs.

The whole made a beautiful flash and a pretty picture for the setting of the girl musicians that opened the musical portion with a plan-

(Continued on page 51)

accompaniment. It is pretentiously dressed and the speed maintained rounded out an exceptionally good closer.

Georgia Hall and Dewitt Burns and Torrence were out for this performance. *Loop.*

Willis Hall is the latest addition to the Chateau stock company. He opens in the Wilton Lackaye role in "High Stakes." The first release for stock of "The First Year" has been obtained for the Chateau.

Pat Rooney, 3d, won second prize in a Charleston contest at the vaudeville Ball Christmas night at the Hotel Sherman.

Chicago Correspondence

(Continued from page 47)

contributing little and the dwarf handling the comedy. The whistling and imitations of birds, etc., by Stafford "re the strong feature of the turn. Not so pretentious as his former offering, but holds some honors.

Bob La Salla got away nicely with songs and dances. His imitations of various famous dance artists extracted the bulk of the applause.

"Personallities," a group of talented youngsters, closed the show with singing and dancing, a violinist furnishing the tempo and

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Los Angeles Correspond.
(Continued from page 50)
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Last week, Miss Dorothy MacKaye, the featured comedienne of Hammerstein's new production, "The Song of Flame" came in to choose slippers. She particularly likes this dainty open-shank model with the slender ankle strap for its comfort, its beauty and its fit.

And still another star who recently visited us was Miss Queenie Smith of "Tiptoes". She was wearing I. Miller slippers, of course, and came in to select some more as charming as herself.

Is it that only stars wear I. Miller slippers, or that those who wear them inevitably achieve stardom?

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a classic in "their lure of the Yukon," a special snow hut scene drop in "one," with Allman doing a dandy singing straight to Joe May's "can-of-cork" make-up.

The arrangement of comedy story with Mays and counter melody voice accompaniments of Allman's baritone music of this two-man act make a sure fire from any angle.

The closing act, the Four Bradnas, 12 minutes of juggling, singing, dancing and prop comedy, instrumental music and aerial acrobatics, was a peach of a closer.

Wait.

The opening of the Manchester, 1,600-seat house at Manchester and South Broadway, is to take place Jan. 20, instead of Jan. 6. It will be operated by the South Side Theatre Co., an associate of West Coast Theatres. George Ford, former vaudeville actor, will manage the house.

Charles Caballero, purchasing agent for the West Coast Theatres, was painfully injured when struck by an automobile as he was leaving the building in which the offices of the company are located. He was taken to the Angell Hospital where he was found to have contusions, a

sprained ankle and several broken ribs.

Lewis Stone is to be elevated to stardom when beginning the Marion Fairfax production, "The Desert Healer," a First National release. The picture is to be made at the United Studios, work commencing this week.

The inaugural ball will be held by the 233 club, an organization of Masons identified with the theatrical profession, at the Biltmore Hotel Jan. 14.

Those planning for the event include Edwards Davis, Edward W. Rowland, John Inc, Bryant Washburn, Wallace Beery, Monte Blue and J. L. Johnston.

Stanley Hall, vaudeville monologist, is playing the local clubs in and around this city.

Robert Rhodes, formerly lead with "Rose Marie" and "Hi-Loose Time," has been chosen to play the male lead in "The Love Call" by La Har,

the next attraction at the Playhouse. The Pasadena Community Players opened on Christmas night with "The Prince Chap," a comedy by Edward Peple. Those in the cast are Maurice Wells, Larone Tuttle, Helen McMasters and Helen Brooks.

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The House Record for All Time at B. F. Keith's 81st Street, New York, was broken last week with the following artists:

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Rae, Effie Shannon and Margaret Lawrence).
Poli's—"Naughty Riquette" (Mitzi); next, Carroll's "Vanities." President—"Uncle Sam's Follies." Wardman Park—"Go Easy, Mabel" (Thomas Herbert Stock).
Keith's—K-A vaudeville (Clara Kimball Young).
Earle—Keith pop, vaudeville (Four Fords).
Strand—Loew Vaudeville (Lewis and Dady).
Gayety—"Mutt and Jeff" (Columbia).
Mutual—"Laffin' Thru" (Mutual).
Columbia—"Stage Struck" (Gloria Swanson) (in for fun).
Metropolitan—"The Unguarded Hour" (Milton Sills); next, "Clothes Make the Pirate" (Leon Errol).
Palace—"That Royle Girl"; next, "The Masked Bride" (Mae Murray).
Rialto—"The Fool"; next, "The Last Edition."

Otto Beck, organist, Tivoli, who broadcasts every Saturday night from that theatre, has been seriously ill for the past week with a heart attack.

Kate Smith, Washington's "blues" singer, is to be the added feature at the Earle next week, opening Jan. 10. The booking followed Miss Smith's debut with the Crandall Saturday Nighters as a presentation at the Metropolitan recently.

The Earle is celebrating its first birthday during the current week.

The fight between the Shuberts and two local dailies, the "Star" and the "Times," still continues with the two theatres, Polie and the Belasco, holding out the regular ducats and the papers omitting mention of the theatres.

As a prelude to the feature, "We Moderns" (Metropolitan), last week,



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HOTEL FOR Distinguished Professionals
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Making the World
A CLEAN Place to Live In



WASHINGTON, D. C.

Ruth Bennett did a Charleston that, though unprogramed, brought big returns.

Meyer Davis is planning a weekly series of special nights for his Le Paradis to be continued throughout the next several months. Paul Fiedelman again directing for Davis, in the Club Chantier in the same building, has developed a nightly hour of request numbers.

In plugging "The Unguarded Hour," current at the Metropolitan, Nelson Bell, publicity man for this and the other Stanley-Crandall houses, stressed the fact that the original carriage used by President Grover Cleveland was one of the "props" in the picture.

TORONTO

By GORDON SINCLAIR

Royal Alexandra—Dumbells in "Lucky Seven" (second week).
Princess—"Ladies of the Evening." Uptown—"Babes in Toyland," pantomime, third week.
Shea's—Keith vaudeville, Roy Cummings.
Pantages—Vaudeville, "The Unguarded Hour" (film).
Leew's—Vaudeville, "Womanhand" (film).
Empire—"7-11," Columbia burlesque.
Regent—"Little Annie Rooney" (third week).
Hippodrome—"That Royle Girl." Tivoli—"Winds of Chance."

The Daily Mirror (New York) is making a strong bid for local circulation. Figures are not available, but the paper seems to be doing well. All boys in downtown Toronto handle the Mirror, and sales seem to be heavy.

Efforts were recently made to reintroduce the Police Gazette and Snappy Stories to Ontario. Both failed. Immoral, police say.

Like Mutual burlesque, the Charleston has failed to please in Toronto, and dance masters who started to teach it amidst a blare of advertising have returned to more conventional steps. On the stage Charleston has boomed. Jack Arthur's "Charleston Revue," first staged at the Hippodrome, Toronto, was in demand throughout Canada. A similar effect staged in the Prince's Christmas pantomime, "Jack and Jill," was voted the tidbit of the show.

While Capt. Al Plunkett's Dumbells are crowding the Royal Alexandra with the third Toronto week of their seventh annual production, "Lucky Seven," the captain's second show, "Three Little Maids," is also meeting success in western Canada.

G. P. Huntley is starred in the latter. It gets a fortnight in Toronto next month.

Roland Hayes, the colored tenor, will sing at Massey Hall next week. This is his third Toronto appearance. The first was a financial flop, but so good were the reviews that he returned and all but filled the house.

Police were called to handle the crowds that swarmed the New Year's Eve midnight shows here. All told 25 houses gave midnight performances, most of them being neighborhood movie houses. Police say it was the wettest New Year's Eve in Toronto's history.

The Theatre Arts Club is the latest addition to Toronto's "little theatre movement." This makes six. All seem to be doing well.

Edward Charles Watson, member of the Dumbells company, now playing "Lucky Seven" in Toronto, was married to Miss Grace Peebles of Hamilton on New Year's Day between the matinee and evening performances. The honeymoon will be spent en route to Vancouver with the company.

"Charley's Aunt" will open its 20th Toronto week of the past three seasons at the Uptown theatre next week.

"Little Annie Rooney" is still going strong on its third week at the

Regent. "The Merry Widow" next.

"The Only Way" and "The Cornican Brothers" have been chosen by Sir John Martin Harvey for his Toronto appearance at the Royal Alexandra next week.

Massey Hall is sold out for the Paderewski concert at \$4 top.

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President—"The Alarm Clock"
(Duffy Players).
Palace Hip—"Will King (musical comedy)."
Blue Mouse—"Lady Windermere's Fan."
Coliseum—"Little Annie Rooney" (2d week).
Liberty—"Classified."
Columbia—"Road to Yesterday."
Strand—"Kiss for Cinderella."

Following the departure of the Will King stock from the Palace Hip, the house closed for a few days for renovation, reopening Jan. 6. Manager Joe Muller has arranged for feature pictures and pop vaudeville.

Montana's Sunday dance law was upheld by a recent decision of the State Supreme Court. This marks the end of extended efforts to legalize dancing in that State on

Sundays. The case came up from Butte where Ernest Loomis, proprietor, four dance halls, including the Winter Garden, had been arrested for running dances on Sunday.

Good progress has been made on the \$1,500,000 building, Fifth and Union, a portion of which will be occupied as a theatre, seating 2,500. This will bring full "presentations" to Seattle, and progenies of an elaborate scale will be offered. The theatre is leased by the Washington State Theatres, Inc., a subsidiary operating company of the Motion Picture Capital Corporation.

The Henry Halstead orchestra, known for its Victor recording, is at the new Palais de Danse.

Earl Gray is back at the Butler hotel and cabaret with his No. 2 orchestra, while the No. 1 is at the Spokane hotel, Spokane. Madge Rush is featured in dancing at the Butler.

Warner's Egyptian is the name of Seattle's newest and fine suburban. The house opened Christmas day in the University district, with Syd Chaplin present in person. Business was turnaway. Chaplin and his director, Chuck Reisner put on a vaudeville act.

The Oliver Players are showing regularly in musical comedy at Liberty, Olympia, one night a week, and also in Hoquiam and Chehalis, with four nights weekly in Aberdeen. Business has been good at prices of \$1 top. In the company are Al Franks, manager and comedian; Dick Freese, Mildred Duffy and Mildred Jeffers.

MAINE

By HAROLD L. CAIL

Christmas and New Year's were wet in Portland. The police had

no particular difficulties but evidence of the rock bound state of Maine being lucrative ground for contraband were everywhere. The Italian Garden, Portland's newest "night club," the Chinese restaurants and other eating establishments did a big business as well as the bootleggers, dance halls and theatres.

Manager William E. Reeves, Strand, Portland, hopped aboard the "oldtime fiddler" special and rode through with one of the biggest weeks ever. John Grant, one of Melie Dunham's challengers, was engaged for last week (Dec. 28) together with six people who could step the oldtime dances.

A local girl, Anna Riley, has just gone into vaudeville with a singing and dancing act.

Edith King is the new leading lady at the Jefferson Theatre, Portland.

Vera Burt and Saxi Holtsworth and the Biltmore Club Orchestra, will open at the Biltmore Club, Newark, N. J. under the new Mosque theatre.

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Nitta Veronille—John Cort's Go-Go
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THIS WEEK—PANTAGES, LOS ANGELES, CAL.

SAN FRANCISCO

Ackerman-Harris will commence immediate construction of a 1,500-seat, costing \$450,000, at San Bruno and Burrow street, in the University district. The house will be named the University. Pictures and vaudeville will be the policy.

Johnny Burke's comedy unit playing the Orpheum circuit, with Al K. Hall, Perry Corway, Oscar Lorraine and others, broke all records at the Golden Gate, Friday, last week, achieving even the high mark achieved by Singer's Midgets a few seasons ago.

The same bill at the Orpheum a few weeks back drew what is regarded as good business at that house, though many rows of vacant seats were conspicuous at nearly all performances.

The Junior Orpheum house, with double the capacity of the senior, was inadequate to handle the crowds attracted to the same bill, an indication that the Orpheum circuit is up against an arrangement of bills for their two-day houses in cities where they are competing with themselves with "State-Lake" policies.

The Burke unit has proven the best comedy combination that Orpheum bookers have organized in years.

Oscar Kantman, local exploitation man for Famous Players, will succeed Claude Saunders, general exploitation manager of the same firm, with headquarters in New York. Mr. Saunders is retiring to enter the commercial field. It is announced.

Fred Voigt, who recently recovered from a long illness, has been appointed exchange manager for Associated Exhibitors, succeeding Ben Simpson, lately resigned.

William Lukian has been reappointed district manager of First National exchanges in the Coast. Mr. Lukian retired last year to operate theatres in the north, which he has recently disposed of.

Verne Buck and Myrtle Whelan were married at the hotel Clift Dec. 29.

Frank Norcross is organizing an "old trouper's" club on the coast for social and fraternal purposes. Applicants for membership must have had at least 30 years' stage experience. Picture employment does not count, as the old-timers do not regard camera acting a profession.

The French Theatre directed by Andre Ferrier will commence the new season Jan. 6. Chas. Fallon will continue as stage director.

The San Francisco opera season opens Jan. 11 at the Columbia with the production of Redding's American opera, "Fay-Yen Fah."

"Lillom," the Theatre Guild production, will be given by the local Players' Guild, opening Jan. 17.

The Princess, supplied with talent by the Bert Levey office, offered an hour of entertaining vaudeville in conjunction with a feature picture the last half. "The Freshman" picture, taking up more than the usual time allotted to the screen, necessitated a three-act program instead of the usual five.

Margie and Co., two girls in a

plano and violin specialty, interspersed with songs and dances, opened fairly good. Price and Gilmore followed in songs, talk and comedy hits. Bert Clinton, billed as "The Larry Semon of Vaudeville," got laughs with a comedy bar act.

The Wigwag show the last half proved excellent entertainment and apparently just what they wanted, as the house was filled to capacity. The Clark Brothers comedy bar act opened good. "The Postos," a mixed comedy team, did nicely with records, talk and dances. Hubbard and White, a pair of blackface boys in a conventional routine, got over good, especially their mouth organ work. The Roulette Trio, two girls and a boy, put on a speedy roller skating number as a closer.

Phil Freese, booker in the Bert Levey office, became a Shriner during the holidays. All the Shriners in show business around town showed up to give Phil the works.

The Levey office has added the Elmo theatre at San Luis Obispo and the Lodi theatre at Lodi to their books.

BALTIMORE

By BRAWBROOK

The Chicago Civic Opera Company's Baltimore engagement will be limited to two operas this year, "Tosca," Feb. 8, and "The Masked Ball," Feb. 11, according to an announcement by Frederick R. Huber, Municipal Director of Music, and local representative Chicago Co., denying that the opera company had failed to compensate the basis under the terms of his contract.

The Chappin-Chicago row, which got into the press headlines here when Chappin was interviewed during his local concert engagement, resulted in a telegram to a local paper from Herbert Johnson of the Chicago Co., denying that the opera company had failed to compensate the basis under the terms of his contract.

Baltimore's list of night clubs was augmented last week by the opening of the Embassy club under the spacious lobby of the Academy of Music. This, as well as the upstairs Ten 10, is a Stuart Whitmarsh enterprise. The Embassy is bidding for a ritzy clientele with a

\$5.00 top and so far has been getting it.

The Rivoli, local First National franchise first run house, celebrated its Fifth Anniversary last week. It is owned by Pennsylvania capital and managed by Guy Wonders.

When Roland Haynes, colored tenor, appears at the Lyric Jan. 7, he will sing the spiritual "It's Me, Oh Lord," by Gustav Klemm, conductor of the Baltimore Park Band. Haynes has included the number in his repertoire for the past month.



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ALBANY, N. Y.By **THOMAS S. BURKE**

"Hello, Lola," at Capitol first half, with "Follies of the Day" (Columbia wheel) week-end.

"Sally of the Sawdust" at Strand for week. "Souls for Babies" at Leland.

Jacob Golden, manager of Proctor's Griswold, Troy, confined to a

hospital at Malden, Mass., for the past few weeks, is on the road to recovery.

Angelina Cappelano, of Albany, in vaudeville, will be one of a class of 131 to be admitted to citizenship here Jan. 11. She was born in Naples, Italy. Miss Cappelano will play at Proctor's Grand next week. She is a sister of Louis Cappelano, Albany bandmaster, and a niece of Robert G. Vignola, picture director.

Ignace Jan Paderewski's piano recital, scheduled at the Albany Armory Monday night, was cancelled by the famed Polish pianist, due to poor acoustics at the Armory. In previous recitals here Paderewski played at Harmanus Bleecker hall.

Ann Kelley, daughter of Mr. and Mrs. William C. Kelley, of 294 Washington avenue, Albany, has joined the Harry Bond Players in Schenectady. Miss Kelley, who

made her stage debut with the Proctor Players at Troy, formerly was a member of the Modern Players at Providence, R. I.

NEW ORLEANSBy **O. M. SAMUEL**

Tulane-White's "Scandals," St. Charles—"Song and Dance Man" (Saenger Players), Strand—"We Moderns," Liberty—"King of Main Street."

The Tudor, which furnished the only local competition to the Saenger, has fallen in line and is now booked by the local film magnates.

Macey and Scott are appearing at the Strand.

"The Student Prince" is an early attraction at the Tulane. "My Girl" did a trifle better than \$12,000 at the Tulane last week.

THE ORIGINAL "BACK YARD" ENTERTAINERS

WILLS and HOLMES

The idea of "Back Yard" Entertainers was conceived and originated by Mr. Wills and any act presenting a similar idea is infringing upon Mr. Wills' creation.

LOEW'S STATE, NEW YORK, THIS WEEK (JAN. 4)

SENSATION OF 1925-1926

COUNT BERNI VICI

And His AMERICAN BEAUTIES

WEEK JAN. 11TH

KEITH-ALBEE PALACE, NEW YORK

NEWARK "NEWS"—

"Count Bernivici has outdone most of his rivals in this line of work and is a real showman. The act is a sensation."

PHILADELPHIA "LEDGER"—

"Count Bernivici in the headline position was one of the most spectacular offerings this theatre has had in several seasons."

PROVIDENCE "JOURNAL"—

"Count Bernivici now at the Capitol in one of the most elaborate and lavish productions ever attempted in vaudeville."

Direction PHIL MORRIS

BRONX, N. Y.

Fox's Audubon is to give a series of morning organ recitals, the first time a feature of this sort has been tried in a local theatre. Ernest Francois Jores, the theatre's organist, is to play some of his own works. Paul Bergoli has been replaced by

W. H. Tolbutt as manager at the Willis. Anthony Costa is stepping out of the Boston Road shortly and Gilbert Josephson is also to leave the Crescent soon.

The New 125th Street theatre, formerly straight pictures, is now playing tabloids on split weeks. The first week's business has been capacity at all performances. One price.

CINCINNATI

By MELVIN J. WAHL

Shubert—"Greenwich Village Folliet."
Grand—"School for Scandal."
Cox—"The Hottentot."
Palace—Pop vaudeville—"Time, the Comedian" (film).

Olympic—"Peek-a-Boo."

Empress—"Step Along."
Pictures—Lyric, Merry Widow; Walnut, "The Unguarded Hour"; Capitol, "Boyle Girl"; Strand, "Midshipman"; Family, "Limited Mail."

The safe of the Capitol was robbed of \$1,000 by a trio of bandits, who opened a rear window in the theatre building. Money insured.

The Ohio Wesleyan Glee Club is on a nine days' concert tour.

The cold weather hanging on, Charles Miller, manager of the Zoo, has issued an invitation to Cincinnatians to skate on the frozen pond whenever the ice is safe.

A theatre will be built on Beecher street, Walnut Hills, by Ell Frankenstein, attorney. Capacity, 900.

A new local record for stock companies was set by the National Players at Cox last week for performances. They played during a period of eight days fourteen times, involving five matinees and nine night performances. New Year's eve they

staged an extra performance two hours after the regular night show.

SAN DIEGO, CALIF.

By L. J. SMITH

Spreckels—Sousa band.
Savoy—"The Song and Dance Man" (dramatic stock).
Pantages—Pop vaudeville.
Colonial—"Tangled Affairs" (musical stock).
Plaza—"Sally, Irene and Mary" (film).
Balboa—"Clothes Make the Plute."
Cabrillo—"The King of Main Street."

Superba—"The Arizona Sweepstakes."

Mission—"Seven Keys to Baldpate."
California—"The Way of a Girl."
Broadway—"Chu Chin Chow."

JOHN BOYLE

PUPILS
Fred Stone, Frances White, Wellington Cross, Gloria Foy, Fred Allen, Joe Brown, J. Harold Murray, Gus Shy, Gertrude Smith, Olin Howland, Chester Fredricks, Tom Patricia, Ida May Chadwick, Hal Kelly.
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Chicago "Evening Post," Dec. 16-25

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Chicago "Daily Journal," Dec. 16-25

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AT LIBERTY FOR PRODUCTION SEPTEMBER, 1926

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—"Is Zat So?" next, 1st half. "White Collars"; 1d half, "The Rivals."
B. F. Keith's—Keith-Albee vaudeville—films.
Temple—Pop vaudeville—films.
Strand—"The Eagle."
Empire—"The Road to Yesterday."
Eckel—"Lights of Old Broadway."
Savoy—"Ranger of the Pines."

Rivoli—"One of the Bravest."
Regent—"Little Annie Rooney."
Crescent—"Durand of the Bad Lands."

Patrick Conway, director Conway School of Band Music, Ithaca, has rejected a band engagement at Jacksonville, Fla. The Conway band opens the season at Willow Grove, Philadelphia, late in May, and will play at the Sesqui-centennial in June.

"Cherry Blossoms," new musical comedy, has been rebooked for the Wieting week Jan. 18. The first booking of the piece for that week was scratched.

Pat Rooney and Marion Bent, in "The Daughter of Rosie O'Grady," are listed for the Wieting Feb. 11-13. Syracuse will see "No, No, Nanette" March 8-10.

Two Elmira actresses have made new connections. Lois Landon is now leading lady of the Harry Bond Players at the Hudson, Schenectady, and Mina Thomas has joined "Northern Beauties," playing vaudeville in the South.

G. DePauw, Auburn, will manage the new Capitol, Newark, for the Schine Theatrical Co. of Gloversville, shortly to open. The house represents an outlay of \$200,000, seats 1,200 and is intended to replace the theatre destroyed by fire a year ago. It will play movies, vaudeville and an occasional road attraction.

J. Clancy Hopkins has been designated stage director for the annual Knights of Columbus production, this time a musical review, which

will be staged at the Wieting early next month. Prof. Harry Vibbard is musical director.

Substitutions on the bills have been so numerous that Keith's here has discontinued its printed programs. Last week not a single act billed for the last half showed up.

Albert Robbins, brother of Nate, and assistant manager of the Eckel here, turned theatre operator on his Ithaca house for Robbins.

own hook on Monday night when he opened the Conservatory Little theatre in Ithaca as a picture house. Robbins has the theatre on lease for 10 weeks, and if the venture is successful, will extend the rental. "The Iron Horse" was the opening feature, playing for the entire week. After this week, however, the house will change programs on Mondays and Thursdays. Patrick Conway, band master, is musical director of the Ithaca house for Robbins.

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A hotel or night club engagement in New York or Florida is desirable; picture houses appreciating a versatile, entertaining orchestra with a recording reputation and radio broadcasting tie-up, are also invited to communicate with

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THANKS to Barney Koran for offering the Seminole Lodge, Miami.

THANKS to Larry Fay for his offer of "The Round-Up," Miami.

THANKS to the Coral Gables Corp. for offering to build me a club there in twenty days.

THANKS for offer of the Oriental Room, Miami.

THANKS to you, Anatole, for your offer—I met you more than half way—I'm a neighbor.

"Anatole, I WAS RIGHT"

THANKS to George Olsen, I loved the Club Chantee.

THANKS for the offer of Ciro's; would love to be that close to Harry Richman and Lou Schwartz—think of the laughs.

THANKS for your offer, Jim Redmond, you're my idea of a real man.

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CLEVELAND

By C. S. GREGG

Hanna—"The Student Prince" with Olga Cook (second week). Ohio—"Stepping Stones" with Fred and Dorothy Stone.

Keith's Palace—Vaudeville, headed by Cantor Josef Rosenblatt.

Keith's E. 105th Street—Vaudeville, headed by "Dance Visions of 1925," with Chaney and Fox, and "The Best Bad Man," film, with Tom Mix.

Reade's Hippodrome—Vaudeville, headed by Jane and Katherine Lee, and "The Best Bad Man," film, with Tom Mix.

Loew's State—Vaudeville, headed by Jack Wilson, and "A Woman of the World," film, with Pola Negri.

Columbia—"Powder and Puff Frolle" (Columbia).

Empire—"Hey Ho" (Mutual). Loew's Allen—"His Secretary," film, with Norma Shearer.

Loew's Stillman—"The Eagle," film, with Rudolph Valentino. Circle—"The Golden Cockerel," film, with Helene Chadwick.

The Broadway Circuit Co., which operates a string of moving picture houses here, opened a new one this week. The new theatre, Cedar-Lee, is located in fashionable Cleveland Heights. It has a capacity of 1,400.

The Benson Recording orchestra has been engaged to appear at

Cleveland's annual automobile show in public hall January 23 to 30.

Euclid Gardens, popular downtown dansant, which closed a couple of weeks ago for repairs, reopened this week as a roller skating rink. The opening night's business was good, and banner business has continued nightly since.

Ed Wynn and his "Grab Bag" comes to the Ohio for the week of Jan. 17.

"The Mask and the Face," a satiric comedy, is being presented this week by the Play House, local amateur troupe.

ST. LOUIS

By LOU RUEBEL

American—Music Box Revue. Shubert-Rialto—"Desire Under the Elm."

Empress—"So This Is London" (stock).

Orpheum—Vaudeville. St. Louis—Vaude and film.

Grand Opera House—Vaude and film.

Garrison—"Girle Girls" (Mutual). Gayety—"Bringing Up Father" (Columbia).

Liberty—Burlesque stock. Pictures

Missouri—"Mannequin." Grand Central—"The Unguarded Hour."

West End Lyric and Capitol—"The Plastic Age."

Delmonte—"The Shadow on the Wall."

Kings and Rivoli—"The Clash of the Wolves."

Loew's State—"His Secretary."

Maurice Davis, formerly with the local Universal exchange, is the new publicity director at Loew's State, succeeding S. X. Hurst.

Fire at the Liberty Music Hall last week ruined the candy stock and the fixtures of Luke Moldner's office to the extent of several hundred dollars.

Underlings in the legit houses are: American, "School for Scandal"

(Jan. 10); "New Brooms" with Jack Buckley, Lew Hampton, Harry Allen, Jack Walters, Thre Grover Dove" (Jan. 24); Shubert-Rialto, "The Daughter of Rosie O'Grady" (Jan. 10).

Walter Pritchard Eaton has a dozen speeches so far arranged this week on the subject, "The 18th Century Stage," as applied to "The School for Scandal," which comes to the American next.

JACKSONVILLE, FLA.

By ARTHUR J. BUSCH

"The Saucy Baby," musical comedy stock, management of Coleman Attractions, opened a four months' engagement at the Doral here. Bill changed weekly. Company includes

"A Kiss for Cinderella" played to crowded houses last week at Arcade



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"Such stepping as was seen last night is new to these parts. S. LEE ROSE is deserving of special praise for his skilful training of the chorus in original dance numbers."

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THE "STOP THE SHOW" WALTZ BALLAD

"CROSS MY HEART, MOTHER"

(I LOVE YOU)

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"AS LONG AS WE'RE IN LOVE"

THE HIT OF CHAS. B. DILLINGHAM'S "SUNNY"
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"I doubt if there is another tenor in America who could play the Prince in 'Castles in the Air' so well as

IRVING BEEBE

does," wrote O. L. HALL on the Chicago "Journal" after the opening of "Castles in the Air" at the Olympic Theatre here.

DENVER

James Q. Clemmer, formerly of Seattle, has been appointed manager of the State local movie house, to succeed H. D. McBride, who has returned to California.

Livingston Lanning, of Salt Lake City, has taken charge of the America theatre (Universal), succeeding Harry E. Long, transferred to the Alhambra at Milwaukee.

Jay A. Haas, of Portland, Ore., has taken charge of the Victory and Hialto (F. F.), vice Rick Hicketson.

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who resigned recently to attend his own theatres here.

Gilbert E. Rosenwald of Kansas City has been named exchange manager at Denver for Universal, succeeding Eugene Gerbase, who has been transferred to the theatre division.

Free theatre parties for under privileged children of the city occupied much attention of Denver theatre managers last week. The America, Universal picture house, entertained the kids Thursday morning, and finding an overflow crowd, gave another show in the afternoon. The Colorado and Victory movie houses, held free shows for the kids Christmas afternoon, as did the Empress, Denver's (Panthers) vaudeville house.

OKLAHOMA CITY

By GEORGE NOBLE

A tough break for the First National film exchange in Dallas dur-

ing Christmas week. A fire call brought the department, and the water damage was considerable. Many holiday gifts were included in the damage list.

The Royal, Ralston, Okla., has closed. The Princess, Hydro, Okla., has just been sold to E. M. Wilson. The new Show Theatre, Wabash City, Okla., has been bought by Delaney & Fraley. Dudley Tucker has leased the Strand, Davis, Okla. Wailing & Griffith have taken over the Empire and Hialto theatres, Tonkawa, Okla. The Quannah, Comanche, Okla., has closed for repairs. The Buckeye, Burbank, Okla., has been leased by Gile & Fraley and renamed the Majestic.

Sol E. Gordon and associates have accepted plans and specifications for a new \$150,000 theatre in Beaumont, Tex.

ROCHESTER, N. Y.

BY H. D. SANDERSON

Lyceum—"Klick In" (Community Players). "White Collars" underlined.

Fay's—Pop, vaude.

Gayety—"Monkey Shines" (Columbia).

Corinthian—"Naughty Nittles" (Mutual).

Victoria—Pop, vaude.

Eastman—"The Eagle" (film).

Piccadilly—"Lights of Broadway," Regent—"Irish Luck."

An exceptionally good holiday week. "Is Zat So?" at the Lyceum drew capacity while Raymond Fagan's Orchestra as a special attraction at Keith's helped that house put over one of the biggest holiday weeks in years.

Schine Theatrical Syndicate's newest house, Capitol, Newark, Wayne county, opened New Year's Eve. Prof. George Bouchard, of Buffalo, organist for Shea's theatre, Buffalo, gave a special recital. The house cost \$150,000.

OBITUARY

(Continued from page 46)

Kansas City, Jan. 1, succumbing to appendicitis. Remains were shipped to Philadelphia, where burial was made from his mother's home.

Mr. Murray had been in vaudeville for the past 10 years, appearing with several partners prior to forming an alliance with Miss Gertrude. The team was to have opened at the Mainstreet K. C. when Murray was stricken.

Miss Gertrude arranged for transfer of her former partner's remains

and left for her home in California.

The mother of Johnny Dale, dancer, died in New York City, Dec. 25.

Sarah L. Lusier, 32, found dead in a house at Bridgeport, Conn., was an actress, poet and writer of fiction at various stages of her career. The body of the woman was found by police, notified by neighbors who heard the shot that killed her. She had been divorced from Napoleon Lusier, now of Providence, R. I. Three men with whom Mrs. Lusier had been friendly have been questioned, but the police have veiled the woman's death in more or less of a mystery.

Mrs. Rose Staley, 36, died Christmas Day at her home in Rochester, N. Y. Surviving children of the theatre are Richard F. Staley, Cass Staley, Andrew Staley, Violet and Rosie Staley.

Mrs. Patrick L. McArdie in opera 15 years ago as Marie de Rohan, wife of a Chicago attorney, died in the Embassy Hotel, Chicago, Dec. 26. During her career, Mrs. McArdie sang in Germany, France, Italy and United States.

Mrs. Gertrude Phelan, formerly of Cambridge, Mass., died Dec. 31

in Fryeburg, Me. She leaves a daughter, Virginia, who is the wife of Clifford S. Hamilton, manager of B. F. Keith's Theatre, Portland, Me. Another daughter was Emma Phelan, widely known some years ago as a composer, who was the wife of Robert G. Larsen, general manager of the Keith theatres in Boston.

There was an omission in the obituary of the late Richard (Dick) Bernard. The deceased actor was survived by a widow, Mrs. Margaret Bernhardt, and son, Samuel Bernhardt II, aged 24.

Mrs. Bernard is a sister of the late Dan McAvoy (McAvoy and May) and of Lizzie B. Raymond and Kittie Emmet.

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	Morrell Olga
	Murray J J
Hamill Bob	Nelson A
Harcourt Daisy	Norris B
Harper Mable	Norton Mr
Harlington T	O'Brien Maggie
Harris J	Oliver & Lee
Hartley A	O'Neill Emma
Hendrick A	Orr J
Hicks Katherine	Oversmire Det
Hobson B	Parker Edith
Humphry Lilla	Patterson R
Hurl W	Phaff Rose
	Pickford N
	Pier & Douglas
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	Primrose Mrs
	Pulver B
	Quinn M
	Radijah Primrose
	Rafael D
	Ragazzi I
	Randow E
	Ray J
	Redmond J
	Reeve Goldie
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	Sallera H
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Steele Dama	William James
	Wilson B
	Winona Princess
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Udell Mr	Tates B
Vaughn Ethel	Youngers The
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and All Night Service
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Edwards Julia	Lee Flo
Elliot D & E	Lodice & Cockle
Edwards Julie	Lodice Marie
Elliot D & E	Lodice Mrs A
Ford Dollie	Lodice Buster
Faber Harry	Lodice John
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Beautiful Girls - Gorgeous Costumes
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Doris Robbins - Johnny Date - Bernice Dorso
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A Night of Fun and Frivolity
Make Your Reservations for New Year's Eve Now

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RENOUNDED FOR ITS FRENCH CUISINE AND PASTRY
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LUNCHEONS DAILY SPECIAL DISHERS POPULAR PRICES

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ARE YOU GOING TO EUROPE?

Steamship accommodations arranged on all lines at Mail Office Prices.
Boats are going very full; arrange early.
Foreign Money bought and sold. Liberty Bells bought and sold.
PAUL TAYLOR & SON, 101 East 11th St., New York

THEATRE MANAGERS ANYWHERE IN THE UNITED STATES

THINK!!!

THINK how many contracts, in all kinds of businesses, are signed by people who cannot live up to them, and then consider whether an advertising curtain company's record is not of more importance than their signature.



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Phone: Chickering 2054

VARIETY

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NEW YORK CITY, WEDNESDAY, JANUARY 13, 1926

64 PAGES

ACTRESS' \$650,000 "JINX"

JUNE WARWICK DAMAGE SUIT FOR PUBLICITY, SAYS "SHEIK"

Raphael Emmanuel, Arabian, Alleges Breach of Promise Action Followed His Poetic Postcard—Flirted in Hotel with Chicago Concert Singer

Milwaukee, Jan. 12. What promised to be the biggest publicity "stunt" put over on the Chicago newspapers in years, gaining front page publicity, pictures, layouts and full-page magazine spreads, was revealed by "Sheik" Raphael Emmanuel, Mesopotamian speaker and transcriber of Chal-

(Continued on page 59)

SON OF ASQUITH IN HOLLYWOOD STUDIES FILMS

Contemplates Picture—Princess Elizabeth Also on Coast

Los Angeles, Jan. 12. Anthony Asquith, son of Earl Herbert Henry of Asquith and Oxford, formerly Prime Minister of Great Britain, has been in Hollywood for two months. Indications are he contemplates becoming a picture producer.

Young Asquith is democratic and has been visiting the various studios on the coast, endeavoring to get an inside into picture making at first hand. He spent considerable time with Douglas Fairbanks (Continued on page 12)

"Unknown Soldier" Film

Los Angeles, Jan. 12. With the big deluge of war pictures scheduled and already made, Renaud Hoffman decides he is going to make one. His is going to be known as "The Unknown Soldier" and Charles Emmett Mack will play the title role.

The picture will be made at the Metropolitan studios and released by Producers Distributing Corporation.

LAY MEMBERS IN SKITS

Twenty-two lay members of the League will appear in scenes at the public gambo at the Manhattan Sunday night.

70 LIONS IN ONE ACT IN LONDON

Trainer Surrounded by 40—Throws 'Em Raw Meat

London, Jan. 2. The largest animal act ever heard of is Captain Alfred's turn of 70 lions with the indoor circus at Crystal Palace.

At one time there is a circle of 40 lions in the cage with the Captain in the centre. He sends a group of 12 males through a series of tricks.

One of the tricks involves the trainer holding a strip of meat in his mouth, allowing a lion to take hold of the other end and bite it in half.

At another time and while within the cage Captain Alfred throws lumps of raw meat to the animals about him, holding them in position while doing it. These are looked upon here as innovations in animal training.

TEST TO STOP HISSO CAR WITHIN LENGTH AT "50"

Can a Hispano-Suiza automobile be stopped within its own length, 148 inches, while moving at the rate of 50 miles an hour?

At least two or more drivers of the high powered foreign made car are willing to wager \$500 that it can (Continued on page 58)

Theatre Surplus

The Shubert office has been offering both the 49th Street and the Maxine Elliott to incoming shows, while the Criterion, Wallack's, 63rd Street, Cosmopolitan, and several others were offered by the Erlanger office and its allied firms.

That there are other theatres which would welcome a show of good possibilities is also certain, all of which is a line on the predicted situation that January would find plenty of theatres wanting shows.

ANN MURDOCK USING LEGACY FOR CHILDREN'S HOME

Late Theatrical Manager's Widow Received Nothing After Hayman's Death—Left All to Miss Murdock, Who Had Nursed Him Through Long Illness—"Jinx" Has Worried Former Actress, Living with Mother—Trouble with Recent Husband

HOME ON LONG ISLAND

Ann Murdock, once well-known star-ingenue under the banner of Charles Frohman, and who retired from the stage several years ago, is preparing a unique way to defeat the jinx reputed to have worried her (Continued on page 52)

RADIO "NAMES" "COMMERCIAL" ETHER ADS

"Commercial advertising" via the radio, more and more, is becoming a factor for artistic outlet. A survey of the WEAH certain privileged accounts alone finds advertising (Continued on page 59)

ADS ON REVERSE SIDE TICKETS; NEW RACKET

There is a new "racket" on theatre tickets for additional revenue. It consists of advertising on the reverse side of the tickets and is sold as a concession. The cost of the tickets in this way are more (Continued on page 60)

HEARST ON ZIEGFELD

An order completely baffling the W. R. Hearst staffs in New York reached the Hearst newspaper offices Monday morning.

It said in effect that publicity for (Continued on page 12)

LONDON AWAITS THE BERLINS; 'MIRROR' REPORTER ON BOAT

Tidal Wave of Reporters Will Greet Newlyweds at Southampton—London Dailies Give Front Page Prominence to Berlin-Mackay Marriage

F. P. UNITS GIVE FOREIGN OPTION

World Girdling Contracts Issued by Publix

Picture house producers doing business with the John Murray Anderson Public Theatres units received new forms of contracts last week calling for foreign options on their people.

This is the first inkling of Famous Players' intention to go into the picture house presentations' idea on a huge globe-girdling scale, embracing the European continent and Australia.

"MARCHETA" COST \$50; EARNED, NET, \$250,000

Jerry Vogel's \$100,000 damage suit involving the sensational "Marcheta" ballad, against Frank Sheridan and the John Franklin Music Co. discloses that the song which earned about \$250,000 in net profits for the publisher, was purchased from Victor L. Schertzinger, the picture director and author and composer of "Marcheta" for \$50. It was while Vogel was in Sheri- (Continued on page 58)

Filming "Star-Spangled"

Los Angeles, Jan. 12. Carl Laemmle (Universal), it is said is going to be real patriotic and prove that the United States is a grand country after all.

To demonstrate it, he is going to make a screen version of the national anthem, "The Star Spangled Banner."

Three writers are now busy figuring out a screen transformation of the Frances Scott Key lyric.

"Man's Man" Prize Play?

A rumor says "A Man's Man," the Stager's productions at the 52nd Street, may win the Pulitzer prize for the best American play of 1925

London, Jan. 12. If the recently married Berlins believe that by coming here they are running away from the avalanche of publicity which greeted their marriage they're due for a rude awakening when the "Leviathan" docks this Thursday. To date, the London dailies have (Continued on page 3)

"ABIE" UNDER CANVAS NEXT SPRING

Invading Theatreless Territory—First Tent Tour of Any Broadway Hit

"Abie's Irish Rose" will be tent showed next spring. This is according to present plans of the Anne Nichols' office. The show will be routed through New England in towns not holding legit houses and in other spots untouched by the (Continued on page 63)

Betty Duke, Chorus Girl, Now Shuberts' Designer

Betty Duke, chorus girl with "Vanities" last year and studying scenic designing meanwhile has landed with two designs, both in "A Night in Paris," the new Shubert revue on the Century Roof.

Following the acceptance of these scenes, Miss Duke has been signed by J. J. Shubert as the only woman on their scenic staff. She is now working on two large scenes to go in either the new "Passing Show" or the new "Artists and Models."

COSTUMES GOWNS—UNIFORMS

FOR EVERYBODY WHO IS ANYBODY ON THE STAGE OR SCREEN, EXCLUSIVE DESIGNS BY LEADING STYLE CREATORS
BROOKS 1437 BWAY NEW YORK
ALSO 15000 COSTUMES TO RENT

OPPOSITION TO DILL BILL IS CERTAIN

New Copyright Measure Introduced—Section Added to Law

Variety Bureau, Washington, Jan. 12. The Dill bill has finally reached the Senate following a week where in radio occupied much of the attention of Congress in the consideration of two other measures, the White and another Dill provision, on the control of the air. Senator C. C. Dill (D.) of Washington, sponsoring the present request upon Congress to set the amount the Broadcasters shall pay for the use of copyrighted material, is again the first to open the copyright fight which he launched last session with his previous bill which aimed to give these same broadcasters the free use of all copyrighted works.

That the new Dill measure will meet with opposition from the authors and consumers is a foregone conclusion here.

Further than this, the Dill bill, which the Senator states he has drafted in an endeavor to conciliate both factions and put an end to a disturbing condition, contains many provisions other than that of price fixing that will meet with much opposition.

Instead of rewriting the entire present copyright law, as others proposed during last session, Senator Dill aims to accomplish his purpose by adding but a new section, to be known as "section F" to the present act. This section is aimed to protect both the broadcasters and writers, the Senator stated. It includes a provision that frees a copyrighted notice to all broadcasters when once released to any station, as the present law now applies to a number called by a recording company.

Senator Dill does not propose to take the responsibility of setting the price to be paid, he dividing the various powers among many several groups, each group of which shall pay a certain amount per hundred for each number sent through the air, with a time limit set on a number, and should that period be exceeded double payment must be made. As to the prices to be charged and this time limit phase, Senator Dill has left these blanks in a measure, stating that he desired the committee to adjust these after the hearings had been completed.

The Senator stated that a provision wherein triple damages is allowed the writer for any number illegally used was inserted for the benefit of the author.

These and many other phases of the bill will shortly be heard before the Patents Committee of the Senate as Senator Dill is urging an early hearing on his measure.

Digging Up the Inside

Washington, Jan. 12. Senator Caraway (Rep. of Ark.) would make it compulsory on the vast army of lobbyists here to register with Congress as to what their purposes were and as to how much they are being paid for endeavoring to influence legislation.

Canadian Copyright Bill

The Canadian House of Commons, which convened last Thursday for its general session, will shortly have before it a new copyright bill for consideration.

ITALIAN AGENT RETIRES

Rome, Jan. 12. Louis How has retired from the firm of How & Raggio, international show agency, via della Penna 32, Rome.

The business is being carried on by Enrico Raggio under his name.

TAX REFUNDS

Washington, Jan. 12. Sergei Rachmaninoff, concert pianist, heads the list with \$221,577.30 refunded as over payment of taxes in the list made public by the treasury department in reporting to the house ways and means committee.

Many amusement enterprises benefited under the refunds. The following is a partial list:

Metropolitan Theatre Co., New York	\$36.43
Wm. Harris, Jr. and Jos. P. Bickerton, Jr., Exec. estate of Wm. Harris, New York	\$4,645.30
W. A. M. Amuse. Co., New York	7,952.87
Manhattan Beach Bathing Co., New York	\$40.70
Sergei Rachmaninoff, Chicago	22,107.03
Peoples Theatre Co., Chicago	4,260.28
St. Mary's Dramatic Club, Waterloo, Ia.	43.46
Toronto Theatre Co., Toronto	1,920.58
Empire Theatre Co., Baltimore	75.93
Philadelphia Casino Theatre Co., New York	\$92.01
Henry W. Savage, New York	31.88
Agnes Ayres, Los Angeles	25.27
Alcanzar Amusement Co., Chicago	\$69.53
Churchilla, Inc., New York	12,691.92
Vanderbilt Amusement Co., New York City	\$406.00
Dreamland Rink Co., Chicago	1,719.88
Ames Theatre Co., New York City; two refunds each	\$16.10
Oliver B. Clarence, New York	153.89
American Play Co., New York	\$22.96
Sams	\$40.13
John Philip Sousa	957.76
Buckeye Amuse. Co., New York	1,204.42
St. James Amuse. Co., New York City	\$231.54
	\$60.28

Paris Vaudeville

Paris, Jan. 12. Champs Elysees—Lole Fuller's Troupe; Jenny Golder; Kennedy's College Bill; Cortes and Peggy; Los Pizarros Argentina Orchestra; Chris Edwards; Two Malas (cyclists); Les Omers; Hermanovs-Williams Duo; Albert Guy; George Narrow Troupe; Mlle. Lowkasky; Mrs. Walker's Girls.

Cirque d'Hiver—K. Hagenbeck's Elephant, Eagle and Tiger; Albert Rancy; Richard Ribot's Animals; Medini (ladder act); Zanetti Troupe (acrobats); Elliotts (pole act); Navarro (juggler); Kemmys (athletes); Has and Angels.

Olympia—Barrette; Mme. Argentina (Spanish dancer); Perchicot; Two Melodys; Germaine Lili; Josellin; Komarova—Tilze—Sarrafot; Bowden and Gardien; Merry and Glad; Five Racers; Manetti Sisters; Mongador Troupe; Bartley.

DALLAS WELFORD AS 'PRINCE'

A report in circulation that George Graves will not appear in "The Student Prince" when it opens here.

The same rumor stipulates that Dallas Welford, currently with "The Blue Kittens," will be requisitioned for the role.

ARRIVALS

Jan. 7 (from London), Mary Road, secretary to John Tiller (Berengaria).
Jan. 12 (from Berlin) Harry Rapt (Majestic).

SAILINGS

Jan. 19 (Paris to New York) Raquel, Moller, Ray Goetz (Leviathan).
Jan. 16 (New York to London) Alex A. Aarons, Fred and Adele Astaire (Majestic).
Jan. 13 (London to New York) A. J. Clarke (Homeric).
Jan. 9 (New York to London) Mr. and Mrs. Fred Niblo (Leviathan).



FRANK BEASTON

Whose splendid acting as the reporter in "The Gorilla" has brought him instant recognition from press and public, Mr. Beaston has had several motion picture offers but due to present contract is unable to entertain them at this time.

SUNDAY BILL 'GUMSHOE' IN

Lankford of Ga. Would Bluelight D. of C.'s Sabbath

Washington, Jan. 12. The advocates of Sunday closing in the District of Columbia who contend that if the capital of the nation can be closed on that day it will be the rest of the country, got another setback in the Senate last week when Senator Kenneth McKellar (D) of Tennessee denied he had agreed to introduce any such measure, as had been reported, before the Senate.

On information secured from the Rev. Noah W. Cooper, who arrived here on Friday last at the head of a large delegation of church workers from Senator McKellar's home state, the local dailies came out with eight-column headlines on the proposal to shut up Washington on Sunday, stating that Senator McKellar would introduce the measure shortly. Mr. McKellar did admit he had been approached by the delegation, and that he had requested a hearing on the proposal from Senator Arthur Capper (R) of Kansas, chairman of the District Committee for Jan. 20, which hearing has been granted. Senator McKellar stated he would do this for any constituent, and then issued a statement of the high regard he had for Rev. Cooper.

While this denial was being voiced in the Senate Office Building the country was getting its Sunday closing bill just the same, but from an entirely different angle and under conditions that might be termed, "gumshoeing it into the legislative halls of the nation," for William C. Lankford (D) of Georgia had introduced a measure providing for "a day of rest in the District of Columbia" to the four Representatives the previous day.

Mr. Lankford pointed out that his proposed law was not as drastic as the former proposal of Senator Wesley L. Jones (R) of Washington, which measure the Senator declined to bring up again this session, thereby scoring the first setback for the advocates of Sunday blue laws.

Congressman Lankford stated his measure was sponsored by the Sunday Observance League, headed by Canon Chase, who is also endeavoring to put across the Uphaw bill for Federal censoring of the motion pictures.

Section 4 of Mr. Lankford's bill further sets forth, "That it shall be unlawful in the District of Columbia to keep open or use any dancing saloon, theatre (whether for motion pictures, plays spoken or silent, opera, vaudeville or entertainment), bowling alley or any place of public assembly at which an admission fee is directly or indirectly received, or to engage in commercialized sports or amusements on the Lord's day, commonly called Sunday."

Section 5 provides that hotels may operate, but that employee must have a day off in the preceding six days.

Dodges Virgin Queen

London, Jan. 12. Sybil Thormille is looking for a play on the subject of Queen Elizabeth. G. B. Shaw was approached by her husband and producer, Lewis Casson, and asked if he would write one.

The author's reply was that he would never tackle such a subject, as the Virgin Queen had been too successful a woman.

LEGIT EXEMPT OUT OF BILL

Senate Does It—Either 75c Relief or All Off

Washington, Jan. 12. The Senate Finance Committee yesterday struck out the provision exempting the legitimate spoken drama from the collection of the 10 per cent tax on admissions, as placed in the bill now under consideration by the House Ways and Means Committee, and voted to repeal the tax on a flat out to apply including the 75c gate.

The striking repeal adopted is looked upon here as a victory for the picture interests whose fight has been carried by Jack Connolly of the Hays organization. Reaching the Senate floor, the tax bill is expected to raise a heated controversy as to those phases vitally affecting admissions it is known that the legitimate theatres, whose fight was won in the House by William A. Brady and those supporting him, have been working quietly in the Senate setting forth their case.

Connolly for the picture people is believed to have the edge, due to the attitude of Senator Smoot against the complicated exemption proposed, while the Democratic faction's proposal for the entire repeal of the tax may be enacted as a compromise to have the minority give way on other portions of the bill. It is expected that the bill will be ready for the President's signature by March 15.

JEWISH GUILD BENEFIT

First Entertainment Feb. 7 at Manhattan O. H. New York

A monster benefit performance will be given by the Jewish Theatrical Guild Sunday night, Feb. 7, at the Manhattan opera house, New York. Sam Bernard and George Jessel are in charge of the entertainment program.

Funds derived from the benefit will go toward the erection of a memorial hall for the Guild's members. The hall is to be located within the theatre district.

All of the officers of the Guild, together with a large entertainment committee and a ladies' committee are working for the success of the benefit.

Tickets for the benefit may be procured at the office of William Morris, 1550 Broadway, New York.

P. C. T. Takes Over Largest Provincial House

London, Jan. 2. Provincial Cinema Theatres has acquired the Majestic Leeds. This is the largest and most important cinema in the provinces. It cost \$156,000 to build and its staff numbers 200. The auditorium seats 2,500 with its organ valued at \$25,000.

Apart from the cinema proper there are dancehalls, tea rooms and a restaurant, the latter having an outfit of over \$30,000 worth of silver plate and a complete cold storage plant. Provincial Cinema Theatres, with headquarters at the New Gallery, has a capital of \$11,000,000 and is the biggest cinema concern in this country.

Est. 1895.
WILLIAM MORRIS
AGENCY, Inc.
WM. MORRIS, Wm. MORRIS, JR.
1550 Broadway, New York

CHAIN STORES MAIL ORDER BUSINESS

Facts and Figures for 1925—Newspapers Increase Over Magazines

Washington, Jan. 12. With the exception of the United Cigar Stores and the Waldorf system of restaurants, sales in the chain stores and mail order houses continue to mount upwards, also applying to increase on advertising as carried in the magazines and newspapers.

In the mail order houses, according to statistics compiled by the Bureau of the Census, the Sears Roebuck sales increased 56.3 per cent when comparing October with September, 1925, with that month in 1924 and 15.4 per cent from Jan. 1 to Oct. 31, 1925, over the like period in 1924.

Montgomery Ward did not hold up as well on the monthly basis but held the same percentage of increase as did Sears Roebuck. The two concerns did a combined business of \$344,510,000 in the ten months of 1925.

The total sales in the 16-chain stores reached \$312,350,000 in 1925, an increase of 12.9 per cent over the like ten months last year. The various companies operated a total of 2,013 stores in 1925, 185 more than in operation the preceding month and as against 1,343 stores in October, 1924.

The Woolworth sales during the ten months of 1925, totaled \$100,000,000, an increase of 15.3 per cent; Kresge, 16.3 per cent; McCrory, 15.2 per cent, and Kram, 12.5 per cent. Woolworth still continued to lead with the number of stores operated. The company having 1,420 of the 2,057 in existence in October, 1925.

223 Chain Restaurants
There were 223 chain restaurants in operation in October, 1925, an increase from 222 in September and 220 in August of this year. In October, 1924, there were 219 chain restaurants, the increase being but four such restaurants during a year.

The sales totaled \$203,510,000 in the ten months, an increase of 11 per cent over a year ago. The Children's restaurants did over \$13,000,000 of this business.

Although still continuing to increase the number of their stores the United Cigars Stores Company continued to operate to lower sales, a drop of 6.1 per cent being recorded in the ten months period of 1925. However, comparing August, September and October of the current year a monthly increase is recorded for each. Sales in the United Cigar Stores for the months of 1925 exceeded \$46,000,000.

Shulte's sales were just about one-third of the total run up in the United, but the smaller concern disclosed an increase of 3.9 per cent on the ten months reviewed while the larger concern was dropping backwards. Shulte had 266 stores in October, a drop of one from the preceding month.

Advertising
Magazine advertising increased 1.4 per cent while that in the newspapers jumped 3.6 per cent. About the same ratio of increase in the closed when comparing October 1925 year with October last year. Magazine advertising reached 1,459,000 lines in August, 1,979,000 lines in September, and 2,421,000 lines in October of 1925. October, 1924, was 2,213,000 lines, the increase totaling 9.4 per cent.

The newspapers carried 955,333,000 lines of advertising in the month of 1925, which was an increase of 3.6 per cent. In August, 1925, the newspapers, both weekly and daily, carried 85,660,000 lines of advertising; 94,427,000 lines in September, 1925, and 119,754,000 lines in October, 1925, while the like named month in 1924 the total reached but 102,662,000 lines.

Est. 1895.
THE TILLER SCHOOLS OF DANCING
145 Charing Cross Road
LONDON
Director, JOHN TILLER

A Message from Shore or Ship will guarantee a Room at

THE PICCADILLY

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

500 FILM HOUSES IN ENGLAND PLAY ACTS

Rapid Spread of Variety Turns to Picture The- atres—More Expected

London, Jan. 12.
Around 500 picture theatres in Great Britain are now playing variety acts in addition to pictures. The spread of acts into the film houses has been rapid. More are expected to follow what seems to be a general trend for a combination playing policy in the picture houses, a blend of the former popular variety bill with a picture program. This policy seems to be given more universal preference than a presentation, with the latter rare outside of a London house or two.

No extensive number of turns are expected by the picture houses. The bill of turns varies, but that the combination program, similar to your pop vaudeville, is gaining in leaps is revealed in the unexpected and recent compilation of the houses having adopted the policy, to the extent of 500 at the present time.

Sister of Mercy as Heroine In New 3-Act French Play

Paris, Jan. 12.
"La Viveuse et le Moribond" ("The Little Liver and the Dying"), latest three-act psychological creation of Francois de Curel, was fairly received at the Theatre des Arts. R. Darzens makes the presentation after having created it recently at Monte Carlo.

It concerns a Sister of Mercy who possesses a lively and healthy mentality. She redeems a disillusioned soldier, after the war, from threats of suicide. The ending has the couple marrying.

Mme. Sylvie is in the feminine lead, and Vargas splendidly takes the part of the moribund aristocrat. Others in the cast are Constant Remy, Duverliery and the Mmes. Renes Cordache, Mady Berry and Gina Barbieri.

"Still Dancing" Until March
London, Jan. 12.
March 13 will see the end of Cochran's "Still Dancing" at the Pavilion. A new production will enter the house March 7.

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MARY READ
Secretary

K. C. Girl's "Peter Pan" in London

London, Jan. 2.
Once more wisecracks have been confounded. All the theatrical experts, except Barrie, decided beforehand that a girl born in Kansas City and educated in Chicago could not play "Peter Pan." Americans in London agreed.

Yet Dorothy Dickson has won admiration on all sides by her performance at the Shaftesbury. Though her voice lacks the requisite ring, she throws herself so wholeheartedly into the part that the most disgruntled critics have been carried away with enthusiasm. In revue and musical comedy her style was languid; in "Peter Pan" she is full of high spirits.

Quite an achievement to make stage prophets declare they have been mistaken.



MASCAGNI—MUSKOGON—
MOSCONI

It's a good old name, anyway you spell it, and that's Philadelphia, said the Hon. Sir Jos. Glynne, while in conversation with George Davis.

There's Louis and Charlie and Willie and Sie (Verna), all working and together, represented by the fashion plate of the Rockaways, C. Morrison.

LONDON ENJOYED BIG HOLIDAY BUSINESS

"Peter Pan" Film in 87 The- atres Xmas Week—"His People" Also Big

London, Jan. 2.
Managers had little to complain about during the past holidays. All theatres did well. "Chauve Souris" for instance had one "return stall" for the Boxing Night performance. The kinemas did exceedingly well, notably at the Rialto where queues formed for the various screenings of Universal's "His People," originally titled "Proud Heart."

"Peter Pan" (film) was cleverly timed and did well at several West End houses. Over 87 theatres screened it during Christmas week and it will be seen at over 700 kinemas throughout the country early in the new year. The picture when shown at the London Pavilion was not a great success but its present popularity among showmen is almost unprinted.

Sport, as usual, occupied the attention of a vast number of the public—275,000 paying to see nine football matches. On many occasions the crowds have been let out, barriers after the gates had been closed. The largest crowd was at Manchester where 45,000 attended one game.

Motorists had their big event in the trials from London to Exeter and back. Last year there were 330 competitors, this year there were 427. The course to Exeter covers 162 miles, and the home journey 175.

'Kitten' Overhead \$14,000 Sachs Commencing to Cut

London, Jan. 12.
Due to a weekly overhead of \$14,000, "The Blue Kitten," J. L. Sachs musical at the Gaiety, has commenced to cut down.

Some of the chorus girls who refused to do nine shows weekly at the minimum wage have been let out, says Benjamin Sachs, manager, and Tom Reynolds, producer under Burnside.

"Squaring" Soph

London, Jan. 12.
Charlot's Revue is being strengthened this week at Golders Green by Sophie Tucker.

Julian Wylie threatened the American songstress with a damage suit if she sails Jan. 19, as planned, because of her mother's illness. Miss Tucker appointed R. H. Gillespie, managing director of Moss Empires, who promised to "square" it and she will sail as scheduled.

Rigoletto Do Well in Paris

Paris, Jan. 12.
Rigoletto Brothers and the Swanson Sisters opened successfully at the Champs Elysees Music Hall Friday.

LONDON AND BERLINS

(Continued from page 1)

also given the Berlin-Mackay nuptials page one prominence, with it seemingly a case of everything published in New York relayed.

This means that the honeymoon couple will walk off the boat into a tidal wave of reporters and photographers and will undoubtedly be further "surrounded" by the press until they can slip away somewhere which, at this writing, shapes up as an impossible feat.

If Mrs. Berlin rated herself as having had "the worst honeymoon of any bride after the visit to Atlantic City, she will undoubtedly be justified for a further and stronger statement upon her arrival here.

The newspaper boys are waiting and it looks like "no relief from the war."

One New York paper, "The Daily Mirror," sent Arthur O'Sullivan, a reporter, to Europe with Irving Berlin and his newly acquired wife, Ella Mackay. The other papers, although using every inch of stuff obtainable on the sensational story of the marriage and its subsequent "stern parent" developments, arranged to have it covered abroad through various agencies by men unfamiliar with the happenings here.

"The Mirror" reporter was sent first class aboard the "Leviathan" with the Berlin's. He was on the ship's register as a regular passenger and was instructed not to betray his mission.

The other New York papers knew nothing about the "Mirror's" trick until after it had been pulled, and several of their ship news reporters at the sailing time recognized their fellow reporter traveling in plenty of style.

London Cabarets Locating Booking Rep in New York

London, Jan. 12.
A. J. Clarke will sail from here on the "Homeric" tomorrow (Jan. 13), to open a New York office as representative of the Piccadilly Hotel and Kit Cat Club's cabaret departments.

Clarke's duties will be to report on acts and book through every body.

Tiresome Bill at Coliseum

London, Jan. 12.
A tiresome program is currently being offered at the Coliseum (vaudeville) only relayed at the finish by Clacie Loftus and Sophie Tucker, both well received.

Miss Tucker's voice is again showing signs of fatigue but she is in her last week previous to returning to the States. The Kit Cat Club is giving Soph a farewell party Saturday night, Jan. 16. She sails the following Tuesday, Jan. 19.

"QUO VADIS" IMPRESSES

London, Jan. 12.
The German "Quo Vadis" picture, in the States some time ago, opened here at the Stoll picture house and made a favorable impression.

Emil Jennings and Lillian Davis were particularly lauded.

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Jan. 4.

"Are you a dramatic critic?" a woman asked me, the other day.

"No," I replied. I have never written a play in my life. That is the most decent thing most managers know about me. They may like some other London critics much better; but they are always growing that nearly all of them are always writing plays.

Archibald Bees recently had five sketches, written by critics, on his desk. All except six of the play-tasters writing for morning and evening journals are part time playwrights. If they could hear what some of the managers say of them, they would retire from criticism.

I retired because I got tired of trying to find new adjectives.

"Can any of you tell me where the Shuberts live? I want to know, because half theatrical London is now writing me, asking for their address. Musical directors, actors, authors—people of all kinds—have suddenly concluded that the Shuberts are coming here with millions of dollars to give away.

"Do you know the Shuberts?" everyone asks me.

"Half of them," I always answer. Then, when they ask for one particular half, I only know the other.

The approaching Shubert invasion, in spite of what the denials say, has caused the greatest perturbation in London. Most London managers are old-fashioned. Some are short of money. Some have theatres that should have been rebuilt years ago.

One gave a member of his staff, the other day, a cheque for \$50 that was returned by the bank. I know a producer who is still waiting for his money, due three months ago. A management that recently was running a West End theatre did not pay its press agent. People like this fear the restless, tireless enthusiasm that the Shuberts will doubtless display.

The other night, by the way, I met Viola Tree, daughter of Sir Herbert, walking around His Majesty's, which her father used to call "My beautiful theatre." In one room, she looked very disconsolate.

"This used to be the treasury," she said.

"Within a few weeks, we may find it J. J. Shubert's office. The word 'treasury' may attract him. It would be.

Otto Kahn Understood, Says Dean

By talking of this enthusiasm on the American managers' part, Basil Dean, on his return, made the fears grow even more. He denied that he had "licked the Americans' boots." He told me of the "boundless courage" of Broadway's theatrical business men. How angry he made some managers on his side!

"England is done theatrically," he said. "New York can show ten times the ability, ten times the boldness. The best way to prevent the passing of the English-speaking theatre into American hands is to tell the truth about it. In order to prevent something unpleasant from happening, you should face the facts boldly."

"Kahn understood what I told New York," went on Dean. "The English have troubles that we know nothing of," said Kahn—"financial difficulties, hang-overs of war, all sorts of things unknown in our theatre. You must give England time."

Dean looked as though he would give it half labor.

Unfortunately, London felt insulted. Dean has a way with him that occasionally annoys all sorts of people.

"I am a frank person," he told me. "I am used to being criticized. This will not be the last time."

And he went on to say that, if he found anything good theatrically in Bolsheviki Russia, he would say so on his return.

In ten days' time, Dean goes to Moscow and Leningrad, under the auspices of the Russian government, to study the Bolsheviki theatre.

"If there is anything worth praising in the revolutionary drama, I shall say so, just as boldly as I have spoken of the States," said Basil.

Dean married Lady Greyville, daughter of the Socialist Countess of Warwick, so that, during the last few months, he has met many of the Pink leaders. It is no doubt with the Countess' aid that he has obtained the Russian government's invitation.

But then, we are much more tolerant in England than you are. Ernest Toller, the Communist author who wrote "Maoes and Men," after spending five years in a German prison, came here, the other week, as the guest of John Galsworthy and Ashley Dukes. You would not allow him to land.

I took him to the Embassy Club, where he saw society (and Nelson Keyes) dancing, and then to the Kit-Cat where he was much interested in seeing Joe Coyne and Frederick Lonsdale having supper with Lord Beaverbrook, and where he met Sophie Tucker and tried to translate her earnings, in dollars, into down-grade marks.

You would put him straight in Ellis Island. Here, Sophie Tucker

(Continued on page 60)

"Salamambo," French Film Has Good and Bad Points

London, Jan. 12.
"Salamambo," the French spectacular film, opened at the Capitol last night.

The picture is noteworthy for its tremendous "mass stuff," artistic costuming and details, but labors under a tedious story and has been badly cut.

Expect Meller to Sail

Paris, Jan. 12.
Anticipating that Requiel Meller will sail for America this morning, passage has been booked for J. L. Sachs on the "Leviathan," which will leave this side Jan. 13.

Itay Goetz, her American manager, is on the incoming boat, and may return with her.

AUSTRALIA'S "WHITE CARGO"

Leon Gordon set sail for Australia last week with a cast to stage a production of "White Cargo," for William Hammer-Tait. Gordon embarked at San Francisco. Accompanying him were Wallis Clark, Helen Stranaky, N. B. Levin, Alan Foster and Austin Sparshatt, of whom had appeared with Gordon in the western company of the piece.

The remainder of the cast will be recruited "down under."

PARIS LIKES "SANS GENE"

Paris, Jan. 12.
Announced as a Franco-American production, the picture version of Sardau and Moreau's comedy, "Madame Sans Gene," was presented at the Salle Marivaux for a run. Two private performances were offered the press and literary lights.

The picture was enthusiastically received.

Ritchard in DeBar's New Show
London, Jan. 12.
Cyril Ritchard, at present in Charlot's Revue, has been engaged by Archie DeBar for his new show.

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PAPEETE

(TAHITI)

By WM. J. SLATTERY

Five or six hours before the steamer docks at Papeete (pronounced Pa-pay-ay) one is intoxicated with the beauty of a group of green mountains springing suddenly from the sea, the topmost pinnacle towering over 7,000 feet, poking its head above a ring of snow-white clouds. The untrapping magic of the scene has inspired a thousand poets, and has delightfully stunned even the unromantic traveler who is favored to catch his first glimpse of Tahiti from the sea, before sunset. The silhouette effect from the distance is enchanting and mysterious to the beholder. It is a sublime eye-feast after 11 days of optic strain reaching the vast expanse of blue ocean for a sight of land or life. Swarms of flying fish or the black back of a sea monster from imaginary danger is the only proof the voyager has that living things inhabit the earth.

As the ship draws nearer, the shimmering blue haze gradually dissolves, revealing the depressions of hundreds of luxuriant valleys in the deep, dark, richly green every shade and color of the well-known rainbow. The picturesque reef flat of the island stands out in all its ravishing beauty; it is truly the "Paradise of the Pacific," as the early adventurers described it.

See of Long Island
More than a century has passed since that intrepid navigator and explorer, Captain Cook, dropped anchor in Papeete harbor to investigate what he believed to be a new

ACT FINED \$300 FOR FAILURE TO APPEAR

Dickinson and Tempest Assessed on Complaint of Baton Rouge Theatre

Dickinson and Tempest have been ordered to reimburse the Intertate (Texas) Circuit \$300 for alleged breach of contract when playing Baton Rouge, La.

According to report, the team refused to go on after Dickinson, claiming Miss Tempest was ill. The house management appealed to the Vaudeville Managers' Protective Association, alleging the reason was an ailment. The decision was that the act pay the house for the breach of contract.

Former Dickinson and Flo Tempest have been a partnership since Dickinson and Grace Dickson dissolved several seasons ago.

Orpheum's Pleasure Trip For Officers and Wives

Chicago, Jan. 12. Officers of the Orpheum Circuit who recently had a general meeting in Chicago are organizing a pleasure trip over the circuit taking their wives along and chartering a private Pullman car.

Among those expected to go are Mr. and Mrs. Mori Singer, Mr. and Mrs. Joe Finn, Mr. and Mrs. Ben Kahane, Marcus Heiman and Ascher Levy.

Mr. and Mrs. Sam Kahl have the matter under advisement.

Singer Sisters at \$450

In Picture Theatres

After the Keith-Albee circuit "stiffed" the Singer Sisters on salary, the latter tried the picture houses and have been signed at \$450 a week.

They will be known as Viola and Charlotte, and although newcomers, they have had Ziegfeld and "Greenwich Village Follies" agent, Benjamin David in their agent.

Florida Slipping?

The gag about there being so many real estate men in Florida they are selling one another was humorously illustrated when a quartet of Coral Gables vaudeville salesmen gave the routine to R. T. Herrick, president of the Coral Gables realty enterprises, not knowing their boss. At Coral Gables, to eliminate any such complications and wasted efforts among the salesmen, the latter wear badges.

Really people returning from Florida report that the boom in the greatest boom ever perpetrated; that one of the most sensational scandals involving "use" mails to demand is likely to break any day because of the national advertising "guaranteeing" fabulous percentages of profits on investments. The answer is, according to the estimate, that any realty investors during the past two months could not sell their land at a loss because of current market conditions.

Everybody is now anxious to unload. The talk during the early autumn buying days had been that Thanksgiving would see a profitable turnover. Came Thanksgiving, and Christmas was the outside date; now it's Jan. 15.

An "inside" slant on one big development as to how they can afford to spend so much on publicity and exploitation is that they bought up the property at \$3.00 an acre some 10 years ago. Lots today down there sell now for \$15,000 to \$25,000 each with an average of nine lots to the acre. The vast margin of profit permits for such prodigious expenditures.

Florida real estate dealers on a heavy scale have said they looked to see the present boom go through a period of depression and into another boom. Meanwhile they claim property down there will still remain at a height far beyond its former value.

FLORIDA

By SAM KOPP

PALM BEACH

The Deux Arts (movies) is open with first run pictures. It is a small theatre, catering to probably the richest audience in the country during the winter. Millicent Rogers has been a constant attendant since the departure of Dick Barthelme. Business since the opening practically double that of last year.

The W. H. Martin Photoplay Co. has established a ranch at Monet, nine miles from Palm Beach, and for the past seven Sundays have presented Wild West shows at 50c top. The company is selling stock here and in other cities.

Club Montmartre will open Jan. 14 with Ziegfeld's "Palm Beach Nights" as the attraction. Ed Hickman's band will be featured along with Edmond Guy and Ernest Van Buren, dancers from Paris. The Montmartre is on Lake Trail north of Royal Palm Way. Ned Wayburn is staging the revue. J. R. Lambert is manager of the club, with Ziegfeld and Paris Singer backing the venture. Club memberships are being sold for \$200.

Raymond Hitchcock at the Ketter, West Palm Beach, for three performances with the "Greenwich Village Follies." "Sally" with Vera Hines booked to be followed by "Artists and Models."

Venetian Gardens with Harry Rosenthal's orchestra and Marlon and Marthe Randall is getting a good play, Bill Halligan, managing the musical comedy, has been attracting society folk to the

(Continued on page 16)

JOHNNY SMALL SING GRANGE FOR \$50,000

Deposed as Manager of Gridiron Star—Had Arranged Profitable Contracts

Chicago, Jan. 12.

Suit for \$50,000 damages has been filed against Harold "Red" Grange in the Superior Court here by A. H. Shatz, formerly Johnny Small, dancer, with the Small Sisters. Shatz is the owner of the Club Side Inn in Wheaton, Ill.

The suit states that Red signed with Charles Pyle, his manager, after he had already asked Shatz, at Wheaton, to manage him. Shatz, in his bill, states Grange employed him as manager for one year. This was to include vaudeville bookings, movie contracts and contracts to write for newspaper syndicates.

Shatz was the first man to get an offer for any vaudeville time for Grange. He also had made arrangements with Jack Laft, managing editor of King Feature Service (syndicate) for amount of special writings by Grange.

After spending two months and much money obtaining these several contracts, Shatz says he was introduced to Pyle by Grange. At that meeting Pyle told Shatz that the football player no longer needed him; that he was no longer his manager and that the door closed from the outside. Because of the time, money and opportunity lost, Shatz states that Grange now owes him \$50,000.

Al Herman in Film Houses at \$1,500 Per

Al Herman has been booked for 15 weeks in picture houses at \$1,500 and \$1,500 weekly. Herman opens at the Wisconsin, Milwaukee, a repeat engagement, at \$1,500.

On the occasion of Herman's last appearance at the Wisconsin the Orpheum Circuit sent out a story Herman was breaching an Orpheum route. Investigation disclosed that Herman had played several weeks for the Orpheum Circuit, but had never signed contracts for the booking.

The Keith Circuit followed the Orpheum ultimatum by sending out a circular letter sent Herman's cutting of supper shows. Weeks later Herman played several eastern Keith houses, it being explained the bookings were on contracts made prior to Herman's differences with both circuits.

Shean and Carson in Film House (Fox) at \$1,300

Philadelphia, Jan. 12. Al Shean and James B. Carson are appearing at Fox's picture theatre here this week at a reported salary of \$1,300.

A local paper has a tie-up on the team for catch lines to the "Mister" song. Shean was the former partner of Ed Gallagher in the "Mister" team. Shean and Carson are a recent formation.

NAN BELL HURT

Nan Bell has postponed her contemplated vaudeville tour in a tabloid edition of "Fame Girl," pending recovery from injuries sustained when a taxi in which the actress was riding was struck by a heavy truck.

The collision occurred at Park avenue and 73d street. It threw Miss Bell against the heavy frame of the car rendering her unconscious. The truck continued on without anyone getting the number, according to Miss Bell.

"Fame Girl" is a tabloid version of the musical comedy of the same name which starred Miss Bell on the road last season.

HARRIS SISTERS, DANCERS

Two Harris Sisters are dancing on Broadway simultaneously. Carl Hyson and Peggy Harris opened last week at the Club Lido. Opening Jan. 18 at Ciro's will be Ted Trevor and Dina Harris.



"WEE" GEORGIE WOOD

"Vaudeville, musical show, straight comedy, farce and drama—he does these things well—wonderfully well—despite his size and not because of it." Vide the late C. D. E. Stuart of the "Empire News" (England).

"Humpty Dumpty," Theatre Royal, Birmingham, England.

DEMPSEY ON 4-MONTH TOUR

Exhibition Local 4-Round Bouts—Weber, Mgr.

Los Angeles, Jan. 12.

Jack Dempsey will leave here Jan. 20 on a four-month exhibition boxing tour under the management of Harry Weber, vaudeville agent.

Weber will circumspect Dempsey on the tour, to begin in Texas and then into Florida and from there north, throughout Pennsylvania and the Middle West States, concluding the tour on the Coast late in May. Dempsey will be accompanied by two sparring partners who will appear with him in bouts. He will meet some local contestants. All of the bouts are to be four rounds in duration.

The tour will be played entirely on a guarantee basis with the minimum for a one-night stand being \$7,500. For two dates in Florida, Feb. 20-22, at Miami and Palm Beach, Weber has been guaranteed \$25,000, as one promoter in that territory will stage both events.

Jack Wall is going ahead, making contracts as well as doing the publicity. Within two days after Weber had signed a contract with Dempsey the former had signed up eight dates in Texas which have an aggregate guarantee of \$50,000. Dempsey has been in training for this tour more than two months and is said to be in perfect physical shape. His wife, Estelle Taylor, will accompany him on the tour.

Dempsey is going to retire from the hotel business. He is concluding negotiations for the sale of his Barbara Hotel on West 6th street to a syndicate of hotel men. The price for the property is said to be around \$500,000.

Dempsey formerly operated this hotel with Jack Kearns. At the time of their split he turned over some other property interests to Kearns and kept the hotel for himself.

As the champion is going on a barnstorming tour he is inclined to believe that it is best for him to relieve himself of the burdens of owning and operating a hotel.

\$50 "GAG" FLOPPED

At the Friars' Club the other afternoon for lunch, a vaudeville "gag" writer bewailed the failure of an actor to pay him \$50 for an "original gag."

Around the table were several other vaudeville actors. They pressed the writer to describe the gag, which he did.

After the theatre at night the group met again. Three of the actors told the author to one side, telling him not to complain about the non-payment—the gag was a flop—each had tried it out himself that evening.

VAUDEVILLE IS DRIVING ACTS TO OPPOSITION

Agents Can't Figure It Out Otherwise—Letting Vaudeville "Slide"

The straight vaudeville method this season of cutting salaries, barring acts from doubling from cafe and clubs, and discriminating against acts that have been playing picture houses in the face of the serious opposition from the cabarets and picture houses, has convinced many of the big time agents the circuit has decided to allow the big time to slide, where it concerns cost of operation.

Agents figure the vaudeville heads have secretly decided upon a season of retrenchment of salaries at a time when outside competition is more active than ever before in the history of vaudeville.

A roster of the "names" now playing act, cabarets and large picture houses and the apathy of the booking office in meeting the salaries being paid "outside" have the agents puzzled and up a tree. The representatives claim they have been fattening up the outsiders all season by digging up "attractive" which "show" for a few weeks to a cut salary, and are then gobbled up by outside branches of the show business, willing to pay the salaries asked.

In isolated cases where the salary is not set during the "break" in period the difference between the amount asked by the artist and the offer of the booking office has driven the act to the opposition.

CARROLL BAWLS BOYS, LEAVES B'WAY CAFE

Trouble at Twin Oaks—Cabaret Act at Fay's in Miami

Harry Carroll's engagement at the Twin Oaks Club, New York, terminated abruptly Saturday at 1:30 a. m. when Carroll refused to allow his revue to go on, claiming the college alumni present had insulted him and his girls.

Carroll took the floor two minutes after his revue had started and made a speech which ended in a conciliatory vein, but ended beligerently. The collegians at first were inclined to favor Carroll's point of view, but when his remarks changed tone they started heckling him.

The affair reached a crisis when a guest wandered toward the girls' dressing rooms. Carroll jumped up and accused the guest of improper intentions, insisted upon leaving at once and taking his people with him. The manager, William Seltzer, told Carroll he could leave, but could not take any costumes with him until he had settled his differences with the management. This was later adjusted after several policemen had appeared in answer to a summons from the cabaret. The collegians left soon after Carroll's speech.

Carroll's contract called for another week at the Twin Oaks, but he was released on his own request with the proviso he appear Saturday night for his farewell appearance.

Carroll and his revue left Sunday for the Silver Slipper Cafe, Miami. The Carroll revue will open the end of this week, but decided to doing for three days to get ready for Carroll. In the revue, in addition to Carroll, will be Jack Waldron, Dick Wilson, Vera Marsh, Inna Beck, Mary Mulhern, Maybelle Hill, Red Chapin.

JUDE COLLINS ARRIVING

Jude Collins and her husband Lord Innes Kerr, arrive in Miami today (Wednesday) on the "Miguelito."

Miss Collins appears a tour of the Keith-Albee houses next week at the Palace, New York.

F. P. FIRMS BOOKING OFFICE

ACID THROWING WIFE'S SLIGHT MISTAKE

**Mrs. Lee Mayer Believed
Gossip, So Miss Barney
Cole Was Quilt**

San Francisco, Jan. 12. Mrs. Lee Mayer, wife of the musical tab producer and separated from her husband for the past two months, listened to carburetor and dressing room stories about her husband and Elsie Granger, a dancer, until she believed the gossip.

Meeting Miss Granger in the lobby of the Hotel Turpin on Powell street, the wife accused the younger woman of breaking up her home. "Let us go somewhere and we can talk this over," said Miss Granger, leading the way to a retiring room.

There the wife, beside herself with excitement, dashed the contents of a bottle of acid into the actress's face. Miss Granger, holding herself control, calmly walked across the lobby of the hotel and went to the room of her friend, (Miss) Barney Cole, another member of the "Upper Box Review" and from there sent for medical assistance. Mrs. Mayer escaped into the street.

Early the next morning the police picked up Mrs. Mayer. In the police court of Judge Sylvia Lazarus, Miss Granger said she did not want to prosecute Mrs. Mayer as the burning from the acid was not serious and she felt Mrs. Mayer realized the error she had made. Judge Lazarus dismissed the case.

In the corridor of the Hall of Justice the two women met, burst into tears and fell into each other's arms.

Gallagher's \$6,000 Sedan, Paying but \$60 in Cash

Edson & Co., Inc., have filed a \$3,911.25 attachment in the New York Supreme Court against Edward Gallagher (Gallagher & Shean) for money advanced to help purchase a Packard Sedan Sept. 30 last. The Packard cost Gallagher \$6,000 towards which he was allowed \$1,660 on a trade in. He paid \$60.80 in actual cash and defaulted on the balance, which became due in installments.

Edson & Co. alleges that Gallagher wrongfully alleged for purposes of securing credit that he was the owner of the Rivers End home at Beechurst, L. I.; that a corporation owned the property; that he had not apprised Edson & Co. of its whereabouts; that when confined to Dr. Towns' Sanitarium in December last, inquiries were referred to Murray G. Hotchner, his attorney, and that the latter would not divulge any information in connection with the car.

Bennett, Who Can Tell? Still, Patti Rings Feb. 7

San Francisco, Jan. 12. Now Patti Moore is going to marry Richard Bennett.

But then—maybe it's only more press stuff. When Bennett was here a few months ago he was going to marry Thelma Morgan Converse, society woman with a yen to be a movie star.

Still Miss Moore has a desk calendar, a Christmas present from Bennett, with a red ring around Feb. 7; she says that is the date both of their will be in Chicago and their marriage.

Miss Moore traces the beginning of their romance to the engagement at the Palace theatre a few months ago when both were on the same program.

Forced Into Work and Money by "Stalling"

What is probably a record for quantity simultaneous performance is the Richie Craig, Jr., instance of holding down seven jobs at one time. Craig, the son of the veteran, Richie Craig, opens his nightly marathon at the Moulin Rouge cafe as Paul Specht's announcer and master of ceremonies. In addition Craig is doubling with the Metropolitan Loew theatres.

After theatre it's back to the Moulin Rouge, thence to Texas Gulman's 300 Club for a specialty, then down to The Studio in Greenwich Village, uptown, back to Fie's place; also a session at Bob Murphy's Celler, and a late engagement (early a. m.) at Peter's Blue Hour cafe.

On top of that Sunday concerts at the Winter Garden takes up any slack.

Craig has been "roed into the cafes because of the big time's habit of stalling him too much on the vaudeville salary question with the result he is now cleaning up.

GERALD BANCROFT IN FOR FAMILY DESERTION

**Playing with Frank Mayo in
"The Unexpected"—Going
to Atlantic City for Trial**

Gerald Bancroft, 36, actor, 132 West 46th street, and who told detectives that he was playing a role with Frank Mayo in one of the local theatres, was arrested on the charge of abandoning his wife, Rose Lee Bancroft, and his two-year-old daughter in Atlantic City. Bancroft will waive extradition and go to trial there. He will be taken back this week by County Detective Nat C. Kasel.

Bancroft was arrested by Detective Pat Flood of the West 47th street station, on a telegram from the chief of police of Atlantic City. He was considerably plied when arrested. He declared that his arrest meant the loss of his job—30 weeks' engagement—with "The Unexpected."

He mournfully told in the detective bureau that his wife was not seeking a weekly stipend. "It's my companionship she wants," he averred. "I'll go back and face the music. I suppose I'll have to go to jail," he concluded.

When asked by Flood what show he was in he said "The Unexpected." "The play is spousal to my own predicament," he declared. He is alleged to have abandoned his family Jan. 1, 1925. According to detectives Bancroft at one time was valet for Mayo. He had ability and was given a role.

No Work, No Money
When in the police station, Bancroft was concerned about who was to take his role. He feared that possibly the act would be tied up. However, he said that one of the authors could step in and play his part.

"If I'm out of an engagement, how is Mrs. Bancroft going to get any money from me? Just when I get an engagement the 'unexpected' happens."

Bancroft was surprised when informed by the detectives that in the event he was freed of the charge whether or not the State would pay his railroad fare back to the metropolis. "What! Bring a person out and don't return him. That's funny," he said.

Low Price Reported Married
Los Angeles, Jan. 12. According to reports Lou Brice, actor, and brother of Fanny Brice, has married Muriel Worth, picture actress.

PICTURE CIRCUIT ORGANIZING STAFF TO BOOK ACTS

**Now Seeking Agents and
Bookers—After Younger
and Ambitious Showmen
—Must Be Guaranteed
for Integrity and Ethical
Conduct — Not Picking
Promiscuously Nor Exten-
sive Staff—No Head of
Booking Office Yet Se-
lected — Publix Theatres
Corp., Operator**

CIRCUIT UNLIMITED

Famous Players-Lasky has started the organization of its booking office for the placement of vaudeville acts and attractions in its extensive picture house circuit.

This week the Publix Theatres Corporation, the corporate title for the theatre division of Famous Players-Lasky and Balaban and Katz, commenced to send out calls for agents who have established themselves in vaudeville, for interviews.

In control of the operation of the theatre division are Sam Katz and Harold B. Franklin, both theatre showmen of recognized ability. No head of the Public booking office has been selected. Right now from the account the plan is to line up a selected list of agents. They must come to the Public guaranteed as to integrity and that they will observe ethical conditions in all of (Continued on page 7)

Mrs. Barton Reduces Alimony for Husband

On her own request, Mrs. Tillie Barton, wife of Jim Barton, vaudeville, asked that her husband's weekly assessment of \$200 weekly be reduced to \$150 a week, before Justice Tierney in Supreme Court Friday. The actual trial of her separation suit on the grounds of abandonment and cruelty was heard before Justice Wagner who then settled the counsel fee question.

The couple were married in 1912 and had two children, both of whom they lost prematurely. The wife was a former professional.

George Z. Medall's office as counsel for Kendler & Goldstein represented Mrs. Barton. The up-town law firm stepped out through their friendliness to both litigants.

Actress Tries Suicide; Recovering in Hospital

Milwaukee, Jan. 12. Melancholy through the severe illness of her sister, Mrs. Parker S. Timmons, 24, known on the stage as Bernice O'Hara, attempted to end her life in the St. Charles hotel by swallowing poison. Her husband, known on the stage as Tim O'Hara, called the police who took the woman to a local hospital where she is reported as recovering.

The couple were appear on one of the picture house bills in the city this week, the husband said.

TINNEY'S REMINDER

Frank Tinney pays \$200 weekly to his wife, Edna Davenport-Tinney. Tinney pays by check and on the stubs of the weekly donations has printed, "Alimony, penalty for past failure."

18 Minute Charleston

Toronto, Jan. 12. Margaret Cooches, 18, claims a feminine world's record for dancing the Charleston. Last Saturday night she stepped it off for 18 minutes, timed by a stop watch.

Miss Cooches has been in several amateur productions.



CHARLES ALTHOFF
Return Engagement
HEADLINING PANTAGES
CIRCUIT
"MINNEAPOLIS JOURNAL"
By Carlton Miles:

Exceptionally good bill of five varied acts, headed by Charles Althoff, whose popularity grows with each season. Charles Althoff, of the squeaky voice, the energetic legs, the mis-placed nose, the chin whiskers and the penchant for the old times has been coming to Pantages for several seasons and growing increasingly popular with each appearance. He is a DEFINITE PERSONALITY in vaudeville and his combination of rural comedy and excellent violin playing, of which there seems to be more than in the past, REPEATS its achievement of STOPPING the show again this week.

Direction ALEX. PANTAGES

Cancer Institute Called Fraud by Am. Med. Assn.

Chicago, Jan. 12. An action for \$1,000,000 damages has been started by the Hoxide Cancer Institute of Taylorville, Ill., against the American Medical Association, claiming the latter caused to be published in its medical journal of Jan. 2 last, an article stating the Hoxide Institute is a fraud.

The town of Taylorville, Ill., about 80 miles from St. Louis, through its Chamber of Commerce, has been attempting to propagandize an unexplained cancer cure. The secretary of the Chamber of Commerce of the town, using official stationery, alleged that the cancer cure was a secret formula, but had been tested successfully.

A further statement was made in reply to an inquiry by Variety, that no mention of the cure had appeared in any medical paper through enviousness of the medical profession.

These communications were received by Variety, after this paper, upon receipt of an advertisement from the town of Taylorville, calling attention to its cure for cancer, had asked for information upon the method employed.

While all of the literature issued by the town's Chamber of Commerce bore heavily upon the successful results, none of it branched in any way how a cure could be effected, or through what means, the town apparently relying upon the "secret formula" reply.

The correspondence was sent by Variety to Dr. J. W. Amey of 306 West 75th street. Dr. Amey advised a personal investigation by Variety, since the town was attempting to interest the show business, but Dr. Amey would not pass a professional opinion without further information before him.

The Chicago office of Variety had arranged to send a representative with a Chicago specialist to Taylorville when the report of the label action was received.

ENTERTRAINERS AT CHURCH IN FREE SHOW

**Erie, Pa., Baptist Pastor
Adds Acts to Sun-
day Services**

Erie, Pa., Jan. 12. Stamping actors as "real human beings" and pointing out that "the attitude of aloofness adopted in the past by the church in its relations with theatres has accomplished no conspicuous good," a local pastor sprang the surprise of an age with an announcement that free vaudeville acts from an Erie theatre will be given every Sunday evening at the close of the regular Sabbath night service.

The announcement was made by the Rev. Oliver Horman, pastor of the First Baptist Church here, and came at the close of a "surprise" evening service. Following the revelation a program of two acts appearing at a local vaudeville house, a reel of motion pictures and a choir was given.

In a statement to his congregation the Rev. Horman declared that he had made arrangements with a local theatre for the appearance each week of various acts. He explained his reason for the experiment by saying that in the past the attitude of aloofness adopted by the church in its relations with theatres has accomplished no conspicuous good.

"I hope this church will feel kindly disposed toward the acts and actors, treating them for what they are worth as real human beings, like the rest of us," he said.

ROW OVER GOLF

**Billy Shone Kept Louise Squire
Waiting at Theatre**

Los Angeles, Jan. 12. Billy Shone and Louise Squire, vaudeville partners, had a few hysterical moments and then left before they were to go on for their opening matinee at the Alhambra, Glendale. Les Ghezzi were compelled to double for the engagement from the Orpheum, Los Angeles, in their place.

Miss Squire says it was just a misunderstanding. According to theatre attaches the squabble between Shone and his partner commenced when the latter accused the actor of being too selfish, because he borrowed an automobile, went golfing and failed to call for her at the hotel or tell her that the matinee performance at the theatre was later than in other houses.

Miss Squire reached the theatre three hours before the start of Shone. When he arrived it is said quite an argument followed. Stage employees stopped it, they say. As the turn was to go on Shone went for the theatre and lost his voice. Tom McDonald, house manager, inquired when he found that out. Shone stated only a few minutes before, and added that anyway his partner was too hysterical to work.

In explaining the matter Miss Squire accepted the entire blame. She said that due to the illness of her mother she was in a highly nervous state. The act resumed their Orpheum route at Oakland.

Orpheum Raises Dividend

Chicago, Jan. 12. The Orpheum Circuit has increased its monthly dividend for the first three months of 1926, to 16.2-3 cents per common share, monthly. This is at the rate of \$2 annually. The Orpheum has been paying \$150 dividend a year on its common. Orpheum's preferred stock carries a guaranteed 5 per cent. return.

SUN'S MERGER SOUTH GIVES TABS 75 WEEKS

Spiegelberg Agency of Atlanta in Combined Agency—Two Years' Consecutive Booking

The Gus Sun and Joe Spiegelberg Agencies have been merged, with offices at Atlanta. The merger will give tabs and miniature musical comedies 35 additional weeks on the Sun circuit, in addition to the 40 weeks formerly given by Sun to a tab.

The new corporation continues the Virginia-Carolina Managers' circuit under a complete reorganization with the amount of \$50,000.

As a result of the merger the Sun circuit will send 17-people shows through the South, over the Virginia-Carolina Managers' circuit, they have played the Sun circuit. This will enable Sun to give each tab about two years' consecutive booking without a repeat.

At present 11-people shows are playing the V. C. M. circuit. These will be booked north in Sun-booked houses, which accommodate tabs of that size. About 160 tabs are now playing both circuits.

The Atlanta office will be managed by Joe Spiegelberg and W. F. Martin. The latter has been in the Sun Springfield office for three years, booking and handling publicity. They will be succeeded as press agent for the entire circuit by Phil La Mar Anderson, former newspaper man.

Any Cox transfers from the Spiegelberg office in Atlanta to the Sun-Ackerman & Harris offices in Kansas City, where she will be associated with Frank Wolf.

The new agency will issue franchises to every house playing the Sun-Spiegelberg tabs. The tabs will be booked at straight salary or percentage with a guarantee.

SNEAK THIEF REMANDED

Jack Pierce, Dressing Room Crook, Hung Around Sister Team

Chicago, Jan. 12. Jack Pierce, the dressing room sneak thief, was remanded for trial on two counts last week after a quick and short hearing before the Grand Jury.

The only professionals called by the State's Attorney to testify were Betty and Madge Meryl, sister team with the Boyan-Sarantoff Revue. The girls were called on \$100 at the Keith Theatre two weeks ago.

They testified Pierce had tried to strike up an acquaintance by pretending he had previously been introduced to them; that he had endeavored to gain entrance to their dressing room by offering to help them move their trunk, and that he had been loitering near the dressing room just before their property was robbed.

The other witnesses were Harold Aitschuler, non-professional, and Sergeant Alcock, the arresting officer.

Should Pierce by luck or technicality escape punishment on the two counts now under indictment there are eight others who will probably be more.

Vaudeville Producers of 'Comedy Picture Ambition'

Chicago, Jan. 12. Announcement has been made that the firm of Yates, Tishman & O'Neil has broken up. Jimmy O'Neil and Irving Yates will follow separate careers, it is said. Not so with Irv Tishman. He is making a partnership with Lew Cantor, through Chicago last week with an angel under their wing. Said angel has promised "to sink some real money into two-act comedies" on the coast.

Cantor was moving around town all last week, signing up vaudeville people for pictures.

The A. H. Schwartz will own purchase of a site at 2123rd street and Jamaica avenue, Queens, L. I., upon which will be erected a theatre of 2,500 capacity.

Nora Bayes Out West

Nora Bayes has been booked for an eight week tour of the Orpheum Circuit, opening at the Orpheum, San Francisco, Jan. 17.

Tired of "Stalling"— In Pictures Now

Richard Gilbert and Ruth Wimp, who opened at the Rivoli, New York, this week are another team who became tired of vaudeville "stalling." The act was set last week for a vaudeville try-out, but when the John Murray Anderson proposal for the Rivoli came along they decided to try out in the film houses.

Belmont Leaves Plimmer, Taking Half of Bookings

Frank Belmont has left the Walter Plimmer Agency after a year's association and joined the staff of Jack Linder. Belmont has a five-year contract with the latter and will act as general field representative, working on a salary and commission basis, the latter on all new business he steers into the Linder Agency.

With Belmont's withdrawal from Plimmer, he also carried with him to Linder six houses previously booked through Plimmer. This group includes the Playhouse, Great Neck, L. I.; Capitol, Haverstraw, N. Y.; Strand, Lakewood, N. J.; Rivoli, West New York, N. J.; Mt. Morris, New York, and the Bijou, Orange, N. J.

The withdrawal of these leaves the Plimmer Agency with but four houses remaining on its books, which he will book personally and not replace Belmont in his office. The Plimmer list includes the Park, Brooklyn; Orpheum, Kingston; Danvers, Poughkeepsie, and the Plattburg, Plattburg.

Belmont's connection and the acquisition of the six additional houses now brings Linder's list up to the number of houses for which he is supplying vaudeville. At least half of the number play five acts on a split week, 30 percent play last half only and the remainder are one night stands.

The new arrangement also gives Linder the greater number of houses among independent bookers.

Lew and Sam Again Pals

Chicago, Jan. 12. Lew Cantor wants the world to know he and Sam Kahl are still good friends. To avoid doubt that the New York producer is still playing in the Chicago booking business, Lew states that he was out to Kahl's house for dinner one night and that everything was "hunky-dory."

There was a whisper about that Kahl was vexed with Lew over a crack Lew made about a box of cigars being his greatest help in selling acts to Kahl. This was a faux pas and rubbed it in on the poor producer that didn't have an "in" with Kahl. But all is now forgiven and forgotten and Lew is back playing in Kahl's yard again.

Sam Lyons Restored

Sam Lyons, agent, was restored to booking privileges with the Loew Circuit this week, after a two weeks' suspension.

Lyons had violated the ruling of the circuit through not having a representative at his office on Sunday, Dec. 27, when an emergency arose concerning an act booked through Lyons. Lyons had explained the absence of his secretary through having overstayed his holiday leave and his presence elsewhere at the time, but it didn't help.

FISHER'S OWN AGENCY

Arthur Fisher, partner of Fally Markus in the Markus Agency, has relinquished his one-third interest in the Markus enterprise and opened his own vaudeville agency. Fisher bought into the Markus Agency about one year ago after an association as a booker with Markus. Fally Markus will continue to conduct his independent vaudeville agency alone.

GREEN SKELLY REUNION

Arthur Green and Ed Skelly, who dissolved as a team three years ago, are reuniting. The reorganization was caused at the direction of Miss Skelly's physician, who said her dancing aggravated heart trouble and ordered a couple of years' rest.

Upon reunion the team will omit Miss Skelly's dancing, their new turn being a skit with songs.

STEWART and OLIVE

In "SONGS AND DANCES"
Past seasons 1921 to 1924—Featured dancers with Eddie Leonard. Season 1925—Forty weeks Keith-Albee Circuit.

At Present, 1928:
Jan. 1—Maryland, Baltimore, Md.; Jan. 4—Bushwick, Brooklyn, N. Y.; Jan. 11 (This week)—B. F. Keith's Riverside, New York.

For Future:
See EDW. S. KELLER, Palace Theatre Bldg., New York.

The Road Show Idea

The road show idea has found its way into vaudeville with producer-stars now going in for double casts when compelled to fold the bag for their output.

The original company is generally lined up for big time bookings and for showing dates. The substitutes are drafted when the act is spotted in independent houses unable to meet the figure of the original cast but can keep the star working.

Although attempted previously but infrequently it has now become a regular thing. Some of the independents don't mind as long as they are buying the name star. Others insist upon the originals but have been unable to check up successfully on the substitution supply.

The actors in both figure they are getting the worst of the break, especially the cheaper cast knowing that the star won't be around independent time, but will probably shelve the vehicle if the asking price is not forthcoming.

The acts involved are generally rehearsed two or more weeks and with infrequent bookings thereafter especially for the No. 2 cast the latter figure the time wasted although there are still many others willing to take the gamble.

Vaudeville Houses

Among Picture Ads

Chicago, Jan. 6. The Diversely and Ripley, which play second run features and a five-act vaudeville bill, have switched their advertisements in the dailies to the picture section. The theatres carry 150 lines on Sunday with two-thirds of the space devoted to vaudeville.

Pan in Cleveland

Cleveland, Jan. 12. Commencing Thursday Alexander Pantages will play his vaudeville at the Circle, as another of the Warner Brothers' picture theatres, combining the acts with the films. Three shows daily. It will be Pan's debut in Cleveland and it announced the first of his stops on the Pantages eastward march. The split here may be with Indianapolis.

PALACE, CHI., BILLING

Chicago, Jan. 12. For the first time in 10 years, the Palace has used 24 sheets to advertise an act. The Stamese Twins get them.

The Palace has been laying off on the advertising because they preferred to let the old house run as cheaply as possible and wait until their new theatre is ready to open. Poor business brought the billing.

Lew's Cigars Travel

Los Angeles, Jan. 12. Lew Cantor, the New York vaudeville producer, arrived today to stay six weeks. With him he brought Irving Tishman and two boxes of cigars, to be used liberally around the local brokers.

Unruly Elephants Taken

Out of Loew's Bills

Miller Bros. elephants were taken off the bill at Loew's State, New York, Saturday afternoon before the matinee when one of the elephants became unruly and started to clean up back stage while another act on. Loew's also cancelled this week's booking for the act at the Metropolitan, Brooklyn.

The Four Pantans replaced the elephants at the State for Saturday and Sunday and the Sisters Revue took the vacant spot at the Metropolitan Monday.

The elephants broke loose at Loew's Victoria a few weeks ago and were for several blocks before being captured by their trainer. Since then they have been nervous.

The largest of the trio began cutting up during the turn Friday night at the State, necessitating the dropping of the curtain. He was pacified shortly after but broke out again Saturday before the act went on.

The turn was with Miller Bros. 10 Ranch and was being played vaudeville since the outdoor season closed.

Majestic, Jersey City, Fails

To Settle for Sunday Bill

Following the failure of the Majestic, Jersey City, to pay or play Sunday bill, the vaudeville acts at a Sunday concert, the Vaudeville Managers' protective Association has notified all independent booking offices and agents that the V. M. P. A. will not entertain any future complaints against the house.

Fally Markus has discontinued booking the house and will not consider supplying any acts until the management admits its differences with the acts engaged. Efforts on the V. M. P. A. to adjust the matter were met with apathy from the lessees, the house not being a member of the V. M. P. A.

Several of the acts holding pay or play contracts may bring a civil action. The acts reported for the matinee but were unable to open due to the curtain. They were told to "hang around" until the night, they allege. No vaudeville was played at the night either.

Musical Stock in S. Chi.

Chicago, Jan. 12. The latest policy for the Calumet, South Chicago, is musical stock, starting Jan. 17, following the suit of Andy Wright's dramatic stock which lasted five weeks.

The Calumet has experimented with everything from Mutual Vaudeville to vaudeville and for a while had Jimmy Dunn putting on stunt nights. The house is now owned by Harry Gourlain and Eddie Trina. Slide Taylor will produce the musical stock.

Hillstreet Slips Up Scale

Los Angeles, Jan. 12. Hillstreet, an Orpheum, Jr., house here playing three-a-day vaudeville, has been doing a very prosperous business since it opened two years ago.

Officials have decided the patrons must pay more money on week days for their entertainment. It now costs 65c. to get in instead of 50c. and the bills are the same as before.

EARL SAUNDERS WITH MORRIS

Earl Saunders, former Orpheum circuit booking man, who resigned to enter the automobile business, is now associated with the William Morris Agency.

Saunders joined the Morris staff this week, and will book and agent acts.

SUCCESSION OF PLAYERS

Chicago, Jan. 12. "Bungle Love," a flash act produced by Andy Wright, recently had four different girls on four successive nights playing the same role.

The act is finally set and has secured a route. It was written by Buddy Ross.

Cabaret Acts Are Now In B. S. Moss' Colony

The Harry Richman Club Entertainers, scheduled to open at the Colony, New York, and double into the Club Richman beginning last Sunday did not open at the B. S. Moss picture house on Broadway. It was reported the booking was set back one week due to pressure from the Keith Circuit. The vaudeville people are said to have frowned on the doubling into a night club from a house operated by a Keith ally.

In view of this booking of Charley King at the Colony with King doubling from Club Ciro, and the booking of Bobby Folsom, who doubled from the Frivolities Club at 52nd and Broadway for this week, is mystifying all concerned.

The Colony is a picture house and booked outside of the Keith office. It occasionally books a vaudeville act direct when adding one to the play program. The addition of the two club doubling acts, Alan White, Collegians doubled from the Hippodrome, New York, into the Colony for the Sunday opening.

It is alleged King holds a four-week booking for the Colony. The contract is a pay or play, Harry Richman and his entertainers doubled from the club into the Palace, New York, several months ago when the Palace was stuck for a "name" turn for the bill.

Keith's Western Off Loew's

Chicago, Jan. 12.

The local Keith office has been notified by the New York office that henceforth it must discontinue a practice long prevalent of booking Loew road show acts opening out of New Orleans into Lexington and Paducah, Ky.

No reason is assigned. The Loew Circuit has been protesting "opposition," and the practice of using Loew acts to fill in the Kentucky dates had been regarded as a convenience to the booker.

Butterfield Capitalized at

\$5,000,000 in Michigan

Detroit, Jan. 12.

The final steps in the organization of W. S. Butterfield Theatre, Inc., are under way. The new corporation is an amalgamation of the Butterfield interests, capitalized at \$5,000,000, on an issue of preferred and common stock. The understanding is that the public will not have an opportunity to buy.

A new theatre to cost half a million is projected by Butterfield for Kalamazoo, where he already has the Regent and Capitol. Work will probably begin in the spring.

Billy Sunday Steps In

Binghamton, N. Y., Jan. 12.

The presence in Binghamton of Billy Sunday has resulted in a decision to postpone the new fight for Sunday movies until after the close of his revival.

The matter was scheduled for introduction at Monday's Common Council session, but the leaders decided the time was inopportune.

Sunday, stopping in Elmira on route here, took a hand in the Sunday film fight waging there. The Elmira situation continues stormy. It is reported that Mayor Heller will advocate a referendum. The Sunday show was recently legislated, and the church forces are fighting for a repeal.

SHORT ON NEXT-TO-CLOSINGS

Chicago, Jan. 12.

The last week-end revealed an amazing shortage of next-to-closing acts around here with the bookers getting gray hairs trying to fill this important assignment on quite a number of five-act bills.

As a result of this shortage numerous No. 2 comedy teams were temporarily elevated.

From Pictures to Loew's

Willie Crenker and his band are playing the picture houses. March 7 the orchestra switches to a Loew tour under Maudslayi & Rose's direction.

Aerialists on Loew Time

Bea Starr of the Flying Maras, with Stella-Photo circus, will start a tour next week on the Loew vaudeville circuit.

CLASSIFICATION AND ASSESSMENT FOR ACTORS' "ADS" IN N. V. A. PROGRAMS

Systematic Campaign to Oblige Vaudeville Artists to Advertise According to Salary as Compiled from Big-Time Books—Down to Hard and Fast Money Capacity Basis for This Year—Usual Tactics to "Get Business"—Actors Rebelling—Other Circuits Refuse to Be Party to Proceeding

Vaudeville actors playing for the Keith-Albee and Orpheum circuits during 1925 will be classified and assessed according to their salary during the period, for the amount they will be "invited" to pay for an advertisement in the benefit program of the National Vaudeville Artists, an annual occurrence of recent years.

This season the vaudeville circuit appear to be going after the advertising along more systematic lines. Actors will be divided into two classes, A and B, with the A class including vaudeville acts earning the top salary. Amount of salary is more considered, according to report, than gross earnings by the acts, since through frequent lay offs and other reasons, there is no equal balance otherwise between Class A and B acts.

Prices for advertisements in the N. V. A. benefit programs, used for one night only to a crowd of not over 7,000 people, vary. A flexible scale is set, for black and white or colored advertising, with the price applied according to the circumstances.

In other circuits in vaudeville than those affiliated through the Keith-Albee and Orpheum circuits join in this yearly, exacting program. While ostensibly a benefit promoted by the N. V. A. and sponsored by the Vaudeville Managers' Protective Association, none of the other members of the management association will incur its influence for the advertising purpose. Principally among the circuits refusing to become a party to it are Loew's, Fox's and Pantages'.

Must Buy Tickets Too
In addition to the proscribed advertising, vaudeville actors are flooded with tickets for the benefits. They are ordered to dispose of them with the intimation that if not disposed of, the tickets are not to be returned. A special admission ticket is gotten out and these are distributed through the agents to their acts all over the country, in sections where it is known they will be unable to leave to attend the benefit or anyone of the same section who may purchase tickets.

Through the ticket distribution the actor is made a solicitor for the N. V. A., on the plea that it is "the actor's organization," forced to accept and account for the tickets, all of them in the and the actor pays for all the tickets sent him besides "contributing" for the advertisement, and also if around New York when the benefit is held, he is obliged to donate his services free for the benefit's entertainment.

Mora Rebel Each Year
Each year has seen a larger number of actors rebelling against this money conspiracy. At the outset of the attempt only those actors business and could engage elsewhere refused to contribute. Of late season (Continued on page 13)

Low Lipton's Elevation

Los Angeles, Jan. 12.
Low Lipton, former vaudeville, who has been writing gags for pictures made under the supervision of Irving Thalberg at the Metro-Goldwyn-Mayer studio in Culver City, is going to be promoted to the directorial ranks.

He will shortly be assigned to wield the microphone for a five-reel comedy drama.

Pearl Regay's Salary Claims

Before Pearl Regay graduated into musical comedy, as "Rose Marie" she did an act with Lester Sheehan as dance partner and Lew Packard at the piano. Both became due salary and judgments for \$150.55 and \$147.00 accordingly filed this week on the claim.

In addition, twice \$192 for costs comprised two other judgments.

Provincial Gyps

Gyping house managers in far off spots and in Canadian territory in particular will find it necessary to change policies unless they change tactics.

Independent bookers in New York have washed up with them. Others have refused to be interested after consultation with the former booker.

Among the various abuses to which the bookers have been subjected is that of deducting commissions by the house and paying off the booker with rubber checks drawn upon Canadian banks. They take considerable time to go through before coming back to N. G.

Some of the houses and one circuit in particular booking independently have held the bookers in the bag for their fees from week to week with matters sometimes stretching over months before the booker got on to the gyp.

Performers also have had discrepancies crop up in these stands with the managers at first attempting to shave the contract figure for the act paying them short and telling them to fight it out with the booker.

Bookers seem going more eager for new business than for protection by bond or otherwise have not only met the differences and attempted to collect but have also placed themselves in a bad light with acts who figured the booker was perpetrating the gyp.

Several bookers figure they have justifiable cause for civil redress, but will pass up the chance rather than stand expense of going to Canada to press the claims. The gyp managers know this and are still shopping around for new booking alliances.

Orph Keeps West Coast In Ignorance of 'Opposish'

San Francisco, Jan. 12.

The Orpheum Circuit is going to have a 2,300-seat house in the Mission district, but the policy now current at the Golden Gate. It is said that the people who own the property on which it is now located, will build for the Orpheum Circuit at a cost of \$500,000. Plans have been prepared and passed by the local building department.

The Orpheum people reported keeping the project a secret as they do not want the West Coast Theatre, Inc., booking vaudeville acts from them, and the association (Chicago) to know they intend competing with them in the neighborhood districts of California cities.

Harry Singer, western representative of the Orpheum Circuit, conducted the negotiations. Singer was here for two weeks.

Gordon Deserts Keith's

Burt Gordon and partner open a tour of the Pantages circuit at Pantages, Newark, N. J., next week.

The booking marks Gordon's first appearance for a circuit other than Keith's in several years.

LOVE-TOMPKINS REUNION

Irish Love and Donald Tompkins have reunited after several years of separation and have been routed over the Loew Circuit in "Freshie," by Edith Mae Capes.

Since the dissolution Tompkins has appeared with several partners and more recently with Dorothy Dillig.



JOHN CHERRY

("Hard Boiled Herman")

Leading Comedy Role in

"ROSE-MARIE"

Final week, IMPERIAL, New York.

John Cherry, Permanent

Address, Lamba Club, New York

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What Could Be Nicer?

"Dixie" is the best known of all southern songs.

The Charleston is the best known of all the southern dances.

But until this week, the two were never used in combination. At the Broadway currently, Florence Gast is using the old folk song in a special arrangement as the accompaniment to a Charleston dance and the girls do in her act.

GLEN BURT RESIGNS FROM KEITH'S WESTERN

13 Years in Chicago Agency—Rep as Booker for Impartiality

Chicago, Jan. 12.

Glen Burt, one of the most widely known bookers in the middle west, associated with the Keith Western office for the past 13 years, has resigned his position.

Burt commenced his booking activities with the Keith office here when the latter's bookings consisted of week and half. The office at present has about 10 weeks, consigned by performers as the best time in the middle west.

The former booker enjoys a wide reputation among acts personally, as his favored one, the "Tink" Humphreys, sings direct. His book composed one of the toughest out here, having innumerable obstacles to overcome when arranging his shows. He has been under strict orders not to book big time acts in the cities where the Keith office has a big time house. His cancellations were numerous through the eastern office pulling out his acts whenever they were stuck, sometimes necessitating booking in an entire new show within 24 hours.

No one connected with the office can explain the reason for Burt's resignation. "Tink" Humphreys is at present in New York with Warren Jones, taking over the Glen Burt book temporarily.

KEITH-BOOKED, TAKES EDNA WALLACE HOPPER

Books Woman Star from Picture Houses—Mornings for Women Only

Edna Wallace Hopper will open a tour of the Wilmer & Vincent houses Jan. 25. Miss Hopper has been playing the picture houses.

For the Hopper booking it is reported that the N. V. A. will inaugurate a morning matinee for women only. At these performances Miss Hopper will reveal her intimate beauty secrets and tip off the ladies how she keeps looking dapperish.

The Wilmer & Vincent Circuit is booked out of Keith's agency.

THEATRE ROBBER HELD

Ball of \$5,000 for One of Two in Lincoln Sq. Theatre Job

George McCready, 22, 2886 Bailey avenue, Bronx, possessor of a long criminal record, was held in \$5,000 ball for the grand jury when arraigned before Magistrate McCandless in West Side Court on a charge of attempted robbery.

McCready was accused of being one of two men who on Dec. 28 entered the Lincoln Square theatre, 65th street and Broadway, and binding and gagging Pedro Eugenio, 18, porter, and placing him in a ticket office. The two were discovered before they had an opportunity to carry out their plans of looting the safe.

According to the story told by Renato Antonelli, watchman, he sent the porter to get a pail of water, and the highwayman met him and dragged him into the ticket office, where they bound him hand and foot with telephone wire. They then went to the theatre and were proceeding upstairs when the watchman discovered them.

The watchman ran to the street and notified Policeman Galligan, West 68th street station. The officer came to the theatre in time to see two men running. One of the men fired a shot at the policeman and succeeded in escaping. Galligan followed McCready and after firing two shots apprehended him.

He was brought back to the theatre, where the watchman identified him, and then Eugenio, after he had been untied, identified McCready. After the watchman and policeman had testified, McCready waived examination. Despite strong objection from Assistant District Attorney Magee, the magistrate fixed bail at \$5,000.

Gus Swan's World Trip

Gus Swan sailed for Europe on the first leg of a world tour Jan. 5.

VAUDE MUST PAY MUSIC TAX

Tired of the Keith-Albee and allied vaudeville interests "stalling" relative to paying the authors and composers for the use of their copyrighted music, suits were all ready to be filed last Thursday when Pat Casey asked the American Society of Composers, Authors and Publishers for a week's grace until Thursday (Jan. 14) to consider the music men's ultimatum. Jan. 15 is an outside limit date had been set for the Vaudeville Managers' Protective Association to consider the demands.

The A. S. C. A. P. and the Music Publishers' Protective Association are not picking on vaudeville as a field since the Palace and the Hippodrome, with their straight vaudeville use music only incidentally, but as far as those combination vaudeville and picture houses are concerned, the music men feel that their music, as part of the programs in relation to feature films, etc., plays an important part in the entertainment and demand reimbursement accordingly.

At best, some \$20,000 or \$40,000 would be the increase annually to the authors, composers and publishers, but the principle of equity demands that the partnership in the straight picture house, radio and elsewhere.

Heretofore, by an agreement which expired Dec. 31, 1924, the V. M. P. A. houses were free from license taxes by the music men. The intervening year was spent in "stalling" and conferences relative to rate of license fees.

ACT FOR PICTURES

The Ingenues, 19-piece band act for the picture houses, consists of 19 female instrumentalists and a boy tenor.

The girl musicians are a novelty in being "lookers" as well.

Arthur Spitz is handling their bookings.

Sky and Perri Sign Off

Chicago, Jan. 12.

Sky and Perri, a small time wop act, decided to part with the innateness while in South Bend last week.

F. P.'S BOOKING OFFICE

(Continued from page 5)
their business dealings with the Public booking agency.

List of Agents Gathered

No one could be found who had a line on the agenting prospects Messrs. Katz and Franklin have in mind. It was not denied at the office of the Public that such a list has been gathered, and that the agents finally chosen will come through eliminations, until the Public has a chief that they are enrolling in their office as Public agents will be the very best the vaudeville field affords.

This can but mean that the straight and pop vaudeville agency fields will be combed to secure agents of this caliber. It is claimed that the number of vaudeville agents entering into the category prescribed by Public is limited. That the younger men among agents will be chosen is almost a certainty, those who have made a name for themselves whether working under a franchise of their own or under another's franchise. It is reported that the Public directors have a direct line on all theatrical agents.

About Bookers

No information could be gathered as to the Public's intentions on booking men. It was indicated that there would be a chief that the Public directors have a direct line on all theatrical agents.

Agency in Depth

One story is to the effect the Public booking agency will be divided into departments, for vaudeville acts, acts or attractions from

legit and pictures, also bands, and attractions from the outdoor and circus field. It is said agents operating under the Public office will not be confined to any one field, although possibly reporting to the office men in charge of the several departments.

Agents will operate through the Public on the customary agenting fee, with the number of agents always held to the required minimum only. It is said the Public in selecting the best "diggers" of attack among the agents will provide them with plenty of opportunity.

That there is no limit to the scope of the Famous Players picture circuit for acts and attractions is readily understood. Public people say they can not at present estimate the extent or number of houses and acts that may be employed. No line could be obtained on the number of acts that may be placed in one bill. It will vary, the Public people state, without even an average possible of announcement at this time. With the Public operating over 70 theatres, it may be stated, according to one picture man, that at least 10 per cent of that amount will be playing acts more or less before the end of the current season. What next season may bring forth no one will hazard a guess.

It is expected that the new Public booking office will be in operation within a month.

SENATOR HARRIS' BIG DEAL

Pittsburgh, Jan. 12.

A deal involving \$5,000,000 whereby Senator John P. Harris, of the Harris Amusement Co., acquired possession of the entire Moreland property in East Liberty is announced.

Senator Harris said the property will be used for theatrical and business purposes.

AN OPEN LETTER TO 'VARIETY'

From SAM A. SCRIBNER

PRESIDENT OF THE

Columbia Amusement Company

What do you fellows do down there? Every time you hear a rumor on the street do you print the story without investigation, or do you print the story and investigate it afterwards? Now, as a plain matter of fact, up to the present time, you have not investigated the story you printed last week.

I refer to the article asserting, among other things, that the Columbia theatre, New York, was for sale.

I do not know whether you ever heard the story about the fellow who went into the actors' boarding house and asked for a porter-house steak and the landlord told him that if they had anything like that in the house he'd eat it himself. Any time the Columbia theatre in New York is in the market for \$500,000 I'll buy it myself.

My purpose in printing this letter as an advertisement is to try in this manner to reach the same readers who may have read in "Variety" the reports, rumors and assertions referred to. At a time when every branch of the theatrical business is having more or less difficulty in successfully carrying out the policy which various amusement promoters have in mind, it is easy to awaken unrest and easy to find listeners to stories that do not always have a basis of truth.

NONE OF THE THEATRICAL PROPERTIES OWNED BY THE COLUMBIA AMUSEMENT COMPANY IS FOR SALE.

Regarding the Haymarket in Chicago, which you refer to, we paid a

quarter of a million dollars for that property, and within the past sixty days we have been offered half a million for it. In our judgment it will be worth a million within the next ten years. It is situated on West Madison and Halsted streets, which, in the near future, will be the Hub of Chicago.

Regarding the Empire, which you say we have for sale in Toronto, this house is owned by Mrs. F. W. Stair. We own the Gayety Theatre (now called the "Comedy") in Toronto fully and free of any encumbrance, in which we do not, however, play burlesque. It is at present leased to a dramatic stock corporation.

The Columbia Theatre in Cleveland, which you said in your article is for sale, is owned by the Cleveland Trust Company, and we are the lessees. It will probably please the Cleveland Trust Company to find that we are going to sell their property regardless of whether we own it or not. I'd call that authentic news. Wouldn't you?

No Lifting

You also say that the Columbia Amusement Company has to lift the shows from town to town. Any time the Columbia Amusement Company has to lift any shows it will lift them off the wheel. A Showman with the route we give him who can't put out a show that will attract enough patronage so that he can make some money for himself is only wasting his time on our circuit.

We are now arranging to build a million dollar theatre in Philadelphia just as soon as our lease of the Casino expires.

We have just acquired a piece of property in Detroit that we are going

to build on just as soon as we feel it is necessary. We would have been building there now only there is a two million dollar hotel going up right next to our Gayety Theatre, and we think it has lifted the neighborhood up enough to keep us there.

We own the President Theatre in Washington outright. We have just spent \$40,000 building a new front for that theatre, and some time when you are in Washington take a look at the President theatre—newly decorated, new heating plant, newly carpeted and the handsomest theatre in Washington today. We also own the Gayety theatre in Washington.

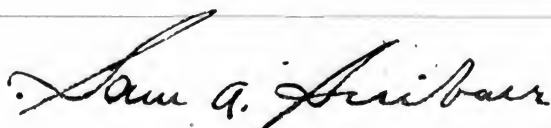
Unless our present negotiations in Chicago fall down, we will have a new theatre in Chicago season after next.

Paying to Explain

"Variety" could have found in one minute's conversation with me that there was no basis for the story printed concerning the sale of the Columbia properties. Because I was not consulted, I am compelled to spend \$350 to get my denial before readers of "Variety."

Such careless handling of a matter so important to the Columbia Amusement Company is unjust to me and my associates. What your purpose may be in printing such rumors and reports, or why you should create such a story is beyond my comprehension.

May I now ask you publicly to come to me for confirmation or denial of rumors or reports that may reach you concerning the property investment, the matters of policy or other affairs of the Columbia Amusement Company before you print any further damaging stories about our organization.



President of the Columbia Amusement Company.

FOR WOMEN ONLY

By DOROTHY PADDOCK

LADIES OF THE ENSEMBLE

THE DRESSY SIDE

By SALLIE

Lois Wilson as Lady Gwen in "Irish Luck," is an entertaining film. Lois Wilson has an opportunity to play the part of Lady Gwendolyn, and if at times Miss Wilson lacks Lady Gwen's impersonation and detached aloofness, she compensates at other times with her own personal charm, engaging if not exactly aristocratic. "Irish Luck" is good entertainment plus a pictorial treat. Miss Wilson has the only important feminine role.

Surprised at Broadway
Emily Fitzgerald and Marjorie Lane, dancers in Dave Apollon's extraordinary sketch, "Bl-ha-bo," showed their amazement when the Monday nighters at the Broadway grew as near frantic as Broadway itself can grow. It was an almost unprecedented reception; Emily and Marjorie were certainly surprised at the reaction given their boss. While the dancing of Emily and Marjorie lacked the distinction of the sketch's music, still Emily and Marjorie do fairly well.

The animated personality of Lillian Morton and the frivolous slant she takes on the stuff which most actresses take seriously will endear her to audience and many more. There is a gay abandon about her comedy, a fine and foolish touch which is welcome. She assimilates Continental mannerism just enough to lift her comedy out of the class of clownery.

Emma Raymond, the skilled wire performer; and Dolly Ryan, a skid-dancer, who gets applause with her rube imitations, add no small part to the Broadway program.

Wildish and Childish
Six wildish and childish girls are putting on an "All Girl Revue" of dancing and tunes. Their costumes and dances are much better than their singing. Their final black-and-white number in front of the curtain is better than all the rest of the revue. Audrey Di-on, an eccentric dancer, received the most applause from the spectators Monday afternoon, although "Emily" who specializes in "spills," merited no small recognition. The Ray Sisters, singers and jazz toe-dancers, were well liked. "Emily" Lewis, who impersonates a Dutch girl, a tap steps, and Dorothy Jane Morrison, a singer of "blues," are also in the revue at the 5th Avenue the first half.

"His People," Good Story
The men in the film, "His People," have the pick of the roles. Rose Bonanova, as "Emily," is a girl who impersonates a Dutch girl, a tap steps, and Dorothy Jane Morrison, a singer of "blues," are also in the revue at the 5th Avenue the first half.

But it is a beautiful story, taking in a generous portion of human frailties and human forgiveness, and the players are at no time dull.

Vivacious Doris
Doris Kenworthy's vivacity gives the drab audiences of that sentimental film drive. "The Unquadrated Four" is irrepressible. It gives the picture what breath of life it has, but it needs more. She is always entertaining as an alert, vivid creature such as the American girl

of this story. The very enthusiasm of her personality makes an audience wonder if it isn't a bit overdrawn. There is nothing exaggerated about her behavior as she meets the rather grouchy hero.

Miss Kenyon has fallen into a multiplicity from an aeroplane and her face is dirty.

The only time in the picture when she is really serious is during her scene with Lorna Duven. The latter has been cast as an Italian girl, pathetic and convincing. She has a very sad story to tell her American friend and the way Miss Kenyon handles this is proof that she can be something besides a face-making heathen.

Dolores Cassinelli does very well as an Italian countess.

Mild Game Girl
"The Best Bad Man" is about a dam, a damsel and a dandy. The damsel is described by one of the characters as being "the gamest gal in Colorado," but she does nothing to prove it. It is a belligerent title and a breezy one, but Clara Bow as Colorado's gamest is undeniably interesting. She is much too feminine for such a mail-fist part. The one novel turn is the brief scene where she cries about her father's overdue mortgage.

Clara has never been much of a weeper but she knows how. Judy King is Molly Jones, another ranch girl. She has little to do but she does it well enough. The most interesting portion of the picture is where the dam breaks and the hero rescues Colorado's gamest.

Transaction Too Speedy
Allen Pringle in "Soul Mates" is miscast in one of those taming-of-the-shrew roles. Allen is not sufficiently nimble historically to leap from shrew to charmer without notice. Allen must either be angry, as she was in the first of the picture, or boorish, as she was at the last.

Everything considered, the film is not much to be commended. Not the least of the misadventures is the caption which grandly explained that "anger never interferes with a woman's appeal." The speed of the anger which Allen Pringle was endeavoring to express would have subordinated mere food to the fourth or fifth spot, but that caption is only one of several comments for the film.

In contrast to the picture's shrew are Edythe Chapman and Katherine Bennett. The former has been given one of her few chances to play a part. Not the least of the misadventures is the caption which grandly explained that "anger never interferes with a woman's appeal." The speed of the anger which Allen Pringle was endeavoring to express would have subordinated mere food to the fourth or fifth spot, but that caption is only one of several comments for the film.

June Marlowe and Dog

June Marlowe always seems to get along so well with Rin-Tin-Tin that there is nothing new in their relationship in the film, "Fish of the Wolves." As usual, June has very little to do, the honors all going to the dog. Mrs. Lobo (wife of the film's wolfish hero) gives a fine and realistic performance. Especially deft is her trick of extracting a thorn from her lord's front paw. Few screen heroines can do that, and even June is forced into such unbecoming activities as patting the wolf on the head and screaming for his help when the claim jumpers and prairie pirates start shooting. June is presumably in the film to give the tenacious a reasonable cause to fight, but in comparison with Mrs. Lobo and the five (or was it seven) little Lobos, June does seem frightfully in the way.

time from the paper and steadfastly declined to restore it.

Lately from accounts Arthur Brisbane has made a personal effort for his paper to secure the return of the Shubert patronage. Whether that enters into the Hearst-Ziegfeld office is not known. Mr. Hearst is at present on the Coast.

Hearst and Brisbane are interested with Ziegfeld in two proposed theatres to be erected on 6th avenue, with Ziegfeld reported also holding the lease of the Hearst's Cosmopolitan on Columbus circle. Ziegfeld recently withdrew from the "Louis" from the Cosmopolitan, after a run of several months, with the report spreading that Ziegfeld had stated he did not intend to produce another show of his own for the Cosmopolitan theatre.

"The Three Musketeers" with "The Fashion Parade," Bobby Joyce, Dolly Day and Frances La Valle, have separated. Miss Joyce has left the show and went home to Providence to spend the holidays with her folks.

Miss Day has been called home to Boston by the serious illness of her father.

Miss LaValle remains and has just acquired a tiny French poodle, christened "Buddy." The latter is expected to help her drive away loneliness with her two show buddies away.

Alan Foster thought he saw signs of a rebellion among his girls at the Hippodrome, when there was some talk that Mr. Foster intended to leave the Hipp, taking the girls to Florida. That was smoothed over. Afterward the two girls who had concluded not to go to Miami, left their companions. Now Mr. Foster is carrying an extra understudy, it is said.

What a confusion! Two girls by the name of Betty Wright, and both blondes. How can they be told apart? One is "Tip Toes" and the other is with "Sweetheart Time." See both shows.

Florence Gunther is wearying of her trip to South Albany every night. She is trying to induce Mother Gunther to move into civilized territory. Florence is in "Artists and Models."

Dorothy Gordon, Olivette Florentine, Lucille May, all show girls in "Vanities," have acquired the dance spirit and are going in some of the numbers this week.

Red, white and black. No, it isn't the German flag. It's just Viola's hair. Viola Griffith, "Gay Paree," is really white headed but a month ago she changed to black and now she's red.

Mildred Lunney, Beatrice Roberts, Marion Hurley, Demaris Dore, Bobby Storey, Katherine Burke and Yvonne Grey have left for Florida to tour with the No. 1 "My Girl" company.

It is reported wedding bells are soon to chime for Ann Kelly, now on tour with the No. 1 "My Girl" company.

Helen Ward certainly is a great help. Lucille May to go up in the exclusive military shop on 48th street.

Many have been waiting a long time for Dottie May to go up in the air. She did for the first time recently, but in a plane.

Rosemary Haynes, "Vanities," came out after a malinee a brunet and came back a red-head for the night show.

A pretty girl makes an advertisement. Betty Allan has been spending her spare time posing for posters.

Katherine Frey, "Sunny," is doubling at Tex Gulnani's 300 Club. Virginia McGee and Stella Bolton are also there.

Margie Bolton entertained Nellie Dunham, of late fame as "Fori's Fiddler," at a ring-side table in the Carrol theatre.

Velma Deane was married to Eddie Dillo, brother of Yanci and Rosta, before coming to this country with "Charlot's Revenge."

Billie Fenimore, daughter of Dr. James Fenimore of Atlantic City, has joined "Captain Jinks."

Lyn Daur gave a dinner party to some of her friends in "Tip Toes."

Yvonne Bacon, "Artists and Models," has become a member of the Hoffmann girls.

Dorothy Gordon has lots of home to some seasonal presents.

Clarice Durham has been modeling at a wholesale dress house afternoons.

Helen Wehrle, the acrobatic "Charleston" with White's "Scan-

Clothes in Colors

What every woman loves is shown in color on the screen and Hope Hampton wears models to please. Coats with simple lines, flares and flounces and with light fur, evening gowns of soft tulle, short one-piece, two-piece velvets and chiffons. Chiefly small turbans are worn atop the blonde bob and the dashing pajamas of silk pants with velvet coats are a treat.

Eva Gauthier gave a recital at Aeolian Hall Saturday night wearing an abbreviated black gown with a single sleeve of bright green and stockings of this same flashing hue.

A program of four centuries of songs was delivered in her usual rare style.

Met's Pop Sunday Nights

The Met's Sunday night popular concert was most interesting. Miss Hunter, looking very sweet in a simple evening gown of white, sang her "Swanee River" in a style that brought applause as well as tears. Her voice is delightful and she gives it the dash of color.

Helen Teschner Tas' Recital

Helen Teschner Tas in the first of her violin recitals at Steinway's small intimate hall with its green gold decorations and artistic lighting effects, satisfied an audience of much class. She wore a simple delicious peach satin dress in the present style two-piece, the over-blouse being low neck, sleeveless and tied gracefully to one side in huge bow and flowing ends.

Miss Tas is an artist of no mean ability, besides having a delightful stage presence, and was compelled to respond to numerous encores.

"Fan" Picture Sparkles

"Lady Windermere's Fan" (Warner's) is an eye full with May McAvoy and Irene Rich, two ravishing screen beauties, in roles well suited to their screen talents. There are striking scenes, clothes, and this picture is done in extravagant lavish fashion.

Miss McAvoy's dressing is a variety of white clinging filmy creations in chiffons and crepe, all straight lines usually with flowing lace or chiffon sleeves. Her house gowns have inserts of lace. The most flattering frock is worn at the ball. It is a crystal embroidered heavily on white crepe with low-neck dropped arms and a burden of pearls is added. Miss McAvoy leaves her palatial estate in white evening wrap of ermine with huge white fox collar. Her bob carries a simple but artistic small bandeau of pearls. She is altogether quite modern.

Miss Rich, the designing vamp and mother, is stunning in all her clothes, but best is a black velvet evening gown made on princess lines, cut V back and front and embroidered at left side in silver rose. Her bob is swathed in silver tulle, outlined in brilliants. Also worn is a white ermine cape coat trimmed with a deep flounce and collar of chinchilla squirrel. Another good looker is a black velvet tight fitting affair with a round neck finished with a dull gold small roll and gold buttons used for trimming for the long tight slick fitting dress concealing part of her hands. Miss Rich affects the Turkish bandeau for headdress. It is quite becoming. She has a simple flowing house gown of white with the simplicity of her living room with its blooming plants making a splendid background.

The characters in the picture are cleverly drawn. Two gossips dolled up in diaphanous and old lace maneuver untiringly to make the other woman's business their daily dozen. The ballroom scene is sparkling and this picture entire is done with much imaginative skill.

Elinor Glyn's Life Mission

The chatter of the girl ushers at the Capitol arrived and helped to fill in the dull moments of Elinor Glyn's duller "Soul Mates," a useless screen attempt with fairly good sets, clothes and a generous portion of "Soul Stuff." Elinor will doubtless stick to that until another Columbus discovers another America.

Allen Pringle is a tantalizing heroine. Her love is evident and it's a whole tuff. She's nice as a bride in a Sister of Mercy outfit and looks most unhappy. Wears a crystal and white dinner frock cut just Jenny neck and sleeveless. A fur coat is thrown over this when she is spirited away to her lover's care. Her uncle's living room is attractively furnished and Edmund Lowe is one who knows what to wear and how. But his love making is not taken quite as seriously by his audiences as himself.

Concert Grand Needs Tuning

Julia Glass did a heavy concerto at the Capitol last week on a concert grand badly in need of tuning. She is a good artist and looked well in pale blue chiffon worn with silver slippers.

dale" has turned down several vaudeville offers to remain with the show.

Pucker up and whistle; that's what Olivette Florentine does in one of the numbers of "Vanities."

Vivian Marlowe leaves "Merry Merry" to take the lead in the No. 1 "My Girl."

Betty Wright, "Tip Toes," has a pretty and new bracelet.

Friends want to hear from Silvia Shawn, last with "Lady Be Good."

May Clark was out of "Gay Paree" for a week with the grippie.

Dottie Gray has a new ring. Engaged? She won't tell.

Kitty Ringst missed a few days at the Melody Club due to a nasty fall.

Lois Taylor has taken Dorothy Barbara's part in "Gay Paree."

Liane Marnet gave a tea party at her home in Astoria, Long Island.

Marion Dowling, "Vanities," is taking back dancing lessons.

Sylvia Carol is in "Hello Lola" at the Edging theatre.

Poppy Morton is now with "Aloma."

ASQUITH STUDYING

(Continued from page 1)

while the latter was making "The Black Pirate."

When Norma Talmadge began her work recently at the United Studios in "Kiki," under the direction of Clarence Brown, Asquith transferred his observations to that studio. He has been around the sets and technical offices on an average of three or four hours a day during the past week.

Though Asquith has said little of his intentions it is understood here, English capital is ready to finance him in the operation of a picture studio in Great Britain for the production of pictures along the same lines as made in America.

It is said that Asquith will remain on the coast another two or three months and then go to New York where he will study distribution and exploitation conditions, before returning to England.

At present, his sister, Princess Elizabeth Libesco (who is the wife of the Roumanian minister at Washington) is visiting here and is the guest of Douglas Fairbanks and his wife, Mary Pickford.

Booked from Film House

De Pace, the banjost, has been signed for White's "Scandal" of 1926." The musician has been appearing at the Strand, New York, a picture house.

HEARST AND ZIEGFELD

(Continued from page 1)

Flo Ziegfeld or his attractions should be extremely limited. The instruction read that "The Hearst Executive Committee has decided, etc., with a statement to the effect that the generous publicity of late to Ziegfeld may have alienated other theatrical patrons from the Hearst papers.

For some months the New York "Evening Journal" has been without the Shubert advertising, originally based upon the Shuberts refusing to submit to the 10-line advertising minimum demanded by the "Journal." The Shuberts withdrew all their advertising at the

the theme. It was a great plug, but I wasted on a long since antiquated

the hats as boomerangs. The intimacy of the party was enjoyed immensely by the outfronters, who were as boisterous as possible in sending the boys away at the finish.

Miss Franklin, accredited headliner, followed, and not only stole the show but stopped it as well with an all-click battery of songs, including

The night club atmosphere, min-

Carroll Sunday Show

If this session is a fair sample of what Carroll is giving them Sunday nights the concerts are set. Earl is giving them a regular show despite opposition handicaps on the vaudeville end through close proximity to the Palace and Columbia. But Earl is getting acts and real on-stage experience. He is getting it, and nevertheless, which may be some-

orchestra had some 11 minutes themselves with "A Trip Across Sea," which utilized Berlin's "What I Do?" as the musical theme. Nationalistic impressions range from Castilian to Hibernian as back to Hoboken's Teutonic scale. Berlin was rung in on slides as a timely proposition was the announcement that he was passenger on the same boat. he

AMERICAN BOGE

BIRTHS
Mr. and Mrs. Tad Tieiman, at University hospital, 432 South Lincoln street, Chicago, Jan. 5. The father is of Tad Tieiman and Tunsmiths.

Jay Kay and Co. (5), musical
Fritzi Leyton, single again.
George Cooper and Emmett
thony, colored. 2-act.

Mr. and Mrs. Tad Tieinan, at University hospital, 432 South Lincoln street, Chicago, Jan. 5. The father is of Tad Tieinan and Tunesmiths.

Mr. and Mrs. Al Beilin, daughter, Jan. 7, at St. Luke's Hospital, Chicago. The father is Chicago manager for Irving Berlin.

CH'LSTON, W.VA.
Kearse (K)
1st half (11-13)
Masked Athlete
Mayo & Francis
Eddie White
Melody Revue

PADLOCK CASE REVIEW DENIED

U. S. Supreme Court Affirms Decision Below

Washington, Jan. 12.—The United States Supreme Court yesterday denied the petition to review the decision of the Circuit Court of Appeals in the padlock injunction case. This denial affirms the decision of the lower court as to the constitutionality of that section of the National Prohibition Act wherein it is provided that no premises where intoxicating liquor is sold.

The denial of the highest tribunal of the petition for a writ of certiorari brought by attorneys for Kurt Kling, Emilie Kling and Josephine Kling, owners of the property which housed Doerr's Inn, in Detroit, which inn was raided and subsequently padlocked will bring gloom to cafe owners catering to the night life.

As was reported in Variety of Dec. 23 last, the Kling, Kamper and Kling case was the first of its kind to reach the higher court. It was the first case in which the Supreme Court stated that they knew nothing of the sale of liquor on their property and if same had been sold the responsibility rested entirely upon their tenant, William Rogers, who pleaded guilty.

It was further claimed that the padlock injunction placed on their property at 17159 Jefferson Ave., East, Detroit, took away their constitutional rights under the 5th and 14th amendments to the Federal Constitution, which prohibits the taking of private property for public use without due compensation and wherein a trial by jury is guaranteed.

More Activity
The lower court could see nothing in these arguments nor in the contention of those involved in the case that they were subjected to imprisonment without a jury trial should they be placed in contempt of court by breaking the padlock. It was also contended that they were deprived of the use of their property and with the consequent lessening in value of same and its future rental rates impaired through no act of their own.

The asked for review was characterized in the petition as being of vital importance to all real estate owners throughout the country and reached the Supreme Court approximately two years after the padlock injunction was issued.

It is expected here that this action sustaining the lower courts will bring about an increased activity on the parts of officials in the enforcement of the law. The petitioners as well as a general tightening up in the enforcement of the law.

O'Hearn After Commish

William J. O'Hearn, former thespian and now a really broke handling Times Square properties, will have his \$51,000 commission claim against Morris M. Glaser, a real estate operator, heard today (Wednesday) in Supreme Court. Glaser has a 25 year lease on the Hotel Claridge representing a \$5,000,000 investment.

O'Hearn figures through having allegedly lost interest Glaser, the latter closing the deal over O'Hearn's head according to complaint.

O'Hearn has figured in the Republic Theatre head for "Annie Irish Rose," acting as go-between for Oliver D. Bailey and Anne Nichols.

Police Impersonators Held

Albert Boyce, 29, special officer at Keeney's, Brooklyn, and Harry Beamish, 33, broker's clerk, 264 Dean street, Brooklyn, were held in West Side Court by Magistrate McDonald in \$5,000 for the action of the grand jury.

The pair were arrested by Patrolman Russell McKay of the West 47th street station on the complaint of C. M. Joe, manager of the "Club de Oro." According to the manager, Boyce and Beamish threatened to padlock the restaurant unless they were given a sum of money.

The manager demanded their release. They had not started to leave. Joe blew a police whistle and the men were arrested.

Speakeasies Preferred

Speakeasy tenants seemingly are preferred to legitimate business offices, according to a Times square real estate office building landlord. An upstairs oasis, recently opened, forced two of the building's choicest tenants to vacate hastily.

The speakeasy is only opened nights and an outer guard with a vicious bulldog for protection made it unpleasant for late office workers.

NEW POLICE SYSTEM AT WORK IN SQUARE

As predicted in last week's Variety, Times square will be given lots of attention by the police. Ticket takers, runners, "bookies" and "boys" with long criminal records were being brought to West Side court daily.

The prisoners were rounded up by the detectives attached to the staff of Inspector Michael Lyons that covers Times square and north; also detectives under the direction of Captain John Stapleton, in charge of the detectives of the same territory.

Arrests of these kinds had been unknown under the past police regime, due to the fact of the advent of the special case. Members of that defunct division were unacquainted with the element that makes Broadway life miserable.

Last week Commissioner McLaughlin ordered the restoration of the Inspector's staff. Many uniform patrolmen were selected from West 47th street station. They have patrolled the adjacent streets, knowing the "boys" that have been "parked" for some time.

Inspector Lyons issued orders to bring in ticket takers, "book runners" and disorderly persons. Captain Stapleton issued similar orders. "Bring in those boys that have prison records and who have no means of livelihood." No sooner said than done.

Captain Stapleton was recently given some of his best men who had been "borrowed" by headquarters during Enright's reign of terror. These men immediately gave Broadway much attention and found quite a few "boys" with records. They were arrested and taken to West Side court. "Victims of night clubs or speakies" were taken to West Side court to try and identify the arrested men as the bandits. In most cases they were unable to. Detectives got adjournments so as to have a list of the victims look over the prisoners.

As a result of the Loew State theatre holdup, detectives are certain now that "pathfinders" are placed in many places to tip off the bandits. It seems hardly possible that the Loew holdup could have taken place without somebody "tipping off" the bandits. The Loew holdup was considered one of the boldest of recent times. Much attention is being given to this phase of investigation the detectives.

BUCKNER'S NEW '35' LIST

U. S. District Attorney Buckner is reported to have made up a new list of 16 night clubs or speakies which will have padlock proceedings started against them. There is no positive information available.

A certain uneasiness is evident amongst retail liquor handlers in the Times square district. Whereas previously they have been defiant and agreed to a padlock while negotiating for another stand, they have not been as many quests for new locations by the recently padlocked assortment as of yore, although the padlock has not as yet gone into actual effect.

Night club and speak easy men seemingly are awaiting to see to what extent the promised co-operation of the new police regime with the district attorney's office will go. A report that the police system of inspection will resolve itself into the former mode of the Inspector of the district having full sway, with the Tammany hall leader subject to the whims of the police, has given the characters some hope, but they are not positive on the report.

Betty Starbuck, ingenue of "Garlick-Galatea," has been engaged to dance in the grill of the Waldorf-Astoria. She will appear with her brother Larry.

Manicurist Took Joy Ride In Taxi—Landed in Jail

Riding around Times square and thence to an address on Riverside drive and 79th street, Louise Martin, 30, manicurist, of 665 Riverside drive, received a suspended sentence in West Side Court from Magistrate McAndrews. However, the nail polisher spent the night in the West 30th street station house.

Miss Martin engaged chauffeur Ernest Eberhardt, 1977 1st avenue. She hailed the "cabby" near the Hotel Astor. She told Eberhardt to drive her around the Square. He did. Then she ordered him to take her to an address in Riverside drive near 194th street.

The clock spun around to the tune of several dollars. Seeing no money forthcoming the driver made a request upon Miss Martin. She offered no money and excuse and left the cab to enter an apartment. Believing she sought to escape he followed her. Again he made demand for his money and was frankly told "I have none." He then caused her arrest on the charge of disorderly conduct.

In court the next morning she told the magistrate that she would gladly pay the chauffeur. She didn't recall that she owned any money. On that promise the court suspended sentence and she left to make good to Eberhardt.

DRUG PEDDLER CAUGHT

John Reilly Thought There Was Money in Selling

In the arrest of an alleged drug peddler, Detectives William Moffett and Frank Buckley of Acting Captain Scher's squad, who succeeded Dr. Carleton Simon of the narcotic squad of police headquarters, believe they have in custody one of the largest drug peddlers who have been supplying drug addicts in the elite section and in the white light district. The money game has been named as John Reilly, 32, 40 West 90th street. He was held for further examination.

When arrested outside of the 90th street address, Reilly had on him a paper bag containing white powder said to be heroin. In his room they found more drugs—heroin, cocaine and morphine. The entire lot of contraband was valued by the detectives at \$10,000. It was seized and sent to the city chemist.

Reilly, well dressed, occupied one room at the 90th street address. He said \$50 a month rental. According to the detectives he was quoted as saying that he was a moderate user himself of the drug. He is alleged to have said that he formerly worked for a drug peddler whose profits were so great he decided to sell the narcotic for himself.

Moffett and Buckley stated to reporters that Reilly averred that his clientele were principally wealthy addicts.

When the detectives arrested Reilly he was much concerned. They took him into custody as he was leaving his house. They brought him back to his one room, luxuriously furnished, and there they found the other drugs.

L. A. Nudity Drive

Los Angeles, Jan. 12.—The police are again making a drive against nude and immoral shows on South Main street. In their cleanup they took into custody George Seligson, a dancer at the World Museum, and M. P. Sagan, a Barker. They are charged with violating the city ordinance that prohibits a double admission charge.

The police assert that patrons attending the general admission shows were forced to pay a second time to see special attractions. These were the nude type of dancers, the police declare.

Larry Fay Likes Miami

Larry Fay is leaving New York today (Wednesday) with the Harry Carroll act to have the latter open at Fay's newest night club at Miami.

Larry has two, one seating 750 and the other, 300. He charges a cover of \$3 and \$5 in them.

Mr. Fay has been in New York for a few days, arranging for the Carroll transfer. Carroll brought his wife Oake and a contingent to an abrupt end last Saturday, as reported elsewhere.

Miami is all right, says Larry, and he likes it so much he has already purchased some time front property in the city's vicinity.

Speakeasy Speed

A new racket to promote quick sales has cropped up in the speakeasies of Times Square.

The gag is an expected raid and admonition to customers to drink their stuff down as quick as served.

The idea does away with the slow drinkers or sippers at the bar and promotes additional sales.

The angle has worked out successfully thus far and may continue so until the customers get on to the fact that the raid stuff is just a stall. Then they may resent being taken over and transfer patronage elsewhere.

Bookmaking Charge

William Baker, 23, salesman, 773 Adea avenue, Bronx, was held in West Side court by Magistrate McAndrews for further examination on the charge of having racing slips in his possession. Baker was arrested by detectives Enright and Walsh of Inspector Lyons' staff.

According to the detectives they observed several men accost Baker and pass him money in a restaurant at 225 West 46th street. Upon searching the latter, the detectives declared that they found the alleged racing slips on Baker.

June Astor in Lead

June Astor is now leading lady of the Melody Club, New York, cabaret show. Miss Astor stepped into the position Monday evening upon the retirement of Dorothy Ramey.

Miss Astor is a tapping dancer, of personable appearance and a refined manner that makes itself manifest on a cabaret floor. She has attracted the attention of some Broadway producers.

'ROUND THE SQUARE

Validity of "Personal Injunctions"

An opinion is gaining ground that the "personal injunction" issued so readily against persons charged with possessing or selling booze may not stand so well before a U. S. Court of appeal. The injunction enjoins the defendant from possessing or selling liquor for a specified period, usually six months or a year. Through the proceeding the government appears to constitute itself the guardian of a free citizen, and also by law entitled to compel him not to violate a law that the government has provided a penalty for as a crime. Besides which, the personal liberty standing of the citizen is removed, considered a somewhat important portion of the Constitution.

However, while the Constitution may mean a lot it doesn't seem to mean much as against the publicity that is to be gained through forgetting it.

Limited Tickets for Beaux Arts Ball

Tickets will not be as plentiful for the Beaux Arts Ball at the Hotel Astor as in former years. The society has cut down the ticket allotment. None will be sold at the door.

A. P. Publicity for Mrs. Gerson

Mrs. Gerson, the Times square confectioner, won Associated Press publicity on a New Year's day stunt. She placarded her windows with profers of "free bromo seltzers" for New Year's eve headaches. She did a rushing "deadhead" business and won A. P. attention.

Making Squearites Hard-Boiled

Professional mendicants who have worn out their welcome along Times square are decrying the decrease in the weekly revenue and may shift to new stands. Familiarity with the six persons that have piloted their trade along the main stem for the past three years no longer excites the pity of the passersby. Consequently the daily gross of takings has diminished. The blind and the maimed think the Square is getting hard-boiled without flinching three years is a good run for their line in one spot.

Stories creeping into dallies about various mendicants passing out and leaving legacies and others here credited with staggering financial balances have not helped the intake possibilities of the unfortunate. Broadwayites are generous but hate to be fooled. Perhaps many worthy ones are passed up because of this but preceding failures are more responsible than those refusing to unleash the purse strings.

A Wild Chase Tough Place for Babies—Times Square

A wild chase around Times square by an ardent 24-year-old father after baby food for his hungry child ended in a subway trip before the food was procured.

The claim doing Dad dashed into three drug stores within the district on his mad hunt for Lactogen with each request bringing such replies as, "They don't have babies in Times square." "Sorry, but we have no call for materials pertaining to those kind of babies"—and many a laugh at the expense of the pining parent.

The finish was that the proud possessor of a six months' boy had to hop the subway to the Grand Central station where he finally obtained what he was after.

Chasing Race Track Tipsters Away

A crusade has been started in New York on race track tipsters and others who use the U. S. Mail to furnish information or to receive answers through the mails from their advertisements or literature. U. S. authorities say there are over 600 tipsters in New York, divided between Times square and downtown.

Their tips or information can not go through the mails, according to the authorities, who failed to state whether newspapers carrying the same information would be permitted mailed. Several papers issued daily are mainly supported by the tipsters' advertisements.

AMERICAN PLAYWRIGHTS BIND MEMBERS FOR SELF PROTECTION

"Dramatists' Shop" Probable Outcome—Managers Must Produce from Scripts of Membership—New Contract Form for Producers

The American authors and playwrights have apparently given up the idea of uniting—they will attempt to control the picture and stock rights to all their plays, according to resolutions adopted last week. They propose that managers be made to produce only from members of the authors' organization but any author is to be permitted to join. That is virtually the same principle upon which Equity based the "Equity Show" alluded to during the last strike as a closed shop.

It will likely be followed by a newly adopted form of authors' contract.

Whether the dramatists situation is a grave one appears to be a matter of wide difference of opinion among the managers. As there is no representative managerial association there can be no collective agreement with the authors' group. Should a basic agreement be made, it will be referred to producers individually. On the floor of the running evidence of abuses by some managers was given. It was reported that not one firm but several managers were involved in alleged sharp practices, double-crossing and plain cheating in the sale of picture rights. It was that which resulted in 131 members agreeing to the resolutions, either by direct voting or proxy. Only two playwrights failed to assent. One declared that while he was not again his fellow craftsmen, "I refuse to give away my right to do as I please."

1. Technical assistance to play playwrights. The authors' association would handle the sale of picture and stock rights. The managers are to get 50 per cent. of such rights as formerly.

2. No manager to produce plays except written by members of the authors' association. If he does no member is to submit any play to manager or managers in the future.

3. The American Society of Authors, Composers and Publishers attending the meeting proposed that all musical productions be placed on a new basis so far as the composers are concerned. It is proposed that the manager have only the stage rights and that all royalties for disc records, publishing and radio rights and royalties belong to the A. S. A. C. P.

Several managers when queried for an opinion of the demands stated they believed the authors would get what they wanted. However, the authors appear determined to stand together on the proposed basic contract. This determination resulted in the exposures relating to the practices of certain managers and the agreement will apply to all. The authors' contract committee is made up of George Middleton, chairman; Eugene Buck, Rachel Crothers, John Emerson, George Kaufman, George Kelly, Channing Pollock, Otto Harbach, J. Hartley Mann, Le Roy Clements, Tol Cooper, Megrue and Eugene O'Neill.

A statement of the authors side of the question was prepared for the press. It was explained: "The dramatist without whom there could be no production has no collective voice whatever."

Although Equity is not in a position to admit the authors to membership, Equity officially greeted the authors in their efforts, as follows:

The Actors' Equity Association is delighted to learn that all American dramatists have at last decided to unite in a homogeneous body. We feel and always have felt that with-out organization no group can effectively function. It goes without saying you will have our support.

There are today many problems in the theatre, and the interests of actor and dramatist is identical. We are sure that harmonious action between the two associations will solve equitably those problems which may at any time call for our joint action.

With all best wishes,
Very truly yours,
Frank Gilmore,
Executive Secretary.

"Abie" and the Berlins

The marriage of Irving Berlin and Ellen Mackay was treated by out-of-town papers with almost as much importance as the New York dailies. Editorials out of town mentioned the union as that of "Abie's Irish Rose" in real life.

Anne Nichols always did say that her record-making comedy was founded on an actual incident. Business at the Republic, where the original "Abie" is running, held up much stronger than expected after the holiday rush. That is partly due to the fact that the Berlin-Mackay marriage, one Manhattan daily running a special story of the event and its parallel to the story of "Abie."

"Gingham Girl" Closes in Lincoln, Neb.; Equity Helps

"The Gingham Girl," which was playing small stands in the mid-west, closed suddenly at Lincoln, Neb., and the players were brought back by Equity.

The show was out under the management of Barney Ferber, described as a "film magnate" of Lakewood, N. J. Ferber has a bond of \$1,750 deposited with Equity, but the total claims of salary and transportation will reach \$3,300.

It appears that the show, which was out 18 weeks, stranded after difficulties with two stage hands carried with the show. At Atholton the carpenter, Earl Hite and Stuart Atkinson, the props, were said to have created the hanging stuff and advised the drayman not to disturb the box until given further orders. The men claimed four days' salary during Christmas week when the show played a house against which there was a road call. Under the rules the show could have laid off without salary claims from players or crew.

W. H. Conley, the Equity deputy, borrowed the money to pay the men. That followed a dispute, during which it was claimed that the stage hands were preventing 20 players from working.

When show reached Lincoln, the stage hands had orders from the New York office not to unload the show until demands were met. It was stated the carpenter and props put in a bill for \$575. That is said to have resulted in the show closing.

"Give and Take" Closed; Louis Mann as Star

"Give and Take," a revival of the late Aaron Hotin piece, starring Louis Mann, closed in Boston Saturday. The management was unable to pay salaries and funds were sent on from Equity from the two weeks' security previously posted.

The money demanded amounting to \$320 included claims of all except the star who is an exempt Equity member and for whom Equity did not require a bond since he is a member within the jurisdiction. Mann operated on a personal contract rather than the usual Equity form and is probably otherwise protected.

The revival of the piece was financed by W. L. Lawrence and said to be his first fling as a show manipulator.

"NURSE" REVIVED FOR ROAD

Clark Ross is reorganizing his musical "Oh, Oh, Nurse" which recently played the Cosmopolitan, New York, and will send it out as a road attraction through southern territory.

Kenneth Burton and Kitty Clark will have the principal roles.

EARL'S "SQUAWK" IN D. A. OFFICE ON GRAPHIC

Not Entertained—Frank Tinney and Rose Wenzel Involved

Accompanied by Rose Wenzel, one of his chorus girls, Earl Carroll, producer of "Vanities," called at the District Attorney's office to enter a complaint against Emil Garveau, managing editor of "The Graphic" (New York), who Carroll claims conspired to ruin his reputation and his business career. After hearing Carroll's story, Assistant District Attorney Ferdinand Pecora told Carroll to return on Friday. On that day Pecora announced that he would take no action.

A short time prior to Carroll's first call, Frank Tinney, one of the stars of "Vanities," also visited the prosecutor's office on the same matter, but he related his case to another assistant district attorney.

As a result of the stories related by Miss Wenzel, Carroll and Tinney, Bernard Macfadden, owner and publisher of "The Graphic," was a visitor at Mr. Benton's office. Apparently Macfadden satisfied Pecora's consistency has been attacked by members of his paper, and the case is at all intents and purposes closed. Carroll some time ago said he would file a civil suit for libel against the Macfadden people for \$1,000,000.

According to the story as told in the Criminal Courts building, Carroll sought to have "The Graphic" retract a story relating to Tinney and the Wenzel girl and asked that this retraction be printed within 24 hours. When the paper failed to publish the retraction, Carroll decided to call on the district attorney.

Dictaphone
According to Carroll, Miss Wenzel was a principal in "Vanities," in an effort to secure additional data for a story for "The Graphic" and to injure him in the "Graphic's" crusade against him in the Atlantic City Beauty Pageant expose. Carroll said Garveau pursued Miss Wenzel repeatedly to get her to give him damaging statements against Carroll's "Vanities," where a cabaret is part of the performance. Carroll says that he wanted her to tell "The Graphic" that if she knew of any soliciting of men in the cabaret.

Miss Wenzel is known as "The Arabella Girl," a creation which she created for "The Graphic." While the Antics of Arabella, a comic strip used in the health section of the publication, Miss Wenzel said that as a result of the developments "The Graphic" had taken her name from the strip. She said she was paid for the strip for four months, she never received payment for her services. Her main object, she said, was originally to get publicity.

Carroll says that while with the show, Miss Wenzel told Carroll that Garveau was trying to induce her to quit the show. Carroll learned from her, he said, of a plan to conspire against him, and requested Miss Wenzel to quit temporarily.

Then, according to Miss Wenzel and Carroll, Garveau asked her to meet him to sign an affidavit about Tinney. She agreed to meet him at her home on the night of Dec. 23. Tinney, according to Carroll, was to state that Tinney had made advances to her during a rehearsal of "Vanities," in which Tinney is now appearing. Some four weeks ago Carroll was told of an appointment. He secured the services of private detective and after installing a dictaphone in an adjoining room at her home and securing two stenographers, they met on the night of the conference arranged. Carroll claims he secured the entire conversation that passed between Garveau and Miss Wenzel, this data being given to the district attorney.

Carroll stated Tinney had made no advances to Miss Wenzel, and she was not in touch with Garveau, according to Carroll's statement, he supply him with an affidavit damaging to Tinney. This affi-

"Beautiful Girls" Are In Close Opposition

Two "beautiful girls," so-billed, are in close opposition in New York musical shows. Dorothy Knapp is in Carroll's "Vanities" and billed as "The Most Beautiful Girl in America," while the Shuberts' new revue, "A Night in Paris," on the Century Roof is claiming that "Kathryn Ray is the most beautiful woman in the world."

The first both shows merely alleged America but the Shuberts first thought of the world through J. J. deciding to sail Saturday.

Miss Ray was formerly in "Vanities." She gave in her notice when Earl Carroll started to do press stuff with "The Graphic" over the Atlantic City Beauty Contest. Kathryn found her nerves couldn't stand Earl's vagaries about himself and herself in beauty contests.

Nevertheless Mr. Carroll claimed that he gave Miss Ray his notice and that only positive fact obtainable at the time was that Miss Ray really left the Carroll show.

Miss Knapp formerly had been in Ziegfeld's "Follies" and often got her pictures in the papers. Mr. Carroll must have seen the pictures and liked them; along with the idea of Miss Knapp also having been mixed up in the Atlantic City thing.

When "The Follies" was about to go on the road, Mr. Carroll persuaded, with much persuasion, Miss Knapp to replace the beauty suit in "Vanities" left bare when Kathryn moved uptown.

Mr. Carroll agrees that if the Shuberts want to have a contest between the Misses Ray and Knapp for that widely spread beauty title, he will agree to have it run on the level if the Shuberts will.

DISAPPEARING MATS

Chicago, Jan. 12.

Eleven people appeared for the matinee of "Nobody's Wife" at the Playhouse yesterday. The show was called off.

Ed Well, partner of Lester Bryant in the Playhouse, is said to be out and Charles Rosenberg is now understood to be bankrolling the producer.

In New York last Thursday four people showed up for the matinee of "Heads First" at the Greenwich Village. They came on passes, changed into duets for the night show. "Heads First" closed Saturday after five performances.

"G. V. F." Southern Biz

The southern "Greenwich Village Follies," headed by Raymond Hitchcock, grossed over \$3,000 on the split week between West Palm Beach and Miami last week. In the latter town they played seven performances in three days, giving one midnight performance. Three had been scheduled but two were called off because of the strain.

The West Palm Beach half brought in \$11,000 while \$23,000 was picked up in Miami at the Fox.

The reason attributed is that the "G. V. F." was the first big revival of the year to go through southern territory.

David was used, Carroll says, as a basis for a story in "The Graphic."

Earl Carroll spent one hour and a half with the young woman in Mr. Pecora's office and Miss Wenzel says she was interrogated at length by Mr. Pecora.

Carroll alleges Garveau knew the affidavit to be false in view of the details made as to Tinney's advances to Garveau by Miss Wenzel on the night of Dec. 23. The affidavit was dated Dec. 30. Miss Wenzel said she knew the affidavit was false but that she was asked to go through with it by Carroll. She says she kept in touch with Carroll all during the "Garveau plan," as Carroll expressed it.

\$500,000 INCOME FOR HARBACH, LIBRETTIST

Last Week's Royalty, \$14,700—"Nanette" and "Marie" Pay

The weekly earnings of Otto Harbach are said to far exceed that of any librettist on record. It is doubtful if any playwright or stage composer have ever approached Harbach's royalties. Last week he received \$14,700, made up of royalties from musical comedy productions and song publications.

Harbach is connected with the book writing of more productions than any other author. His earnings come from some dozen companies of "No, No, Nanette," "The Great Waltz," an almost equal number of "Rose-Marie" companies, "Sunny," "Song of the Flame," "Wildflower" (playing abroad) and numerous other attractions which he was called in to "doctor."

It is estimated that Harbach will earn \$500,000 this season, a figure that far exceeds the profits of highly successful managers.

"DOPE" PASSES OUT; SALARIES UNPAID

Special matinees of "Dope" came to a sudden halt last week at the 48th Street theatre, New York, which followed a private showing the previous Sunday evening. Lack of funds caused the abrupt closing. The theatre rental was taken care of.

The company was paid off after Monday's matinee, but the checks given for Tuesday afternoon came bouncing back and after a hasty showing of the cast Tuesday afternoon it was decided not to give a performance.

"Dope" is a three act play found on Herman Lieber's vaudeville act of the same name. Lieber was in the lead, the play being sponsored by the Colonial Productions, with Fred C. Curtis, a vaudeville agent, signing the checks and contracts. It appears the show was framed too expensively. Some players were to receive \$15 and \$20 but others were to get \$35 to \$50 per matinee. The contracts guaranteed a minimum of eight performances.

Claims for salary were filed with Equity and from that source collection will be sought but Equity is not officially concerned with special matinees and no mention of such performances is contained in any Equity contract. Equity regards special matinees as casual employment and players accept such engagements at their own risk.

Guild May Let Klaw

That the Theatre Guild intends to sublet the Klaw theatre, New York, which it has under annual rental, became known when it was offered several shows on a basis of \$4,000 weekly guarantee. Its rental is \$30,000 annually with this its second season.

The failure of two shows in succession, "Glass Slipper" and "Merchants of Glory," will put the Guild on a basis of operating only the Klaw and Garrick hereafter. If a satisfactory disposition can be made of the Klaw, "Androcles" is the current attraction, and it is doing fairly, but the understanding is that it will probably be moved down to the Garrick shortly.

"Lunch in the Sun" in March Earl Randall has been signed by the Shuberts for "Lunch in the Sun," a French farce scheduled for March production. Randall will play opposite Genevieve Tilton.

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COSTUMES

CHORUS GIRL'S DISMISSAL IS CONTESTED BY STATE OF CALIF.

Lea Wiles, "Student Prince" Coast, Summarily Dismissed by Moe Wise, Show Manager—Intoxication Charged—Companions Testify Against Her

Los Angeles, Jan. 13. Deputy Commissioner of Labor Barker, after listening to a statement made by Moe Wise, Equity representative, that Moe Wise, manager of the Shuberts' "Student Prince" company, was justified in discharging Lea Wiles, chorus girl with the company for alleged drunkenness during a performance, decided the show's management must furnish the girl with two weeks' salary, besides transportation and expenses to New York. There is no clause in the contract of the Chorus Equity which gives the manager the right to discharge an employee for cause, unless the former gives a two weeks' notice and transports the person home. Barker asserted regardless of what rules may supplement the contract, there is no provision for summary dismissal for cause so far as the manager is concerned.

It is said charges will be preferred against Miss Wiles to Equity. There were some 30 people and \$2,500 advance presented to the effect that on Dec. 29 Miss Wiles was alleged to have been intoxicated, not properly clothed while on the stage, and that she was financially untrustworthy as a member of the company. Among those who testified that the girl was supposed to have been intoxicated were Albert Fromm, director of the Actors' Equity with the show, Bertram Peacock, former member of the Equity Council, and a score of chorus people.

They all seemed to be of one frame of mind and said Miss Wiles had been a troublemaker from the time the show left Albany, N. Y. They testified the girl was intoxicated on the stage and that after two days' absence Wise took her back in the show; that while recuperating from an operation and on a train from Dallas, Miss Wiles with two girls drank large quantities of liquor, and that in San Francisco she was checked out of a hotel for her conduct.

Nowell on behalf of Equity said that the chorus girls who testified have warranted her discharge without notice. He said that the treatment which Wise had afforded the girl was more than fair and that since Equity is the one who holds her, she is guilty of breaching her contract with the management, and that her standing at present would not entitle her to any benefits from the show. Equity, he said, has only hoped that Wise would again consent to give the girl her fare and expenses, without salary, back to New York.

Chorus Girl Denies All Deputy Commissioner Lowy, legal member of the commission, appeared to protect the girl. The latter denied all of the charges, saying she was ill. Mrs. Lowy stated that no doubt the girl was wrong but that the State of California has no right to stand for theatre managers bringing people they know to be undesirable into the territory and then discharge them for cause, leaving them stranded here. He said these people must be taken back where they came from.

He objected to the fact that termed the "overzealous endeavor" made to besmirch the character of the girl, whom he felt the Equity organization had no right to.

Lowy then became a bit theatrical and said that the environment in which theatrical people lived was a world of their own; that they had to be very careful what they did, for if making one false step the managerial class would discharge them and try to throw them in the gutter as the manager of "The Student Prince" was trying to do with Miss Wiles.

He stated that misrepresentations were made to the girl when she signed the contract. He said that she was told she would have a steady job and then was fired. He said that everyone testified she was not desirable.

Management Favored Lowy declared that the witnesses who testified were all in favor of

MILLIONAIRES "BACK ZIEGGY"

**Singer and Biddle Behind
"Palm Beach Nights"**

"Palm Beach Nights," Ziegfeld's revue, due to open in Palm Beach next week, has the backing of two wealthy men. One is Paris Singer, heir to the Singer sewing machine millions, and Tony Biddle, the Philadelphia millionaire. Singer is said to own large tracts of land in Florida, a reason for promoting the Ziegfeld show.

Singer and Biddle have disavowed all expense in the matter of the revue. Unable to complete a theatre in the time required, one of the show places was remodeled at a cost said to approximate \$250,000. The revue will cost \$12,000 weekly to operate.

When the important matter of hotel accommodations for the chorists and others in the show arose Singer took care of the problem in a unique manner. He arranged with several of his wealthy friends at Palm Beach to house the girls in their respective homes, including his own. Ten to 12 girls will be thus accommodated in each of three mansions, one owned by a prominent New York publisher.

Instead of a covert charge there will be an admission charge of \$11 per person for "Palm Beach Nights." Two bands will be in action, Art Hickman's and Will Vodery's, the latter being a colored musical bunch.

Palm Beach, Jan. 12. Flo Ziegfeld and his company of 81 arrived here yesterday. They will present "Palm Beach Nights" Thursday at the Club de l'Estimote.

Though Ziegfeld has been coming here for 10 years and is one of the resort's biggest boosters, this is his first production to reach Palm Beach.

The show is in for 10 weeks with an option. Its overhead is protected through \$200 subscriptions, each among the society crowd.

Principals of the Ziegfeld show arriving are Harry Fender, Cliff Edwards, Clare Luce, Monty Dwyer, Blaney and Farrar (English girls), Guy and Van Duren (Irish), Joseph and Doran (Dore), Polly Walker, Mary Jane, Albertine Vitak, Kathryn Martin, Beatrice Roberts, Marion Hurley, Katherine Burke, Anastasia Kelly, with Gene Buck, Irving Caesar, Rudolph Friml, Joseph Urban and Ned Wayburn of the staff, besides Ziegfeld himself, and his wife, Billie Burke.

the manager, for if they did not turn that way they would not be sure of their jobs another day. Continuing, he said: "If these people had the heart and gumption to tell the truth they would be a different story."

Lowy said he did not blame the people for testifying the way they did, but pointed out that some day they might find themselves in the same plight as Miss Wiles and would be glad to see her.

Lowy, K. seems, was present at the performance the night Miss Wiles is alleged to have been intoxicated and said from his seat in the stands that the girls would be doing something wrong, despite that the show people testified the girl reeled while doing a dance step with a partner close to the footlights.

It is likely that the decision of Barker will be appealed as the validity and status of the chorus contract is dependent on this point, so far as summary dismissal is concerned.

HEY, HEY, BROWN!

Heywood Brown ran wild again Monday. Probably got set back playing poker Saturday night.

Monday morning right in his column in the New York "World," talking about one thing or another and plenty. Hey said that every time he sees a half page advertisement of a Broadway play in the dailies, he asks himself why or if that show has flopped.

It wasn't so nice if Hey to tip that off to the reading public of "The World" for who knows but that "The World" may get one of those half-pages—fiver one is inserted.

That's what suggested Hey's poker loss, his carelessness with other people's money. No Broadway producer advertises in half pages in any paper but Variety and then only in Variety once yearly. A Broadway producer may express his advertising and a quarter of page in a daily looks like the week's gross of some of 'em. But that doesn't say the show's a flop, Hey.

It may be just balancing, wavering, toppling, and the producer wants to see what he's got. An ad like that will tell you. Maybe there's a good natured angel with more money than brains; angels are usually built that way unless they are wise suckers.

This "Charleston" thing has got to be dropped. If man believe they have written the song and dance around him. Every Charleston dancer or singer says "Hey, hey" at the start and finish. Sometimes they snap their fingers, but not at you. Hey. That goes with the song or dance.

And you shouldn't take everything so personal. Hey, any Charleston singer and dancer may stop saying "Hey, hey" after reading this. You may have panned them when you were a critic and before you became an actor for a night.

Don't get back at the show business, Heywood; don't educate the public. Many a good show advertises and no one cares so even if you did lose that "Liberty" \$30,000 contract, side step the grouch and keep on playing poker until you get it back—but with the Marx brothers; they put Mr. Hoyle in the business.

C. A. BIRD WILL CONTEST INFLUENCE CHARGED

**Canadian Relative Starting
Action—Anna Wheaton
Among Beneficiaries**

Syracuse, Jan. 12. Contest of the will of Charles A. Bird, theatrical man, who died recently at Hornell, N. Y., will be launched by George Guthrie, of Toronto, who says he expects to prove Bird was of unsound mind at the time the will was executed. Bird's will, disposing of a \$200,000 estate, left his bulk of his property to Mrs. Anna Wheaton-Collins, of New York, and Mrs. Clara Masterman, of Hornell.

Mrs. Collins was given Bird's interest in a New York theatrical warehouse. Bird's equity in the latter is questioned.

It is understood Everett Copeland, of Chicago, is in litigation about \$35,000 against the estate, claiming Bird, prior to his death, gave him an assignment of mortgage on certain Canadian holdings. Since, it is alleged, Bird collected the money and did not invest.

Guthrie is one of several relatives of the late showman living in Canada.

Evelyn Preer in "Lulu"

Evelyn Preer and husband, Edward Thompson, have come from Chicago to join the mixed cast show, "Lulu Belle," that David Belasco has in rehearsal.

Miss Preer is one of the best known of colored actresses and at one time was leading woman with the Bishop LaFayette Players.

"Open House" in Court, Golding's Booking Jam

The Actors' Theatre is having its troubles with the Comedy theatre, leased from the Shuberts for the season. "Morals," the second production of the season, was taken off after New Year's, which left the house dark this week. That was not so intended. Samuel R. Golding, the attorney-playwright, contracted to produce "Open House" to the Comedy from Daly's, sharing agreements being signed in the Shubert office.

Golding suddenly switched the removal to the Criterion, although some dailies announced the show for the Comedy. The attorney requested a release of his contract from David Wallace, managing director for the Actors' Theatre, but Wallace answered the time was too short to secure another production. A settlement was proposed, but the matter was thrown in court and an appeal for an injunction restraining Golding from presenting "Open House" at the Criterion will be heard tomorrow (Thursday). Under the contract the Comedy would have been protected for at least three weeks under a first money agreement. Golding made a statement Saturday, saying he had not received his contracts on time. The signatures had been affixed in triplicate and were held at the Shubert office for a day or two, which is the custom.

City authorities recently notified the Shuberts that the entrance to the lobby of the Comedy extended several feet on to city property (pavement) and that it would be necessary to install a ventilator for the new subway. The theatre will use at least part of the already shallow lobby. How much alteration will be required is not determined, but in the event the house cannot be used for the time being, the Actors' Theatre will call on the Shuberts to supply another house.

GATTS TAKES "K. K. K."

George M. Gatts has taken over "Kosher Kitty Kelly" from Leon De Costa, and plans sending out three companies for a tour of the one nighters in different communities. The transfer deal was closed Monday whereby Gatts becomes sole owner with De Costa figuring for author's royalties only. Gatts will keep the original company for the past two weeks since the withdrawal of J. J. Leventhal. The latter bowed out after the Teller-Shubert, Brooklyn, date, with Gatts jumping in to move the show to the theatre where it played last week and the Shubert-Riviera, where it is this week.

At present Gatts is undecided whether or not to keep the original company together for several more week stand dates or recast immediately for Broadway, the two additional companies to follow after this one is set and going.

Cheese Club—Homeless

The Cheese Club is homeless. They claimed the back room of the Tavern for their daily luncheon and the squawk fests. But Friday, when the press agents and newspaper men forgot their lunch and left their place, they found no lights turned on and no waiters to serve 'em. That provoked a squawk that the club was depressed, with nothing to do about it.

It seems that their favorite waiter walked out of his job. The lad who substituted was not so good, say the Cheese Club. The next day, when the luncheon attendance fell off for a few days, but Friday when a goodly lunch turned up, the club got the wintry air. The boys say they are too independent to return and are looking for a new home, rent free.

CHARLOTTE'S REVUE ON COAST

"Charlotte's Revue," due to start touring from New York in March, is listed to open a 12 weeks' engagement at the new El Capitan theatre, Hollywood, Cal.

It is expected the English revue will have a good record on the coast, but another reason for the extended booking is the picture plans of the three stars, Beatrice Lillie, Gertrude Lawrence and Jack Buchanan. Each is to be starred in a coast made feature picture.

BAD SEASON SO FAR FOR ART

**Successive Failures for
Various Artistic Groups**

The artistic theatres of New York are having a disastrous year. So far between them, they have received but one hit, "Arms and the Man." This was put on by the Theatre Guild, but of its four productions thus far this season, two have been failures, "The Glass Slipper" and "Merchants of Glory," while their forthcoming production, "Goat Song," is also expected to be a commercial flop. Several Guild executives have stated that they expect their subscribers to walk out on it as it is too revolutionary in production so far over here.

The Stagers have produced "The Devil To Pay," and "A Man's Man," so far, the latter of which is still running but closes in a week or so. Both have been losers.

O'Neill, MacGowan and Jones combination have had two costly flops, "The Front" and "Last Night of Don Juan." "Outside Looking In" was not rated a howling success after it left the Village Theatre. It is also expected to be a miserable piece, "The Great God Brown."

The Provincetown Playhouse group has also had two flops, "Adam Solitaire" and "The Man Who Never Died."

Henry Sillman's Art Theatre of last season didn't open this year while the Theatre League, which opened in 1925, has produced one play, "That's That," withdrawn after three performances. The Cherry Lane Playhouse group so far has done nothing but "Folly," which died.

The Actor's Theatre, one of the major artistic groups, has had a particularly bad year, losing all they made on "Candidate," "The Call of Life" and "Morals," both of which commanded little business. Now they are rehearsing "Eyes of the World" for special matinees with Claire Adams and Margalo Gillmore heading the cast.

Mrs. Carter's Contract Arbitrated at Equity

A. H. Woods' production of "Shanghai Gesture" is being held in abeyance pending the arbitration of a contract of Mrs. Leslie Carter, whom Woods seeks to replace. The arbitration has been set three times at Equity with Mrs. Carter requesting postponement. The matter has now been set for today (Wednesday).

Mrs. Carter or Woods would discuss the matter further than the hint that it would be ironed out at the Equity arbitration. Several members of the company who appeared with Mrs. Carter when the piece was first here have been summoned and also claim ignorance as to what it's all about.

From outside sources it has been gleaned that Woods will claim Mrs. Carter is insured to the control role of the play. Since the closing it has been reported that when it reopens Florence Reed will be its star.

The original cast sans Mrs. Carter has been informed to keep in touch for a call to rehearsal and several have turned down other engagements to remain with it despite not having contracts.

Baron Deposits \$5,000; "Weak Woman" Alive

Henry Baron has abrogated any possible interference from Equity in his proposed production through having posted \$5,000 security to cover salaries for "A Weak Woman." It is his hope in rehearsal. Estelle Winwood, Ralph and Fanny Morgan comprise the triumvirate of featured players.

Baron's new production is said to be financed by Fortune Teller, opera entrepreneur, who also had the luck for Marjorie Rameau in "Clerio" last season.

"A Weak Woman" will have its out of town premiere the latter part of the month at Stamford, Conn.

Bert Erroll Off Bill

Bert Erroll was off the bill at Keith's Fordham, Monday, Jim Robinson substituted. Erroll complained of throat trouble.

TESTING TIME ON R'WAY NOW; MID-SEASON'S PLAY SHORTAGE

Last Week Told Heavily on Weaklings in Legit
List—Musicals Best Patronized—Some Shows
Hang On Through Lack of Replacements

Last week, following the holiday harvest between Christmas and New Year's, was the test period for Broadway's mid-season. It was prior to the normal pace prior to the pre-Christmas slump were well established as being "through." Some shows in that class are hanging on because there are no fresh productions to follow in. That is an unprecedented condition in New York for the middle of January and it is giving the managers plenty to think about.

Analysis of the business records last week shows that the musical attractions are getting nearly all the coin. Most of the new musicals landed among the big money. There are a few non-musicals getting strong grosses, but only a few.

The list of fresh musicals and the approximate grosses for last week is: "Vanities" (new edition), \$28,000 (and the agency call so strong as to go to \$35,000 next week); "Song of the Flame," rated at \$27,000 (also getting strong agency support); "Tip-Toes," \$26,000, and playing to staid trade; "Greenwich Village Follies," over \$25,000; "A Night in Paris," over \$23,000; on the other hand, "By the Way," a new English revue fell down, getting \$10,000, and will go out, probably touring Canada after another week.

The musical leadership remains with "Sunny" at \$13,000 and "The Cocoanuts" over \$34,000. The latter is quartered at the Lyric, repeated the week end, giving the lower floor 140 more capacity or about \$5,000 more on the week, if capacity is maintained. "The Vagabond King" held its capacity pace and beat \$30,000; "Nanette" eased off but still was close to \$27,000; "Charlot's Revue" dropped but made plenty at \$23,500; "Artists and Models" naturally receded but bettered \$30,000; "Prince" dropped \$18,000.

The worst drop was that of "The Student Prince" which after going to \$30,000 in 10 performances during the holiday week, dropped to \$12,000; "Captain Jinks" not far from \$13,000; "May Flowers" fair between \$10,000 and \$11,000; "Princess Flavia" is regarded as a flop but is using extra advertising; the Moscow Art Musical Studio picked up with "Carmelia and The Soldier" bettering \$20,000.

"Cradle Song" has topped the division as it has for the past week, getting \$20,000; "The Last of Mrs. Cheyney" at \$19,000; "Green Hat" dropped sharply over the holiday and cleared \$17,000; "Able's Irish Rose" the run leader is well up among the others, getting \$15,000, the same figure credited to the Jazz Singer; "Craig's Wife" holds up strongly at \$12,500; "Easy Virtue," \$12,000; "The Enemy," \$11,500; "The Monkey Talks" dropped to around \$8,000; "Allan, The Deacon" was much better than before the holiday, between \$8,000 and \$9,000; "Young Woodley" is regarded a solid success at \$10,500 in the same Belmont; "Naughty Netherland," \$10,000; "The Vortex" looks about \$10,000; "The 12 Miles Out" should stick, getting nearly \$11,000.

Five attractions go off the list Saturday and one or two are likely to stop at the end of the week. "Marie" ends a 72-week run at the Imperial and will be followed by "Sweetheart Time," another highly regarded musical attraction, based on Boston opinion and, it is said, Houdini goes to the road from the National, which gets "Money Business." "In a Garden" closes at the Plymouth, which will probably go dark; "Beware of Widows" tops at the Elliott, dark next week, and then to get "Mazda" (Jan. 26), "Head First," produced at the Greenwich Village last Wednesday, stopped Saturday, with the house dark.

Subway

The road edition of "Artists and Models" topped the subway, rated better than \$24,000 at the Shubert, Newark; "They Knew What They Wanted," only moderately good at

L. A. GROSSES

Los Angeles, Jan. 12.
"The Student Prince" in second week at the Hiltmore drew \$27,000.
"Silence" new \$29,000 in its second week at the Mason, while "Kiki" in the Morocco got \$7,300.
The fifth and final week of "The Show Off" at the Majestic brought \$5,000.
"The Kid Himself" (Belasco, Pittsburgh) played its second and final week at the Orange Grove to the town's low, \$3,000.

BALTIMORE'S 3 LEGITS ALL DOING BUSINESS

"Gorilla" and "Nanette" High
—"Rose-Marie," on Repeat,
Did \$26,000

Baltimore, Jan. 12.

It was one of the outstanding weeks of the season in the local legit. For the first week, all three of the professional legit did big business. The Academy got "Rose-Marie," which played a big week at the smaller Auditorium last season. The fear that the edge was off for the second week proved wrong. The production started off big and kept it up.

At the Auditorium, next door, "The Gorilla" advanced in following some neat shuffing stuff, was voted good show by the critics and dished by the cash customers. The result was an outstanding week. Ford's had "No, No, Nanette," as a holdover, and reported record business.

With "The Gorilla" held over indefinitely, entering its second week, and "No, No, Nanette," finishing a fortnight, this town again stands. For the first time, perhaps, in local theatrical history the city boasted three legit theatres housing attractions in more than single week runs. And all of them making money!

The intimate uptown Guild theatre continued its sensational run of the revue, "The Charles Street Follies," and the mid-town Vagabond premiered "The Monkey Talks." "Playing with Love," reported the first time done in America outside a few performances at Bessie's Lyceum, New York, years ago.

Estimates for Last Week

Academy—"Rose-Marie" (1st week). Despite show was a local success, business opened big and climbed. In for two weeks with the first turning in excellent gross, around \$25,000.

Auditorium—"The Gorilla." Followed close after premiere in this town, "The Gorilla" has made a big success of present production makes date of closing problematical. Vagabond—"The Monkey Talks" (1st week). This reason advance campaign offered problems that were adroitly surmounted and the production is now as show will get an indefinite run. Receipts close to \$20,000, and show held over indefinitely.

Ford—"Charles Street Follies" (6th week). Intimate revue continues record-breaking engagement. "The Charles Street Follies" has a big success of present production makes date of closing problematical.

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"RIGHT TO KILL" FOREIGN

Charles Bryant has begun assembling a cast for "The Right to Kill," which will follow "The House of Usher," at the Fifth Avenue Playhouse Feb. 4.

The piece is an adaptation of a foreign play by Leo Urzavovz with the adaptation being made by Herman Bernstein.

The Broad in the same stand, taking in being under \$10,000; "Kosher Kitty Kelly" surprised by beating \$10,500 in the Bronx; "The Fall Guy" at the Majestic, Brooklyn, ended its season, grossing around \$8,000; at Werba's, "Move On" attracted nothing, the gross being but \$3,000.

Cut Rates a Third Ahead
There were a third listed this week, with three of the new attractions added to the list. The three are "Vanities," for which the brokers took 400 a night; "A Night in

(Continued on page 63)

VANITIES' OFF \$17,000, PHILLY

Philadelphia, Jan. 12.

The nose dive that Carroll's "Vanities" took at the Shubert and the excellent opening week's business of "Topsy and Eva," at the Forrest, were the two outstanding features of last week following the holiday rush.

Last week a drop of almost \$17,000 was recorded for "Vanities," which had a record here. The Carroll show managed to gross about \$14,500. Several changes were made and new numbers put in in a desperate effort, to save the revue, but they appeared to be hopeless.

"Topsy and Eva," opened to \$27,000, which, considering the \$3 top and the fact that there were no holidays with raised scale, was unusually big. It looked as if it would be difficult to hold down the show to its allotted six weeks. The matter of an extension of time is uncertain, depending on other bookings.

George Cohan was enthusiastically received by public and critics, and after a week's run at the Shubert, attendance early in the week got going strong and ended big, with \$15,000 as the first week's gross and an excellent average sale.

"The Show-Offs" record at the Garick, which was the exception, is fine one, and the management is frankly disappointed that it cannot prolong its stay beyond the allotted nine weeks.

This week had three newcomers, one with New York trade-marks. "Topsy and Eva" tried out in Chicago. "Naughty Riquette," opened at the Shubert. "The Judge's Husband," with "William Hodge, at the Lyric, and "The Maiden Voyage" (formerly "Honeymoon Cruise") at the Chestnut.

"The Show-Offs," which did so well at the Chestnut when it opened here in August, is booked for the Shubert for six weeks, ending in December four weeks. "The Kiss in the Taxi" is announced for the Lyric on the same date, but Hodge is announced for the Lyric the week after. This would leave a week unaccounted for. The stay of "The Maiden Voyage" has not been definitely fixed. There is no definite underline, although "Gay Paree" is announced as coming. The Adelphi, the fourth Shubert house, will have "Accused" with E. H. Sothern, next, but no date is given.

The Garick will offer "The Seventh Heaven" next Monday, after its many delays and promised visits to the run in said city for several weeks. Monday, also, "White Cargo" comes to the Walnut, thus maintaining the tropical atmosphere of "Aloma." Its engagement is in definite. The Broad will have an event of much interest, Jan. 25 when the first Belasco show will come here in years, "Lulu Belle," will be given.

Estimates for Last Week

"American Born" (Broad, 2d week). Cohan show enthusiastically endorsed. Business good. Beat \$15,000, best house has had since "School for Scandal."
"Naughty Riquette" (Shubert, 1st week). Opened fairly good business. In for three or four weeks if business justifies. "Vanities" to be dropped definitely this week with about \$14,500, as opposed to \$13,000 New York's week.
"Topsy and Eva" (Forrest, 2d week). Duncan Sisters' usual big following here and critics loud in praise. Six weeks and may try for more. \$27,000 at \$3 top. Very good.
"The Show-Off" (Garick, 9th week). Final week for comedy, even bigger hit than expected here. \$14,000 last week, and probably as much on get-away. May return later. Shows New York week. Very good. at \$25,000, unusually big.
"The Judge's Husband" (Lyric, 1st week). Hodge had typical opening. \$15,000 at \$3 top. \$17,000, and little under in last week.
"Aloma of the South Seas" (Walnut, 1st week). Final week first time. Highly successful stay. Last week, without extra shows, claimed \$14,000.
"White Cargo" (Monday, 1st week). (Chestnut, 1st week). Ned Weyburn show opened stay of several weeks. "My Girl" does not to \$10,000 a week.
"What Price Glory" (Adelphi, 4th week). War comedy has fallen off interest and last week lucky to get \$11,500 or a little over. May not stay planned eight weeks.

MITZI, \$3, BEATS 'SCANDALS,' \$3.50; NO REAL LINE ON TILDEN'S DRAW

Legit Business Took Odd Turns in Washington Last Week—"The Kid, Himself," Ruined Through Lack of Publicity, Got \$2,500

5 SHOWS OUT

Five attractions will leave Broadway's list at the end of the week, with one or two others liable to stop at that time.

"Rose-Marie" leaves the Imperial for the road after 72 weeks. It was produced by Arthur Hammerstein who has reaped a fortune with it. Started moderately well, the show became the most popular operetta last season. Business mounted to well over \$30,000 weekly and went through the summer at an average bettering \$24,000.

ROSE-MARIE

Opened Sept. 2, 1924. Everybody called this a real show. Mantle ("News") stated general enthusiasm when he said "Better see Rose-Marie." Variety (Ibex) thought it would get a run.

"In a Garden" produced by Arthur Hopkins, will stop at the Plymouth after a run of nine weeks. It started at a pace of approximately \$11,000, but eased off, hit \$13,000 in the first week, and slipped to half that sum.

IN A GARDEN

Opened Nov. 16, Woolcott ("World") cheered loud, saying "a fine, mature piece of work." In general, some of the reviewers liked it, but thought it had no financial chance. Variety (Sisk) said "star's draw may carry it for some weeks, but unlikely to be rated among season's successes."

"Beware of Widows," produced by Crosby Gaige, will stop at Maxine Elliott after seven weeks. Though with a star in the cast and the show rated good entertainment, it failed to catch on, averaging around \$5,000.

BWARE OF WIDOWS

Opened Dec. 10. Another one that met with a difference of critical opinion. Woolcott ("World") said it was the best thing Miss Kennedy had appeared in since "Fair and Warner's" Mantle ("News") called it "fimsy" and Hammond ("Tribune") called it "lumpy."

Variety (Ibex) suspected it would be "a lightweight at the box office."

"Merchants of Glory," produced by the Theatre Guild stops Saturday, the house going dark next week.

MERCHANTS OF GLORY

Opened Dec. 13, widely divergent opinions greeted this one. General consensus for show was weak. Woolcott ("World") went after Guild for its laxity in producing the play.

Variety (Sisk) said it would not outlast the subscription period.

and devoted to rehearsals of "The Gont Song," due Jan. 26. "Heads First" also stopped after four days at the Greenwich Village.

Treasurers as Ladies' Men At Big Feed Sat. Night—16

In their prettiest, bought or borrowed, and with a lady on each arm, the New York treasurers are going to do their darndest Saturday night Jan. 16, at the Hotel Astor. For the first time, the ladies will see their coupon holders with the whole dress suit on, and may observe how they act among strangers. The affair is a sell-out now. Phil Berger will be master of ceremonies. A couple of bands will keep 'em dancing after they eat, and if they can, then dance.

Washington, Jan. 12.

Washington's \$3.50 patrons couldn't see White's "Scandals." Though opening fairly well, the old word-of-mouth route didn't do the show any good, with business dwindling the balance of the week. A Mittie "Naughty Riquette" made-to-order show for this star, outdrew the White show at a lower scale but realized about the same money on the final count-up.

"The Kid Himself" suffered the usual slip accorded new ones at the Shubert try-out house.

Estimates for Last Week
"Naughty Riquette" (Mittie) (Polis). Business off with \$3 top; just under \$17,000.
"Scandals" (Nations). \$3.50 top didn't fool anybody. \$16,500 liberal, even so.

"The Kid Himself" (Belasco). Not real test for Wm. T. Tilden, 2d, tennis champ's draw at box office, as publicity not taken advantage of. Shubert fight with two dailies cutting in. Possibly \$2,500 or less.

"This Vagabond King" (Polis).

Earl Carroll's "Vanities," Polis; "Close Quarters," with all-star cast, National; "Sensae Hayakawa in 'The Love City,' Belasco.

BOSTON SEASON ON THE WANE

Special Pictures Due—"Give and Take"

Boston, Jan. 12.

The weekend blizzard hurt the legit houses. Saturday matinee count-up showed hundreds of dollars in outstanding tickets bought but not used because of snow. Despite comfortable grosses by the bigger houses, the end of the season is admittedly in sight. "Stella Dallas" taking over the Colonial for film exploitation, and "Majestic" being booked for "Big Parade" next Monday, with later bookings being switched to the Shubert. "Open-Top" is also the next month, and other houses are booked for short engagements only, with the exception of the New Park, which will get "Rain."

The last big money of the season will come with the arrival of the Chicago Grand Opera at the Boston Opera House Jan. 24 for which there already is a big advance sale.

Last Week's Estimates

"Stella Dallas" (8th week). Has had a satisfactory run, with one more week to go; last week around \$17,000.

"Sky High," Wilbur (1st week). Around \$14,000; good gross for this small house; exceptionally heavy advance.

"These Charming People" (3d week). Between \$18,000 and \$19,000 on final week, despite weather; surprise.

"The Unseen," Hollis (2d week). Closed to less than \$6,000; opened "Cold" and failed to draw from the first.

"Give and Take," New Park (2d week). Closed at \$11,000; the lowest grosses of the season; said to be under \$5,000.

"Louie the 14th," Tremont (8th week). Nice at \$14,000.

"Sweetheart Time," Majestic (2d week). Nearly \$17,000, giving "Student Prince" close run; played hard and rapidly being whipped into shape.

"Applesauce," Plymouth (3d week). Nice at \$19,000.

"Able's Irish Rose," Castle Square (11th week). Business off and apparently approaching the end; about \$11,000.

"Miracle" Lingerling

St. Louis, Jan. 12.

The local engagement of "The Miracle" has been extended to Jan. 23 to make the run an even month (the spectacle opened Christmas Eve).

The extension will take in an extra matinee and three extra evening performances.

"THE TORCH-BEARERS"

"THE SHOW-OFF"

"MEET THE WIFE"

"THE ENCHANTED APRIL"

ROSALIE STEWART

Presents

THE SEASON'S OUTSTANDING DRAMATIC TRIUMPH

"CRAIG'S WIFE"

By GEORGE KELLY

(Author of "The Torch-Bearers" and "The Show-Off")

WITH

CHRYSTAL HERNE

AT THE

MOROSCO THEATRE, NEW YORK, NOW

Picture Rights for "The Show-Off" Have Been Sold to Famous Players-Lasky Corp.

SCREEN RIGHTS FOR MISS STEWART'S OTHER PRODUCTIONS AVAILABLE

Communicate with ROSALIE STEWART

110 West 47th Street, New York

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross for profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Abie's Irish Rose, Republic (191st week). Natural reaction last week from the post-holiday rush with some attractions, however, holding up very well; run leader among them, getting around \$13,000.

Alias the Deacon, Hudson (8th week). Took a start during Christmas and New Year's and if this comedy is to land, business now will tell the story; \$8,000 to \$9,000 last week favorable since both show and house made money.

A Lady Virtue, Bijou (8th week). With Nash sisters starred for first time, Rachel Crothers play has done well, though not among non-musical dramas, business in modern capacity house has been profitable; last week around \$7,500.

Arctics and the Lion, Klaw (8th week). First six weeks Shaw revival did good business; "The Great of Destiny" paid the bill; last week slipped considerably, getting \$5,000; guild is seeking new attraction and may sublet this season.

A Night in Paris, Century Roof (2nd week). Opened Tuesday last week, getting \$10,000 and reported going to capacity nightly thereafter; rep renamed **Casino de Paris**; scale \$5.50 to \$6.00; money picture, but business good.

Arms and the Man, Garrick (18th week). Was expected to be taken off but took a spurt after mild slump in this house and management indefinite; \$7,000 last week which is claimed profitable.

Artists and Models, Winter Garden (5th week). Look like Garden is season with this revue, which is rated best Garden show in number of reviews; claimed over \$40,000 during holiday week and last week about \$10,000 less.

Beware of Widows, Maxine Elton (1th week). Good week; farce drew mixed comment; well done and played but failed to command enough trade; averaged \$5,000; "Magenta" with Bertha Kalisch Jan. 25.

By Your Way, Gaiety (3rd week). English revue got rather good start by opening amid the holidays; last week approximated \$10,000. Another month for rate run and money; due to tour after another week with "The Great Toothache."

Butter and Egg Man, Longacre (17th week). A pinch to stick through winter; has not had a solid week, but looking up into spring; last week estimated over \$11,000.

Captain Jinks, Martin Beck (19th week). Another show reported booked for house but later announcements are for indefinite stay for "Jinks" which flourished around the holidays; \$17,000 to \$18,000 last week.

Charles's Revue, Selwyn (10th week). Another month for successful English revue, due to start touring in March; some of season's favorite hits and numbers inserted Monday; business off considerably last week, but \$23,500 was profitable enough.

Crane Snatchers, Music Box (15th week). Season's leading comedy money getter; no reason why it should not extend through summer; last week again well over \$20,000.

Craig's Wife, Morosco (14th week). Stands out with few dramatic successes this season and should run until warm weather; business normally \$12,500, approximate gain last week.

Dearest Enemy, Knickerbocker (18th week). Comparatively big money at \$25,000 during holidays with last week back to around \$11,000 which provides some profit and is operating at average profit.

Down Stream, 48th Street (1st week). Tom Wilkes produced this play, written by newspaperman; opened in Fulton last week with Roberta Arnold featured; was to have been called "Frogs"; opened Monday.

Easy Come, Easy Go, Biltmore (12th week). A laugh show that has prospered, but in spite of some reason why neither show nor producers can figure out; last week \$10,000, which betters pace when first moved here from Cohan.

Easy Virtue, Empire (6th week). June Coad appears more draw than Noel Coward, the brilliant young English author-actor; moderately early after strong holiday week, takings being between \$11,500 and \$12,000.

Gay Paree, Shubert (22nd week). Reported nearly ready to tour; was supposed to leave some weeks ago but shortage of attractions changed plans; revue has made money; last week under \$20,000.

Greenwich Village Follies, Chan-

in's 46th St. (4th week). Seventh edition of revue has been whipped into good shape and figures to make a successful run; last week about \$12,000.

Hello Lola, Elitine (1st week). Musical version of "Seventeen"; reported difference of opinion out of town; first time house has had a musical for many years; opened Tuesday.

Houdini, National (5th week). Final week; magician fared well; came in as a stop gap at the 44th Street for two weeks, then moved here; ready to leave soon but takings \$8,000 to \$9,000 quite profitable; money business; due to follow in.

In a Garden, Plymouth (9th week). Another show, during holidays over \$12,000; grossed; diving sharply early last week and takings probably not over \$6,000 to \$7,000.

Is Zat So? (55th week). Laugh show held over from last season expected of running well into 1926; Broadway attraction, figured to help run; around \$10,000.

Let That Off, Wallack's (11th week). With aid of holidays and scales final week at 39th Street was fairly good; moved back here because of better attraction here available; is popular cut rate but average trade not over \$5,000 to \$6,000.

Mayflowers, Forrest (8th week). A musical comedy over which a lot of a crowd of patrons; well liked among women patrons; has broken even mostly with a profit made some weeks; last week about \$7,000.

Merchants of Glory, Guild (5th week). Final week, which is one less than subscription period for Theatre Guild productions; house dark next week, then "The Goat Song."

Merchant of Venice, Hampden's (3rd week). Walter Hampden and Ethel Barrymore doing some matinee of "Hamlet" which was their first co-starring attraction prior to "Merchant"; popular among students.

Merry Merry, Vanderbilt (15th week). Reported getting better ratings; although not big money maker, but difference profit right now; several parties last week; pace going over \$11,000.

Moscow Art Musical Studio, Jolson (1st week). "Carmen" and "The Soldier," the Russian version of "Carmen," attracted somewhat better trade but visitors to the draw hoped for; last week about \$20,000; scale \$5.50 top.

Naughty Cinderella, Lyceum (19th week). Off last week but bettered \$10,000 which made money for both show and house; should run well into February.

No, No, Nanette, Globe (18th week). After wonderful holiday trade, business last week receded but still counted important money; nearly \$27,000.

Open House, Criterion (5th week). Surprised that this drama was being run from Daly's 39th Street where trade was reported under \$3,000; is guaranteeing here; got \$5,000 by virtue of cut rate aid.

Princess Flavia, Century (12th week). Big and expensive production, but business has not reached capacity and has since been comparatively moderate on (one) week; cut rates upstairs; now regarded a flier.

Rose-Marie, Imperial (72nd week). Final week; operaetta has netted for money; to produce, along with road companies; hit big money for nearly a year and made money through summer, in fact could probably remain longer; "Sweetheart Time" next week.

Song of the Flame, 44th Street (3rd week). Developed strong call for the second week when takings went to \$27,000 or more; is an eight weeks "buy"; capacity at \$5.50 about \$27,000.

Stronger Than Love, Belasco (3rd week). Second week appears to have spotted drama as a moderate draw; estimated gross approached \$8,000 mark.

Student Prince, Ambassador (5th week). Last week more than 50 per cent under gross of holiday week when 10 performances were played; approximate takings \$12,500, which probably under even break.

Sunny, New Amsterdam (17th week). Truly probably the best of the season's musicals; ability to register capacity and more regardless of conditions indicates it should stay a year; last week

again over \$43,000.

The Coccato, Lyric (6th week). Rated the best laugh musical of the season, the Marx Brothers credited; also doing capacity trade and a big seller in agencies; \$54,500.

The Enemy, Times Square (13th week). Did not lose its normal gait last week; matinee excellent and takings went to \$10,500; should run until warm weather and rates among best of season's draws.

The Green Hat, Broadhurst (18th week). Eased off about \$6,000 from the pace of the holiday week; business estimated around \$17,000, a figure which should afford plenty of profit.

The Jazz Singer, Cort (18th week). Another drama that ought to run out the season; also held to normal business last week by going to \$12,000.

The Last of Mrs. Cheyne, Fulton (10th week). Commands an exceptional draw, with agency sales among the best on the 1st; credited with over \$19,000 last week.

The Master of the Inn, Little (4th week). Maybe one week to go, house reported guaranteed for period; business indicates attraction hopes for good run; \$2,000 to \$3,000 estimated.

The Monkey Talks, Sam H. Harris (3rd week). Second week's business about \$8,000; in fact considerably under stop limit; may be moved to another berth, however, sponsors still expectant, using extra space in Dallas.

The Patsy, Booth (4th week). Last week the line on this comedy indicated \$8,000; in fact gross about \$6,500 but attendance claimed to be bettering.

The Vagabond King, Casino (17th week). Has caught on so firmly that business last week was above the normal pace prior to holiday; claimed gross bettered \$30,000.

The Vortex, Henry Miller (18th week). Dropped sharply as expected, last week's takings down to \$5,000; doubtful if English drama will remain here much longer.

Tip Toes, Liberty (3rd week). Another musical smash; last week held to promise of premiere; stand for good run; for stay; and gross \$25,000 or over.

Twelve Miles Out, Playhouse (9th week). Another show for stay; if matinee held up, pace would be virtual capacity; last week at \$11,000 both the show and house made good profit.

Vanities, Earl Carroll (28th week). New edition conceded superior to first and agency demand indicative of its strength; last week estimated over \$26,000, in virtual capacity in the house at \$4.40 top; scale went to \$5.50 Monday.

Young Blood, Ritz (8th week). Holdover, but undisturbed, the takings then being \$12,000; last week fair; claimed to be making

JOLSON, \$52,000 IN NORMAL WEEK; "RAVE," \$12,000, AND LEAVING

Chicago, Jan. 12. Ballyho trade is holding down the grosses of the slow-moving dramatic shows in town. In several weeks last week theatres were two-thirds sold, but ballyho figures were up. In the case of the high-stepping shows no fault was found with the ballyho draw, although the upper influx was inclined to sluggishness.

"Rain" had spent full force at the Harris, displaying no signs of returning to the big trade of early December. This piece goes directly to the Selwyn.

The Adelpi looks to have the attraction that will return the house to real trade in "Old English." The early call is the reason for this assurance. "The Dove" has been re-booked again, sticking until Feb. 13.

This piece still holds the town's dramatic lead.

Premieres are lining up thick for Jan. 13. It is George Jessel's "White's Scandals," "They Knew What They Wanted" and "The Dove" that are headed for this date, pending the wavering trade of present occupants. "The Miracle" opens at the Auditorium on Feb. 2.

Jolson's new records out here, and it's hard to compile them. He's drawing solid capacity at the Apollo, the biggest show in town. The fashion in which "Kid Boots" and "The Follies" both hold up against the terrific draw of "Big Boy" proves that the show will turn out when there's something worth seeing.

"Castles in the Air" is quietly some money but due to leave for Chicago late this month.

"Yours" is doing well (11th week). Last week just as good as ever, not including holiday matinee and the higher New Year's eve scale; beat \$10,000, which means virtual capacity in this small house; good for the season.

Outside Times Sq.—Little Theatres "Head First" at the Greenwich Village started Saturday; "The Dybbuk" at Neighborhood Playhouse is stand-out attraction in little theatres; "A Man's Man" still playing 53rd Street; "The Master Builder," Princess; "The Scarlet Letter," Laboratory; "Hamlet" in modern dress at the New; "The Good Hope," Cherry Lane; "Antonia," Daly's 63rd Street.

maintaining a splendid average at the Olympic. It's here for the long run that the majority of the critics predicted.

"The hotels filled up again last week and, with the conventions this and next week, the 'spice' are smiling again."

Last Week's Estimates
"Old English" (Adelpi, 1st week). Opened last night, figures for good money.

"The School for Scandal" (La Salle, 1st week). Looks like rental proposition, promising to draw from the society angles of the Insull family.

"The Student Prince" (Great Northern, 4th week). Cast changes continue, but average trade keeps up. Will easily make year's run Washington's birthday. Figured around \$15,500.

"Kid Boots" (Woods, 16th week). Mary Eaton's illness brought Louise Brown into cast; another big week at \$11,000.

"Castles in the Air" (Olympic, 8th week). Should prosper into spring; averaging \$20,000 week to week.

"Follies" (Illinois, 4th week). Doesn't feel the opposition, as \$34,000 will testify; sticks until Jan. 30, then "Scandals."

"Big Boy" (Apollo, 34th week). Rated off \$51,000 and advance sale tremendous.

"Jack of Hearts" (Central, 34th week). If it keeps around \$4,000 will be in the lead.

"Rain" (Harris, 15th week). Decision to take it out Jan. 30. Around \$12,000 last week.

"What Price Glory" (Studebaker, 14th week). Final two weeks. Sticks to \$12,000, okay for profit.

"The Follies" (Illinois, 10th week). Will stay until Feb. 13; previous bookings cancelled; figured \$18,000.

"Magenta" (Princess, 4th week). Drawing its own clientele at about \$9,000.

"Dancing Mothers" (Selwyn, 3d week). Heavy lower floor, but weak balcony; about \$12,000; holds until Feb. 13.

"Pigs" (Cort, 8th week). Going along nicely for profitable figures at around \$10,000.

"What Price Glory" (Playhouse, 2d week). No chance and doubtful if \$3,000. Drew terrific panning.

'CHOCOLATE SAILOR' COMEDY
"Chocolate Sailor" is the title of a new comedy that is expected to light on Broadway during this season.

Doe Doe Green, colored, is being considered as one of the principals.

PLAYERS IN THE LEGITIMATE

BLANCHE BATES
Management, OUTTRIE MCLENTON
NEW YORK CITY

JOHN BYAM
"MY GIRL"
Apollo, Atlantic City
Management LYLE ANDREWS

JAMES A. DEVINE
34 Year Original "Sergeant Ferguson"
"WHAT PRICE GLORY"
Adelpi, Philadelphia, Pa.

HELYN EBY-ROCK
Management
CHAS. L. LINGHAM
GLOBE, N. Y.

EDNA COVEY
With Leon Errol in
"LOUIE THE 14TH"
Shubert, Newark

MAX HOFFMAN, Jr.
Tripling in
"CAPTAIN JACK"
CIRCO'S and 300 CLUB

RAYMOND GUION
"CRADLE SNATCHERS"
Music Box Theatre
New York City

RITA GOULD
ARCHER'S STOCK PLAYERS
Chuteau, Chicago, Ill.

HARRY G. KEANAN
"MY GIRL"
Apollo, Atlantic City
Direction Lyle D. Andrews

GEORGIA NEESE
WOODWARD PLAYERS
ST. LOUIS, MO.

SAM HEARN
"GREENWICH VILLAGE FOLLIES"
Seventh Edition
Chanin, New York—Indefinitely
Management JONES & GREEN

MISS (Angie) NORTON
AT LIBERTY

HARRY PUCK
Leading Man and Producer of Dances
"MERRY-MERRY"
Vanderbilt, New York

WILLIE HOWARD
"SKY HIGH"
WILBUR, BOSTON

PAUL NICHOLSON
"Johnnie," First National
HOLLYWOOD ATHLETIC CLUB
HOLLYWOOD, CAL.

INA WILLIAMS
ALFRED H. WHITE
Leading Comedian
"ABIE'S IRISH BOSS"
Republic, N. Y.
Management, ANNE NICOLA

MARIANNE RISDON
WOODWARD PLAYERS
ST. LOUIS, MO.

"MERRY MERRY"
WITH
MARIE SAXON

BILLY E. STOUT
FEMINE LEADS, SINGING, DANCING
"Artists and Models"—On Tour
Direction: HERMINE SHONE.

FLORENCE MOORE
"Greenwich Village Follies"
CHANIN'S, NEW YORK

GEORGE SWEET
"MY GIRL"
Apollo, Atlantic City

LUTHER A. YANTIS
The Yankee Prince of Wales
in "MEET THE PRINCE"
Direction, HARRY ROGERS,
Woods 14th, Chicago

"VARIETY"
Don't Advertise

TOM MIX'S PERSPECTIVE

5,000 SEAT FOX HOUSE, DETROIT

First Runs in Half Mile Circle—Seating 27,500

Detroit, Jan. 12. William Fox has announced his intention of building a 5,000-seat house here. The site is on Woodward avenue between Montclair and Elizabeth streets, and the Fox interests have acquired a 700-foot frontage in this, the most expensive real estate section of the city.

Plans are to have it ready by September, 1927, and to transfer to it the Fox releases now showing in the Washington.

The completion of the new Fox house and the Michigan, which built by the Kier company under contract, will give Detroit eight first run theatres within a half mile circle, a seating capacity in these houses of 27,500—an aggregate which is claimed to exceed any other city of the same population in the country.

"Old Soak" Called Off By U Without Reason

Los Angeles, Jan. 12. Somebody threw a bombshell into the Universal camp when an announcement was made that "The Old Soak" would not be in the first starring vehicle for Jan. 13. Edward Sloman had made all preparations for the picture to be put into production this week. Herholt was ready to do his bit when word came from Manny Goldstein, general manager of U, responsible several months ago for the shake-up here, that the picture would not be made at this time.

No explanation was given for calling it off.

WM. DE MILLE NOT WITH BRO.

Los Angeles, Jan. 12. Apparently the deal whereby William de Mille was to join brother Cecil's units with P. D. C. has fallen through.

William is now reported dickering with Joseph M. Schenck to join the United Artists producer at the conclusion of his Famous Players-Lasky contract next month.

LUBITSCH'S FINAL COMEDY

Los Angeles, Jan. 12. Ernst Lubitsch, director for Warner Brothers, will make "The Door Mat" from the play by Ethel Clifford and Brenda Fowler.

This will be the last light comedy which Lubitsch will make for Warners prior to embarking on a schedule of super-features.

MANAGER PREFERS MINISTRY

Clinton, Ill., Jan. 12. J. C. Wilson, owner of the Star picture house, has sold it to the Mid-State Theatres, Inc., and will enter a theological seminary in Philadelphia to prepare himself for the ministry.

The Mid-State Theatres is owned by Ramsey & Alber, operating half a dozen central Illinois cities.

I think it would be a good idea to start the new year by living up to the eighteenth amendment. If that interferes with any bird's conscience then it's up to him to get out and find a country that will fit in with his conscience. If conditions are such that he can't leave the United States, he should read up and apply the provisions of the first amendment to the Constitution, which provides for the right of the people to peacefully assemble and to petition the government for a redress of their grievances.

I'm a firm believer in obeying the laws, even to the eighteenth hole and the eighteenth amendment. If a law is a bad thing and the people are against it, get rid of it in an orderly way, but don't drown it. The best way to keep a dog from going mad in August is to shoot it in July. I hope my horse grows up to be a good citizen and the people are not good citizens in 1926. What's all the shouting about? Anyway, 1926 is going to be a great year. Tom Mix.



DOROTHEA BERKE

(Premier Ballerina)

and

BORIS PETROFF

(Ballet Master)

Rivoli, New York, indefinitely

UNIVERSAL IN B'WAY HOUSES BY UFA DEAL

F. P. and M.-G. Will Furnish 75% of UFA Programs in Germany

Berlin, Jan. 12.

Details of the UFA deal with Famous Players and Metro-Goldwyn disclose that the American picture concerns will furnish the UFA with 75 percent of its German programs, besides loaning the native company \$1,000,000 at 7 1/2 percent interest.

Carl Laemmle, who first negotiated with UFA, is in the transaction to the extent that his firm, Universal (American), will furnish UFA with 10 features yearly, with Laemmle securing the privilege of placing Universal productions in the Broadway theatres of Marcus Loew's and Metro-Goldwyn's.

A separate corporation will be formed here to handle the American and UFA films under the agreement. It will be organized as a distributing and producing film company. Nothing, however, has been mentioned about producing pictures under the combination's agreement.

As previously reported, Sidney R. Kent for F. P. and Leopold Friedman for the Loew interests closed the UFA contract; Carl Laemmle was present in person.

A Broadway outlet is secured by Universal through the reported agreement about of Carl Laemmle having procured a feature film showing privilege for Universal's productions in the Loew and Metro-Goldwyn theatres on Broadway. Loew has the State, playing a pop vaudeville policy on a full week and using a feature picture, besides the New York theatre and New York Roof, with straight pictures.

Metro-Goldwyn has the Capitol, the largest straight picture house in New York, also the Astor for super-pictures at the \$2 scale, and the Embassy, known as a "reserved seat house" of small capacity (400), playing at a \$2 top.

Universal has been playing of late its pictures at B. S. Moss' Colony on Broadway, with a report about that Laemmle might lease the house from Moss. There is nothing definite on the latter report. Currently, U has "California Straight Ahead" at the Colony. It stars Reginald Denny, U's star draw. U's "Phantom of the Opera" had a run at the same house.

Major Hughes Defends

Washington, Jan. 12. Major Rupert Hughes, the author, in "Lies Laid" by his course at the Army War College. Already the writer has made several speeches which crashed the front pages of the local dailies in defense of pictures and the manner in which they are presented.

St. Louis' Small Houses Ask Fox Not to Build

St. Louis, Jan. 12. Local small picture exhibitors have drafted a petition to William Fox asking that he does not build his theatre at Grand and Washington boulevards.

In the petition it is claimed that the additional and large theatre will drive many of the smaller houses out of the picture business.

Around town the consensus seems to be that Fox will carry out his building plan.

BEAUTY WINNER, 69; POORHOUSE

Now 71, Mary Lulu Lee County Charge

Milwaukee, Jan. 12.

The queen isn't queen any more. Seventy-one-year old Mary Lulu Lee, winner of a popularity and beauty contest staged two years ago by the Saxe interests of Milwaukee on the opening of their new Janesville (Wis.) movie house, has deserted her place as a queen down by the railroad tracks and set up her throne in the county poorhouse.

In place of the thousands who shouted her name and paid her homage as the rosiest golden girl through the streets aggliter and aglow with lights and life on that night, two years ago, when crowned queen, Mary Lulu Lee today had but a lone subject, her prince consort, aged Austin Lee, who made the begina with her.

The reverses that have accompanied the oblivion into which Mary Lulu Lee has sunk have not made her less the queen to Austin. Austin fell on a slippery pavement a few days ago and broke his leg. The meager income which he provided to keep the castle warm was shut off, and there was nothing in the coffers with which to ease the pangs of the royal physicians, so he appealed to the county for aid.

"Never mind, Austin, you'll be better in the spring and we can go back again," comforted Mary Lulu Lee, the remnant of a regal gleam flashing from the old eyes as the pair made their way to the poorhouse in the county's "black Maria."

The ill-fitting euphony of Mary Lulu Lee's name caught the public fancy in the beauty and popularity contest. Before the public knew that she was a woman of 63, living down beside the tracks, she had accumulated thousands of votes. Some had entered her name as a joke. She refused to withdraw. Promoters of the contest were willing that she drop out, but the press agent stung away from the promoters and the public would not let Mary Lulu Lee go.

Railroad men put an organized drive on in her behalf and she came to the tape a city block ahead of her nearest competitors, the most beautiful girls in Janesville.

Fairbanks "Pirate" Ready

Los Angeles, Jan. 12.

"The Black Pirate," the latest by Fairbanks, has been completed and will be released in color.

Albert Parker, the director; Lotta Woods, head of the scenario department and William Nolan, film editor for Fairbanks' productions, leave for Boston this week where they will supervise the making of 360 prints at the Technicolor plant. Fairbanks is trying to secure the use of a metropolitan premiere, "Don. 4," through a successful stretch last summer. It now has "Nanette" and probably unavailable during this season.

A. E. Releases

"The Deadwood Coach or Young Buffalo" is being released as a release by Associated Exhibitors, is set for exhibition March 28.

Other new productions, "Homeless Husband," "Friendly Wives" and "Shotgun Jones" will also be released by A. E. early in the spring.

TITLED BOARD IN FILMS IN SIG. CORPS

Will H. Hays, Lt. Col.—Major Jesse Lasky and Others

Washington, Jan. 12.

The Signal Corps of the Army now has a motion picture advisory council, the purpose of which is to co-operate with the War Department in getting the activities of the Army before the public.

The lineup of the council is composed of those of the industry already commissioned in the reserve corps and others who have signified their willingness to accept such commissions, and is as follows:

Lt. Col. Will H. Hays (M. P. D.); Maj. Jesse L. Lasky (F. P.); Maj. Saul E. Rogers (Fox); Maj. J. Robert Rubin (M. G.); Maj. Edmund Lynch (Fathe); Maj. Robert H. Cochran (U); Richard A. Rowland (1st N.); Albert H. Hatrick (Warner Bros.); Earle W. Hammond (Educational); Cecil B. DeMille (P. D.); Hal E. Roach (Roach Studios); Fred W. Botson (Asso. of M. P. Prod.); E. B. Hatrick (International News); Lt. Col. F. L. Heron (Foreign Department M. P. D.); and Lt. Jack Connolly, Washington representative of this same organization.

Those of the list without the reserve corps rank are to be commissioned.

Following a recent meeting at the Union League Club in New York City, the chief signal officer of the Army, C. McK. Saltzman, outlined the purposes of the council and its need due to those "taxpayers in the interior reading but little of the Army and then in the main 'knocks'."

"The idea will not only be beneficial to the Army for publicity service, it is believed, but will also be helpful to the industry as in outlining the activities of the Signal Corps of the regular Army it is their task to advise the picture makers of all important events within the armed land forces and to co-operate with the makers of pictures to the extent of assisting in furnishing accurate data and details.

The general staff of the Army has approved this new departure.

Norma Talmadge Didn't Like Colored Film

Los Angeles, Jan. 12.

Norma Talmadge has colored all shots done in technicolor from her film in the making of "Kiki." This decision cost Joe Schenck \$35,000, for the film had been under way for three weeks with both black and white and technicolor used. Miss Talmadge has decided her character did not show up well by the colored process.

The technicolor equipment has been removed from the stage at the United Studios and the work is going ahead as usual with the regular battery of cameras.

CENSORING IN WASH.

Seattle, Jan. 12.

A bill has been introduced into the Senate at Olympia, to censor moving pictures to be exhibited in this state.

FORUM
THEATRE BEAUTIFUL
LOS ANGELES

Week Beg. Jan. 16
WARNER BROS.
Present

MONTE BLUE
IN
Red Hot Tires

TED HENKEL
And His Orchestra

Special Stage Acts
and other Events

'HUR,' \$21,500; 'PARADE,' \$20,700; BOTH DOING OVER CAPACITY

"Soul Mates" at Capitol Gets \$44,600; "Woman-handled," \$25,000, and "Infatuation," \$33,400—Biz Generally Good All Around

Broadway business bumped last week after the tremendous box office returns for the two holiday weeks. It was off all along the line, except for the two big attractions in legitimate houses, "Ben-Hur" at the Astor, both of which played to constant standing room both matinee and night during week-end. "Ben-Hur" showing \$21,500, while the latter got \$20,700.

In the regular picture houses "Soul Mates" at the Capitol pulled \$14,600 on top money of the street, with the Strand showing "Infatuation" second with \$23,400. The second week of the Public Policy at the Rivoli with Richard Dix in "Woman-handled" as the screen attraction finished the week with a little better than \$25,000. Warner's with "Lady Windermere's Fan" for the second week did \$19,500, which topped the Rialto by almost \$2,500, the latter house with "The Unguarded Hour" playing to about \$17,000 on the week.

At the Colony the six-week run of "The Phantom of the Opera" finished last Saturday with \$22,000 for the final week. At the Embassy "The Merry Widow" played to \$4,700, and at the Apollo "Stella Dallas" got \$13,500.

The Cameo showed a revival of "The Birth of a Nation," which got considerable attention, finishing with a little better than \$5,200.

Estimate for Last Week
Apollo—"Stella Dallas" (Goldwyn-L.A.) (1,130; \$2.20) (5th week); Last week's business went to around \$13,500 on the week. An error was made in the previous week's report, which should have been \$16,000.

Astor—"The Big Parade" (M.G.-M.) (1,210; \$1.10-\$2.20) (5th week). Clicking away for more than the house can hold weekly. The standing room brings the receipts to over capacity. Last week \$20,700, which is about \$11,000 over capacity.

Cameo—"The Birth of a Nation" (L.A.) (\$49; 50-53). This was a single week revival of the Griffith masterpiece and it got a lot of attention, especially as against the two big ones now on Broadway, "Ben-Hur" and "The Big Parade." Business \$5,200.

Capitol—"Soul Mates" (M.G.-M.) (\$49; 50-51.50). With this title coupled to the name of Elmer Gleditsky the picture did not disappoint. The show surrounding the picture held up very well. The returns on the week were \$44,600.

Colony—"Ben-Hur" (M.G.-M.) (1,112; \$1.10-\$2.20) (2d week). This tremendous picture played to standing room at every one of its performances last week, showing \$21,500 on the week. A change in the scale is being made that will do away with the 53-cent seat and make the low for evening \$1.10. This will affect only about 70 seats, but will mean a difference in the house of about \$500 on each week.

Colony—"Phantom of the Opera" (U.) (1,080; 50-55). Last week was the high and final week of the run for this picture. The business showed \$22,000 on the week, bringing the total for the run to \$184,150. This week Reginald Hunt in "California Straight Ahead" started for two weeks.

Embassy—"The Merry Widow" (M.G.-M.) (600; 50-52). On the week last week was \$7,700, which was a drop of about \$4,000 under the big picture of the holiday season.

Rialto—"The Unguarded Hour" (P.N.) (1,060; 50-51-59). The house did very well last week considering the picture. The returns showed \$17,000.

Rivoli—"Woman-handled" (P.P.) (2,290; 50-55-59). The second week of the new Public Policy paper advertising the week finishing with a little better than \$25,000, as the picture was given credit for the greatest draw.

Strand—"Infatuation" (P.N.) (2,900; 35-50-55). Business here with the "Strand Follies" held up well, with up very well.

Warner's—"Lady Windermere's Fan" (Warner Bros.) (1,360; 50-55). For the second week at this house pulled \$19,500, which is the picture record of the house for a single week and likewise for a total on two weeks. The first week was \$24,450, the total being \$43,950.

MEIGHAN-IRISH LUCK HIT IN BALTO.; \$14,000

"Commandment" Also Gets \$14,000 Week—Warners' Met Doing Biz

Baltimore, Jan. 12. Business was brisk at most of the big first run houses again last week. The Metropolitan is completing improvements of an elaborate nature, which will set the Warners back about \$25,000. The house does contain a big business so it looks like a good investment.

The downtown Embassy is scheduled to open shortly with a high top for super-feature runs. The independent group will be responsible. There are rumors of other theatrical projects.

Estimates for Last Week
Rivoli—"The New Commandment" (2,300; 35-75). Coming in on heels of a holiday week and Colleen Moore as one, with no big names, was a success. It did \$14,000, the b.o. Surprised by consistently good draw. Whitey Kaufman's Band added up \$14,000.

Century—"Irish Luck" (3,000; 30-75). Good luck for this house, dispelling the gloom. Best draw any picture vehicle in recent months. Up to \$14,000.

New—"Splendid Crime" (1,800; 25-50). First Bebe Daniels film in Baltimore. Held in some months, the uptown Metropolitan getting recent releases in 10 Paramount purchase. Bebe failed to ring at the top. Around \$7,500.

Metropolitan—"Lord Jim" (1,500; 15-50). Conrad classic caught on at the Warner Met. b. o. This house has Tom Mix and holidays meant receipts way over on right side; \$8,000.

Hippodrome—"Steel Preferred" and vaudeville. (3,200; 25-75). Failed to maintain holiday week. Matinees eased off. Steady family patronage predominating.

Parkway—"The Ancient Mariner" (1,400; 25-50). Good type of picture for this uptown house. Draw aided by deep with the "American." Receipts not outstanding, with, say, \$3,500.

Garden—"Midnight Flyer" and vaudeville (3,000; 25-50). Departure from Tom Mix and holidays meant easier work for this b. o. Let-up found house still doing good business, with around \$13,000.

This Week
Century, "Mannequin"; Rivoli, "Clothes Make the Pirate"; New, "New Broome"; Metropolitan, "Lady Windermere's Fan"; Parkway, "Siege"; Hippodrome, "Three Faces East"; Garden, "Durand of the Bad Lands."

PHANTOM DOES RECORD BIZ AT \$15,000

Capacity at Majestic, Providence, Last Week—Generally Good

Providence, R. I., Jan. 12. A rip of a week for one house in town, the Emery-Majestic, where the "Phantom of the Opera" did \$15,000.

Good production and a well-timed picture. The most consistently patronized house in the city, the Strand did a nose-dive with "Madame Bebe."

"Sally of the Sardust" did very well at the Victory and "Lady Windermere's Fan" drew capacity at the Rialto. "The Little Angel" did exceptionally good week generally, with one flop in a most unexpected place.

Estimates for Last Week
Victory (1,950; 15-40)—"Sally of the Sardust" (U. A.) Excellent. \$9,000.

Rialto (1,448; 15-40)—"Lady Windermere's Fan" (Warners). Very good at \$4,500.

Strand (2,200; 15-40)—"Madame Bebe" (P. D. C.). Flop. Worst week in a long time for this Christie comedy.

Majestic (2,500; 10-40)—"Phantom of the Opera." Capacity all week with everybody except highbrows. \$15,000; breaking house record.

This Week
Victory—"Man and Maid"; Strand—"Steel Preferred"; a serial number; and "The Splendid Crime"; Rialto, "The White Desert"; Majestic, "The Masked Bride" and "The Finch Hitter."

LOP'S BIG BZ HOLDING UP; "LADY WINDERMERE," BIG \$12,400

Chicago Got \$44,000 with Corking Mixed Program—McVicker's Stood Up at \$35,000—"Big Parade," 2d Week, at \$2, Shows Increase

STANLEY'S \$29,000 IS "MID W'S" HIGH GROSS

Fox Got \$19,000 Last Week in Philly—"Big Parade," \$17,000

Philadelphia, Jan. 12. The expected and normal reaction following the holiday boom did not take place in the downtown film houses here to any noticeable degree.

At least two of the "Big Four" had exceptionally big business, the Stanley considerably bettering its New Year's week figure. Its picture, "The Merry Widow," whose history in Philly has been most unusual. A flop at the Aldine in the pre-Christmas period, it showed signs of recovery last week before its removal, and was shoved into the Stanley beginning with the midlight performance.

Another house, the New Year's eve, where it saved the house from a decidedly disappointing week's figure, grossing almost \$12,000 in two days.

Last week, its first full week at the same house, "The Merry Widow" did nearly \$29,000, one of the best attendance records the house has had in a number of months. It did this without side features, and much of the success was probably due to the emphasis on the "no advance in regular prices" line emphasized in the billing.

"The Big Parade," the Aldine's present picture, is doing splendidly, and is following from the capacity clip of the first couple of weeks. It did around \$17,000 last week, with one big night.

Another house, the excellent business last week was the Fox, although its gross of \$19,000 represented a falling off from the New Year's mark. "When the Door Opened" was credited as being a chestnut, but Art Landry's Orchestra (return) and the Grand Ensemble, musical act, got the usual percentage of the theatre's clientele.

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Estimates for Last Week
Stanley (4,000; 35, 50 and 75)—"Merry Widow" (M.G.). Big hit at this house. Following sensational business New Year's day and Saturday, with \$29,000 week, one of best house has had in months. Could have held over, but Stanley policy is against more than single week runs.

Stanton (1,700; 35, 50, 75)—"Don Q" (U. A.). Fifth and last week saw marked falling off. \$9,000 claimed. Highly profitable sale.

Aldine (House 315)—"The Big Parade" (M.G.). 3d week. Big success so far. Around \$17,000, not far from capacity.

Arcadia (500, 50)—"Beautiful City" (1st n.). Richard Barthelmess picture. Good week, but not one of his films, but did good business. Last week, second around \$2,500.

Kariton (1,100; 50)—"A Woman of the World" (P. T.). Pola Negri's draw has fallen away from here. About \$2,000.

Fox (3,000; 99)—"When the Door Opened" (Fox). Picture didn't mean much. Surrounding bill held up business. Better than \$19,000.

RECHRISTENED "B'WAY BOOB"
The old Charles Ray story, "The Clockmaker," remade with Glenn Hunter and Mildred Ryan in the leading roles, has been rechristened "The Broadway Boob."

It will be released Jan. 31. Joseph Henneberry directed.

Swedish Director for "Temptress"
Los Angeles, Jan. 12. Mauritz Stiller, Swedish director, recently brought to this country Metro-Goldwyn-Mayer has been chosen to direct "The Temptress," an Ibanez story to be made by Cosmopolitan at the Culver City plant.

Antonio Moreno will play the lead.

Chicago, Jan. 12. Little difference in the grosses of New Year's week, with last week's. The majority of the loop houses turned in exceedingly high amounts.

"Lady Windermere's Fan" at the Orpheum turned in the surprise gross. This Oscar Wilde dramatization of the once popular play drew through the well-established title and tremendous advertising.

The feature received unanimous favorable criticism. "The Big Parade" at the Garrick beat last week by \$800. The feature is still carrying on a strong publicity campaign, purchasing vast space in all the dailies. It benefited from the conventions and is being aided locally by some very large mouth-to-mouth advertising.

The picture is in for an indefinite period and will not find it tough convincing the windy city where pictures worth \$2. The latter super specials have been up against a tide of the once popular play, through innumerable picture houses through carried on their screens. Why pay two dollars when you can see it for a few weeks later for \$1.10?

The latter phase is major responsible for ruining this town for two-dollar pictures. However, "The Big Parade" is doing along well, turned in some excellent grosses in its first two weeks.

Chicago on High
The Chicago is again hitting on all six. The "Chicago" has offered a corking stage attraction in conjunction with the feature, and the house opened to one of the biggest Monday grosses of the holiday.

The public have been educated to the "name" attraction, and when the latter appears on the canyons and is the advertising the owners seem to flock there consistently. "Unguarded Hour," while not considered an exceptionally strong feature, has been doing well.

A Kiss for the Road, the house program, with the result that the boxoffice turned better than \$44,000.

Since the advance of the holiday, and his various augmentations, McVickers doesn't know what a bad week is. The house has created a record for the industry.

As a Kiss for the Road, the house programme, with the result that the boxoffice turned better than \$44,000.

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'WIDOW,' \$21,000; 'PARADE,' \$24,000; STILL BIG NOISE IN LOS ANGELES

"Classified" Good at State, and "Hands Up" at Met
Also Draws—Grauman After Matinee and Excursion Biz for "Big Parade"

Los Angeles, Jan. 12.
(Drawing Population, 1,250,000)

Rather surprising the way the first run houses held up after the Yuletide holidays. The majority of the downtown houses got a good Saturday and Sunday start-off, and though Monday was weak, business picked up Tuesday and was normal the balance of the week.

The best bet for grosses was the Metropolitan. This house had a double drawing magnet. On the screen was Raymond Griffith in "Hands Up," while on the stage was Herb Wiedoff and his Brunswick orchestra, doubling from the Cinerella roof.

Loew's State got a great break with the Corinne Griffith picture, "Classified." Though Miss Griffith has not been a "wow" of late with her pictures here, the house publicity department smartly made a newspaper tie-up that gave a world of publicity and, as well, far better business than they anticipated Miss Griffith would draw.

Grauman's Astonishing Pace

Grauman's Egyptian, after a big holiday week, kept along at a better than normal pace and only dropped around \$5,000 below the week before, which is astounding. Grauman is going after excursion as well as matinee business, which should warrant the attraction hovering around \$30,000 for quite a number of weeks. "The Merry Widow" at the Million Dollar is still holding on nicely. The picture looks as though it will be able to hit along to a profit for eight to ten weeks.

At the Forum "Satin in Sabes" thanks to Ted Henkel and his orchestra, played to a fair week.

"The Golden Strain," a Victor Schertzinger output for Fox, proved to be a money-getter at the Figueroa. It did far better than two of its predecessors have done, and

it is possible would have done much better had it been used downtown.

Estimates for Last Week

Metropolitan—"Hands Up" (F. P. L.) (3,700; 25-55). Combination of Griffith on screen, Wiedoff on stage and Forbstein in pit brought rather good week. Figured at \$28,000.

Million Dollar—"Merry Widow" (M. G. M.) (2,200; 25-35). With holiday season over this picture drew normal at \$21,000.

Grauman's Egyptian—"Big Parade" (M. G. M.) (1,800; 50-\$1.50). Sid Grauman still selling this Irving Thalberg product to grasping market. Last week \$24,000.

Loew's State—"Classified" (1st N.) (2,300; 25-35). Tie-up put this picture over to corking week. Also brought star back so far as public concerned. Big at \$25,500.

Criterion—"Scarlet Saint" (F. N.) (1,600; 15-35). Just picture sold at grind scale. Low with \$2,500.

Forum—"Satin in Sabes" (Warner) (1,300; 15-50). Lowell Sherman means very little for this neighborhood section, but Ted Henkel and his musical score proved life-saver. Got \$5,800.

Rialto—"Pony Express" (F. P. L.) (900; 50-65). Nearing end of its stay, but still playing to twice business many attractions have done here in its first instead of fifth week. Good at \$5,500.

Figueroa—"Golden Strain" (Fox) (1,550; 15-75). This Schertzinger product proved very good money-getter on week with \$6,500 in.

Young Fairbanks Free-Lancing

Los Angeles, Jan. 12.

Famous Players-Lasky did not renew their option on the services of Douglas Fairbanks, Jr. The latter is now joining the ranks of free-lance players.

College Boys Lease House

Rochester, Jan. 12.

A group of Rochester University boys are entering into the picture exhibition field here.

Alexander Dunbar, senior at the University, announced last night he had signed a lease for the New Clifton, on Prospect street, and that he will operate the house, assisted by an all college-boy staff.

Dunbar has worked in several of the local houses as a projectionist. He has booked the University's Glee Club for his opening night, Jan. 22. Charleston contests are scheduled for every Friday and novelty stunts featuring the college boys will be extra attractions.

Dunbar's father is John Dunbar, former city official of Rochester.

STARRING MARIE PREVOST

Los Angeles, Jan. 12.

Metropolitan Pictures have placed Marie Prevost under a three-year contract and will star her.

The contract which Miss Prevost held with Warner Brothers prior to joining Metropolitan, was cancelled by mutual consent.

MARIE PREVOST'S OPERATION

Los Angeles, Jan. 12.

Marie Prevost was operated upon for ulcer of the stomach at the Hollywood Hospital, Hollywood, last week by Dr. Carl E. Conn. Her condition is favorable.

RICHARD DIX'S POPULARITY GOT \$22,000

"Womanhandled" Away
Ahead in "Frisco"
"Splendid Road," 2d

San Francisco, Jan. 12.

Nothing unusual on the street except to recognize the growing popularity of Richard Dix as a star box office draw in this man's town, at least. Just program pictures in the other Market street houses.

Estimates for Last Week

Granada—Led the town with \$22,000 for Richard Dix in "Womanhandled," and the Portia Mansfield Dancers on the stage with Verne Buck handling the orchestra.

Warfield—Had to content themselves with second place although the Frank Lloyd feature, "The Splendid Road" (1st N.) and Fanchon and Marjorie "Hoses" were well liked. \$18,200 gross takings. Waldo and Lois continue to please night patrons.

California—"Robbed Hair" (War-

Picture House with Ball Room and One Admission

In the Bronx, New York City, is the Congress, with a picture show in the theatre and a ballroom upstairs.

Both are accessible for one admission. In the ballroom is an orchestra for the dancing.

ORGANIST, ONE-DAY FEATURE

Detroit, Jan. 12.

Jesse Crawford, featured organist of Halabon and Katz, Chicago, appeared here at the State for a noon recital and at the regular performances a week ago Sunday.

It was a one-day engagement only.

Olcott Directing Barthelmess

Sidney Olcott, recently returned from the Coast, has lined up with Richard Barthelmess.

The Olcott-Barthelmess combination expects to start work at the 4th street studios this week on "The Kid from Montana."

ner) ran serial in local papers, but didn't mean much. House dropped to \$15,000. Max Dolin and slight stage presentation.

St. Francis—Final week of "The Wanderer" (F. P.), disappointment. With great opening super fell hard in audience comment and finished to \$3,100 on engagement. "Aloma" underlined.

ETHEL BRYANT

CHAMPION CHARLESTON DANCER

Appearing nightly at the Club Ciro

Also Featured at B. S. MOSS' COLONY, NEW YORK

and held over for the week of January 17th

APPRECIATION

The screen version of Ben-Hur is finished. It has been presented to the world by its makers. I hope and believe it will be successful, but whether it is a success or a failure, one thing is certain, we tried our best.

Everyone must realize that a picture of this magnitude is not a one man proposition and I would be ungrateful indeed, if I failed to express my appreciation to the many workers who contributed so much to its success.

Some of them you already know.

Some of them are the silent workers whose names will not be mentioned in connection with the picture and to those, I believe, more than anyone else, I extend my sincerest gratitude.

To those whom you know, Messrs. Marcus Loew, Louis B. Mayer, A. L. Erlanger et al. I gratefully acknowledge their confidence and their generosity.

To that young genius, Mr. Irving Thalberg, I beg to express my deepest appreciation for his untiring co-operation.

To Mr. Carey Wilson and Miss Bess Meredith, for their scenario and continuity.

To Mrs. Hilliker and Capt. Caldwell for their titles.

To Messrs. Al Raboch, Christie Cabanne and Reeves Eason for their directorial assistance.

For the camera work I am indebted to Rene Guissart, Karl Struss, Percy Hilburn, Clyde DeVinna, Ben Reynolds and others.

For the settings and paraphernalia I thank Messrs. Cedric Gibbons and Horace Jackson.

To Al Lena for his fortitude under the most trying conditions.

To my assistant, Charles Stallings, I owe much.

To Mr. and Mrs. Adolph Seidel, for the splendid manner in which they took care of costumes, wigs and make-ups for the thousands of extras, the greatest praise is due.

And to my faithful friend and property man, Harry Edwards, who had in his keeping and care everything from wild desert camels to pearl necklaces, I tender my heartfelt gratitude.

And to no one am I more appreciative than to Lloyd Nosler, the head cutter, and his staff, for the untiring and thoroughly efficient manner in which they have handled the miles and miles of film for weeks and months, working day and night cheerfully and splendidly.

They have all been wonderful and to them all is due every credit for the success of Ben-Hur.

FRED HARLO

"BEN-HUR"

3 PRODUCERS OF STAGE SHOWS FOR PUBLIX

Edwards and Cambria's Own Units—First at Rivoli

Gus Edwards, vaudeville producer, has been placed under contract by the new Publix Theatres Corp. (Famous Players-Balaban & Katz) and will produce three show units that are to play their houses. The Edwards contract figures are not disclosed, but it is understood that he is to act as producer under a guarantee and select his own organization. The first Edwards revue is to be entered "A Garden of Girls" and it is to be shown Feb. 14 at the Rivoli, New York.

The two additional units are to follow, each within from four to six weeks of the original. Two additional units are also to be produced by Frank Cambria, of Chicago, affiliated with Balaban & Katz in presentations out there. They will be of an operatic nature. This gives the organization a total of 10 regular working units with the original five produced by John Murray Anderson.

While the Edwards units are being shaped and those of Cambria get under way, Anderson will not have a new group in work. There will be one special attraction for the Rivoli, presented in conjunction with the showing of "The American Venus" Jan. 24. Fay Laupier, who is "Miss America," and the Misses Bay Ridge, Newark, San Francisco and Birmingham, will be in the production.

The line-up of film productions at the Rivoli looks particularly strong with "Hands Up," "The American Venus," "The Song and Dance Man" and "Behind the Front" for the next four weeks in the order named.

At the same time it will be seen that the Rialto also builds up on the picture end with schedule for last week naming "The Vanishing American," "Tom Mix," "The Wanderer," "Moana" and "Three Faces East," which gives F. P. three in the line-up, while Fox and Producers Dist. Corp. furnish the other two.

WEST COAST MEN IN N. Y. WITH FOX—EXPANSION

Wanted to Build More Theatres in Cal. and Ariz.—Fox Taking Ramish's Stock

Los Angeles, Jan. 12. A. L. Gore of West Coast Theatres, Inc., departed for New York last week to meet with Sol Lesser and William Fox to take up re-financing of West Coast Theatres, Inc., so the organization will be able to operate more extensively. Adolph Ramish may also be in New York this week, to turn over to Fox the West Coast stock which the latter bought from him last July. Fox will pay Ramish a sum said to be around \$1,000,000 for all of the interest Ramish holds in the corporation. It is said that the re-financing of West Coast Inc. will allow for the building of a number of houses in California as well as the invasion of Arizona by the organization.

The opening move to invade Arizona was made with Gore purchasing a site in Phoenix. Scouts for West Coast are now scouring other Arizona towns for theatre locations.

It is said West Coast may endeavor to invade Texas but the latter sounds like propaganda for some hidden purpose.

"TRAINING A WIFE" AND CAST
"How to Train a Wife," a Lewis Moomaw production, with Virginia Valli, Jean Harlow, Eugene O'Brien, Bryant Washburn, Clary Fitzgerald and George Nichols, is slated for general release Feb. 21. It's a northwoods story with a forest fire as its punch.

James Gruen, from Ed. To Gag Man, to Director

Los Angeles, Jan. 12. A year ago James Gruen was an assistant motion picture editor on a local newspaper. Eight months ago he decided he knew how to write gags and scenarios, so got a job at the Hal Roach studios. Gruen got jobs at several other studios until he arrived at the Fox studios, where he labored for a time as a gag man.

Sol Wuerzel finally convinced Jimmie that he ought to step a little higher and wield the megaphone. Quite retiring Gruen had to be persuaded and finally agreed to direct a series of comedies to be known as "East Side, West Side."

George Harris and Barbara Luddy are to play the leading roles.

Carroll Leaves A. E.

Edward Carroll, manager of the New Jersey exchange for Associated Exhibitors, severed his connections with the office Saturday (Jan. 9), after eight consecutive years.

Although he has several offers to join other distributing organizations Carroll in all likelihood will become a theatrical broker.

SHEA'S HOUSE OPENING

Buffalo, Jan. 12. Friday evening, Jan. 15, Mike Shea will open his new Buffalo theatre, owned jointly by him and Famous Players-Lasky.

It's Buffalo's largest theatre and will play pictures and attractions. About this city's most important theatrical event, a large attendance of notables in the show business is expected from out of town. Prominent picture and vaudeville people will be here to do honor to Mr. Shea, who recently formed his partnership with F. P.

Shea is also a vaudeville operator, besides having theatrical interests in Toronto and Montreal. The Shea-F. P. combine operates six theatres in this town.

Fox Buys "Sandy"

Los Angeles, Jan. 12. William Fox has purchased the screen right to the serial story "Sandy," now running in the Hearst and other papers.

Harry Beaumont will direct and have among the players Madge Bellamy and Ben Bard Bardson.

Louise Glaum's Claim Against Tom Ince Estate

Los Angeles, Jan. 12. Louise Glaum, one time picture vampire and star, has filed suit in the Superior Court here demanding \$105,000 from the estate of the late Thomas H. Ince. Miss Glaum bases her claim on various contracts which the actress declared she entered into with him and with his associates before his death.

The contracts called for Miss Glaum's services, so it is alleged, at a salary ranging from \$2,000 to \$4,000 weekly. They were made six years ago.

ESTELLE TAYLOR EXPECTANT

Los Angeles, Jan. 12. Sometime in May, so the information runs out this way, the stock is going to visit Estelle Taylor (Mrs. Jack Dempsey) and that's why she hasn't been on the screen.

BEAUDINE DIRECTING McLEAN

Los Angeles, Jan. 12. William Beaudine, director, has been loaned by Warner Brothers to Douglas McLean to direct the latter in "That's My Baby."

'WESTERN' ON U. A. PROGRAM

Jos. M. Schenck Reported Starring Roy Stewart

Los Angeles, Jan. 12. According to reports, Joseph M. Schenck will produce a series of western pictures to be released by United Artists.

It is said that Roy Stewart will be starred in a number of these pictures. The purpose of adding westerns to the United Artists' program, it is said, is to comply with the request of the exhibitors for pictures of this type.

VAVARA HELD OVER

Denver, Jan. 12. Following a booking of four weeks at the State (pictures) Leon Vavara and his novelty orchestra were re-engaged for 10 more weeks.



Acc

Ernst Lubitsch's

Ronald Colman
(by Arrangement with Samuel Goldwyn)

Irene Rich

May McAvoy

Bert Lytell

"No one who enjoys good moving pictures should miss it"

N.Y. Eve. POST

"Should be seen to be appreciated"

N.Y. Eve. WORLD

GOV'TS CASE AGAINST F. P. EXPECTED TO BE REOPENED

TABLE OF PROFITS

Introduced in stipulation in application for reopening through Federal Trade Commission of Investigation of Famous Players-Lasky:

	1922	1923	1924	Assets 1924	Rate of Tangible Earning
Famous Players	\$4,110,986	\$4,216,783	\$5,422,349	\$40,372,605	13.5
Loew M.-G.-M.	2,415,488	3,027,226	5,427,898	40,208,664	13.4
First National	237,338	937,818	1,878,997	11,632,687	16.1
Fox		1,806,105	2,009,044	16,450,748	12.2
Universal				10,996,283	12.8
West Coast	685,163	1,882,562	1,885,921		
Warner Bros.	249,365		1,101,950	5,115,956	21.5

Washington, Jan. 12. The argument presented by attorneys for Famous Players before the federal trade commission during the final hearing several weeks ago on the charges of unfair competition and threatened monopoly, as brought by the government, acted as a boomerang on Thursday last when the additional hearing granted on the government's petition to reopen the case was held.

Thursday last, however, when pressed by the new chairman of the

commission, John F. Nugent, on this same phase, Mr. Swaine wanted it omitted, stating that the case should be decided on the testimony that had been admitted. This did not satisfy the chairman, who agreed with the government's counsel that an uncompleted case should not be passed upon.

The outcome of the last hearing was a direct reversal of the one preceding. It was freely predicted that the case would be reopened. A last minute switch by Mr. Swaine caused the commission to have two motions put before it by the picture interests' counsel, one for dismissal on the present testimony, and if refused, a complete reopening.

In opening for the government, A. F. Busick outlined the reasons for W. H. Fuller's (the then chief counsel) petition for reopening. Mr. Busick stated that approximately 600 theatres had been acquired by F. P. since Sept. 1, 1924, the date of the closing of the testimony in the case. The charge was made that during the testimony F. P. had refrained from the acquisition of theatres, but the moment it was closed began to purchase them in wholesale lots.

Admitting the commission's right

to reopen, Mr. Swaine pleaded for the case to be decided on the evidence already taken and to avoid the expenditure of further funds by both the government and F. P. It was stated that outside of counsel's fees the case had already cost F. P. in excess of \$200,000.

Shortage of Product

"Theatres costing in excess of \$100,000,000 have been erected since the closing of the testimony," said Mr. Swaine, who added that the industry feared a shortage of product to supply these houses. He presented a stipulation showing the acquisition of theatres by F. P. and its competitors and asked the commission to accept same.

In contrast to their own acquisitions in theatres, which Mr. Swaine claimed totaled but 107 since Sept. 1, 1924, he drew attention to the stipulation wherein it was stated that DeMille's new company had acquired 105; 1st N., 130; U., 114; Fox, 162; Loew, 10; Warner-Vitagraph, 16, and others, 128.

Swaine also declared that F. P. did not own one share of stock in the Balaban and Katz theatres, which he stated consisted of but five houses instead of the 600 as claimed by the government. This

denial as to stock ownership was also carried to the officers of F. P.

The hearing brought forth the new chief counsel of Bayard T. Halner, making his first statement before the commission.

F. P.'s Profits

The stipulation referred to by Mr. Swaine discloses that the profits of F. P. had grown from \$4,110,986 in 1922 to \$4,245,783 in 1923 and \$5,422,349 in 1924, that the company's earnings rate on the tangible assets in 1924 of \$40,372,606 was 13.5 per cent.

Included in the stipulation as comparative data is the table of profits above.

It is further set forth that in 1925 there were 606 feature pictures released, as against 580 in 1924 with 1925 film rentals from domestic and foreign sources totaling \$210,000,000, of which \$185,000,000 was for features, of this F. P. received \$27,350,000 or 12.9 per cent of the total rentals. Of this earnings F. P. received \$3,175,000 from the market for approximately one-third of their earnings.

As to the arrangement with Balaban and Katz it is stated under the contract of Sept. 17, 1925, F. P. transferred all exhibition interests in the U. S. with the exception of the Frohman and Criterion theatres in New York city, which B. and K. said were not fit for picture presentation, to the Chicago company under a new corporation under the sole management of B. and K. "at a remuneration of 10 per cent of the profits."

CARR LOSES CONTRACT IN FILMS—NOTORIETY

\$750 Weekly Agreement with Universal Cancelled—Always a Wife

Los Angeles, Jan. 12. Troubles seem to pile upon Alexander Carr. If one wife does not keep him in hot water, another does. Shortly before Xmas he and his second wife, Helen, are reported to have had a spat, the 19th or 110th of their matrimonial career, and she left Carr, presumably to visit her mother in Philadelphia. It is understood she is now in New York, with Carr quite indifferent as to whether she returns.

Carr, it is said, remained in seclusion at his home, spending the Christmas and New Year's holidays alone.

Having had his contract with Universal which brought him \$750 a week abrogated only before the holidays, he had something else to worry about. Along came his first wife, Mary Carr, who halted him in court before Judge Hanby for an examination and supplementary proceedings on a judgment she had obtained upon him for \$3,856, back alimony. When questioned by the attorney for his former wife, the actor said he had only about \$100 in the bank and \$15 in his pocket. He also stated Universal had asked him to resign from its studio ranks because of the notoriety given him in his domestic affairs and that as a result he had forsaken a \$3,000 per month contract.

Finding nothing available to relieve the distress of the first Mrs. Carr, Judge Hanby entered an order restraining Carr from disposing of any property he might have except one-half of his bank balance which the court allowed him for living expenses.

Carr was divorced from his first wife in New York in 1919.

Carey's Latest Side Line

Los Angeles, Jan. 12. Harry Carey (Universal), who has more side lines than a novelty salesman is going to open a dance hall in San Francisco Canyon, near the location of his trading post.

A permit to operate the dance hall was granted him by the Board of Supervisors of Los Angeles County. The dance hall will be operated by his wife, who handles most of his business affairs.

Barbara La Marr Critically Ill

Los Angeles, Jan. 12. According to reports arriving here from Altadena, Barbara La Marr is again seriously ill and has been in a critical condition for a week.

Her physicians say she is suffering from nephritis, while she has day and night nurses in attendance.

claimed as Perfect entertainment!

"As honest
and intelligent
a piece of screen
entertainment
as we have
seen this year"

N.Y. Eve. Telegram

"One of
the directorial
triumphs of
the year"

New York Sun

"All
evening we
tingled with
delight at the
delicacy and
originality"

N.Y. American

"Lady
Windermere's
fan"

From the Play by
OSCAR WILDE

WARNER BROS.
Classics of the Screen

"Tops everything in Songdom —
"I'M SITTING on TOP"

by LEWIS and YOUNG

"The Supreme Waltz Ballad Hit"
**"WHEN THE ONE YOU LOVE
 LOVES YOU"**

by CLIFF FRIEND and ABEL BAER

"The Melody Fox"
**"DON'T WA
 (LET ME DREAM)"**

by L

"Measuring Up For A Big Hit!!"
**"FIVE FOOT TWO-
 EYES of BLUE"**

(Has Anybody Seen My Gal?)

by LEWIS and YOUNG and RAY HENDERSON

*"You Can't Go Wrong
 With Any 'FEIST' Song!!"*

711 Seventh Avenue

SAN FRANCISCO
 Panagra Theatre Bldg.
 BOSTON
 131 Tremont St.

CINCINNATI
 707-8 Lyric Theatre Bldg.
 TORONTO
 122 King St.

LEO FEIST
 PHILADELPHIA
 1528 Market St.
 DETROIT
 1020 Randolph St.

Ballad for every kind of Singer!

OP of the WORLD

RAY HENDERSON

The Fox Trot Ballad Now Sweeping the Country!

"MIGHTY BLUE"

by DICK WHITING and RAY EGAN

rot Sensation!

KE ME UP

Volfe Gilbert ~ Abel Baer and Mabel Wayne

"The Waltz Song Hit! — The Chicago Sensation!"

When I Dream Of The Last Waltz With You

by GUS KAHN and TED FIORITO

Dance
Orchestrations

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136 Charing Cross Rd.
AUSTRALIA, MELBOURNE
276 Collins St.

LITERATI

"Cinema Art" magazine has been revived and Herman Dieck, dramatic editor of the Philadelphia "Record," is its editor. Herbert Cruikshank, formerly of the "Exhibitor's Herald" staff, is picture reviewer.

Another to revive after a short suspension is "Bon Ton," a fashion magazine with a class circulation. Ruth Taylor is its editor.

George Barr McCutcheon, who has made his residence in New York for some years, is working on a new novel, expected to be published in early spring.

Robert Benchley, who writes on the drama for "Life," has written a new book of essays entitled "Pluck and Luck." In it the author leans more toward satire than his usual comedy.

Macfadens's Conservatism
Bernarr Macfaden, in an interview with a reporter of "The Fourth Estate," a newspaper trade publication, stated that he would not use sensational methods in running his Philadelphia tabloid, "The News," which he purchased from the Congressman Vane interests. Macfaden stated that while the newspaper would use service from "The Graphic" in New York, he intended to "go slow" in the beginning before cutting loose with a line of New York tabloid journalism.

Ochs on Advertising of the "New York Times"
Adolph Ochs, publisher of the "New York Times," in addressing a meeting of the Advertising Association said advertising rates should be raised radically—as a raise in rates might preclude the standard of the paper.

Ochs' argument was that with his paper's circulation the difference between the cost of production and the selling price was stood by the advertiser, but that they, even holding that much of the load, were getting a good break as a page ad cost but 1 cent per copy.

Caruso's Teacher's Book
Horse Liveright has purchased "The Vocal Art," a book by Dr. Marfotta. The doctor was Caruso's instructor.

Harold Attridge, librettist for numerous Schubert revues, is to try his hand at his first straight stage comedy. Attridge will make a dramatization of the book, "Friends of Mr. Sweeney," by Elmer Davis. Davis is of the New York "Times" staff, and author of a number of light stories, many of which have been adapted for screen purposes.

Organizing Play Brokers
Trying to form an organization of play and story brokers for mutual protection seems a futile task. All concerned seem wary of each other. Two or three of the larger brokers,

established people, have broached the idea time and time again, and the project has come to a point where the consent of the majority was nearly gotten for a meeting to talk it over. But somehow the plans have fallen through each time.

What the play and story brokers are trying to do via the organization is to protect themselves more from each other than from outsiders. One of the evils of the business is that a broker selling the screen right of a story will write to an author possessing a work of screen possibilities, declaring he can find a ready market for the story. The author, figuring on an immediate sale, will take the piece away from the broker with whom he placed it originally and give it to the seller. The other may then try selling in the regular way without any certain sales source in view.

Some of the play brokers also fail to see the value of co-operation. Should a producer commission a broker to secure a play of a certain type, that broker, instead of notifying the others what the producer seeks, and splitting, will secretly investigate whether any of the brokers holds such a play and get in touch with the author direct. That loses a prospective sale for the other broker, causing strained relations and retaliations.

What the far-sighted brokers sponsoring the idea of an organization are seeking is co-operation, and they point to other fields to show that it can be done to mutual advantage.

"Butchered" "Joanna"

Barse & Hopkins, publishers in book form of "Joanna," H. L. Gates' newspaper serial story, made into a feature picture by First National, have written to Variety agreeing with its criticism of the picture but pointing out that the film is much different from the book story (released Jan. 9).

The firm also mailed a copy of the novel, which reveals the publishers are not without grounds for their contention, besides which it makes better reading than screen entertainment.

Clark Goes to M.-G.-M.; Hoffman New F. P. Mgr.

Los Angeles, Jan. 12.
Victor H. Clark, general manager of Famous Players-Lasky studios for a number of years and known as one of the Lasky "Old Guard," has resigned. He will join the Metro-Goldwyn-Mayer organization as general studio manager.
Clark will be succeeded by Milton R. Hoffman, to be known as executive manager. Hoffman is now production manager for the Cecil B. DeMille studios in Culver City. He will leave that position immediately to make preparation for Famous Players moving over to its new plant at the United Studios, which they recently bought.
Hoffman was formerly connected with Famous Players studio and was in charge of the company's studio in London. Upon spending one year abroad he came back to California and was general production manager of the Metro studio.
Clark, who has been five years with F. P., of which he spent one year at the Long Island studios, will join M.-G.-M. Feb. 1.

Fred Stanley Recalled

Los Angeles, Jan. 12.
Fred Stanley, head of the First National Publicity Department at the New York studios, is due to return here to resume his former position at the local studio next week.

Stanley, it is said, has achieved quite a success in operating the publicity department in New York and will be asked to continue his work here in reorganizing the local department, of which Harry D. Wilson is now the head.

COLORED NIGHTS IN FILM HOUSES

Something New in Extra Attractions

The newest vogue among the extra attractions in the neighborhood picture theatres is the "plantation night" idea. This embraces colored talent and has opened a big field for entertainers because of their consistently energetic efforts which have impressed the house managers and pulled extra business.

Stern & Green, who promote these extra attractions, state the "opportunity nights" are also going better than ever because of a higher standard of "amateur" talent.

An announcer is now regularly routed with the amateurs, the announcer figuring most importantly because of his spiel which must impress the audience with the alleged novitiate talents of the performers. Hence, anything half-way good is the much more appreciated following the showmanly send-off.

"BAXTER IN 'FLIGHT' LEAD

Los Angeles, Jan. 12.
Warner Baxter has been signed by Famous Players-Lasky to play the male lead in "The Flight to the Hills," the last picture William De Mille will make for the concern under his present contract.

ROY TEDDY
ELLIS and WALTERS

Former Ballet Master National American Ballet
World's Most Limer Toe Dancer
NOW PLAYING IN MURRAY ANDERSON'S REVUE
RIVOLI, NEW YORK
With Novelty Act, in Poses Never Attempted on Stage Before

Bert Lytell Warmly Received at Wilkes---

Bert Lytell Is
Lionized by
Big Audience

Rousing Welcome Given Him
in "Silence" at Wilkes

"SILENCE"

Melodrama
Bert Lytell
Millard
Ellington
and
d

LYTELL SCORES
TRIUMPH IN NEW
PLAY AT MASON

By ELEANOR BARNES

Locke, the economist, maintains that business, politics and the underworld are necessarily interwoven in the warp and woof of modern civilization. This theory, interesting, regardless of truth, was food for thought for hundreds of persons fortunate enough to see Bert Lytell in "Silence" at the

PLAYDOM

LYTELL SPLENDID

EXCELLENT SYMPATHY IN HIS
ACTING IN "SILENCE"

By Edwin Schallert

BERT LYTELL IN

CROOK PLAY
WELL DONE BY
FINE COMPANY

Star Given Big Ovation
Upon First Appearance
in Several Years

By GEORGE C. WARREN

Melodrama, the tense, quiet kind that grips your imagination, your sympathy, your emotions, came to town last night with Bert Lytell and landed on the Wilkes Theatre stage when "Silence," in Max Marcin, had once west of C strongly with the the hou

RETURNS TO THE SPEAKING STAGE
FOR A LIMITED ENGAGEMENT

BERT LYTELL

In Max Marcin's "SILENCE"

LYTELL OPENS IN
'SILENCE' AT WILKES

LYTELL SCORES HIT IN "SILENCE"

Popular Actor
Scores Success
In Strong Play

Max Marcin's Latest Drama
Affords S. F. Favorite
Fine Opportunity

B. DUDLEY

"SILENCE"
Melodrama by Max Marcin with
Bert Lytell
and by Thomas H

JOSEPH M. SCHENCK

Presents

Norma
Talmadge

In

“KIKI”

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"CHARLESTON CARNIVAL" (25) Jazz Revue. 25 Mins., Full Stage (Special) Colony (Pictures).

Here's something to make those people gazing picture house acts shut up. Figure this lineup and what it costs:

Allen White's Collegians, a corking band which has just played the Palace and the Hippodrome and tied up the show in both places.

Charles King, one of the most dependable male singers ever in vaudeville.

Bobby Folsom, jazz songstress of note.

Chester Fredericks, corking revue and vaudeville dancer.

Ethel Bryant, Charleston specialist and a real one.

All of these folks are put into one act and top it off, a Charleston finale is given a great punch when Dot Genie, beautifully formed midge, does a rare Charleston that pumps the house dry of applause.

White's Collegians are the best individual unit of entertainment, but these boys have had their routine curtailed to allow the others an opportunity. As it runs now, the 12 chorus girls introduce

Charles King, who does "Nellie Kelly, I Love You," and after that, he introduces the others. Miss Folsom does two pop numbers well, young Fredericks gets over big with his dances. King registers fairly well and then comes that band—just a wow, that's all. The boy's rendition of "Echoes From Barnum and Bailey" brings in floods of comedy stuff and if they did nothing else, they'd still lead the rest. Ethel Bryant's Charleston is done with lots of skin showings—as near naked as they'll ever get.

em in the picture houses and the well filled Monday afternoon house seemed to love it.

In settings, costumes, etc., this act struck a high standard and the fact that two pianists were used, one to accompany the singers and the other for the band, indicates that there wasn't much cheating done. A solid audience hit, and it's easy to understand why, having seen and enjoyed it. *Sigs.*

"GYPSY FOLLIES" (19) Murray Anderson Revue 16 Minutes; Full Stage Rivoli, New York

This is the third of the John Murray Anderson presentations staged for the Public theatres. In reality it is a gypsy dancing act, somewhat built up. Five tents on the stage suggest a gypsy encampment. They are worked out in the new Art Idon. The center contains the largest of the quintet and on each side they are graded smaller in size. The two outer side of the large tent revolve halfway at the curtain's parting and show eight dancing girls, four in each tent. They are in gypsy costumes and have tambos. The routine runs to fast stepping with some of it reminding of the Miller girls, only not so well done. The center tent revolves at the conclusion of their number and the Royal Gypsy Ensemble is disclosed. The title is evidently a coined name for the presentation. Four women who vocalize, a male vocalist and four instrumentalists.

That forms the background. There are however four specialty workers in the arrangement. One is Marvel, the deaf and dumb mute, who has been dancing around Broadway in cafes and vaudeville since the New York roof days. The boy with his fast whirls and his clever floor work earned strong applause. He had been preceded by another youngster who offered a Spanish gypsy dance with tambourine that registered but mildly. Finally a mixed duo with the usual adagio type of work, only this was so good that it was the hit of the

presentation. They were not programmed and therefore might have been last minute starters to strengthen the act.

As a presentation in a picture house the "Gypsy Follies" ranks as fair, from a vaudeville standpoint the act as now routine would not do for the amount of money that it would require and the consequent spot in which it would have to be placed in a vaudeville bill. It lacks speed, as do all three of the Murray Anderson picture presentations to date. *Fred.*

"LEGEND OF THE PEARL" Ballet 5 Mins.; Full Stage Capitol, New York

Danced by Bayard Routh and Vlasta Maslova, backed by a group of 16 girls and Doris Niles, this made a picturesque interlude. The action is practically restricted to Routh and Maslova, the remainder of the group simply weaving in and out to form "stage pictures."

The story is told in the program and reveals Routh as the pearl fisher who opens a shell to find the pearl, Mlle. Maslova, therein. Adagio work follows whence the coming of a storm causes the latter to return to her shell. The sun shines again and the pearl reappears to join her lover.

Set in full stage, a water effect was seen through a green scrim in

front of which was a good-sized rock. On its surface Miss Niles, as Goddess of the Pearls, and the ballet corps arranged themselves. Down stage, center, was an enlarged shell opened by six of the girls to reveal Mlle. Maslova lying prone.

Using up but six minutes and to melodies selected from "Parsifal," "The Walkyrie" and "Iphigenia," it was tasty fare that they liked here because of its execution, staging and lighting. *Sigs.*

"A GARDEN GATE" (14) Singing, Dancing and Musical 30 Mins. Full (Special Set) State—Los Angeles

Fanchon and Marco turned last week's presentation over to their mechanical staff with the carpenters, scenic artists and the electricians succeeding in creating a novel stage setting to tie up with this week's title.

A huge practical cut out gilt gate stretches across the entire opening in "one." On the rise just enough juice of front borders, foots and strips used to light the house orchestra, on stage immediately back of the cut out gate. The opening number conducted by Gino Severi and the house orchestra was a beautiful musical arrangement of "Gypsy Love" played as the dimmers bring up the lights from the dark opening into semi-light.

Following the Severi opening Johnny Perkins, jovial corpulent in-

dividual, took charge of the proceedings as a James J. Morton's master of ceremonies and with many an ancient Joe Miller wheeze, he garnered giggles during the running order while introducing principals, first of which was Florence Cleveland and Albert MacGillivray, singing single ballads and doubling for a duet.

Then Joey Ray, a local song-plunger, a falsetto double voice number followed by Dewey Barto who made them like him with an acrobatic soft shoe dance.

Then Perkins proceeded to give Ruth Waddell considerable building up as having come direct from Ziegfeld's "Follies"—be that as it may—she is a pretty thing, the essence of grace, doing both toe and number dancing.

The closing number allows for the first peek of the Fanchon and Marco "Sunkist Beauties," dancing chorus.

It also allowed for the first flash of costuming, giving the foursome made up of the Misses Cleveland and Waddell and the Messrs. Ray and MacGillivray, who lead the number, a chance to look well in pretty pastel shades of Civil War costumes, with the chorus working into the proceedings for enough of the number to swing open the cut out gate and work their way to an elevated platform covering the back of the set, where they stripped to fleshiness and build up a pretty picture for a flash. *J.P.A.*

"WHAT'S WRONG WITH THE MOVIES"

BENJ. B. HAMPTON

Tells All

In a series of articles, the first of which,
SCREEN FAVORITISM

Appears in the January issue of
COMPLETE NOVEL MAGAZINE

Mr. Hampton, writing on the morality of our favorite screen stars, directors and producers, says:

"My personal preference would be to boil in oil every man, everywhere, who attempts to use his position to influence a girl in her social conduct.

"I can name several producers, directors and actors whose activities justify boiling them in oil. The world would be a pleasanter, cleaner place if they were suddenly and permanently removed to the hell of Jurgen's grandmother."

If your newsdealer cannot supply you, send 25 cents to COMPLETE NOVEL MAGAZINE, 188 West 4th St., New York.

WARNERS

Broadway near 52d Street
New York
3RD WEEK

"Lady Windermere's Fan"

Ernst Lubitsch's Master Picture from Oscar Wilde's Drama

CAPITOL

BROADWAY
AT
51st STREET
Edward Bowes—Managing Director

MARSHALL NEILAN'S

"MIKE"

WITH ALL-STAR CAST
CAPITOL GRAND ORCHESTRA

STRAND

BROADWAY
AT
4TH ST.

D. W. GRIFFITH'S

"THAT ROYLE GIRL"

WITH CAROL DEMESTER, W. C. FIELDS,
JAMES KIRKWOOD, HARRISON FORD

STRAND SYMPHONY ORCHESTRA

L State A N Metropolitan
O B'way & 45 St. D Brooklyn

E NORMA SHEARER in

"WHIS SECRETARY"

with Lew Cody

*S at the State—Paul Specht & Orch.

B. & M. THEATRES

COLONY DENNY

Broadway & 55th St. In "CALIFORNIA
STRAIGHT AHEAD"

Also on the Stage

"Charleston Carnival"

with 20 Artists

MORNINGS—35c.
AFTERNOON—35c., 50c.
EVENINGS—60c., 85c.

CAMEO

This Week Only
The Phantom
of the Opera

12nd St. & B'way with LON CHANEY

B'WAY

THIS WEEK ONLY
Cecil B.
De Mille

"THE WEDDING SONG"

With LEATRICE JOY

And World's Best Vaudeville

The thrilling ride of a young girl as she
warned the people of the breaking of the dam

It's Coming!

The

JOHNSTOWN FLOOD

WILLIAM
FOX
Presents

GEORGE O'BRIEN
FLORENCE GILBERT—JANE LANSOR
ANDREW SANDOZ—PAUL NICHOLSON
by Clifford M. Stephens & Robert Good
IRVING CUMMINGS (Producer)

A tremendous epic drama—The biggest
showman's picture of any year!

Produced by Fox Film Corporation

JOSEPH M. SCHENCK

Presents

Constance
Talmadge

In

“SILKY ANNE”

Marcus Loew as Cupid; Rhino's Daughter Weds

Los Angeles, Jan. 12.

When Marcus Loew took Joseph Rhinock, wife and daughter to the premiere of "The Merry Widow," at the Million Dollar, Los Angeles, a month ago, little did he dream that a screen villain would cause the heart of the daughter of his business associate to flutter and pop.

Laura Rhinock Duffy, a widow, the daughter of the former Congressman, married Roy D'Arcy, screen actor, known in private life as Roy Glust, at the Hotel Biltmore Dec. 21.

The wedding was a secret. Neither the bride's mother, here with her, or her father knew she contemplated taking the marriage vows. Mrs. Glust first met her husband after the showing of the picture at a dinner tendered to Marcus Loew in the Ambassador Hotel. It was Loew who introduced the couple to each other.

Mrs. Glust by her former marriage has a daughter nine years old.

Fox's N. Y. Exchange Moving Around Feb. 1 William Fox's New York Film Exchange, on West 46th street, will move to the Capitol theatre building, at Broadway and 50th street.

BOOKING ENTIRE COUNTRY
SEND US YOUR DATES
Percentage Only



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Public Welfare
Pictures Corp.

723 Seventh Ave., New York
806 S. Wabash Ave., Chicago, Ill.

INSIDE STUFF

ON PICTURES

An advertisement appearing the other day offering \$10,000,000 in mortgage bonds of the new Paramount theatre also stated that subscriptions for the issue had been received in excess of the amount, with the advertisement merely a matter of record. Bankers signing the announcement were Kuhn, Loeb & Co., Halgarten & Co., and Marshall Field, Gloré, Ward & Co. Subscriptions had been received at 98% with interest to yield over 1% per cent. It stated the Paramount site, former Putnam building at Broadway, 43d-44th street is valued at \$5,000,000 with the cost of the 31-story building and theatre to cost \$7,000,000. Famous Players will have formally leased the building of the holding company, a subsidiary of F. P., and assumed rent as of Jan. 1, 1928. Famous expects the building will open by Labor Day, next. Wagers have been made on it.

The Putnam building was erected by the Astors. The site and building were then valued at about \$1,000,000. That was over 25 years ago. Previously the Broadway front of the block had been occupied by a row of three-story theatrical boarding houses. Astors sold for \$2,225,000 and the Putnam building was resold for \$3,500,000. Famous paying \$4,000,000. Its new Paramount building will represent \$16,700,000 when completed.

Meanwhile the New York theatre building, occupying the block front on the east side of Broadway, between 44th and 45th streets, was purchased by Famous Players at around \$4,000,000. It had been sold at auction for \$900,000 about 17 years before. Now it is valued by realty men as worth between \$7,000,000 and \$8,000,000. It's the best located theatrical block uptown at present, although the commanding magnificence of the Paramount building will force its location to become the most noticeable in Times square.

The Strand, New York, a Mark Circuit theatre and holding the First National first run metropolitan franchise, has a couple of Famous Players pictures on its release list. Famous has two of its own theatres on Broadway, Rivoli and Rialto, with some not understanding why Famous should permit the Strand to choose what are pre-believed to be drawing pictures.

It is said that the sales department of F. P. seeks grosses, not spots, and prefers the Strand to buy its product for the larger gross rental it may receive than to have the smaller F. P. houses nearby run them. The Strand, according to the account, can give Famous more gross for rental in one week than either of the F. P. houses could in two weeks. The F. P. theatres pay a percentage rental of the gross for the F. P. pictures.

A "Damon and Pythias" example of loyal friendship was enacted at a San Francisco hospital by Morris Ryan, screen actor, when his schoolmate was so seriously wounded by a thug; blood transfusion was pronounced necessary to save his life. Ryan volunteered to furnish his blood, and the offer was gladly accepted by physicians. It is thought the wounded man is out of danger. Ryan recently appeared in "The Midshipman" with Ramon Novarro.

Fred Niblo is leaving for Europe, after seeing his "Ben-Hur" off a-racing at the Cohan, New York. While abroad Mr. Niblo will confer with a couple of foreign authors on film stories.

Percy L. Crosby, in "Life," has made the character of "Skippy" appeal as a possible picture scenario for Jackie Coogan.

Army Officers as Bandits Caught in Monterey

San Francisco, Jan. 12.

Either show business looks mighty good to the professional and amateur yegg or there is an overflow of "box tappers" in California for the winter. Hardly a day passes in northern California but some theatre is either knocked off or a stick-up tries a rush on the ticket window.

Yeggs cleaned the safe of the San Mateo theatre of \$500 cash, following the New Year's business. First Lieutenant Clarence Alkin and Supply Sgt. Charles Barnes of the 11th U. S. Cavalry, stationed at the Presidio in Monterey, were caught hiding in the manager's office of the Monterey theatre by the night-watchman. A complete set of burglar tools were found. One of the men confessed that, lured by the easy money, they were tempted to commit their first job.

Newman Says He'll Stick

Los Angeles, Jan. 12.

Frank L. Newman, managing director of the three Publix houses here, denies he will leave to again retake over the reins of his two houses in Kansas City, which he sold to Famous Players-Lasky.

It is known here, however, that Sam Katz has asked Milton Feld, producing the acts at the three local houses, to return to Kansas City and resume the production work at the Newman and Royal as well as the new Publix house being built there.

Feld will turn over the production at the local houses to Jack Partington on March 1, when the latter will assume production control of the houses here and in San Francisco, with local headquarters.

Kansas City, Jan. 12. Variety's story stating that Frank L. Newman will return to this city and resume the management of the Newman and Royal theatres, was the leading topic of conversation in local picture circles. The papers gave it much publicity and were busy printing denials from Newman, and verifications from Harold Franklin, for Famous Players.

In spite of Mr. Franklin's wire that negotiations were being made whereby Mr. Newman might return, Mr. Newman wired from Los Angeles: "Absolutely no truth."

Looks Good for Graf

San Francisco, Jan. 12.

Bert Perkins, long a fixture with Metro-Goldwyn-Mayer in the exploitation department, has arrived to associate himself with the new Max Graf Picture Company as scenarist. For a side line Perkins will handle the preliminary publicity.

It looks as though Graf, lately through a mess of trouble with the old board of directors of his first producing company, will make the grade at the San Mateo studios. Graf seems to have landed new capital and to have established a releasing contract with Pathé for a series of two-reel burlesque western comedies, with a lead character to be called "Half Pint Ike," much on the plan of "Alkali Ike" of early movie days.

Leatrice Joy on Stage

Los Angeles, Jan. 12.

Leatrice Joy is going to take a fling at stage acting.

The Potbotters will produce "The Children's Tragedy," a three-act drama adapted from the Hungarian by Benjamin Glazer, early in February. They have chosen Miss Joy for the feminine lead.

Others appearing are Robert Ames and Arthur Lubin.

Miss Joy appeared in dramatic stock some years ago.

PARTINGTON'S COAST PRODUCTIONS FOR F. P.

May Encounter Musical Union
If Bringing Verne Buck to
Los Angeles

Los Angeles, Jan. 12.

Jack Partington will commence producing programs for the Famous Players-Lasky houses, with his headquarters in Los Angeles, about March 1. His will make his initial productions for the week-end houses, Metropolitan, Los Angeles; California and Granada, San Francisco; in Los Angeles, and then road show them to San Francisco.

His productions, it is said, will be along the Paul Ash line, with Verne Buck brought to the Los Angeles Metropolitan from the Granada, San Francisco. At the present time the Metropolitan has an orchestra of 35 men, and under the Buck plan it would only require 18 men to work both stage and pit. It is understood that the Los Angeles Musicians' Union will endeavor to thwart any attempt to bring Buck here, as half of the men employed in the house will be thrown out of work.

The so-called Ash type of show it is calculated will run until about June 1, when it is expected that the John Murray Anderson units will be brought from the east to be used exclusively in the Metropolitan here and the northern houses.

Partington is also to stage the atmospheric production of "The Dollar and the Kaito," and the Imperial, San Francisco, which are long-run houses.

It is said that Milton Feld, now in charge of the productions for the local houses, will return to Kansas City, where he did the producing for the Newman and Royal. Newman has repurchased the Newman and Royal and leased the houses to the Publix Corporation for a 25-year period.

Newman, it is understood, within a short time will leave here for a three-month vacation in Europe, after which it is said he will return to Kansas City as managing director for the two houses as well as a third house, now under construction by the Publix organization.

Christie Studios May Close to Catch Up on Releases

Los Angeles, Jan. 12.

According to reports the Christie studios on Sunset boulevard, where the entire Christie comedy product is turned out, will be closed during February and March. It is said the comedy program is ahead of schedule.

Most of the players under contract to Christie are said to have contracts which call for an eight to 10-week lay off during the year, and the organization in this way will allow the players a vacation without pay.

PUBLIX'S HI-ART, LOCKPORT

Rochester, Jan. 12.

The Publix Theatres Corporation (F-P) has secured the Hi-Art, Lockport, N. Y., owned by J. J. Langigan. Confirmation was obtained through George Cruzen, manager. The house will be closed for repairs and reopened with Paramount bookings.

The Publix Corporation also controls the Palace in the same town.

MARY PICKFORD M. P. CO.

Los Angeles, Jan. 12.

Incorporation papers were taken out today for the Mary Pickford Motion Picture Company.

The directors are Mary Pickford, Charlotte Pickford Smith, the star's mother; Nell Mackay and John T. Mott.

Are You the Right Man For This Big Job?

If you're energetic, live and resourceful; if you're analytical, aggressive and willing to work; if you have a college education and know motion pictures and motion picture theatres from the box office to the stage, here is an excellent opportunity to connect with a prominent organization which owns and controls a large circuit of theatres, devoted to motion pictures, vaudeville and presentation. We want an executive who is capable of building and developing business, one who can dig to the bottom of things and correct unfavorable business conditions. He should be expert in publicity, advertising and exploitation, not to handle the physical details, but to direct the same intelligently. Such a man has an extraordinary opportunity with us. Write stating age, experience and nationality; if married or single, and salary expected to start.

Are You The Right Man?

Address Variety
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CHICAGO, ILL.

A DANCE DELIGHT

MARION WILKINS

And Her LIDO ORCHESTRA with ROBERT HEFT

THIS WEEK (JAN. 11), BRANFORD THEATRE, NEWARK, N. J. NEXT WEEK (JAN. 18), CENTURY THEATRE, BALTIMORE, MD.

Direction WILLIAM MORRIS—Keith-Albee Representatives, MORRIS and FEIL

JOSEPH M. SCHENCK

Presents

**Buster
Keaton**

In

**“BATTLING
BUTTLER”**

HOUSE REVIEWS

RIVOLI

The third, and so far the best of the new Public Policy entertainments at the Rivoli, is still nothing to rave over and in reality something of a slipping back to the store show days, inasmuch as the organ with illustrated slides is a regular standing feature of the program. Still there has been considerable improvement in the last three weeks and there is hope that it will be continued. One phase of the improvement is the return of the printed program.

It is still an eight-unit show with the feature for the current week the very much advertised screen version of the Fanny Hurst \$50,000 "Liberty" prize story "Manneguin," directed by James Cruze, who has made only a passing fair job of it. However, with the advertising the picture has received and the fact that at present it is in only its sixth or seventh installment in the weekly magazine, there is a chance that the Rivoli will do business, for those that are reading the story will undoubtedly figure, providing they are sufficiently interested, that they can get the whole plot in an hour or so in the screen without waiting.

"Forma del Destino" served as the overture presented by the orchestra under the direction of Joseph Littau, who surely must fear his hair out at times directing the huge number of men and the musicians that they are not, when he thinks back to what the Rivoli orchestra used to be.

"Lighter Than Air," a Pathe cartoon comedy, failed to get any laughs and the program would have been just as well off without it, unless it was in to kill time.

Then the Eddie Elkins Melody Mixers, in three numbers with a couple of novelty bits included. The first selection was Songs of the Day, a medley, followed by the "Nutcracker Suite," and it was a gag to watch those jazz boys in the combination struggle with their notes. No time for that self-starring on the part of the Elkins bunch, that had to watch their scores and the regular musicians seemed perfectly at ease while the others struggled. But the number was nicely handled and Elkins directed in a manner that earned the hand that he got. Finally, the third number, "Lights and Shadows," during which the spotlight operator in the front of the

house ran things just as he pleased, and Elkins was fighting him constantly from the stage.

There is another bit of wretched showmanship here in that they are utilizing as the number for Richard Gilbert and Ruth Wimp the one pilaged by the organist last week. There must be other numbers, so why the past two weeks in succession? The shadowgraph bit was effective and the final bit with the shadow of Elkins reflected on the screen by means of a baby and in the final sent the offering away nicely. It was the effect more than the number.

Hope Hampton in "Marionettes," a Technicolor-Educational short subject in which the star booked decidedly pretty in the lighter moments, but in the brief moment that she was required to put over a bit of jethos the director failed to get what he should have out of her. The picture, however, has an idea and the color stuff is worth while.

For the organist's contribution a pop song is utilized with several topical verses, but there was no vocal response from the audience at the performance that was covered. "Gypsy Polka" is the title of the John Murray Anderson revue for this week. It is the best of the trio of revues thus far, but still leaves something to be desired in the way of picture house entertainment. It is reviewed under Presentations. The feature picture runs 84 min-

utes, the whole show consuming two hours and ten minutes. The Movietone events comprised four shots from Fox two from Kinograms, while Pathe and International contributed one each.

CAPITOL

New York, Jan. 10.

"Sweet" entertainment at this house for the present week. The may be taken both literally and figuratively. Vlasta Maslova offering, Pavlova's "The Swan," "A Chinese Fantasy," "The Legend of a Pearl," a brass sextet rendering the "Miserere" from "Il Trovatore," and "Caz prielo" (Isparaford) as the 14-minute overture totaled the entertainment of the screen. The "Fantasy" and "Legend" were presentation standouts, both picturesque and capably rendered.

With Marshal Nellan's "Mike" as the film feature, the program ran a bit over two hours, with "Tunika," a Red Seal travelogue, and the Weekly providing the remaining film fare. Starting with the Red Seal subject the units passed swiftly, seemingly being cut to the bone. That picture used up five minutes, with the following numbers running three, three, four, eight and six minutes. The weekly took care of the eight-minute item in seven clips, three from both Fox and International, and one from Pathe. The "Legend" was headed by

Rauth and Maslova doing adagio work, who were backed by 16 girls. Incidentally, it was an easy week for the ballet girls in that they're mostly being used to form stage pictures. Doris Niles also gets a "break" in this respect.

Pretty stuff and lighted, depicting a seashore scene, with a water effect behind a green scrim. This interlude readily found its audience and elicited spontaneous approval. The same was true of the "Fantasy," which had Marie Lortie and several other specialists. Lullaby from "East is West" on a balcony beneath which was William Robyn in a fishhook for "Star of My Soul" from "The Gipsies."

Programmed as No. 8 an "Interlude" by the house orchestra meant nothing it developing into nothing more than the playing of the preliminary bars for the screen feature. Not worth programming. Skip.

ALDINE, PITTSBURGH

Pittsburgh, Jan. 7. The Aldine this week resembles a bit of old Russia. The feature is the showing of Rudolph Valentino's latest picture, "The Eagle." To further create the proper atmosphere for the presentation of the picture, Louis K. Sidney has a novel atmospheric prolog, "Along the Volga." It is one of the best pieces of nature in the vicinity of the Volga River. Overhead a full moon, with the night still and clear. Fleecy white clouds came and passed.

On the bank of the river a Russian peasant quartet renders a group of folk songs. Lola Gilre and Sonia, as peasants, but on several Russian dances, and a violinist plays tunes popular in that country. It is one of the best prologs at the Aldine in a long time.

An illustrated organion, "Take This Kase," so cleverly done it is repeated at every performance. Movie patrons liked Rudolph Valentino immensely in "The Eagle."

Other features are the overture, "March Slav," and popular airs; Topics of the Day (read to the tune and a comedy, "Off His Beat," with of "Forever and Ever With You," Walter Hiers. Simons.

MARY MILES MINTER'S MOTHER FILES ANSWER

Admits Receipt of \$742,000 from F. P. for Daughter—Money Given Her

Los Angeles, Jan. 12.

Mrs. Charlotte Shelby, mother of Mary Miles Minter, has filed an answer to her daughter's suit for an accounting. Mrs. Shelby states that Miss Minter received all the money due her and denied that she had received money during her daughter's minority unaccounted for. Specifically, Mrs. Shelby states that she is entitled to all money Miss Minter received prior to her 18th birthday on the ground that before that time the girl was a minor and under her full control. Mrs. Shelby admits receiving \$742,000 from Famous Players over a two-year period, but states that she gave her daughter an accounting for this sum and delivered all money to her. She denies getting \$52,000 from the old American Film Company or \$218,000 from Famous prior to April, 1920.

Because of her statements, Mrs. Shelby asks that she not be held responsible for these amounts. The case will be set for trial early in March.

Mary Miles Minter is now in New York trying to get a role on the speaking stage. When arriving some months ago she was considerably over weight but promised several producers if they would give her a role she would be in trim. No mention on her part at the time of backing the show, her request being for an engagement with salary.

FADMAN LEAVES RED SEAL

Edwin Miles Fadman has resigned as president of Red Seal Pictures, Inc., makers of short and cartoon reels, and Max Fleischer, creator of the "Ko-Ko" series, has been elected in his place.

Fleischer stated that there are a number of changes in the firm's distribution policy coming along shortly.

PALACE, NEW BRITAIN, BURNS

Waterbury, Conn., Jan. 12. The Palace Theatre, the oldest theatre in New Britain, was destroyed by fire Thursday morning at a loss of \$100,000. In recent years it has been a movie house. The theatre at one time was known as the New Britain.

LAUGHS

Laughs that never cease! One rib-tickler after another! Roars! Howls! Shouts! Yells! As the great '50-50' partners do their stuff in their new automobile partnership.

THRILLS

Thrills that have no end, that startle and leave you breathless, yet wanting more! Pulse-stirring thrills, with 'Abe & Mawruss' in their daring, hair raising airplane race!

The Laugh and Thrill Sensation of the Nation!



The Henry King Production
"PARTNERS AGAIN"
WITH POTASH & PERLMUTTER

Feb. 15th Release

NOW BOOKING

UNITED ARTISTS CORPORATION
Mary Pickford
Douglas Fairbanks
Joseph M. Schenck,
Chairman, Board of Directors
Charles Chaplin
D.W. Griffith
Niram Abrams,
President

"MIKE"

(Continued from page 40)

on a flat workcar, race side by side. Enough of a thrill to hold. Located mostly out of doors this one should get off the "nut" early. It has been nicely photographed and capably titled but Murray and Sterling, two established screen comedians, who here uphold their reputation, are the motive power which give this one its entertainment rating of okay. *Stag.*

THE WEDDING SONG

Cecile B. DeMille production directed by Alan Hale and released through F. D. C. Story by Ethel Watts Mumford. Leatrice Joy starred and Robert Ames, Rose Udall and Ethel Wales featured. At the Broadway, New York, Jan. 11. Running time, 66 minutes. Haynes Hallam.....Robert Ames Old Thruken.....Rose Udall George Papayefous.....Jack Curtis Ebbes.....Leatrice Joy Paul Glynn.....Charles Gerrard "Mother," another crook.....Judy Lafayette Madison Mailah.....Casson Ferguson

One of the best program features flashed around New York in months.

Yet with all this value. It is shoved into a pop vaudeville house as the picture end of the bill. True, its title doesn't mean a lot and its star, Leatrice Joy, hasn't done a great deal in pictures lately, but that same Leatrice Joy just boosts her stock 500 per cent in this film. And De Mille, commercially, will be the envy of the business if his unit keeps on turning out features this good.

That mustn't be taken to mean that "The Wedding Song" is a big special. It isn't, but the entertainment value is solid all the way and the cast, photography, settings, story and scenario have been blended into what is an almost perfect entity. It may take some advertising and boosting to draw them in but it's a cinch they won't go out unsatisfied.

The hero, Haynes Hallam, is the owner of Valmes Island, a past gathering spot in the Pacific. On his first trip to "risco" he is almost taken in a card game aboard ship when Paul Glynn, a crook, exposes a card sharp who was putting the cards under the shattering palms. Therefore, Glynn works in—Hallam and invites him as a family

guest while in Frisco. His sister, Beatrice, set to work on him, and then gets to the point where she even marries him and brings the gang out to Valmes Isle as guests to make a big haul.

The plan is so well laid that a schooner has followed them to lie in wait for a getaway. But once married to Hallam, he trusts her so implicitly that she can't go through with the job. At last he finds out they're crooks and when he comes to the house to round them up he finds his wife with his pearls. Unfortunately, she was really innocent and had been trying to recover them from the rest of the gang. But he drove them all out into the rain and she had to come back and pull a bomb from under the house to prove that she had at last turned square.

It's a good picture story, the old stuff, perhaps, but done up brown in settings that are very colorful and filled with the atmosphere that they depict. Whoever photographed this did fine work and introduced something new to the business—the art of making men look as masculine as they should, instead of photo-

graphing them with that soft focus business which takes the beard off their chins.

The star, Miss Joy, gives a great performance and in the end of the every mood she is nailed upon to depict while Robert Ames is a breezy hero, sufficiently ingenious for the purpose of the story and then again sufficiently strong to hold his own when things get tough. Everybody in the picture gives a fine line is a discordant note in this one, it is hard to find.

But one thing, this picture doesn't claim to be anything else than a feature filled with entertainment. So this rave must not be misconstrued as a sign of their agreement. It is a \$1,000,000 production! But for every dollar spent on it (and it is well put on) there is a dollar's worth of entertainment. *Stag.*

WOMANHANDLED

Paramount production, presented by Adolph Zukor. Story by Arthur Stringer and Leatrice Joy. Directed by Gregory La Cava. Running time, 70 minutes. Bill Dana.....Richard Dix Molly.....Ethel Wales The Kid.....Olive Tell Gwen.....Edmund Breese Lucile Lea.....Bill Nadel Luella.....Margaret Morris The Butler.....Edgar Neilson Pinky.....Tammany Young

"Womanhandled" is Richard Dix's answer to Gloria Swanson's "Manhandled." Both are by Arthur Stringer, and both appear in the "Sat. Eve. Post," but where Gloria's picture was straight meller this one is a work for laughs, and it gives Dix a chance to work like a house afire.

Incidentally it is Gregory La Cava's first production, directed wholly by him, and it is safe to predict he is going a long way in making the pictures of the future. "Womanhandled" looks like a sure fire box office bet anywhere, and where they like Dix it is going to knock the audiences for a row of water-towers.

Dix has the role of a wealthy New Yorker who gets his exercise and thrills by playing fast polo. He is a favorite with the ladies, and there have been any number of the ranks of the chorus to the society desks who have unsuccessfully set their caps for him. Then finally he meets a girl in Central Park, through rescuing her little cousin from drowning in the boat lake. She is the type that likes the big rough men from the West. She got that from reading Western novels and seeing westerns on the screen, so Dix as Bill Dana fits right into her scheme of things by doing a little lying and saying that the West is his meat.

He is so much in love that he even takes a rattler to Texas to the ranch of his Lucile Lea. But the old place is changed. All the cowboys have gone to work in the movies and the place isn't what it was. Cowboys there are, to be sure, but they are boys from New Jersey, and the Berry Bros. are there, and they do their rounding up of the cattle in flivvers instead of on the backs of broncos. Even the ranch house has steam heat, a bath electric light and all the other modern conveniences. Therefore Bill decides that he is going back east, but just then a wire comes from his sweetie that she is on her way west to see the place for herself. That is where the fun begins. The ranch has to be transformed into the idea that she is carrying in her mind, and Bill proceeds to do it.

In the end, however, the girl gets wise to the plot and likewise to herself and all ends happily for both. The finish of the film, however, is a comedy won in itself. A couple of bums sitting on a Central Park bench discussing the news of the day from a discarded paper that they have picked discover that Mr. and Mrs. Dana are going to be "at home" at their Long Island place after the first of the month. To which one of the unkempt tramps with which the picture fades out.

Dix is all over the lot in this one and does everything that his admirers want him to and, in addition, has a couple of comedy scenes that pull laughs. Esther Ralston looked like a million dollars in a couple of close-ups that she had a shot of her, and played opposite to Dix in a manner that was most convincing. Little Eli Nadel as a precocious youngster was a howl and helped the comedy scenes along in great shape. Edmund Breese in the role of the western uncle contributed a corking performance. And last, far from least, Tammany Young stuck over a couple of bits that planted him strong in the picture. From a directorial standpoint La

Cava didn't leave a thing wanting in the picture. He carried the story along at a pace that kept the audience either laughing or interested, and the easiest spot in the entire production was the cattle stampede of the big stampedes that have thronged in the big westerns, but then this isn't a big western, it's a great comedy. *Fred.*

Lady Windermere's Fan

Ernst Lubitsch production from the play "Lady Windermere's Fan" by Oscar Wilde. Adapted by John Galsworthy. Running time, 70 minutes. Lord Augustus.....Edward Martindel Dukes.....Helen Dunbar Lord Windermere.....Carrie Duaney Bill Bennett

Judged from the standard of the usual picture bearing the Warner Bros. release marks this picture as far and away above the average of their product, but it is not as good as some of the best. It is expected from Ernst Lubitsch. The trouble is not with the director, but with those who selected the story for him to direct. The tempo of this play is not that which Lubitsch can most effectively handle. Farce is his forte, and here they give him a comedy-drama which is in reality almost melodrama and expect him to be at his best. He is good, but far from at his best.

"Lady Windermere's Fan" is an English society drama. Beautifully cast, it is one of the five leading players are concerned, well acted by them, and with clever touches of the director's art furnished by Lubitsch. The whole, however, finally evolves into nothing more nor less than a good program picture. It does not indicate that it will be a box office knockout at any stage of the game, although the first week of the New York engagement. The players will undoubtedly be big because of a combination of the hoity-toity and charming appearance of both Irene Rich and May McAvoy.

The story is that of a beautiful young wife who suspects her husband is carrying on an affair with another woman. Another man who is in love with her, she goes to look in hubby's check book and see if he hasn't been paying money to the other woman. She does not know and never finds out that the "other woman" is in reality her mother, whom she has believed dead, having run off with a lover years before, but, returning broke, has decided to shake down her daughter's husband. When the mother arrives, and the daughter is about to repeat mother's mistake, the latter steps into the breach at her future. She saves the day for the younger woman.

It is a different sort of a role for Miss Rich, that of the mother with a past. She has usually been a neglected wife and there seems no reason why in the strength of her performance in this production they should not go out and secure a role for her. She is a good one and should mop up in the role. Ronald Colman as the heavy plays with a fine restraint and Miss McAvoy is most charming and effective as the young wife. Lytle is prone to overact at times, but in the majority of the scenes carries himself quite well.

Of the men, the one carrying the most conviction was Edward Martindel. Of the three gossip-old dowagers Helen Dunbar was the most effective.


Lubitsch in handling the scenes at the race track did most effective work, and the shots taken from the audience on them and they reflected most cleverly the emotions that the youthful actress was passing through. This was by far his best piece of direction in the picture. *Fred.*

Bluebeard's Seven Wives

Robert Kane production with Blanche Sweet, Irene Warner and Ben Lyon. Story by Blanche Merrill and Paul Seaton. Directed by Alfred A. Santoli. Released by First National. Running time, 72 minutes.

John Hart.....Ben Lyon Don Juan Hartes.....Lela Wilson Juliet.....Blanche Sweet Olivia Lathrop.....Dorothy Sebastian Kathra.....Diana Kane Glimmer.....Sam Hardy R. Owen.....Dick Bernard R. C. Duval.....Don Pennell Paris.....Wilfred Lytle

If this broad satire on pictures and picture folk is the type of ma-



TOO MUCH MONEY
with **LEWIS STONE**
ANNA Q. NILSSON

Directed by John Francis Dillon.
Produced under the supervision of Earl Hudson.

... They drank wine from her golden slipper. Then no wine—no slipper!

... Wait! This isn't a drama of faded Broadway beauties! It's comedy, brilliant, lavish, packing a dramatic wallop. Lead a wife from luxury and she'll find her own way back. That theme's a money-spinner.

... The greatest line-up of stars, stage-hits and best-sellers the industry ever saw, starts with "Too Much Money." Get your share!

26 outstanding star hits—
and
2 stupendous specials—
January—to—June

First National puts prosperity on the map!

EDDIE CLARK

(LATE FEATURE OF GUS EDWARDS' REVUE)

NOW PLAYING BALABAN & KATZ WONDER THEATRES OF THE WORLD

WEEKS JAN. 4, CHICAGO; JAN. 11, TIVOLI; JAN. 18, UPTOWN; JAN. 25, HARDING

COLUMBIA RECORDING FAVORITE

Direction: MISS A. K. BENDIX

terial that we are to expect from the pen of Blanche Merrill then it looks as though Miss Merrill is pretty sure to be in the line of the authors who will be one of the stars of the future. This is her first effort in writing for the silent drama, but without having ever been identified with the industry she has broadly satirized the whole in a manner that brought a Sunday audience laughing from the Strand. The picture starts off like a house after a fire, but down somewhat at the finish, just down the audience wants the hero to turn with a twist and switch the bit on those who have directed his fate in the past.

Every angle of pictures is kidded. First the director with his army of "yes men"; then the sheik type of star, the press agent, the partners of the business of producing, the lovely leading lady and even the Pola Negri type of vamp.

The picture is a gag from start to finish. The director, the industry to finish the joke.

John Hart works in a bank and is in love with the girl that browses in the window of a white front eatery. But love is a severe taskmaster and one cannot be in love and count nickels, dimes and dollars correctly. When the youth is found short at the bank he has to give up his savings and loses his job in the bargain.

Finally he takes a chance as an extra in a mob scene where they are shooting a picture and as the male lead fails to show, the director picks him and has him toggle the star's costume. With the first scene the director discovers his protegee has the divine spark and urges the owners to sign him immediately. Then the press agent comes in on the job and he immediately changes John Hart to Don Juan Hartes, the great Spanish lover. Plants him on an ocean liner and brings him to town. Don Hartes mistakes and hair cuts are the craze and all the drug store cowboys are following the style. But the press agent hits on the brilliant idea of marrying and divorcing the star seven times in practically many minutes, at least in the newspapers and thus the romance with the wheat browner is shattered. He still loves him and he is crazy about her, but picture business has forced them apart, until he in sheer desperation bolts the job, slopes with the hasher in a flivver coupe and the two finally settle down to a rude resistance far away from the mad-dening crowds and the movies.

Ben Lyon handles his role here in corking style. The boy as the near-sighted bespectacled stutterer is great. When he develops into Don Juan and "kisses" her and then let "em drop" he's a scream. Lila Wilson is just too sweet in the Ingenue lead and Blanche Sweet in the Juliet part with Lyon as Romeo. As to the characterization as though she thoroughly enjoyed doing what was asked for. Sam Hardy as the press agent alliped the snap and go into the role and just about hogged the comedy scenes of the picture. Dick Bernard and Andrew Mack were the producing partners and although Bernard injected some old fashioned burlesque he was in the main all that could be asked for while Mack delivered with a wallop. Dan Pennington doing a burlesque De Mille, was a vow to the wise insiders.

In directing, Al Santell carried the early part of the picture along at a tempo that was great and it was only the last few moments that lagged.

Fred.

PEACOCK FEATHERS

Universal production, directed by Svend Gade and made from a story by E. Temple Bailey. Continuity by Gade and James O. Bevington. Jacqueline Logan featured. Running time, about 56 minutes.

Mimi LeBrun.....Helen Dunbar
Blond Clark.....Yucca Troubetzky
Uncle George.....George Fawcett
Dr. Chandler.....Emmett King
Andy.....Ward Crane
Jimmy Chandler.....Cullen Landis

Svend Gade's last for Universal was "Siege," probably the best picture of program length ever turned out, but the Swedish director has followed with a clap-trappy film of especial importance.

The plot is of a poverty-stricken aristocrat, Mimi LeBrun, whose mother wants her to marry money. On the eve of her wedding she elopes with young Jimmy Chandler, who believes his Uncle George has left him a palatial home and ranch in California. Once they arrive there they find a tumbledown house surrounded by acres of land. Immediately the girl revolts.

In time she forgives her husband, for the deception was not intentional and things are going along okay when the fifted dance begins late in view. For a few moments she thinks she will go back. Her husband isn't home. They sit down to talk. Presently the thin flame of a fire is seen

on a snow-capped mountain, and she reads disaster to her husband. She shoves ex-sweetie aside, gets the ranch crew together and goes after him. He is found with a broken leg, and once more she decides to help him fight the battle that will make the ranch profitable. So the picture ends with the social butterfly determined to stick out the rough life of the ranch.

Not a convincing film, because neither Cullen Landis nor Jacqueline Logan put anything except day labor and mechanics into their work.

An ungrateful woman as the foreman's wife delivered a fine performance, while the director has inserted several touches which bolster up considerably. Some novelty in a fireworks display, but aside from that the film is set in the rut of mediocrity.

Of interest to lovers of good acting will be the appearance here of Prince Yucca Troubetzky, whose last work was in "Flower of the Night," with Pola Negri. He's stiff

and cold. Although discarding the sideboards, he wears spats, carries a cane and has his hair plastered down. Ward Crane as the heavy gave good work, but his role was slight, while George Fawcett has the tiniest kind of a bit. Maybe as a filler, but aside from that just another picture. Skis.

INFATUATION

First National picture starring Corinne Griffith. Adapted from Somerset Maugham's play, "Cecilia's Wife." Directed by Irving Cummings. Running time, 51 mins.

Violet Morgan.....Corinne Griffith
Sir Arthur Little.....Percy Marmont
Ronald Perry.....Malcolm McGregor
Gordon Peash.....Warner Gaud
Lady Elbridge.....Leola Lorrain
Robby's Sister.....Claire du Bray

Not too interesting and being fairly actionless makes this just an easy picture to be held up in those precincts where they believe Corinne Griffith to be the last word as a celluloid eye-fall. A fair assort-

ment of "names" should also aid in giving the film advance prestige, but it's actually a mild screen story without a kick.

It opens in Egypt in the midst of a rebellion. A flash-back informs that the battle is only a parlor story told in a London sitting room. Hoisting the merita as a soldier of Sir Arthur Little (Percy Marmont) the tale falls to impress Violet Morgan (Miss Griffith) in his behalf but the dinner party brings there two together and the next flash is of them in Egypt as man and wife.

From there on it's the neglected wife seeking attention and getting it from the young attaché (Malcolm McGregor). An attempt on Sir Arthur's life by a hidden marksman is frustrated by his wife whence the incident reveals to her that it is he whom she loves—and that puts this one away.

Cummings has extracted little action from the script mostly for

the simple reason it isn't there. "Infatuation" unree's itself as one of those British parlor comedies sitting in the Far East but still indoors. Miss Griffith looks good, as always, with no drastic demands made upon her to emote one way or the other. Mr. Marmont plays the "strong and silent soldier" and seems a bit miscast on a physique qualified on. Mr. McGregor, as the youngster who becomes smitten with his superior's wife, has turned in as good a performance as the picture contains, the remaining stars being background.

The film may find an audience in England where they presumably don't on scripts pertaining to the foreign diplomatic service, but it's doubtful if the citizens of these states will perturb themselves about it. Minus the dialogue of the play it's something of a nicely produced dud, rating no major house screening on the "names," but one of those pictures they'll never think of again after viewing it. Skis.

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THE MINSTREL BOY (LATE OF THE McINTYRE AND HEATH CO.)

NOW PLAYING BALABAN AND KATZ WONDER THEATRES OF THE WORLD
Week Jan. 4, Chicago; week Jan. 11, Tivoli; week Jan. 18, Uptown; week Jan. 25, Harding, Chicago

-and here's the results-

This full page ad appeared in 70 newspapers throughout the country

METROPOLITAN THEATRE
EXHIBIT AND HOUSE NO. 10
BOSTON
Telephone South 1000 and 1001

We absolutely knocked 'em stiff today with "Mannequin" - never saw such crowds - They never let up - Nobody in town did anything near what we did seat for seat. On Boston's coldest day they lined up in the street - in a gale of wind.

give in rule by tell who

ng appeared local hand- trip to Chi- and

RADIO WEDDING

San Francisco, Jan. 13.
A wedding over radio.
The scene: First Baptist Church in San Jose.
Principal, Dr. Clarence D. Herold, director of KQW, and Mrs. Belle Chapman, his studio assistant. Ceremony will be performed Jan. 31 by the Rev. William Keeney Towner. The service to start, according to the wide publicity given the affair, at 8 p. m.
This puts the radio in the class with the marriage in the lion's cage, the medicine show and the boost for flopping business with the tab musical comedy and the "marriage on the stage tonight" gag.

Cutting Out Dull Stations

Washington, Jan. 5.
Secretary Hoover is tightening up on the broadcasters who fail "to maintain a regular transmission scheme and to operate in the public interest." Approximately 20 stations were closed during the past week for this offense.

With the closing of 1925, Mr. Hoover announced that as practically no new licenses were being issued and many stations were being deleted that the total number now in operation was just about 500, the first time the total has been at such a low figure in over two years.

Restricted Show Music

Arthur Hammerstein, still opposed to radio, has restricted the "Song of Flame" music from broadcasting along with his "Rose-Marie" score.
The Shuberts have also restricted certain of their shows from any broadcasting.

BARR-HUNTER ENGAGEMENT

A romance of the broadcasting studio is Winifred T. Barr's engagement to Howard Hunter. The latter is of the engineering force of the American Telephone & Telegraph Co., operating radio station WEAJ. Miss Barr is a popular WEAJ pianist.

Libel by Radio

London, Jan. 2.
Libel via radio is accepted here as most serious. It is given more attention locally than is given by some of the American sectional daily papers which have their attorneys hover over the forms to see that "dangerous souls" are free from libelous taint.

The English radio and a speech given over it, the speech must be submitted to the broadcasting censor (radio) for their approval.

The other evening an hour was devoted to the discussions of a single paragraph in one speech submitted. Legal and lay opinion entered, with the head of the station finally deciding that the paragraph could be spoken.

RADIO'S STAND IN POPULARITY AT PRESENT

Certainly Not Gaining—Another Evening's Listening In

Irving Berlin got the radio plug of his life Thursday night according to the three-hour watch before the receiving set. They plugged the Berlin songs to a farewell, whether by design or usual occurrence, although even the brashiest announcers had the good grace to lay off making any reference to the author.

Outside of that, band music was the piece-de-resistance of the evening. Some new advertising accounts were heard, as well as the first return of the popular Goodrich Silvertown Cord orchestra, under Joseph Knecht's direction, including the ever-popular Silver Masked Tenor, via WEAJ. This aggregation has been A. W. O. L. (from the ether fans' viewpoint), fulfilling ill-starred personal appearances in concert.

The Smith Brothers' "Trade and Mark" duo plugged the couch drops with some WEAJ. The Larkinites were followed by another new combination, Hire's Harvesters, on behalf of the Hiram beverage company. A Russian program was offered, and very good, too.

The Cluget Eskimos, still another beverage outfit, with Harry Fess leading the band, are an exceptionally worthy organization and already among the popular leaders in radio offerings. They possess an excellent style of dance music delivery, and naturally so, in view of their extensive phonograph recording experience. They also feature some effective solo interludes. The dance bands individually in outstanding for its importance in maintaining tempos and rhythm. The Silvertowners and the Vincent Lopez jazzies wound up the evening for WEAJ.

WJZ had the U. S. Army band on a Pan-American program as a feature. The Hotel Astor outfit also impressed. The sister station, WJY, devoted the major portion of its time to broadcasting the pro hockey game between the Bostonians and the New York Giants from the Madison Square Garden. The Vanderbilt band earlier in the evening clicked with its music.

Oakland's Real Popularity
Will Oakland again demonstrate the why of his popularity for WJIN. Oakland copped a recent radio popularity contest. WJIN made the usual rounds of the cafes, with Duke Ellington's "hot" aggregation from the Club Kentucky starting the march. In between the usual assortment of song pluggers and indifferent vocalists caused one to turn one's head. Although Ross Fowler and Belle Brooks personally impressed.

The Thursday night reception was poor and proved once again that too much dependence on radio is a fallacy. That radio is waning in popularity may or may not be strictly so, although there is a falling-off tendency, but the fact remains it has not the same grip on the public as formerly, fulfilling the original prophecy about its being a passing fancy. Regardless of this, climatic conditions such as humidity or pre-snow thaw are a severe handicap, and for this season radio will never keep them indoors entirely.

The Paul Whiteman instance may be an example, although not a good one, since Whiteman is too strong a box-office card and can counter-act almost any condition for that reason. But even when one considers the stretch of such "names" as John McCormack and Mme. Bori, much advertised radio attractions, the same might be said. Whiteman tendered a repeat concert at Carnegie Hall; Whiteman sold out and could have done so almost once again, nor did the theatres suffer any through concerted staying at home. Ah,!

Radio's 12%

Washington, Jan. 13.
With radio again occupying much attention from Congress, the Department of Commerce draws attention to the vast increase of this apparatus in the export market.
During the first 11 months of 1925 the total value of radio goods exported was \$3,936,565, as compared with \$4,950,744 during the same period of 1924.

The department estimates that radio material will constitute close to 12 percent of this country's entire electrical exports for 1925.

MECCA AUDITORIUM

55th Street (between Sixth and Seventh Avenues), New York

METROPOLITAN PREMIERE
WEAF RADIO STARS

IN A

GALA CONCERT

SATURDAY EVENING, JAN. 23 (8:15) P. M.

B. F. GOODRICH'S

SILVERTOWN CORD ORCHESTRA

JOSEPH KNECHT, Musical Director

SILVER MASKED TENOR

MR. GRAHAM MCNAMEE

THE LARKINITES' MALE QUARTET

SCALE OF PRICES—\$1.10 TO \$3.30

Tickets now on sale at the box office of the Mecca Auditorium

This Performance Will Positively NOT Be Broadcast

Management: EDWIN W. SCHEUING

152 West 42d Street
New York

Telephone
WISconsin 3405

"RADIO CZAR"
BILL WITH
'JOKERS'

Washington, Jan. 13.
The development of the broadcasting of pictures was discussed during the hearings last week on the White bill, aiming to set up a "Radio Czar" in the person of the Secretary of Commerce.

The White bill provides that the pictures must be subject to the same rules as for other material sent through the air. Congressman Sol Bloom (D.) of New York voiced an objection, stating that the development of this art was so far in its infancy that to place such requirements upon it would be decidedly unfair.

Two supposed jokers were picked up in the Dill radio control bill in the Senate, upon which hearings also opened last week. One of these was the reference to "free entertainment," which theatre men here as well as writers and authors pronounced did not exist, and which was styled as a dangerous phrasing. The other so-called joker was the provision in the Dill bill in reference to the commission set up to back up the Secretary. Senator Dill would have a "representative of the broadcasters" sit on this commission by law. The writers have okayed, this providing a representative of the writers is there also by law.

Broadcasters Find Flaws
The broadcasters themselves are also picking flaws in the bills now before the committees. Paul Klugh, of the National Association of Broadcasters, stating that a part time commission of men working for \$25 a day and expenses when working could not possibly handle the situation, particularly when it is considered that all licenses will be voided when this bill becomes a law. Klugh wants a full time commission something on the order of the Interstate Commerce Commission.

Senator Robert B. Howell (R.), of Nebraska, who is also sponsoring a radio bill, in questioning representatives of the Department of Commerce, sees wherein a monopoly owning all of the broadcasting stations could easily be created under the methods of the department wherein a Chicago station purchased by the Liberty Magazine was re-licensed immediately, though there were hundreds on the waiting list ahead of the publication.

The reply to the effect that the apparatus and not the owner was licensed did not seemingly please the Senator, who stated that priority should rule in the issuance of licenses.

(The Dill bill referred to here is not the same measure introduced by the Senator on copyright.)

PAPER'S DOUBLE HOOKUP

Milwaukee, Jan. 13.
The Wisconsin-News, Hearst paper, claims to be the first newspaper in the country effecting a double radio tie-up. The News has been broadcasting over WSOE and now has added WKAJ as a medium of publicity, using the two stations and keeping on the air almost continuously.

DISK REVIEWS

By ABEL

EVERYBODY STOMP! (Fox-Trot)—Jimmy Joy's St. Anthony Hotel Orchestra.
HAY, FOOT! STRAW FOOT!—Same. Okeh No. 4054.
RED HOT HENRY BROWN—Same. FALLIN' DOWN—Same. Okeh No. 4054.

This crack St. Anthony Hotel orchestra, headed by Jimmie Joy, are San Antonio favorites. They go over to Dallas periodically when the Okeh recorders visit that territory and "can" their quota of dance numbers. This quartet is all to the "hot" stuff, with the Charleston tempo predominating. Jimmie Joy's gang possesses a fine sense of rhythm, their dance product being as Okeh as the record label.

HONEYMOON WALTZ—Sybil Sanderson Fagan (Whistler).
SOME OTHER BIRD—Same. Columbia No. 496.

Sybil Sanderson Fagan is now touring the larger picture theatres as a presentation feature, her disc reputation as a whistling soloist having created a demand. A sample of Miss Fagan's truly lovely whistling interpretations are demonstrated in this couplet.

The waltz is the more appealing, the "bird" number also the more permitting for some fancy whistling.

BAM BAM BAMMY SHORE (Fox-Trot)—Paul Aah and His Orchestra.
LOOK WHO'S HERE—Same. Brunswick No. 2954.
I DO! DO YOU?—Same. DREAMING OF TOMORROW—Same. Brunswick No. 2955.

Paul Aah, the wizard music man of Chicago, is back on the Brunswick label as a straight away dance band. And very good, too! Which is the more surprising in view of Aah's former penchant for symphonic numbers. He has turned out some corking stuff in the way of novelty arrangements in this quartet, the effects being various and novel.

CLAP HANDS! HERE COMES CHARLEY (Fox-Trot)—Jack Shilkret's Orchestra.
SUGAR PLUM (Fox)—George Olsen and His Music—Victor No. 19869.
MIAMI (Fox)—George Olsen and His Music.
HERE IN MY ARMS (Fox)—Jack Shilkret's Orch.—Victor No. 19868.

Olsen and Shilkret split the honors here, both sharing backings on each disk. Olsen's assignments are two show numbers, the popular "Sugar Plum" (Desha's melody) from "Gay Paree" being backed up with "Clap Hands" also a Joseph Meyer composition, displaying that tunesmith's versatility both as a production and pop songwriter. Billy Murray's vocal in "Clap Hands" and Olsen's own versatile jazzists interpolate vocally in "Sugar Plum," from "Big Boy," is an-

other tip-top Olsen offering. "Here in My Arms" is from "Dearest Enemy" and a worthy companion piece.

I WONDER WHERE MY BABY IS TONIGHT—Radio Franks.
I NEVER KNEW—Same. Columbia No. 5000.
CROON A LITTLE LULLABY—Same.

I'M SITTING ON TOP OF THE WORLD—Same. Edison No. 51640.

The Radio Franks (Wright and Sessinger) are another radio "made" team which came to attention via the ether. Like the Happiness Boys the Radio Franks popularized the inclusion of their other billing on the label to attract the radio fan.

Wright and Sessinger are a great harmony team, being also personalities, and for that reason perfect for stage appearances, their picture house conquests among other things supporting that statement. The first couplet they made for both the Columbia and Edison labels, the latter being a longer arrangement because of the unique Edison process. Both numbers are best suited to their well blended voices, and they make the most of their assignment.

THAT CERTAIN PARTY—Ethel and Dorothy Ponce.
WHAT COULD BE SWEETER THAN YOU?—Same. Columbia No. 501.

MY SKITTIE TURNED ME DOWN—Same.
LET'S WANDER AWAY—Same. Edison No. 51648.

Ethel and Dorothy Ponce, the young daughters of Phil Ponce, the music publisher, have come into their own in practice, where they sing unique harmony voices, and are already in demand by all the companies. Their maiden efforts on the Columbia and Edison labels display a nicely blending style of harmony singing that is different.

JOE FRIEDMAN MARRIED
Joe Friedman married Florence Allen yesterday (Tuesday) morning in New York. Friedman is business manager of Ace Bridge's Virginians, who open an indefinite engagement Feb. 1 at Swiss Gardens, Cincinnati.

The couple will make Cincinnati their home, although Friedman hails from Charleston, W. Va.

3 Brothers in "Hot" Quintet
The three Armantrout Brothers (Ola at piano, Harry, banjo, and Ross, drums and manager) are the nucleus of Armantrout's Blue Buffaloes at the Mandarin cafe, Buffalo, N. Y.

Samuel Silverstein, trumpet, and Red Veiling, sax, complete the "hot" quintet.

Amateur Sleuth Flops

The attempt of Thomas J. Hughes, employed by the music publishing house of Shapiro, Bernstein & Co., at the firm's warehouse, 254 West 47th street, to carry on the work of an amateur detective fell flat in Special Sessions when the two men whose arrest he brought about were acquitted of a charge of petty larceny.

The two prisoners were Oliver Townsend, 23, negro elevator operator and Vincent Miraglia, 22, of 93 Roosevelt street. Townsend is also an employee of the publishing firm.

In court when the case was called for trial, Hughes told the justices of his attempts to run down employees suspected of stealing rolls of music from the firm and selling them at half price to a downtown dealer. To secure the necessary evidence Hughes said he hid in an ash can in the basement of the warehouse. He claimed that on that day he saw the two men steal rolls of music worth \$45.

After listening to Hughes' story, the justices decided that the charge against the two suspects was uncorroborated and insufficient. They acquitted both.

COAST BAND DISSOLVES

Santa Monica, Cal., Jan. 12.

After 10 years as manager of the Santa Monica Municipal Band, Louis Gasdia has his contract cancelled by the City Commissioners. This action followed considerable internal strife.

Gasdia stated the easiest way would be for him to resign and end the strife. The commissioners agreed to his resignation and the change made by the bandsman.

With the cancellation of the contract the band passes out of existence. However, it is said another will be formed this week from among the same organization.

Hamp's Bands in Fla.

One of the biggest band bookers in Florida just now is Johnny Hamp who directs a string of dance units. Hamp's "B" Tabarin orchestra opened at the Bellview Biltmore Country Club, Belair, Fla., Jan. 7. Another Hamp unit, Bernie Cummings' orchestra, opened the same time at the Bellview Biltmore hotel.

Johnny Hamp's Original Kentucky Serenaders, Victor record artists, open Jan. 15 at the Biltmore hotel, Miami, while at the Miami Biltmore Country Club Hamp's Ambassador hotel orchestra will be the attraction. At the Miami Biltmore Beach, H. H. has still a third combination, formerly at the Westchester-Biltmore.

Tom Waring Singing; Crawford's Come-Back

Jesse Crawford, the Chicago picture house organist, is making his come-back on Victor records Jan. 19 with pop complete in Tom Waring, of Waring's Pennsylvanians, whose vocal interludes in the band's dance records prompted Victor's featuring him as a vocal solo artist.

KAHN DELAYS DOUBLING

Roger Wolfe Kahn after turning down several Kohn "doubling" proposals will take a short sabbatical year after he has the large number of college prom bookings set. These interfere too much this month as well as last.

Young Kahn will have gone across with the Airtaires in "Lady Be Good" for London engagement next month but turned it down because of his Hotel Biltmore, New York, contract.

Victor Artists in Film House

St. Louis, Jan. 12.

The Eight Victor Artists, headed by Henry Burr and Billy Murray, are booked for the week of Jan. 23 at the Missouri theatre (pictures).

Joe Hiller on Coast

Los Angeles, Jan. 12.

Joe Hiller, general manager for Watson, Berlin and Snyder, arrived here today on an inspection trip for his firm.

Marvin Lee on Coast

Chicago, Jan. 12.

Marvin Lee, at present associated with the Milton Well Music Co. in the capacity of sales manager, left last week for an extended trip to the Coast.

BALLROOM REVIEWS

WIGWAM, CHICAGO

Chicago, Jan. 7.

Ball room at Madison, near Crawford, has been the scene of a demolition, 30-32. Charles Burns Orchestra (10).

Like certain small unimportant neighborhood movie houses, the Wigwam ball room seems to depend on week-end to offset the rest of the week. An ordinary evening does not gather better than a small crowd. The orchestra, the orchestra, lights, staff and miscellaneous items of expense, the margin of profit, if any, must be slight.

This ball room has never been a winner. Under a series of managements and has had several names. Danceland, Brilliant's, with Wigwam the title assumed when its present owners took possession perhaps six or seven months ago.

Geography is against the Wigwam. It is on one of the main stems of the west side, but in a district of considerable isolation, with a very small percentage of passers-by. It must be reached by car line from outlying residential districts. There is powerful opposition in Guyon's Paradise, less than a mile away, and the music business in Guyon's is very popular, and has had consistently smart management, while the Wigwam has had a chronic black eye as "slow," "dead," etc.

2,500 Capacity

Architecturally, Wigwam is fairly impressive. It has a great capacity, conservatively put at 2,500. Recently done over, there are some evidences of modernity in the floor, the lighting touches, the chairs in the balcony being "ordinary" collapsible.

Some of the real estate is done by way of bolstering business with vaudeville talent, special nights. The stage is a small affair, a stage hall grinding away each night and drawing a few handfuls of that type of young man and girl who seem to enjoy the idea of spicing up evenings to dancing. The occasional patron of a ballroom would not go to a place that follows the crowd.

It was noted that the stage line was about three to one to the away of the place. This means that the youths are not going to get their money's worth, and will spread the report.

Some newspaper advertising doesn't seem particularly effective. Charley Burns' orchestra is avowedly not doing so well, and is as a draw aggregation. They play peppy music that is entirely ample for the needs of the place and that about lets them out.

Butch Crowley, former bootlegger with prison record, and Ned Allen, one time ward of a Joliet penitentiary, do not seem to have the natural showmanship necessary to put over the night club which sank plenty of jack when they bought and remodeled it. It may be turning a profit, but hardly in proportion to the investment.

Loop.

Dreamland, Chicago

Chicago, Dec. 30.

Ballroom at Marshallfield and Van Buren, Chicago, 75-77, admission, 75c-50c. Charley Cook Orchestra (12).

This ballroom is owned by Paddy Harmon, local sports promoter, who also has a place on the north side. Dreamland is one of the largest and oldest dance halls in Chicago and is about equal to that of two ordinary ballrooms, accommodating approximately 3,000 more persons than the spacious south side. Trisnon can take care of.

An important factor in Dreamland's big business is the location at the corner of 12th and Lincoln. It is also on the main route of a couple of interurban routes that run into the farmlands outside Chicago.

Specialty nights are featured and regarded as important considerations in maintaining the trade. Variety's reviewer dropped in on "Storm" night. This is a real novelty. An artificial storm is manufactured with the aid of mechanical effects for noise, thunder, lightning, etc. Wind pipes shoot out streams of confetti, which flutter over the dancers. The sound is messy and is, but the patrons enjoy it immensely, and it is a draw.

Have More Cash

The customers size up as a normal spectacle of dance hall regulars, but better supplied with cash than at Harmon's other establishment, as witnesses the fountain here doing a roaring business in the dance. They are about evenly balanced as to sex, with a large percentage coming in mixed pairs, in fact a noteworthy circumstance, as the customers in most ballrooms are strictly free lance.

The policy seems to be one of moderate intimacy with the crowd, signal up on the too hot. Following the trend of the majority of ballrooms, "the Charleston" is not en-

couraged, classified as a freak dance for the devoted corners.

Dreamland is pretty in the matter of opposition. It has none. The nearest theatre are far away in remote neighborhoods. Dreamland has the district all to itself. It is surrounded by families of the factory, working type. When the mechanics and other crafters get home after supper they have the urge to move to the strains of music or hike it to the distant cinema. Dreamland is close to hand and probably sends many who would go moving if the flicker sheet were more convenient.

Charley Cook has a 12-piece colored orchestra, a fixture at Dreamland for many seasons. They are warm and popular with the steps. A minor band employed on week-to-week basis alternates with the Cook Jazzers.

RIVERVIEW, CHICAGO

Chicago, Dec. 10.

Ballroom at Belmont and Western, capacity, 7,000 persons. Admission, 50c. Riverview Melody Masters (8).

As far as known this is the only ballroom in Chicago where the orchestra leader is also manager of the place. It's a good idea and a hook-up that might bring salubrious results in ballrooms where the orchestra leader is also manager. An orchestra leader working for himself is going to give full value. Elmer Kalser is the combined cap and bells. He has been in the place for three years; the management for three months. "Original" Riverview has a tremendous size. Its big season is during the warm months while the amusement park adjacent is open. Then the entrance is from the rear through the park. In winter the gate faces the street on the outside. An advertisement of the space can be gathered from the fact that a track circling it is said to be a sixth of a mile long. Riverview Ballroom is in a building 18 years old, so can hardly compete in elegance with the dance halls of the city. It is, however, a certain old-fashioned class. There are crystal globes and where the lights are out cast reflections over the dancers.

Spies on Noctivities

Special nights occur twice a week. Beyond a little placard advertising on the surface cars Riverview does not have any advertisement, relying on the draw-em-in qualities of their novelty stuff. The clientele comes from a substantial district, the Polish district some two miles to the south. For this reason attendance was not particularly good in on a Catholic holiday.

Riverview's location for winter trade is far from good. It is across the street from a vacant lot and in the middle of a long, deserted, badly lighted block. The place must come great distances by trolley as a rule. The nearest ballroom is Merry Gardens, about a mile away. The worst advertisement is the nearest theatre and that's a mile away at least. So opposition doesn't count as much as it should in an appreciable extent.

Riverview publishes a house organ called "The Tattler." The best of the reviewer has seen. It is edited by a young fellow named A. W. Cappetta and is a simple yet effective device employed to get "personals" on the girls and boys. Boxes are provided where the customers can drop a little squall about their friends.

A sample of the sort of breezy stuff printed is under a head "What Would Happen If 'Smitty' didn't give Jeanette a Xmas present?" "Dimples didn't think he was good looking."

The sweetheart angle is important at Riverview as at all ballrooms. Dancing is still the new craze and customers want to get acquainted. Upon approaching Riverview, Variety's reviewer observed a sign reading "Attention! Lovers—Big Mistletoe Party—Come and Be Kissed."

Loop.

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26TH AUTO SHOW NOW OPEN IN N.Y.

32 Makes Represented—
Average Display

The 26th Automobile Show at the Grand Central Palace Jan. 9-16 is hardly any different from its predecessors. If it's superior or inferior rests upon how interested the individual may be in models, chassis, engines and the number of exhibits.

The present event looks to be a normal display with 52 makes of cars represented on the first two floors. A group of six taxicab exhibitors are included with an imposing array of accessory exhibits to be seen on the upper floors.

Monday afternoon saw a fair-sized crowd paying the 75c admission with the nights undoubtedly more profitable. An abundance of beautiful models are to be seen with, perhaps, Lincoln possessing the "class" flash in a double-cowl sport model (open). Packard had a blue Straight Eight on exhibition which drew considerable attention, while the Stutz straight eight motor also halted passage in the aisles. Rickenbacker is showing what could be termed an "aeroplane" enclosed body, a "flash job" that looks peed.

A talk with a salesman of a prominent car brought to light it was his company's belief that it's a matter of a few years before there will be no engine in an American car other than a straight six. This salesman is of a firm not recently coming out with such a motor of this type, where heretofore the company turned out "nothing but V-eight motors based on a foreign patent. On the other hand, this company is only making an eight cylinder motor on order.

Harry Stevens has the program privilege for the show, 52 pages and over, in which but one amusement enterprise is represented; the Melody (night) Club with a page ad.

WILD WEST STOCK OFFERED IN TRADE

Syracuse, Jan. 12.

The Niagara County Society for the Prevention of Cruelty to Animals has a buffalo, a wrestling bear, a yoke of performing Mexican steers, as well as a dozen or so of riding, jumping and bucking broncos to trade. The animals belong to the Norman E. Shields' Wild West Show, wintered at the Niagara County fair grounds at Lockport, N. Y.

Shields, it is said, is among the missing. Henry Schwartzchild of Richmond, Va., who holds a lien on the show, has declined to dispose of the stock or cure for it, according to William McArthur, president of the S. P. C. A.

At the present time Al Faulk, chairman of the outfit, is feeding the stock. He appealed to the Humane Society after using his own funds or some time to purchase supplies. The wild west show arrived in Lockport with winter quarters in October and went into winter quarters after the fair.

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SCENERY AND DRAPERIES

SCENIC STUDIO, Columbus, O.

AGED BAREBACK RIDER MAY BE DISPOSSESSED

Mrs. Gertrude Swasey's Property
Disappeared—Dismissed
as Scrubwoman at 71

Haverhill, Mass., Jan. 12.
Mrs. Gertrude Swasey, 71, 50 years ago a bareback rider, celebrated the new year by being dispossessed as the railroad station scrub woman, where she made her home for many years.

A small sum of money given her by friends to supply her needs for the holiday was used to purchase food for her nine mongrel dogs and three feline pets. Mrs. Swasey on the eve of the new year went hungry.

She is now awaiting eviction from her dingy little shack near the railroad tracks in the poorest section of the city. The owner of the dilapidated, ramshackle old building has threatened to put her, the cats and dogs on the sidewalk within 24 hours. She has failed to pay the rent.

Born in Kansas, the once famous queen of the big top came to Haverhill when but a little girl and was sent to Bradford Academy, in this city, then one of the most fashionable girls' schools in the country. Her father, a realty operator, accumulated about \$100,000 in Haverhill property.

At 16 the daughter ran away from the academy and was next heard from as a star bareback performer. Her father died 46 years ago and left the entire fortune to her. It was left in trust, however, and in some mysterious way disappeared about 19 years ago.

Her first husband, Charles Wilson, according to Mrs. Swasey's story, left her many years ago for another circus favorite. Reduced to poverty at 45, Mrs. Swasey now hopes to write the final chapter in her life in the little shack by the railroad tracks. She has been scrub woman at the Haverhill railroad station for 14 years.

Upstate N. Y. Grotto Causes Graves' Arrest

Schenectady, N. Y., Jan. 12.
The recent stranglehold of the freak circus at New Haven had an echo here last week when Fred H. Graves, who presented the show in this city some time ago under the auspices of the Bohemian Grotto, was arraigned before Police Justice Charles G. Fryer on a charge of larceny in the first degree.

The information leading to his arrest was furnished by the Grotto's committee to the police. The indictment. They claim that Graves, who had access to the bank account, drew out approximately \$1,000, with the result that when checks were mailed to cover the expenses of the circus there was no money to meet them.

The committee also says he left a number of unpaid bills when he moved on with the show to the next station and that the Grotto was forced to pay them. It was the understanding of the Grotto that Graves was manager and part owner of the Stone Company, which presented the freak show. He was apprehended in Hartford and brought to this city by two detectives. He gave his address as 40 Hamilton street, Wallston, Mass.

Jake Wells' Resort

Richmond, Va., Jan. 12.
Jake Wells and associates have purchased 1,100 acres of land at Glen Allen, near here, and intend to develop it as a resort.

Since Wells is supposed of his theatre holdings outside of Virginia, he has engaged extensively in land development.

CANADIAN DATES

Chicago, Jan. 12.
The annual meeting of the Western Canada Association of Exhibitors will be held on Feb. 2-3 at the King's Hotel, Regina, Sask. Bookings for the coming fair season will be made with the election of officers to also come up.

The dates for the numbers have already been fixed as follows:
Brandon—June 25-July 3.
Calgary—July 5-10.
Edmonton—July 12-17.
Saskatoon—July 19-24.
Regina—July 26-31.

IND. STATE FAIR FOR EIGHT DAYS

State Fixes Sept. 4-11—
\$58,578 on Hand

Indianapolis, Jan. 12.
September 4 to 11th inclusive have been fixed as the Indiana State Fair dates for 1928. The State Board of Agriculture lengthened the usual five days for the state event to eight, upon its annual meeting here.

There is the largest balance ever held in the State Fair's treasury, \$58,578. A profit of \$16,318 was realized from the 1925 fair.

R. C. Jones (Indianapolis) was elected president; Guy Cantwell (Gosport), vice-president, and E. J. Barker (Thorntons), re-elected secretary-treasurer.

Forest Neal was re-elected superintendent of the state fair grounds.

Ass'n's Fair Dept. Heavy on Overhead

Chicago, Jan. 12.

To all appearances, the association and the Orpheum Circuit are going to be minus a Fair Department after this coming year.

The rumor has been traveling around that the Fair Department is straddled with so much overhead and salesmen it will be impossible to get out from under.

Earl Kurts, the boy from Indianapolis, brought on to revolutionize the fair business, has taken William Jones, former secretary of the Indiana State Fair, to act as the Indiana representative. Jones is now under indictment on a land fraud case and is out on bail pending an appeal.

It is said that Jones and Kurts stand in favor with the K. K. K. throughout Indiana and Ohio and may be depending on that bedhead organization to get them plenty of that business.

The latest acquisition to the association's Fair Department is the Keith-Albee name, which they affix to all their cards. A statement also has been made that, owing to their affiliations with Keith-Albee, any act found working for any other fair company will be barred from the Orpheum, association or Keith-Albee ventures. They are playing everything in their grasp to unload their stuff. As the Keith name means nothing in this section or anywhere west, they must be depending on the eastern market.

Though attempting to freeze out the independent bookers, the association's Fair Department still continues to accept material from independent agents like Edward Weyer, who believes that agents who makes hay while the sun shines will have a nice hay loft to crawl under if it rains.

Weyer's racket is surefire. Not only does he run his own fair agency, but he has a way of unloading his material on to Kurts. It is said that Kurts and Weyer had some affiliations when Kurts was running the Earl Amusement Co. in Indianapolis some time ago.

Leater Gunz, for some time sitting as an assistant to R. J. Lydiatt, general manager of the association, has had the Fair Department turned over to him and will act as its general manager.

PONY AND DOG SHOW

Canton, O., Jan. 12.

Howard and Ralph Peters, local showmen, have established winter quarters for their show near the downtown section. They are buying new pony and dog stock and will begin training preparatory to opening in the spring.

Peters for several years has put out break shows, playing fairs and other outdoor expositions.

Up-State Date Change

Syracuse, Jan. 12.

The Jefferson County fair, heretofore held each year during the week beginning Labor Day, may be held the last week in August this year.

WIRTH-HAMID ACTS FOR BROCKTON FAIR

Plum Date Grabbed from Keith
Boston Office—\$20,000
Show Planned

The Wirth-Hamid Fair Booking office grabbed the richest fair booking plum away from the Keith Boston office last week in securing a contract to supply the attractions for the Brockton, Mass., fair next fall. The contract calls for a \$20,000 expenditure for outdoor acts. In addition to that, Wirth and Hamid, through their office will also supply the fireworks display and auto polo games.

The contract was secured by George Hamid as the result of salesmanship, Hamid proving his office controlled the acts desired and at a price. Stuart Kollins, formerly in charge of Keith's Boston office but now in the Wirth and Hamid office, figured prominently in the deal. Kollins started developing the New England fair field and before he withdrew from the Keith organization, the Boston office was supplying about 60 per cent of the fairs in that section.

The Brockton event is the largest one week fair in the country and spends more for free acts than any of the others except Dallas and Toronto, both of which fair are for two weeks. The Brockton booking is the opening wedge for the Wirth-Hamid office into the New England section.

FAIRS

The Mississippi Valley Fair and Exposition officials at Davenport, Ia., report for the first time the fair became self-sustaining and the records show a profit of \$12,518.

Forty secretaries and representatives of fair associations in North, west Iowa and South Dakota are attending the annual conference of the Northwest Iowa Racing Circuit in the West hotel, Sioux City, today (Jan. 13). The circuit includes all fairs in this territory, as well as the South Dakota State Fair. W. F. Wears, Sac City, is president of the circuit and R. E. Bucknell, Spencer, Ia., secretary.

Calhoun County Fair Association stockholders at Manson, Ia., have re-elected officers for the year as follows: C. W. Hyde, president; A. F. Nelson, vice-president; J. C. Hong, secretary; John D. Kolp, treasurer. Dates for the 1928 event will be Aug. 24-26.

Kansas City, Jan. 12.
All officers of the Missouri State Fair board were re-elected at a meeting in Jefferson City this week. C. D. Bellows, Maryville, is president; G. W. Arnold, Sedalia, vice-president; C. H. Rothell, Sedalia, treasurer, and W. D. Smith, Sedalia, secretary.

The board voted a \$50,000 budget for premiums for the 1928 fair, and \$10,000 for an addition to the dairy building, which will give a capacity of 450 cattle. The fair will be held August 14 to 21.

Fennimore, Wis., Jan. 12.
The Grant County Fair association held elected its directors for the ensuing year. Will F. McCormick, Frank Morehouse and Hugh Harper. The treasurers' balance showed \$1,100. The dates this year are Sept. 15, 17 and 18.

Manson, Ia., Jan. 12.
Directors of the Calhoun County Fair association held their annual meeting and re-elected all the officers announced. The officers are: C. W. Hyde, president; J. C. Hong, secretary, and J. D. Kolp, treasurer. The reports of the association show a balance of \$650.

570 on Payroll

Chicago, Jan. 12.

A report from Montgomery, Ala., says the Rubin-Cherry Shows will start its coming season with 570 people, said to be a record for a carnival pay roll.

New Horse Show Building

Lockport, N. Y., Jan. 12.

The Niagara County Agricultural Association, which holds the annual Niagara fair in this city, is to build a new horse-show building.

TRADE NAMES PROTECTED

Hershey Chocolate Co.
Granted Injunction

Chicago, Jan. 12.
An injunction has been granted here in favor of the Hershey Chocolate Co. against the Hershey Brothers of Pittsburgh. The latter manufacture milk chocolate bars similar to the original Hershey bars and while the trade name is presumably "Eatmore," the word Hershey is featured and in some cases printed in the largest type.

The court held this unfair competition particularly as the imitation sold for less than the original. The courts are taking the stand in recent decisions on trade-mark infringements that while a person with a similar name may manufacture an article, the printed wrapper must expressly state that it is not the same as the article manufactured by the firm having priority to the name for trade purposes.

NEW FORREST HOME IN CENTRAL LOCATION

Philadelphia, Jan. 12.

The Board of Managers of the Edwin Forrest Home for Actors and actresses has announced through A. Edward Newton, of the Board, the purchase of two properties on Washington square from the Charlemagne Tower estate, where its new home will be erected.

The location is central, just across from Independence Square, and in the heart of Philadelphia's publishing house district. The former home, in Holmesburg, a number of miles out of the city, used by the artists for a matter of 50 years, and which consisted of a tract of more than 100 acres, was recently sold for development purposes.

The new home on Washington square will provide increased facilities for guests. It is also planned to have a picture gallery for the Forrest collection of paintings as well as a library and a theatre as provided for in the Forrest will.

There are 12 guests at the home at present, but it is expected the future Edwin Forrest Home will provide accommodations for many more. The Forrest Home will be the eventual legate of half of the \$1,000,000 estate left by John Fred Zimmerman, veteran theatrical manager, who died last April. Just what part of the dramatic petty theatre he built in connection with the home has not been divulged. The location is seven or eight blocks from the actual Rialto.

Carnival Dog Followers Up Against Federal Drive

Chicago, Jan. 12.

W. J. Spillard, superintendent of the Federal Narcotic Division, has announced that the next year will witness a drive against dope users who follow the carnivals.

A report turned in by Spillard explained "that it was not the show or carnival people themselves—it was a group of people, hangers on, who follow the shows from town to town."

Each carnival has from a half dozen to a dozen of these followers. They are responsible for a greater part of the narcotics petty theatre that occur in the smaller towns. It has also been noticed that whenever a carnival is in one of these towns, drug stores and doctors' offices are broken into and narcotics cases will be the object of the thieves.

ROBBINS FAMILY WITH JONES

The Robbins family has signed with the Johnny J. Jones shows for the 1928 season and will tour from Orlando, Fla., Jan. 18. This insures the Robbins family of a 45 weeks season.

In the Robbins Family Farm, Hopewell Junction, Dutchess County, N. Y., Dec. 26, the stock brought a 10-pound net.

In addition to the parents, Mr. and Mrs. D. S. Robbins, the family now numbers six children, two girls and four boys.

VARIETY'S CHICAGO OFFICE

HAL HALPERIN in Charge
State-Lake Theatre Bldg., Suite 520
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CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, State-Lake Theatre Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

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Entertaining Music by MERRITT BURNES and His Orchestra
For Reservations Phone Wabash 1354
MEET YOUR FRIENDS

The Palace this week has a good layout of variety entertainment despite that two turns (Hilton Sisters and Tony and Norman) have recently appeared at the Rialto (booked by Loew).
The bill for the main is composed of plenty of speed save for the Franklin Ardell turn, which encountered some technical difficulties with its props and has plenty of rough edges that could stand smoothening. It deals with Miami real estate. The turn will undoubtedly work into a sure-fire laughing act, as it is in hands of capable performers.
The Hilton Sisters are topping the program and their offering is far

from the joined together sisters. The woman who is apparently the champion for the girls and who also makes the announcements should, while accompanying at the piano for the girls' musical and vocal numbers, turn a page of music occasionally, as she plays six numbers over the same sheet. Outside of that the turn is pretentiously presented and should prove a record breaker for the circuit with the proper publicity.
Three and a half Arleys opened with impressive hand-to-hand and perch balancing, intermingled with a dance by the woman. One of the best acts of its kind and if ever

country. Could easily have taken another encore.
Fargo and Richards registered with their comedy chatter, intermingled with a song, dance and some demonstrations on the stage. The turn rounded out some good entertainment. The woman is a good comedienne, with the man contributing an excellent straight.
Marle Sabbot and Co. snipped over the hit with their miniature musical comedy, covered by some fine stepping and singing. The turn is pretentiously presented, opening in "one," going to full stage and closing in "one." Miss Sabbot, a demure blonde, is a perfect clown, injecting laugh upon laugh. This girl is a good bet for a musical comedy. Jack Thompson handles the juvenile role nicely, contributing some good dancing, featuring high and back kicks. The Broadway Sisters add a touch of flavor, with Carol Solga earning some good applause with contortion of dancing. The turn clicked solidly throughout, garnering tremendous applause at the finish. Loop.

If the State-Lake booked in Cantor Rosenblatt with an idea of drawing Yiddish theatre they haven't given much of a break in the way of advertising. It is characteristic that "names" booked for this house are expected to pull of themselves with little or no publicity. Consequently, it is frequently heard that "names" are a neck to the State-Lake and are used simply for the prestige.

When Rosenblatt played McKick about a month ago the theatre organization billed him like a circus and cleaned up. It cannot be questioned that he is a card in the Jewish population. His singing is a very fine, although his act is shy

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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from grotesque as other Siamese Twins have appeared to be. The girls are easy to look at and are talented, being fairly good singers and musicians. When the girls are entertaining one forgets the disadvantage they have to overcome. Outside of being entertaining it is a corking good novelty and should draw for the Palace.

The Trado Twins come on at the finish, introducing a "quadrille" "Charleston." The latter extracted tremendous applause through the nimble manipulation of the feet

spotted in the middle of the bill will tie things up.
The Trado Twins use a song to bring them on, followed by some good double stepping. The boys look good and rounded out a perfect No. 2 for this program.

Joe Mendel, one of the best trained chimpanzees that ever appeared at the Palace, sauntered through a varied routine of stunts that had the audience marveling at his intelligence. He knows his routine backwards and goes through without a flaw, injecting a quantity of laughs with his mannerisms.
Ed and Tom Hickey uncorked a bunch of Joe Miller's. The turn is practically the same as in former years save that the burlesque mingled reading has been condensed. Despite the familiar "kake" they nevertheless went over for a hit, Franklin Ardell and Co. followed.

Allen Stanley, making a first appearance here since her European triumph, started solidly and strong. The first couple of numbers lacked "pep," and not until she rendered "Mary Ann" was she really herself. That she was a easy sailing, responding with a couple of encores before the audience would let her finish. Miss Stanley has a good conception of putting over a number, with her personality standing out. The Hilton Sisters succeeded.

Toney and Norman wallowed with a smart crossfire that had the audience howling. Toney's burlesque dance also registered. This turn was welcomed back to the big time. One of the few real sure-fire comedy turns in "one."

Dudley, backed by a quartet of singers and dancers, held them in as good as the average closing turn. The quintet introduced a good variety of singing and dancing, but is hardly a suitable closing turn for a strong show. They were benefited immensely by the early hour.

The Siamese Twins are being held over.
The Ambassador, on the extreme outskirts of the city originally opened as a straight picture house augmented by presentations recruited from the local. The policy was tried for a couple of months but did not seem to go. The house recently switched to a combination policy, playing three acts a night, with the last half, with an entire new show Sunday. The first half is devoted to pictures exclusively. The theatre has everything in its favor, but its drawing possibilities are limited. The neighborhood is just being built up and within a year or so should prove an excellent money maker. Though business is somewhat off during the week days, the management reports Saturday and Sunday grosses almost capacity. This theatre is independently owned, unaffiliated with any corporation.
A 16-piece combination furnished a corking overture, roundly applauded at the finish. This was succeeded by a short new reel followed by the regular vaude program.

Jess Libonati opened with numerous selections on the xylophone, swinging a wicked mallet. Libonati is a standard turn and rated as one of the best xylophonists in the

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NEWARK, N. J.

By G. R. AUSTIN

Shubert—"Loula the 14th."
Broad—"These Charming People."
Proctor's Palace—"Vaudeville."
Loew's State—"Dance Madness"
and vaudeville.
Newark—"Braveheart" and vaudeville.
Mosque—"Lady Windemere's Fan"
and vaudeville.
Branford—"Joanna" and vaudeville.
Capitol—"Wandering Fires."
Rialto—"Idle Tongues" and "Lovers in Quarantine."
Fox's Terminal—"East Lynne" (9); "Keep Smiling" (13).

Goodwin—"Bluebeard's 7 Wives."
Miner's Empire—"Burlesque Carnival."
Lyric—"All Set to Go."
Orpheum—"It's Too Bad Revue."

H. M. S. Kendrick, manager of the Mosque, has been transferred to the executive offices of the Fabians in Paterson, where he is doing special work similar to what he did in the offices of the Fox circuit under John Zant. Kendrick has been succeeded at the Mosque by A. Gordon Reid and J. E. Firmkoets, who are sharing managerial responsibilities. Both have been with the Fabians for many years.

The Mosque has given up its policy of staging its own productions and will play vaudeville acts instead. Its stage crew has been reduced to a vaudeville crew. This week Vincent Lopez and his band showed, doing four shows Saturday and Sunday, and three the rest of the week.

The group whose chief house is the Capitol, Newark, will open the Rialto in Roselle January 18. This

is the only house in Roselle and its twin, Roselle Park. Harry McCormick will be the manager. The same interests will immediately erect a 2,000-seater on South Orange avenue, between Monticello and Longfellow avenues. The house is to cost \$400,000 and will be ready next September.

The Fabians' Regent in Paterson will reopen January 18 with Keith vaudeville and pictures. The house is now being remodeled.

Joseph Stern will begin the erection next month of a \$200,000 house in Union, at the corner of Morris and Stuyvesant avenues. The Stern chain now has 11 theatres and 10 more under construction. Louis Golding will be associated with Stern in this house.

Fabian interests have sold the Paramount building, in which Paradise dance hall is located, for a price said to be over \$750,000. The owners will erect a 20-story building on the property. Paradise has a long lease, but as the operators are not getting wealthy on the dance hall intake will doubtlessly sell their lease.

It is rumored that Fox's Terminal is preparing to put on five acts of vaudeville with its pictures, competing with Loew's Theatre and the Newark.

The Neighborhood Players will

produce the end of this month Dunson's "The Lost Silk Hat" and Pinski's "The Forgotten Soul" at the Neighborhood House. Jennie Becker is the coach.

ST. JOHN, N. B.

By W. J. McNULTY

Plans to install dramatic stock in the Majestic by F. J. Carroll have been abandoned.

Dramatic stock may be placed in the Opera House in the near future. The Carroll Players closed at this house after eight weeks, owing to poor business. Local parties are fostering the new stock project.

Sir John Martin Harvey opened his Canadian tour in Halifax, N. S., at the Majestic, in repertoire, for a week stand. The company is all English. The repertoire consists of "The Cornish Brothers," "The Only Way," "David Garrick." Harvey is accompanied by his wife and son. The tour mapped out will take the company to British Columbia.

Mac Edwards Players, dramatic rep, with specialties between acts

and an orchestra, are playing eastern Canadian territory.

The Balfour Players, dramatic rep, opened a tour of the maritime provinces with the company spending most of the winter in eastern Canada. In the repertoire are "Cuppy Ricks," "Fair and Warmer," "The Unwanted Child."

The Glossop-Harris Company, all English dramatic rep, playing eastern Canada for several months, has embarked for the West Indies, where the group will play the rest of the winter. A return to Canada will be made in April, with an engagement at the Majestic, Halifax, N. S. An all-American repertoire company, the Harkins Players, are also playing the West Indies.

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SIDNEY BLACKMER

in "A MODERN GARRICK," by TOM BARRY

THIS WEEK (JAN. 11), KEITH-ALBEE PALACE, NEW YORK

THIS IS NOT A CHALLENGE

BUT

A STATEMENT OF FACT

You All Know That "Mercenary Mary" Is at the Hippodrome, London, Eng., and Is a Tremendous Success

BUT DO YOU KNOW WHY?

IF NOT, READ THE FOLLOWING:

"THE STAGE":

"Sonnie Hale, June and Lew Hearn as Grandpa Skinner are good, but the greatest enthusiasm last night was aroused by the robust and extraordinary dancing of Frank Masters."

"GRAPHIC":

"From the moment that Frank Masters opened the evening with a dancing number, success was never in doubt."

WESTMINSTER "GAZETTE":

"The dancing is the best seen in musical comedy. Frank Masters as a butler opens the show with an expert display of quick stepping which wins a burst of applause that is repeated every time he reappears."

LONDON "OPINION":

"Among the others who made the show go are Frank Masters, who did some excellent dancing."

"EVENING NEWS":

"Frank Masters was the most prominent cast member, due to his stepping. Top comedy honors went to Peggy O'Neill in the title role."

"EVENING TIMES":

"After that, the thing that stands out most is the dancing of Frank Masters."

"SUNDAY HERALD":

"I'm a Little Bit Fonder of You," sung by A. W. Baskcomb and Peggy O'Neill, and some really startling acrobatic dancing by Frank Masters."

FRANK MASTERS

"MERCENARY MARY" CO.

LONDON HIPPODROME, INDEFINITE

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wisting—First half, "White Collars"; last half, all-star revival of "The Rivals."
Strand—"Bluebeard's Seven Wives."
Empire—"Keeper of the Bees."
Eckel—"Tower of Lies."
Regent—"The King on Main Street."
Rivoli—"The Desert's Pride."
Savoy—"Smilin' at Trouble."

The all-star revival of "The Rivals" will play the Wisting at \$2.50 top. The matinee rates are also reduced here, with \$2 top and seats as low as 75 cents.

MINERS MAKE UP

Est. Henry C. Miner, Inc.

Syracuse will have its initial "first night" of the season Monday night when "Cherry Blossom" starts at the Wisting. The musical, by Edward C. Paulton, with score by Bernard Hambien, was first listed for Stamford on Jan. 15, but the two-day engagement there was scratched.

Elmira will have a hearing on Sunday movies Feb. 1 at the direction of Mayor David N. Heller, Democrat.

With the Grand Circuit-races arranged to meet the new program and with legal requirements against interference with observers of Labor Day complied with, the New York State Fair will be held Aug. 30-Sept. 4 this year, earliest in history.

In line with a plan to establish a chain of picture houses, the Fitzer Amusement Co., Inc., operating the Rivoli, has purchased the Swan theatre, formerly the Happy Hour Theatre Co. The Fitzer interests also have

theatres in Auburn (Strand) and Buffalo (Kempire). The Swan has a seating capacity of 800.

The Schine Theatrical Co. will transfer its headquarters from Gloversville to Syracuse. The Gloversville staff will come here. The circuit, in which Universal has an interest operates about 60 houses, and contemplates expansion which makes a more centrally located headquarters necessary. J. Meyer Schine, former Syracusean, heads the organization.

The Bureau of Fire Prevention is pressing an investigation of Sunday blaze at the Franklin (neighborhood house), which caused an audience to flee in terror. Only the fact that the house had a scant audience prevented a serious panic, authorities say. R. P. Merriman manages the theatre for his brother, Arthur B. Merriman.

MONTREAL

By R. CUSACK

His Majesty's—"The Mikado."
Orpheum—Comedie Francaise (French stock).
Gayety—"Follies of the Day" (burlesque).

Picture Houses
Capitol—"We Moderns."
Palace—"Road to Yesterday."
Strand—"Rise of the World."
Belmont—"Circle."
Corona—"Man on the Box."
Rialto—"Knock Out."
Papineau—"Satan in Sables."
Regent—"Bright Lights."
Mt. Royal—"Gold Rush."
Place—"The Dark Angel."
Dominion—"Peacock Feathers."
Lord Nelson—"Classified."
System—"Graustark."
Midway—"The Pony Express."
Maisonneuve—"The Mystic."
Fraisais—"The Tower of Lies."
Electra—"The Mystic."

Ray F. and W. Lee Brandon present Gilbert and Sullivan's opera "The Mikado," at His Majesty's this week. Next week G. P. Huntley will

be seen in the "Three Little Maids." This company is presented by Captain Al Plunkett of "The Dumb-bells."

Russian grand opera under the direction of Max Panteleef will be at His Majesty's next month. "Boris Goudonoff" (Moussorgsky), Feb. 24; "Damon," Rubenstein, Feb. 23.

Harold O. Hevia has taken over the management of the Gayety for the Columbia Wheel. He will institute an active policy to extend the appeal of burlesque to the Montreal public. Mr. Hevia is well known here, having been closely identified with amusement activities in this city.

From statistics compiled at the City Hall for 1925 it is shown that the total collections of revenue in the license and privilege departments amounts to \$1,618,003, of which sum \$672,192 was from the amusement tax. The amusement tax shows an increase of \$25,672 over last year.

CLEVELAND

By C. S. GREGG

Hanna—"The Student Prince" (3d week).
Ohio—"Stepping Stones" (2d week).
Keith's Palace—Vaudeville.
Reade's Hippodrome—Vaudeville
—"Sporting Life."

Columbia—"The Golden Crock" (Columbia).

Empire—"Hotzy Totsy Girls" (Mutual).

Loew's State—Vaudeville—"Sally, Irene and Mary."

Loew's Stillman—"The Eagle."

Loew's Allen—"Infatuation."

Circle—"Lady Windermer's Fan."

Euclid Gardens have made another switch. Two weeks ago the palatial dance hall opened after repairs, as a roller skating rink. This week it dropped skating and struck out as a dance hall again.

Marcus Loew will be the guest of honor at the Green Room Club's Saturday Night (Jan. 16).

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MARCELLA HARDIE

THIS WEEK ORPHEUM, KANSAS CITY, MO.

Palace, Chicago
"Variety"

"... The real applause of this afterpiece was earned by Marcella Hardie, an alluring young sourette. She has a world of class, can sing and dance. Has long curls, a figure, and is very apt to be heard from in an important way."

"Loop"

Palace, Chicago
"Billboard"

"... Dainty Marcella Hardie, deserving to rank with Ann Pennington, and as pretty as she is bewitching of manner. The grace of her Charleston and Shimmy interpretation is a delight."

Roy B. Morningstar

Direction: HARRY BESTRY
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MERRY MERRY
with **MARIE SAXON**
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Harry Archer's Orchestra

TIMES Crosby Gales presents
SQUARE **Fay Bainter**
THEATRE in CHANNING
Mats. **FOLLOWS NEW PLAY**
Thurs. & Sat. **"THE ENEMY"**

Henry Miller's T H A T R E
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Even 8:40. Mats. Thurs. & Sat., 2:30.
"THE NEW HAMPSHIRE PLAY"
—Hammond, Herald Tribune
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Noel Coward's Triumph
with Mr. Coward and Lillian Brathwaite
in the leading roles

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And Her Star Star in **"SUNNY"** Artistic
Company in Musical Comedies

FULTON Thea., W. 46 St. E. Ry, 8:30
Mats. Wed. & Sat., 2:30
CHARLES DILLINGHAM presents
INA CLAIRE
In a Comedy by Frederick Lonsdale
"The Last of Mrs. Cheyne"
with Roland Young and A. E. Matthews
Staged by Winchell Smith

Charles Globe Ry & 46th St. E. Ry, 8:30
Mats. Wed. & Sat., 2:30
H. H. Frazer's Round-the-World
Musical Sensation
NO, NO, NANETTE
with LOUISE BROODY and Star Cast

CORT Thea., W. 45th St. E. Ry, 8:30
Mats. Wed. & Sat., 2:30
George Jessel in
"The Jazz Singer"

REPUBLIC Thea., W. 43rd St. E. Ry, 8:30
Mats. Wed. & Sat., 2:30
ANNE NICHOLS' Great Comedy
"ABIE'S IRISH ROSE" | FOURTH
YEAF
THE PLAY THAT PUTS "UP" IN HUMOR

NEW 4TH EDITION
EARL CARROLL VANITIES
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SELWYN Thea., W. 42d St. E. Ry, 8:30
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RAM HARRIS Thea., W. 42 St. E. Ry, 8:30
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ARCH SELWYN Presents
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"THE MONKEY TALKS"
WITH A BRILLIANT CAST

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Evenings, Wed. & Sat., 8:30
MUSICAL COMEDY TRIUMPH
TIP-TOES
with QUEENIE SMITH, ALLEN
KEARNS, ANDREW TOMBS,
HARRY WATSON, JR.

BELASCO West 44th St. E. Ry, 8:30
Mats. Wed. & Sat., 2:30

NANCE O'NEILL
COULD NOT HAVE
BEEN FINER—
—Alan Day, N. Y. American.

In **"Stronger Than Love"** by Dario
Nicoletti

Dearest Enemy

The Equivocal Musical Success with
HELEN FORD and CHARLES PURCELL
KNICKEBOCKER Th., 8 Way & 38th St. (Dir.
A. L. Bringer) E. Ry, 8:30. Mats. Wed. & Sat.

EMPIRE Thea., Ry & 49 St. E. Ry, 8:30
Mats. Wed. & Sat., 2:30
"A whacking popular success."—WORLD.

JANE COWL
in **EASY VIRTUE**
By NOEL COWARD, Author of "The Vortex"

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in **"COCOANUTS"** GREAT
MUSICAL HIT
IRVING BERLIN'S GREATEST MUSIC
& GEO. S. KAUFMAN'S Cleverest Book
LYRIC Thea., W. 42 St. E. Ry, 8:30
Mats. Wed. & Sat., 2:30

LONGACRE Thea., W. 48 St. E. Ry, 8:30
Mats. Wed. & Sat., 2:30
The BUTTER and EGG MAN

MUSIC BOX Th., W. 45 St. E. Ry, 8:30
Mats. Wed. & Sat., 2:30
CRADLE SNATCHERS
A Sparkling, Clever, Scintillating Comedy
with **MARY BOLAND**
And a Wonderful Cast

LYCEUM Thea., W. 45 St. E. Ry, 8:30
Mats. Thurs. & Sat., 2:30
IRENE BORDONI
in **"Naughty Cinderella"**
ALBERT HOFWOOD'S NEW SONG FANCY

MOROSCO Thea., W. 45 St. E. Ry, 8:30
Mats. Wed. & Sat., 2:30
Why Is She Talk of the Town?
THE DRAMATIC HIT
CRAIG'S WIFE
By GEORGE KELLY
with **CHRYSTAL HERNE**

BILTMORE 47th, W. of Ry, E. Ry, 8:30
Mats. Wed. & Sat., 2:30
EASY COME EASY GO
A Delirium of Laughs, by Owen Davis
with **OTTO KREGER** and **Victor Moore**

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 Vincent Davis,
Herald Tribune.

GUILD Th., W. 84 St. E. Ry, 8:30
Mats. Thurs. & Sat., 2:30

BERNARD SHAW'S COMEDY
ANDROCLES and the LION
KLAW W. 45th St. E. Ry, 8:30
Mats. Thurs. & Sat., 2:30

BERNARD SHAW'S COMEDY
ARMS and THE MAN
Alfred Lunt, Lynn Fontaine
GARRICK Th., 45 W. 35th St. E. Ry, 8:30
Mats. Thurs. & Sat., 2:30

JACKSONVILLE, FLA.
By ARTHUR J. BUSCH

The Red Grange-Ernie Nevers
football game held at the Municipal
stadium Jan. 2 was a fizzle and a
sock in the eye for professional foot-
ball generally. Where 20,000 people
were expected to attend the game,
5,000 showed up, and more than half
of these got in on Annie Oakleys.

The game was originally an idea
of a local newspaper men, Ferris
and Donaldson of the Florida
Times-Union. The whole thing
was staged as a "boost Jacksonville"
proposition, with the city's public-
spirited business men putting up the

THE THREE LATEST OF THE E. B. MARKS "HOUSE OF HITS"
DOZEN CURRENT POPULAR SUCCESSES:

"NOTHING SEEMS THE SAME" (WITHOUT YOU) Waltz

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Both Written by BENNY DAVIS and JESSE GREER, Writers of Hits!

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Waltz by PHIL BOUTELJE and CLARENCE GASKILL
TRIO OF HITS FROM "GARRICK GAETIES," NOW RELEASED

"SENTIMENTAL ME"	"MANHATTAN"	"APRIL FOOL"
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SUPER FOX TROTS PLAYED EVERYWHERE

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"SOME AMBITIOUS MAMA'S" (Hangin' 'Round my Papa)	"CHARLESTON BALL"	"YOU'RE ALL TO BLAME"
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money and the Mayor backing it
morally. Needless to say, a lot of
money was lost on that game, but
it is expected that with subsequent
games, using the Ernie Nevers out-
fit as the Jacksonville All-Stars, the
money will be regained, together
with publicity.

The Ernie Nevers aggregation
showed up pretty badly, due to New
Year's boozing and lack of suffi-
cient training. The line was ragged,
and Ernie Nevers fumbled more than
a star of his calibre should have.
"Red" Barron played the best foot-
ball of both teams, eclipsing both
Grange and Nevers.

"Red" Grange very obviously lay
down on the job, playing only in the
first and last quarters. The fans
were sore about that, too. It isn't
going to add to his glory.

"One-Eyed" Connelly crashed the
gate, and he told me that he was
through crashing gates in the fu-
ture, through roaming around the
country. "I'm through," he said.
"Somebody has got to pay me for
all the publicity I've gotten during
the past years. Tammany Youngs
got his in the movies. I would have
been in the movies, too, if I had two
good eyes. No, I'm through, and
I'm going to make my home in Lake
City, Fla."

Connelly claims that on Jan. 15 he
is going to open a tourist informa-
tion service at Jeffries, a little town
outside of Lake City. He says he
is going to distribute free coffee, but
not quite clear, when explaining,
how he is going to make his money.

Raymond Hitchcock, in a pearl
gray derby, was also very much in
evidence at the game, and so were
John Golden and George Ade, who
are now in St. Augustine, discussing
their forthcoming play based on the
history of Florida to the present
day. Ade is in St. Augustine to
write the play, and it will be pro-
duced in the state.

Vessella's band has been engaged
by the city of Jacksonville to play
two daily concerts in Hemming
Park. The engagement is for 10
weeks.

"Don Q." at the Arcade all this
week, is standing 'em up and turn-
ing 'em away nightly.

PITTSBURGH

By JACK A. SIMONS
Shubert-Alvin—"The Student
Prince" (fourth week).
Nixon—"Seventh Heaven."
Shubert Pitt—Thurston.
Davis—Valdeville.
Gayety—"Mutt and Jeff" (Colum-
bia).
Academy—"Whiz Band Revue"
(Mutual).
Aldine—"The Masked Bride."
Grand—"Bluebeard's Seven
Wives."
Carnio—"Outside the Law."

George Jankura has been ap-
pointed treasurer of the Davis.

And still the Charleston dancing
craze goes on here. Last week the
Center Square, an uptown movie
house, put on such a contest with
cash prize awards.

In order to fittingly observe his
birthday, H. L. Bennett, proprietor
of the Victoria theatre at Parsons,
W. Va., a movie house, gave a chil-
dren's show. More than 600 young-
sters attended. The feature film
was Jackie Coogan's "Little Robin-
son Crusoe."

The Atlas movie theatre recently
was taken over by Sam Abramowitz
and Sam Lurie. It was formerly
owned by Morris Shumach. A new
organ has been installed and the
theatre redecorated.

NEW ORLEANS

By O. M. SAMUEL
Tulane—"The Student Prince."
St. Charles—"Mismates" (Saeger
Players).
Strand—"Manneguin."
Liberty—"The Splendid Road."
Tudor—"Don Q."

George White's "Scandals"
(southern) took the Tulane's record
for this season, doing over \$15,000.

Business at the local theatres last
week was tremendous, all houses
leading to a turnaway nightly. Of
course, that does not include the film
places, which might occasion a riot
call if they ever turned people away
during the week.

Paul Whiteman and his orchestra
are shattering records in their pre-
sent trip through Dixie. Whiteman
is here next week at the Athenaeum.

Dorothea Antel's Bedside Shoppe

Mail your order now for Christmas
cards selected by the "Sunshine Girl"
(15 ASSORTED 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 subscrip-
tion.

Smilingly,
DOROTHEA ANTEL
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VARIETY'S LOS ANGELES OFFICE

ARTHUR UNGAR in Charge

Chapman Bldg., Suite 611 J
756 So. Broadway; Phone 5005 Van Dyk

LOS ANGELES

Professionals have the free use of Variety's Los Angeles Office for information. Mail may be addressed to Variety, Chapman Bldg., Los Angeles. It will be held subject to call or forwarded, or advertised in Variety's Letter List.

Spotty house which greeted a spotty bill at the Orpheum last week. The "regulars" were missing, with the scattered empties down front giving mute evidence of many a head being nursed back to normal after its holiday week-end at Tia Juana.

The bill was another of those dance carnivals for which the Orpheum is becoming notorious. Of the eight acts six contained "hoofing" with even the opening act, Kelly-Latell Company, starting it off on a twin tight wire rigging featuring dancing on the wire by the girls, with the man's somersault and a tight wire jump over three chairs making a dandy finish and starting the proceedings "forte."

Johnny Sully and Muriel Thomas program their act a laughable episode, "Beauty, Youth and Poly." The entire program copy is open to debate as far as big time vaudeville is concerned, as even in the duce spot they let the words slip, getting nothing after they made their way off with a double dance.

Florrie LeVere in her "Celebration" with Lou Handman holding sway at the grand piano, stepped things back into "high," and while she sang her way through her impressions of names, it was again the dancing of her co-worker, an un-billed young lady, and herself which put her over.

Eddie Cole and George Snyder were a respite from the hoofing plague with 15 minutes of talk and a novel moving picture finish replete with laughs. Snyder sure lays it on the "flatter" for Cole's "mation" house.

Eddie Leonard goes right on proving that of the old guard he is still all alone as a showman. It isn't what Leonard does that counts, as after Leonard has answered the call of "Ida" and then a speech, when one attempts retrospection of Leonard he has done nothing which hundreds couldn't do. But he is smart

enough to buy youngsters to do it for him—Leonard sells it—and while he is growing older, just so long as Leonard can give 'em "Ida" he'll always be showman enough to ask for and get it from a vaudeville audience.

When the Keith office got mad at Val and Ernie Stanton for doubling into a night club from the liver-side, New York, and the gruser on the eastern route laid out for them, they sure did Orpheum patrons a favor. Polishing Leonard has always been known as considerable of an assignment, but to the credit of the Stantons, they did it and in doing it never for a second let the running slip a cog.

The Four Diamonds have developed into a close runner-up to the dancing king, and in their present vehicle Hughie opens in "one," introducing in lyrical prolog the other three with the story lyric telling of the acts' growth from himself as a single into a grab of "Phoebe" and the two youngsters who make up the foursome. The four then go back into 2½ for a medley of a single, duo and ensemble dancing, which "ruined" them.

Keiser Sisters and Lynch, nicely blended blues singers, with one of the girls doing a tap dance solo, which takes rank with the best, keeping it moving right into a closer.

Val and Ernie Stanton, augmented by several others, pulled four "bits" as an after-piece with a lyrical medley of burlesque "bits" by far the most humorous of any after-piece unveiled at the Orpheum in some time.

Pantages again played a conglomerate of local kids as an act last week. It is all right for neighborhoods, but surely the few aunts, uncles and cousins which the local amateurs kid act draws doesn't justify messing up a professional bill in a downtown theatre.

In this particular case it is a question whether the bill would have gotten over even without the dent which this kid act, billed as "Stars of Tomorrow," put in it. It would still have to overcome the "and company" carried in support of Maurice Barrett in his melodramatic "stuck" sketch.

Mr. and Mrs. Paul Patching opened with a novel musical turn, doing four popular numbers played on musical instruments cleverly concealed in flower pots, garden rakes, watering cans and the pans hanging on a set tree. All part of a nicely conceived exterior cottage set.

A nice flash for an opener and considerable relief from the stereotype bill starter.

No. 2 held the eight local amateur song and dancers, three marble shooters and eye baby flappers. Maurice Barrett and Co. followed the kid flop. Barrett doing one of those greaser gambling house keepers with the ingenué and left with him as a baby by gambling the other etc.—the sob stuff as she proposes marrying the conventional "Juve," etc., etc. Barrett can act, but as far as his present "opus" is concerned, there's nothing to act in.

The bill can be thankful for Frank Braidwood, regardless of his operatic future. He is possessed of a

clear baritone singing voice, plus the ability to strum a "nasty uke." These two requisites combined with a likeable personality gives the show its first kick.

Wheeler and Francis hopped out in the next-to-shut and give them plenty of laughs with 15 minutes of "hocus-pocus." Wheeler knows the comedy book and with Francis doing a classy straight there is plenty of labor in sight for this new two-man combination.

Pantages has a running order which usually gives them the dessert of the program menu for a closer. He didn't deviate last week, in Ezra Buzzington's Rube Band, running true to form. This rube bunch surely play jazz in anything but a "rube" manner. They sock it over with a rhythm and tempo which would be foreign to anything but good musicians. This gang would be a great novelty offering for the picture houses.

Hazel Keener, picture actress, seriously injured last October when struck by her automobile and wrecked it in Culver City, is fully recovered, and intends returning to the silent drama.

Bobbie Tremaine, dancer in "The Merry Widow" at the Million Dollar, who also has been dancing part known as the Bobbie Tremaine Dancers, will stage a big dance revue at the Metropolitan early in February. There will be 18 dancing girls in the revue. Miss Tremaine will not appear in it, as she is to remain in "The Merry Widow" prolog until the conclusion of the engagement at the Million Dollar.

During the New Year's week a Xmas tree in one of the dressing rooms at the Million Dollar caught fire. Joe Moore (Moore and Edythe) appearing in the prolog, was in the next dressing room and smelled the smoke. He extinguished the blaze, with little damage done outside of the demoralism of the tree and its adornments.

Two valuable German police dogs belonging to Tom O'Brien were poisoned in Kennels located at the back of the O'Brien home. It is said somebody fed the dogs poisoned meat. One of the dogs, Anna Von Fredericksruhe, prize winner, was valued at \$5,000, while the other was valued at \$1,500.

"The Fall Guy" opened a four-week engagement at the Orange Grove Monocle. Ralph Sinnerly is playing the lead, supported by Franklin Farnum, Marjorie Bennett, Jimmie Phillips, Vera Mercereau, Frank Staple, L. A. McDaniel, Louis Dean, Walter Reagan, Dickson Morgan staged the play.

West Coast Junior Circuit will erect a \$150,000 theatre and office building at Montebello, Los Angeles suburb. It will seat 900 and play straight pictures.

The Venice Improvement Co., an association with West Coast Theatre, Inc., will build a 1,000-seat house, costing \$150,000, at Hawthorne. It will be called the Roome-

vett and will be located on Hawthorne boulevard. It will play road shows, vaudeville and pictures.

Lola Weber has sold the screen rights of "Spuds" to Larry Semon.

Charles Eytan, former general manager, Famous Players-Lasky studio, and his wife, Kathryn Williams, are en route to New York and will sail next week for London, where Eytan takes charge of the Famous Players-Lasky foreign production department.

"Weak Sisters," a comedy by Lynn Starling, opened at the Majestic for an indefinite engagement last Sunday. Those appearing in the cast include Barbara Brown, Franklin Pangborn and Allen Connor.

OKLAHOMA CITY

The Home theatre, Crowell, Texas, has been purchased by M. M. Hart.

Dent-Muselman, Inc., are the new owners of the Electric Theatre at Tyler, Texas.

Grover Campbell has purchased the Dreamland theatre, Denton, Texas.

Harry G. Sandberg has taken over the Jewel and Grand theatres at Ennis, Texas.

The Gem theatre at Blytheville, Ark., has opened with James Boyd as manager.

A. J. Cary has been appointed manager for the Home State Film Company at Oklahoma City.

W. H. Hughes will erect a new theatre at Elk City, Okla.

Charles Rook is the new owner of the Liberty theatre at Sayre, Okla.

A. C. January has opened his new theatre at Oak Cliff, Texas.

The Dixie, Negro theatre at Mount Pleasant, Texas, has been purchased by Robert Baker.

The Cory, Houston, Texas, has reopened with musical comedy.

A new theatre is being erected at Henderson, Texas, by Powers & Chamberlin.

SEATTLE

By DAVE TREPP

Metropolitan—Kolb and Dill, Fair o' Fools.

President—Henry DuFy Players, "The Bat."
Columbia—"Sporting Life."
Blue Mouse—"Clash of Wolves."
Liberty—"Only Thing."
Coliseum—"Winds of Chance."
Strand—"That Royle Girl."

Palace Hip closed for a week, undergoing renovation. Will King Co has gone in and house will use pop vaudeville and pictures.

The padlock looms in Vancouver, B. C., for several "social clubs" that have been selling beer on Sundays in the Canadian city. The "No Sunday beer" order was issued last week, and

in checking over renewal of license the liquor commission will put the act to seven places. It is reported, Long established social and fraternal clubs and those run by ex-servicemen will escape the liquor board knife.

William J. Ripley, formerly part owner of the D & R theatre in Aberdeen, has purchased controlling interest in the Columbia theatre, at Longview, and has taken charge as manager.

KANSAS CITY

By WILL R. HUGHES

Shubert—"Music Box Revue."
Orpheum—Vaudeville.
Pantages—Vaudeville.
Gay ty—"Bathing Beauties" (Columbia).

Empress—"Girle Girls" (Mutual).
Mainstreet—Vaude—"The Splendid Road."

Empress—"Mannequin."
Newman—"That Royle Girl."
Liberty—"The Storm Breaker."
Garden—"The Naked Truth."

The Empress (Mutual) had a feature dancer this week billed as "T. N. T." and she was all of that and more. This week the Garden, dark all season, offers a picture, "The Naked Truth."

DETROIT

By GEORGE WINTER

New Detroit—"The Harcom."
Lafayette—"Blossom Time."
Garrison—"Alma of the South Seas" (4th week).

Bonstelle Playhouse—"The Monster" (2d week) (stock).
Majestic—"Frenz" (musical stock).
Cadillac—"The Night Hawks" (Mutual).

Gaiety—"La Revue Parisienne" (Columbia).
Temple—Vaudeville.

Shubert-Detroit—"The Big Parade" (2d week).

Adams—"The Eagle" (2d week).

Broadway-Strand—"The Road to Yesterday."

Capitol—"Just Suppose."

Madison—"Solly of the Sawdust."

State—"Infatuation."

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SIME—wrote a column of praise for me and my efforts in "VARIETY" last week—then summed it all, in his final paragraph—to wit:
"A VERY Excellent Turn! A ROGER IMHOFF TURN!! An Act That Will Gain the Appreciation of ANY AUDIENCE. Any Where!!! UPSTAIRS or DOWN!!!"

That Covers Everything—And I Wrote "THE SLAP"
LIKEWISE, "DOINGS OF DR. LOUDER," "SURGEON LOUDER, U. S. A." AND "THE PEST HOUSE"

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YOU'LL HEAR THIS WALTZ SONG THE WORLD OVER. (KAHN & FIORITO)

I WANT SOMEBODY TO CHEER ME UP

GUS KAHN & TED FIORITO HAVE ANOTHER HIT HERE.

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KAHN & FIORITO ALSO WROTE THIS MELODY FOX-TROT SONG.

IF YOU BELIEVE IN ME

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Sidney Geo
Sidney Jack
Simpson Fanny
Smith Marie
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Swift Fred
Swor John

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Valentine Carl

Wagan Frank
Wallace Mabel
Walsh Frank
Walton Frank
Watson Will
Ward Sam
Wiens Walter
Weston Nellie
Williamson Chester
Wilson Marie
Words Mrs
Zack Doris

Wisconsin—"The New Command-
ment"

The annual Milwaukee Press Club
benefit will be held at the Davidson
next Monday night. The Dove is
the attraction and the club annual,
"Once-a-Year," will be distributed.

Estelle Fielding, prominent in
musical circles here, was seriously
injured when hit by an auto.

Sherman Browne, manager, Da-
vidson, announces switches in book-
ings which bring "The School for
Scandal" and "Rose-Marie" here
this month.

Milwaukee's craving for the
Charleston has taken a sudden
slump, and "Charleston" contests
fail to attract any crowds. Theatres
and dance halls using the dance as
a special night feature have aban-
doned it.

BRONX, N. Y.

Gilbert Josephson, until recently
manager of the Crescent, pictures,
has gone over to the new Boston
Road theatre in the same capacity.
The houses are but a few blocks
from each other, under rival owner-
ship.

Abe Cogut, former head of the
Hebrew Actors' Union, and a Yid-
dish theatrical impresario, is the
new manager of the Prospect, play-
ing Yiddish vaudeville and pictures,
succeeding Alex Cohen.

HISSEY TEST

(Continued from page 1)
be done. One of the drivers asserts
he already has won a bet through
stopping his Hissie within 12½ feet
while moving at 50.

A challenge issued by Claude
Golden, of Golden-Leuts, Inc., radio
dealers, of 1100 through Variety
that the feat could not be accom-
plished may be accepted by the
Clarke-Peace Company, which spe-
cializes in repairs on the Hispano-
Suiza car. For some time the firm
has wanted to secure the New York
agency for the Hissie auto.

Hissie drivers hearing of the
Golden challenge are said to have
pooled \$500 for a similar bet if they
can find an acceptance, and say
they can obtain almost any amount
to back their statement of stop-
page and speed. One of the drivers
claims to have stopped his Hissie
within six feet while doing 40.
The test has yet to be proven be-

fore known eyewitnesses, hence Mr.
Golden's skepticism and his sporting
wager. Negotiations are on to bring
the opposing parties together.

The entire matter hinges on the
Hispano-Suiza's mechanical brak-
ing system on all four wheels. The
test will, of course, be held on a
dry pavement with further details
to be worked out by the interested
parties.

One driver of a Hissie, particularly
anxious to make the demonstration,
is quoted as saying it could be done
in Central Park and he wouldn't
have to shift beyond "second" to do
it, stating he can hop his Hissie up
to 50 miles an hour within two
blocks, a remarkable feat in itself
for such a big car holding an en-
gine with a 5½ piston stroke.

A sidelight on Hispano-Suizas is
that the company turning out this
car, with its main factory in Paris,
is noted for its independence. It is
understood the manufacturers de-
mand a deposit in the neighborhood
of \$200,000 from anyone who wishes
to establish an agency for the car in
this country.

The challenge from Mr. Golden
was evoked when Variety printed a
brief story stating a Hissie car had
been stopped on a bet within its en-
gine length.

In Europe and America the His-
pano-Suiza is the ranking car for
engine, price, speed and brakes. In
England it has superseded the Rolls-
Royce as the ultra motor conveyance.

"MARCHETA" PROFITS

(Continued from page 1)

dan's employ in 1917 that the plain-
tiff discovered the value of the song,
lying dormant. After resigning from
Sheridan's Franklin Music Co., and
joining the Plaza Music Co., a large
New York jobbing concern, Vogel
set to work exploiting the song.

Vogel got one offer of \$10,000 for
the number and Sheridan then de-
cided he wanted more. Leo Feist,
Inc., offered \$25,000 for all rights,
whereupon Sheridan decided if it
was worth that to others, he'd pub-
lish it himself and agreed with Vogel
to give the latter 25 per cent of all
profits on the song. Vogel was ac-
tually paid \$10,000, representing his
share on the \$45,000 earned by the
song in its first year. Sheridan had
opened an account in Vogel's name
and made deposits to his credit and

then decided that \$10,000 was
enough.

Vogel claims there is much more
due him since, the song having been
recorded 300 and 400 per cent by the
mechanicals, that is in various dif-
ferent forms as waltz, fox-trot, vocal
solos, duets, other instrumental
renditions, etc.

Vogel is represented by Richard
J. Mackay of O'Brien, Malevinsky
& Driscoll. Paul N. Turner has
filed answer for the Franklin Music
Co., but Sheridan has not as yet
filed notice of appearance, he being
on the coast. The Franklin Music
Co. is coined from John Franklin
Sheridan's given names, Sheridan
being otherwise known as Frank
Sheridan.

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Pabst — German Stock.
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Greenwood).

Majestic — Vaudeville.
Miller — Vaudeville.
Gayety — "Tempters" (Mutual).
Empress — "Fads and Fancies"
(Stock burlesque).

Alhambra — "The Eagle."
Garden — "Lure of the Wild."
Merrill — "The Vanishing Amer-
ican."

Strand — "Winds of Chance."

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N. B.—HAVE YOU SEEN MY BROTHER PHIL OF RICH AND ADAIR?

Direction WILLIAM MACK, Loew Circuit

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DAILY TELEGRAPH:

"Gaston and Andree are a remarkable pair of acrobatic dancers, their lightness and slickness having in it something more than the ordinary perfection attainable by practice."

SPORTING LIFE:

"Gaston and Andree appear in dances of an extraordinary character, in which acrobatic acrobatics play an important part."

MORNING POST:

"Acrobatic dancing is always developing and becoming more daring. Certainly the display given by Gaston and Andree at the Alhambra this week is so remarkable for its calculated precision that one wonders if it has been worked out mathematically."

MANCHESTER EVENING NEWS:

"One of the special items this week is the dancing of Gaston and Andree, assisted by two others, Gaby Debais and Maura Shanley. Three examples of their art are given—'Coquette,' 'Pygmalion and Galatea' and 'The Captive.' The grace and verve of the artists rouse the enthusiasm of the audience, who are impatient for an encore, which was ungrudgingly conceded."

BRISTOL MORNING TIMES:

"Gaston and Andree give a really delightful exposition of the higher branch of dancing which they are enthusiastically qualified to do, seeing that for two years they were actively associated with the 'Gilles Bergeres' revue in Paris. They have the assistance of Gaby Debais and Maura Shanley, who put in exceptionally good work between the descriptive pieces which are representative of the artistic themes, 'Coquette,' 'Pygmalion and Galatea' and 'The Captive.' The grace and verve of the artists rouse the enthusiasm of the audience, who are impatient for an encore, which was ungrudgingly conceded."

BRISTOL EVENING TIMES:

"Extraordinary dancers are Gaston and Andree, appearing this week at Bristol Hippodrome. Their dances—'Gaby Debais' and 'The Captive'—are something more than artistic triumphs; they reveal the performers as dancers, and they are clever acrobats, whose leaping, poising and balancing feats are of the most wonderful precision. It is a show the like of which a Bristol music-hall has never seen before. The dancers are ably assisted by Gaby Debais and Maura Shanley."

GLASGOW DAILY HERALD:

"Gaston and Andree contribute some classical dances, which for dexterity and grace of motion are quite out of the ordinary music-hall category."



Just returned to England after a two years' Continental Tour.

Opened Coliseum (London), immediately booked twenty weeks solid with Sir Oswald Stoll and Moss Empires.

**London Representatives: HENSCHEL'S AGENCY
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GLASGOW EVENING NEWS:

"Undoubtedly the feature of the program was the terephorean display of Gaston and Andree. Such graceful dancing was an artistic treat, the rhythmic movements of the couple being perfect, while their gymnastics were thrilling."

DAILY SKETCH (Dec. 3):

"More acrobatic than the Charleston and much prettier to watch are the dance evolutions of Gaston and Andree at the Hothorn Empire. No amateur will try to emulate them."

THE STAGE (Dec. 24):

"There have been many acrobatic dancing turns in previous Coliseum programs, but it is safe to say that no better act of its kind than that of Gaston and Andree has been seen here. Apart from the actual cleverness of the work—and there are thrills in plenty accompanying the integrity of the performers—the whole interlude is so pleasingly arranged in the matter of music and setting, and Gaby Debais and Maura Shanley are attractive assistants that the enthusiasm of spectators is easy to understand."

EVERYBODY'S (London) WEEKLY:

"Victory Place (over Hothorn Empire Course). Run Wednesday, Dec. 8. ON at 4.15.
Chief Steward, Mr. Charles Gulliver; Clerk of the Course, Mr. Bert Adams; Assistant Clerk, Mr. J. P. Hildbrand; Music Steward, Mr. S. Clarke-Richardson; Timekeeper, Representative 'Everybody's' Weekly."

RESULT:

Entry	No. of Runners	Starters	Applaud.
GASTON & ANDREE	1	1	1
DUBHENDENSON	2	61	3
DE GIBSON	4	46	3
DE GIBSON	2	24	4
O'Gorman Brothers	3	32	0
Griffiths Brothers	3	32	0
On 'Togo'	3	32	0
Billy Bennett	3	32	0
Flurence Yemmen	3	38	0
On 'Togo'	3	16	0
Christie and Ronald	1	38	0
(Acrobats)			

R. P.—3 to 1, De Groot, Dick Henderson, 4 to 1, O'Gorman Brothers; 5 to 1, Billy Bennett; Doris Jones, Griffiths Brothers; 10 to 1, Gaston and Andree and others.

JUNE WARWICK

(Continued from page 1)

dean folk songs, when he told of the innermost workings of the \$108,000 breach of promise suit brought against him last August by June Warwick, Chicago concert singer. Cornered by newspaper men in a local hotel lobby after he had been found making addresses on Arabian, Chaldean and Mesopotamian history, and singing folk songs, the "sheik," who claims he descended from a long line of Babylonian kings, and who came to this country in 1916 to gain an education and eventually speak before women's clubs, school bodies and civic clubs, disclosed how the publicity stunt was "framed on him" by Miss Warwick, and how a

"romance" blossomed out of a hotel meeting and two dinners with her. Emmanuel, according to his exposure in Milwaukee, said he had met Miss Warwick at the Hotel Congress in Chicago. He was phoning, he said, when he noticed a "pretty young lady" smiling upon him, then he finished talking she beckoned him to her and asked him from whence he came. He explained he was a sheik of Arabia, a descendant of the Babylonian kings. "She rolled her eyes, aghast and moaned: 'How romantic. I wish you would take me to your native land. My mother would be pleased to meet you.' Emmanuel claims the girl said.

After a long talk he arranged to have dinner with her and that night she called him at the Blackstone, where he stopped, and asked him to see her at breakfast. They breakfasted together and she asked him, he said, to write her. He then left for Detroit, he claims.

Postcard on Postcard
He failed to write her for several weeks until he arrived in Grand Rapids, where he took a hotel postcard and scribbled on the reverse side.

"Among all Eve's progeny there is none as sweet and beautiful as June."

"That haughty month whose name you bear in freshness you excel and in course far outwear. Compliments of Raphael."

Emmanuel claims this is all he wrote the girl, but several nights later in Muskegon, Mich., he received a long distance call from her, and she claims that she said, in substance:

"Raphael, darling, do you love me? Honey, send me a wire and picture and say you love me so I can get publicity."

The sheik claims he told the girl not to speak that way over the phone, but wrote him a letter and

he would do what he could for her. He said he had not told her he loved her, nor yet proposed. Several days later, he claims, his agents brought him a Chicago "Tribune" under date of Aug. 20, 1925, in which it stated that Miss Warwick, through his attorney, William Lister, of Heath, Lister & Collins, had brought a breach of promise suit for \$100,000. The article further stated that the girl's complaint failed to reveal what Emmanuel had "promised" and that the attorney asked that "as little as possible be said." The Chicago papers obliged with a front page story, layouts of the girl and Emmanuel, and then followed attacks on Emmanuel's claims of being a "prince," a claim which he denies he made.

Emmanuel Broke
That the entire matter was a publicity hoax is laid by Emmanuel to the fact that he has never been served in the case, has been in Chicago dozens of times since the action was started, and that his name was programmed in newspaper advertisements and notices. In addition he has at all times been within 500 miles of Chicago since the time of the action.

Throwing his hands above his head in despair, Emmanuel said: "I would not care if I had \$100,000, but I am virtually a pauper. I live on my fees for lecturing, which are from \$50 to \$100 an appearance. Of the I must appropriate amounts for advertising, publicity, an agent and transportation and hotels. I am poor, spending every cent for education on the American people. I have been hit hard by this publicity, as schools and church societies, my biggest patrons, have cancelled my engagements in many cities because of the slur cast upon my name."

Emmanuel refused to admit that he was willing, if provided with cash, to sue the Chicago newspapers for malicious slander, nor that he would fight Miss Warwick's suit should he ever be served with papers.

Harry A. Plater, colored, has given up acting and will ally himself with the managerial end. Plater is now attached to the Bijou, Nashville, following a successful engagement with the Bishop Lafayette Players.

AIR ADVERTISERS

(Continued from page 1)

artists being paid for their radio efforts although submerging their own identity for the main in favor of tacking on the advertiser's label.

Among the new WEA-F advertisers, the Allen Trio on behalf of the Allen Specialty Co., is comprised of Rudy Wiedenst, the world's premiere saxophone soloist, Harry Reser, banjoist, and William Wirgin, pianist.

Reese in turn heads the Cluquet Eskimos (band), plugging the Cluquet beverages. Another new entry is the Coal Miners' Trio comprising the Radio Franks (Wright and Bensinger) of record and radio reputation, and Jerry White. The latter's identity takes on a more glamorous aspect when apprised that White is the mysterious Silver-Masked Temor, a world-wide favorite with the Silvertown Cord orchestra. Because of the mystery element, White's name has never been divulged although generally known in the trade. The Coal Miners' Trio aforementioned broadcasts on behalf of the Burns Brothers Coal Company.

The Goodrich Silvertowners are none other than Joseph Knecht's Waldorf-Astoria hotel orchestra. Hire's Harvesters, plugging the Hire root beers and other beverages, are the National Shikret Victor recording band. The Davis Saxophone Octet is headed by Clyde Drexer, another Victor record record virtuoso.

The Ipana Troubadours, on behalf of Ipana tooth paste, are Sam Lavin's versatile recording musicians.

New Type Performer

The radio and the records have given rise to a new type of performer that does not care for stage work but can accomplish as much, possibly more, through private club en-

gagements and staying in New York to make records.

Billy Jones and Ernest Hare (Happiness Boys) and the Radio Franks (Wright and Bensinger) are two examples.

Both have turned down picture house offers and have been appearing for London, and first time by staying in town and appearing for commercial radio accounts and making phonograph disks, they can accomplish just as much.

Chester Bennett has begun production for Fox on "Danger of a Great City," from an original story by Howard Hawks. In the cast are Pauline Clarke, Johnny Walker and Rockwell Falloway.

THE World's Greatest Special:
Bronze or GRAY CARACUL COAT, \$135
Beautiful new model, elaborately fur trimmed.
602 Sixth Ave. Above 58th St.
Hudson Bay Fur Co.
(No connection with the Hudson's Bay Co. of Canada; 100 E. 4th St. in New York and Brooklyn, Paris Branch, 21 Rue St. Roch.)

FOR SALE
Exquisite 7 room house, Long Island Shore; location, transportation, beach, etc. large; fire place; white enamel finish; blue tile; water heat; plenty land; Ideal place for professional man. Terms, price, etc. apply.
WALLACE E. CLARK
NEW HAVEN, CONN.

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Mr. FREDERICK KERR has recovered from his recent motor accident and is available for an immediate engagement
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Author of acts that please the artists, the booker and the audience. Also publisher of MADISON'S BUICK. The latest issue is No. 19. Price ONE DOLLAR. For the present send all communications to me at 514 Market St., San Francisco. Phone is Franklin 422. (Coast representative of Alf. T. Wilton.)

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ONE OF THE FINEST ACTS EVER PRESENTED
Written and Produced by YORKE and KING
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Offered for Future Policy of the ORPHEUM, LOS ANGELES

Marcus Heiman and His Associates of the Orpheum Circuit Chose

WILL KING

To Present His REVUES

With HERMIE KING'S SUPERSOLOISTS

At the House Which in the Future Will Be Known as the PALACE

OPENING ABOUT FEBRUARY 20TH

ADS ON TICKETS

(Continued from page 1)

than paid for. The stunt applies to tickets for several Shubert theatres in New York and elsewhere.

At the 44th Street the reverse side of the pasteboards announces a safety razor concern. The stub retained by the patron reads that if the coupon and 25 cents be remitted to the razor people a 50-cent knife will be given in return.

Such a device on the reverse side of the opening night tickets at \$11 top was incongruous.

Arthur Hammerstein, producer of "Song of the Flame," which is playing the theatre, objected violently and threatened suit unless he received a share of the proceeds from the now ticket stunt.

At the Shubert Theatre, a shaving cream is advertised on the reverse side. National advertisers and others are being solicited to purchase the ticket publicity.



FOR RENT BEAUTIFUL and ELABORATE STAGE SETTINGS FOR SELECT OCCASIONS AMELIA GRAIN PHILADELPHIA

Established 1890 Absolutely Reliable Service

LONDON AS IT LOOKS

(Continued from page 1)

wanted to sing him a Yiddish song, all to himself. He would have understood it. He is not a Scotchman.

The English Sense of Humor

Lupino Lane, traveling from Southampton, on his return from Your Side, woke up in the train, to hear an Englishman, telling a girl, who had been in the States since she was five, that she would find it hard to understand the English sense of humor. He was explaining this by telling her the story of how, when the animals came out of the Ark, Mrs. Noah gave a lot of their names, and then asked Noah to christen some.

"We will call those frogs," said Noah, as a pair of reptiles hopped out.

"Because they look like frogs," said Noah.

"That is the Englishman's idea of humor," explained the Englishman.

"You wouldn't understand it."

"But how is it funny?" asked the girl.

"That, my dear, is why these English comedians never succeed in America," he replied.

Just then, Nipper Lane opened his eyes and said, "But I am an English comedian."

"Yes," replied the man; "but you are on your way back."

Sophie Tucker has not made the mistake that the Duncan Sisters made about the Prince of Wales, or the same one that Paul Whiteman made. When the Duncans returned here, their press manager went to great pains to explain they had not said all that about the Prince of Wales that the New York "American" said they had in large illustrated pages; and, when Paul Whiteman got to New York, he sent a letter to the Prince's equerry saying that he had not said what American journalism said he had.

When you meet the Prince of Wales, and you are an American comic who knows Hearst's space-lords, you have to be careful. Sophie Tucker recognized this. She has kept very secret the story of how, at a certain Countess's house near Berkeley Square, she went to a supper party and sang, to the Prince of Wales, at least a dozen songs. In fact, she is so diplomatic I begin to think she was brought up at Court.

I may be an ass, but I had never heard of "white gold," until J. L. Sachs used the word. Then I thought there was a catch in it. "Burnie, old man," he said to R. H. Burnside, when "The Blue Kitten" had scratched no one but a few critics, "I have brought you this watch as a Christmas present. It is made of white gold."

I thought it was one of those cheap ones! But Burnside nearly cried, said he had heard of white gold once before, took off from his chain the gold watch that Lee Shubert gave him, years ago, and said, "That old thing stopped this morning, anyway."

So saying, he put on Sachs's.

But I should think the Shubert one is back on his chain by now.

Burnside started life as a call boy at the Gaiety theatre. He has just produced there, in 13 days, a musical play that would shame many English stagings; and he did it without dressing a bit like Ned Wayburn.

Dallas Welford, by the way, was surprised to find, in the "Daily Mirror," praise of him, given to "a new discovery." Poor Welford! It is a quarter of a century ago that I met him, on tour in "My Friend, the Prince." He has been earning big money on Your Side; yet he now returns to London—to find himself "discovered."

A Gentleman by Inches

The phrase they are using about Michael Arlen, over here now, is that "He is every other inch a gentleman." The aphorism is credited to

Francis Meynell, but they blame him for quite a lot, Meynell being the very Red son of a famous English poetess.

As for Noel Coward, the best phrase I have heard about him was uttered by Arthur Wrege at a Gallery First Nighters' supper to Marie Tempest. He was talking on the conscience-stricken mother in "The Vortex."

"Conscience doth make Cowards of us all," he said.

As Basil Dean tells me that Coward has pushed Michael Arlen out of the limelight on Broadway, I leave the two to settle, between themselves, what they think of these two remarks.

I wish people would not write to me from America, complaining about things I say about American actors. One Englishman, whose letter I have mislaid, enclosed a cutting from Alexander Woolcott's remark that I was "a quaint fellow," this apropos something I said concerning how terrible "Cobra" would have been, if Americans had played it. As it was, it stung.

"We Englishmen have quite enough trouble in New York without defending you," wrote this Englishman.

I do not withdraw anything that I said. We send you much better actors than you ever send us—and much better plays, for that matter.

The arrival of a Paul Specht band at the Kit-Cat shows that the Home Office ban on American orchestras is being loosened; but, as Jack Hylton tells me he and his jazzers leave for New York in a few weeks, it will be a fair exchange.

He and Paul Specht, if they meet, will have much to talk about. My giving to "Variety" a copy of a proposed agreement which Specht asked Hylton to sign, planning an "international alliance and trade pact, aimed to build, control, monopolize, direct and operate the musical business and affairs of the world, and to build an Empire of Music," caused Specht to cable me, denying what Hylton said.

Still, as jazz consists of disharmony, I am not surprised.

LONDON NOTES

London, Jan. 12

Norman McKinnel has joined the cast of the "Unfair Sex" and will replace C. M. Lowe, whose leg was broken in a taxi-cab accident. Another change in the same cast is the substitution of Eva Moore for Henrietta Watson.

Despite threats on the part of the Actors' Association, the guardians engaged for "Tricks," at the Apollo, opened successfully.

The engaging of soldiers as "supers" was quite the usual thing some years ago. Similarly, regimental bandmen were in the habit of playing in theatre orchestras.

Sam Mayo, the immobile comedian, was mentioned in the bankruptcy court Dec. 23 as the result of a receiving order made against a company he ran—Maurice Productions. Counsel said debtor was in Scotland and would not be back for some time. He could give no details as to assets or liabilities.

London's latest theatrical firm is Gavin-Brown Productions. The firm has acquired three "light comedies," and will produce the first, "Tame Cats," at the "Q" on Jan. 4. Frank Cellier will produce, and the cast includes Kitty Kelly, American.



LAURA LEE

Keith vaudeville has lost a gifted and talented artist, as this vivacious miss is now one of the leading players of "Vanties" at the Earl Carroll, New York. Playing several roles, lending numbers and executing numerous types of dancing, surely displays Miss Lee's versatility.

"Vanties," Earl Carroll, N. Y.



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"A LA HOBOE"

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By I. ARDIE MEAKIN

Auditorium—Concerts.
Delasco—"The Love City" (Ses-
sion Haykawa); next, Houdini.
National—"Close Quarters" (all
at a cost); next, "The Wisdom
Torch."
Zell—"Earl Carroll's" "Vanities";
next, "The Big Parade" (film), com-
ing in for run at \$2 top.
President—"Uncle Sam's Follies"
(2d week).
Wardman Park—"Tarnist"
(Thomas Herbert Stock).

The Mayflower
Washington, D. C.
HOTEL FOR
Distinguished
Professionals
Connecticut Ave., near the theatre

Keith's—K-A vaudeville (Hal
E. Kelly).
Smith—Keith pop vaudeville (Kate
Smith).
Strand—Loew vaudeville (8 Kiku-
is, ages).
Gayety—"Happy Hooligan" (Co-
lumbia).
Mutual—"Speed Girls" (Mutual).
Pictures
Columbia—"The Eagle" (Rudolph
Valentino) in for run.
Metropolitan—"Clothes Make the
Pirate" (Gloria Grah); next, "Don-
nell" (Dorothy Mackall).
Palace—"The Masked Bride" (Mae
Murray); next, "Womanhandled"
(Richard Dix).

Making the World
A CLEAN Place to Live In
A. J. W. S. P. O.
WASHINGTON, D. C.

Rialto—"The Last Edition"; next,
"His People."

Walter Pinchback has been ap-
pointed manager of the Stanley-
Crandall colored house, the Lincoln,
succeeding Charles E. Lane, Jr., re-
signed.

The Meyer Davis organization
continues to corral many of the big
musical engagements hereabouts.
Among those played last week was
the army dance and the Children's
hospital charity ball, the big society
dance of the year. In addition to
these Davis got a half dozen home
affairs.

Slaney Seidenman, whose orches-
tra has been featured at the Shore-
ham, has opened an office and is
getting a goodly share of the party
engagements.

"Happy Hooligan," cartoon, com-
edy at the Gayety, is the second such
attraction to play this Columbia
wheel burlesque house in as many
weeks. This clare of attraction has
gotten considerable money for the
house.

Jack Garrison of the Mutual
staged a midnight show New Year's
eve, and did so well with it that
now the weekly wrestling match is
off and the midnight affairs made a
regular feature.

Joe Lee is in town getting things
set for Houdini, who is to play the
Delasco next week (18th). The ar-
gument between the Shuberts and
two of the Dalles didn't stop Lee,
who got his stuff across in great
style with the friendly publications.

The new Stanley-Crandall house,
the Colony (neighborhood) is fast
nearing completion.

BALTIMORE
By DRAWBROOK

Robert Garland, dramatic critic,
Baltimore "American," went on the
air via Station WEAL, Baltimore's
super-power broadcast, last Mon-
day night. Garland devoted 10 min-
utes on the "Little Theatre Move-
ment." Wires of approval filtered
in from distant points, and the af-
fair was a success.
The week also witnessed the

broadcasting of features from the
"Charles Street Follies," the local
revue success. Leonard Frost sang
several of his hits from the show
through Station WCAO.

Injunction suit brought by Robert
M. Williams, New York; to abolish
race track betting in Maryland will
come up before Judge Morris A.
Soper in Federal Court on Jan. 21.
If the Maryland Jockey Club's mo-
tion for dismissal is granted by the
court, the case will automatically
end. If not, the case must be tried
on its merits. Three members of
the Racing Commission are co-de-
fendants with the Jockey Club.

After four months' illness, George
Hannabacker, Bullist, Garden the-
atre, is back on the job.

Roland Hayes, in concert at the
Lyric last Thursday, "It's Me, Oh
Lord," a spiritual arranged by Gus-
tav Klemm, director of the Balti-
more Park Band. Mr. Klemm's
number is a regular feature of
Hayes' program.

ALBANY, N. Y.

By THOMAS S. BURKE

"The Gorilla" at the Capitol first
half, with "Chuckles" (Columbia
wheel) week-end.

Film at Strand is "Bluebeard's
Seven Wives." Corinne Griffith in
"Infatuation" is at the Lehigh, five
weeks.

Work on the new Mark Strand
theatre on South Pearl street, on the
site old City Building, being rushed.
The workmen this week will finish
the erection of the walls and in an-
other week the roof will be on. The-
atre unnamed. Scheduled to open
with picture policy next fall.

Mrs. Elizabeth V. Colbert, member
of the State Motion Picture Com-
mission, has announced the annual
dinner of the Albany County
Women's Democratic Club of Al-
bany, of which she is president, will
take place at the Ten Eyck Hotel
Monday evening, February 9.

Daniel J. Fitzgerald, 68, whose
hotel and restaurant at Glens Falls,
N. Y., was patronized by profes-
sionals, died at that city Sunday.
He was in business 38 years, one
of the oldest hotel men in point of
continuous service between Albany
and the Canadian line.

TORONTO

By GORDON ALLAN

Royal Alexandra—Sir John Mar-
tin Harvey, 1st half, "The Only
Way"; 2nd half, "The Corsican
Brothers."

Uptown—"Charlie's Aunt,"
(stock).

Empire—"Talk of the Town" (Co-
lumbia).

F's—Vaudeville (Signor Fri-
coe, Edith Clifford).

Exeter's—Vaudeville; "The Best
People."

Pantages—Vaudeville; "The
Splendid Road."

Hippodrome—"The Road to Yes-
terday" and presentation.

Michigan Vaudeville Man-
agers' Association, Ltd.
CHAS. H. BAYNE, Gen. Manager
223 John R St.
DETROIT, MICH.
Three weeks in Canada including
LOUISIANA AT THE THEATRE

Regent—"Little Annie Rooney"
(4th week).
Tivoli—"Clothes Make the Pi-
rate."

Business showed a marked im-
provement in Toronto houses last
week, "Ladies of the Evening" get-
ting capacity at the Princess and

"Lucky Seven" drawing good houses
at the Royal Alexandra.

Police are still worrying about
New Year's Eve parties, said to have
been the wettest in Toronto history.
Persistent rumor has it the Ontario
Temperance Act will be repealed
next summer and the town be wide
open next New Year.

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MEIKLEJOHN and DUNN
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PERMANENT ADDRESS, VARIETY, NEW YORK

WHAT HAVE YOU TO OFFER???

NIGHT LIFE

(Continued from page 4)

continent. Though Tahiti is not much larger in area than Long Island, the lofty mountains forming the greater part of the surface lend an imposing idea of its size. Cook records that he found a race of beautiful "savages" who were the very soul of kindness and courtesy, with a high degree of culture and happy beyond dreams.

Since Cook's day, merchants and missionaries have introduced syphilis

and civilization and have militantly urged the natives to deposit their brave and glorious gods, to become subjects and worshippers of the white man's Jehovah. In so far as being a national menace, the venerable curse has been wiped out, and there is little evidence that the natives are devout Christians. Cook charted the course for succeeding adventurers, including hundreds of literary lights who inked tones of delicious drive, romantic tales of lesbian delights—in plain United States, appeasement—in penning their sojourn among the Polynesians. Not all writers are to be included in the classification, as Melville, Stevenson, Calderon and Jack London have made valuable contributions to literature by their charming, authentic chronicles of Tahiti and the Marquesas.

Papeete is the port of entry to the Society Islands of which Tahiti is the main member of the group, the Pomoutous, or pearl islands, and to the Marquesas group, 700 miles away. Papeete is also the capital of the several island groups combining several hundred islands, isles and atolls. Besides the original Tahitians, Papeete is inhabited by every color and race on the face of our globe, and is governed by France, as the groups are colonies of France. The French idea of holding sacred the customs, tastes and habits of their own people is plainly evident in their government in the South Seas. No liberty-strangling edicts are promulgated; no laws of any nature are evoked to interfere with the pleasures and pastimes of Tahitians and visitors to the islands.

Gaiety

For night life the setting is ideal. The natives and traders, the men of the sea and tourists, look to Papeete to drown their sorrows with gayeties. Money means nothing to the traders and plantation owners, most of whom enjoy large incomes, as well as do a large number of natives. The European and American notes that the gyping fraternity is not encountered in Papeete. Sympathetic waiters, hat-checkers and tip-caddies are no part of the sensuous scene. Night life is not commercialized, though rampant and unfettered. With all the advantage to favor the commerce of trimming pleasure-seekers, no such tricks, other than legitimate trade methods, are adopted to subtract the dough from the snaps.

Night life is rather impromptu. Instead of being framed and batty-hooded. Wine is cheap, women are plenty and frivolous; revelry is unrestrained, but very orderly as far as rough stuff is concerned. That's one thing that's out—rough stuff. The rowdy boys from the ships who show their contempt by ruffianism

don't last long in Tahiti. The native police and the gendarmes wrap a quick manacle about the hairy wrists of "tough" sailors and toss them into a warm bastille. The Tahitian lads are pretty clever with knots themselves, as boxing is a real sport in the islands, but they are naturally hospitable and cultured; therefore, averse to barroom fighting.

"Ala Canaque" Dancing

"Ala canaque" dancing is the main feature of the real parties in the islands, but is never given at public cafes and clubs. "Ala canaque" is the same given to the old-fashioned native dance that would shame a modern "coco" dancer. With the old Tahitians it was a sort of a religious ceremony, and carried a holy meaning. It is said. Whether or not holy, it certainly is hot. The Frenchmen, liberal minded though they are, have done much to discourage "Ala canaque" dancing as public entertainment, but if a fellow is a right guy, he can see plenty of the old stuff at private functions.

No "Gold Diggers"

Despite the freedom from restriction, bawdy houses are unknown. Girls frolic for the fun of frolicking, it seems, but do not sell their charms or company. There exists a scattering of low caste girls, immigrants from other islands, who consort with sailors and beachcombers for what they can get in the way of food and drink, but not as gold diggers.

Fetes, which are protracted holidays, are a sort of an amusement institution in the Society Islands. A fete is put on at the slightest provocation. "The Fall of the Bastille," the national French holiday of July 14, is celebrated for several weeks, constituting a night and day revel. Commence with surrounding islands, natives come to arrive in trading schooners, outrigger canoes and all manner of craft from July 1, many coming over hundreds of miles of open sea in a flimsy canoe, with a numerous family, a few live pigs and chickens for presents to the Queen, and a raft of food, all in a 20-foot outrigger.

They don't know the significance of the holiday, what a battle is or what it's all about, but they know it's a great chance for a carouse. In 1914 a German raider steamed up to Papeete and signalled for coal. The natives were delighted with the strange visitor and were about to give them all the coal on the docks, but the French garrison objected and sent balls and bullets instead. The Germans bombarded the town, destroying practically all buildings except the German stores, but fortunately only one Chinaman bit the dust. The "Fete of the Bombardment" is now a great holiday and

calls for two weeks of heavy celebration. The natives don't yet know who won the war or the bombardment, but they enjoy the fete to the limit of endurance.

Long-Distance Prize Holders

Every district and every island is represented at the fetes by their dancing groups and hymnlike singers. A contest is held with a committee of chiefs and the French Governor, the Queen, as Judges, prizes going to the district or island putting on the best show. The work of the dancers and singers is truly marvelous. No opera chorus lives that can approach a well-trained group of hymnlike singers for effect and quality. One particular group of 60 that has held the prize for 50 years, passing it on from one generation to another, would prove the greatest novelty of any theatre has known if they could be prevailed upon to tour America. The frenzied delight that this strange performance would arouse in our showgoers would tear the roof off any man's theatre.

Most every one has heard of the Tahiti "free-walkers," but few have viewed their curious fest. A trench two feet wide and two feet deep is filled with boulders, on top of which a fire is kept for hours until the stones have attained a white heat. The ashes are cleaned off, then the walkers stroll nonchalantly over the hot stones, barefooted. Scientists have made intensive studies to learn the secret, but it's still a secret, and theirs only.

Care-Free Half-Castes

The half-caste girls of Tahiti are beautiful creatures, gifted with the charm of French mannerisms, and the Oriental seductiveness peculiar to island girls of mixed blood. They are a care-free lot that laugh at life. They are incapable of being "ruined," as according to the Tahitian moral values, a child born out of wedlock is as precious and lovable as the so-called legitimate child. Motherhood is honored, no matter by what means it is attained. Maybe they are immortal to our way of living, but they have no orphan asylums.

Papeete has its theatre, too. Not much architecturally, but highly diverting. European and American movies are offered semi-weekly, with local talent, entertainers, boxing matches and athletic exhibitions. Boxing is a popular sport and out-draws any other attraction. The cafe is an important adjunct to every theatre and intermissions are of frequent occurrence to permit the customers to whiff champagne or beer.

Home for Bad Pictures

If you want to learn where all

the bad films go when they die, go to Papeete. "Broncho Billy" and John Bunny are becoming great favorites over there. Chaplin, of course, is their idol, and his one-reelers of Keystone days are still drawing cards.

The race track is open every Sunday, but the block-long bar is the big attraction at the track. Native ponies and horses from New Zealand do the running. The government operates the bookmaking, but that feature of the races is of little consequence, as most of the wagers are for wine.

Regardless of all the applause written about the Isles of Illusion, it is nevertheless a great place, comparatively free from hypocrisy and

HEY! HEY!!

London's New Boy-Friend

BARRIE OLIVER

Sleeps all day—BUT

See What He Does Each Night!

Cavour 11:00 P.M.

Criterion 11:30 P.M.

Cafe de Paris 12:00 P.M.

Uncle's Club 2:00 A.M.

Opening January in the New

PICCADILLY REVELS

Piccadilly Hotel

For a RETURN DATE of

Eight Weeks!

Signed for Juvenile Lead in an English adaptation of the French comedy "Fas Sur la Bouche."

Thanks to Sir Francis Towle for his offer to join his "Midnight Follies" at the Metropole, but unable to accept.

Personal Managers:

Fred Jackson—John M. Fox



Marie Sabbott and Co.

IN

"IT'S ALL A FAKE"

The 1st Review of the New Year

"TIMES," INDIANAPOLIS:

PALACE HAS WONDERFUL BILL

Am telling the world that there is the hottest and all-round fine show on view at the Palace.

The bill is overloaded with talent and entertainment power. The highest honor of the bill goes to Marie Sabbott, Jack Thompson, and others in a modern story of what might happen if the guy pictured in Arrow color ads should come to life.

Miss Sabbott is loaded down with personality, talent, good looks and above all, the greatest of all gifts, the ability to do honest comedy work on the stage. She knows the trick of not overdoing this "cute" business. She dominates the stage, and I am sure that I will remember this woman for months to come, although I do not recall seeing her before.

HEADLINING

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(IRENE and MARY)

MADE OUR EASTERN DEBUT RECENTLY—DOING JUST DANDY

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E. F. ALBEE THEATRE BEAUTIFUL, BROOKLYN, LAST WEEK (JAN. 4)

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Special Material by CAL DE VOLL



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kitchen. Modern in every particular.
Will accommodate four or more
adults.
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highlanders, from fevers and four-
flushers.
As long as France owns the place
it will be okay, but the minute the
efficient moral mongering Anglo-
Saxon takes possession, which won't
be very long, the stuff will be off
disciples of freedom. Pay-as-you-
enter eggs and dips will follow the
flag.

WHITEMAN'S CONCERT

(Continued from Page 26)
capped Grofe with any set require-
ments, appreciating that Grofe,
knowing the instrumentation, and the
required results, will be
guided accordingly.
The second half of the program,
E. G. DelSylva and George Gershwin's
one-act jazz opera, "15th
Street," was cast in a Lenox avenue
and 15th street negro cafe with
Jack McGowan as Tom, a cafe en-
tainer, singing the introduction
and setting the plot about a woman's
intuition gone wrong. Joe
a gambler, sung by Charles Hart;
Blossom Seeley as the very high-
brown sweetheart of Joe; Austin
Young, as the safe proprietor;

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Newly renovated and decorated 1, 2, 3 and 4 room furnished apartments;
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the professional. Phone: CHICKERING 3100-3161
STEAM HEAT AND ELECTRIC LIGHT - - - - \$12.00 UP

Benny Fields doing Sam, the boy of
all work; and Francis Howard, as
Cokey Lou, the piano hound, com-
pleted the cast.

The "book" was weak and obvious
and James Gleason's staging, while
limited by the libretto, did not stand
up. All in all, it detracted from the
Gershwin score, and the Whiteman
interpretation, although it should
also be conceded that a modern
presentation has its shortcomings.
Furthermore, the Carnegie was too
spacious; it needed an intimate hall.
The colored opera is capable of be-
ing pepped up, but one wonders
whether a straight instrumental
production would not suffice and
permit for an undivided appreciation
of the Whiteman treatment. It is
also worthy of note that the theme
strain is reminiscent of
Gershwin's own "Rhapsodie."
Whiteman as a concert box office
attraction is without peer. It's a
case of where there are any empty
seats, it is so much money out of his
pocket. The most remarkable
part of it was that Friday night
Whiteman had John McCormack
and Bori on the radio as competi-
tion.

Whiteman is the Tiffany of band-
men as a stage attraction and a
box-office card. Abel

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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,
sewage, private baths and showers,
newly furnished.

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800 Eighth Ave. (49th St.)
CHICKERING 3305
2-3 Rooms, Bath and Kitchenette
Accommodate 3-5 Persons
Complete Hotel Service
Professional Rates

"ABIE" IN TENTS

(Continued from page 1)
"various touring companies of the
"circus."
It is figured that several of the
road companies currently touring
will wind up at the end of this season
because of having exhausted
playable territory, and at least one
or more of these companies will be
retained for the tent route. These
"big top" units will be exploited as
heavily as a circus and will carry
tents and other equipment to cater
to capacities of 1,000 or more.
While the New England company
is practically set, others may be or-
ganized to play Upper Pennsylvania
and other spots that have not had
a legit show for years.

The project goes down in theat-
rical history as the first Broadway
hit to take the tent route.

ACTRESS' "JINX"

(Continued from page 1)
since the death of Alf Hayman.
With the money he left her she will
build a beautiful Long Island play-
ground for poor children and devote
herself to child welfare work.
Hayman, who was general man-
ager of the Frohman interests, left
Miss Murdock the bulk of his in-
come. This consisted of the fortune
of \$115,000 and other \$150,000 in
securities. To Miss Murdock's
mother, Mrs. Coleman, the magnate
bequeathed \$10,000.

Hayman had separated from
his wife in 1917, at that time made
an agreement with her to give her
\$12,000 annually during his lifetime.
His death from pneumonia automati-
cally cut off this sum from the
widow.

Miss Murdock, whose real name is
Irene Ann Coleman, and who was
seen in such productions as "The
Celebrated Case," "A Girl of Today"
and "The Beautiful Adventure,"
nursed Hayman during his final ill-
ness. Since his death she has, it is
said, subsisted on his bequest.

Recently she has had trouble
with the man she married after
Hayman's death, Harry C. Powers,
a Manhattan bond broker. They
lived together only three months.
Then Miss Murdock sued him to re-
cover \$150,000 in securities which
she claimed she had loaned him.
The suit was quashed when Powers

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directly under the supervision of the owner. Located in the center of
the theatrical district. All fireproof buildings.
Address all communications to
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Transients \$2.50 per day
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MARION ROE HOTEL
Broadway and Pine
ST. LOUIS, MO.
Laclede Care at Station Pass the Door


returned the securities. The legiti-
mity of his marriage to the former
star has been called into dispute.
He was previously married to an-
other girl and records of their
divorce, "if any, have never been
made public.

Miss Murdock, who is living quietly
with her mother on Long Island,
declares that she will soon build a
big place on the island. A huge
playground for as many poor chil-
dren as she can accommodate will
be one of the features of Miss Mur-
dock's home.


It is recalled by Broadway that
when Hayman left the bulk of his
fortune to Miss Murdock, Mrs. Hay-
man remarked in a newspaper inter-
view: "The way of the transgressor
is hard. The money will not buy
her happiness, and she will not
enjoy it."

TESTING TIME ON B'WAY

(Continued from page 22)
Paris, for which they have 250, and
"Hello, Lola," 209 a night. In the cut
rates, as against 19 buys there are 30
attractions offered at bargain prices,
which gives the bargain counter a
23% per cent. lead over the better
liked attractions.
The complete list of attractions in
the premium agencies contains
"Stronger Than Love" (Belasco),
"Young Woolley" (Belmont),
"Fatsy" (Booth), "Vandine" (Car-
roll), "A Night in Paris" (Casino de
Paris), "Princess Flavia" (Century),
"Hello, Lola" (Hilltop), "Easy Vir-
lue" (Hilltop), "May Flowers"
(Forrest), "Song of the Flame"
(44th Street), "Greenwich Village
Follies" (46th St.), "No, No, No-
ette" (Globe), "Tip Toes" (Liberty),
"Naughty Cinderella" (Lyeum),
"The Cocoanuts" (Lyric), "Cradle
Snatchers" (Music Box), "Sunny"
(Amsterdam), "The Charlot Revue"
(Selwyn), "Artists and Models"
(Winter Garden).
In the cut rates the list contained
"Stronger Than Love" (Belasco), "A
Lady's Virtue" (Eljono), "Easy Come,
Easy Go" (Biltmore), "The Patsy"
(Booth), "Princess Flavia" (Centu-
ry), "Open House" (Criterion),
"Antonia" (Daly's), "Beware of
Widows" (Elliot), "May Flowers"
(Forrest), "Down Street" (46th St.),
"One of the Family" (46th St.),
"Greenwich Village Follies" (46th
St.), "By the Way" (Gaiety), "Arms
and the Man" (Garfield), "The Mon-
key Talks" (Harris), "Hamlet"
(Hickesher), "Alias The Doctor"
(Hudson), "Andrudes and the
Don" (Klaw), "Dearest Enemy"
(Knickerbocker), "Master of the
Inn" (Little), "The Butter and Egg
Man" (Longacre), "The Great
(Hickesher), "Vortex" (National),
"Twelve Miles Out" (May-
house), "Young Blood" (Ritz), "Gay
Pace" (Shubert), "The Enemy"
(Times Square), "Taff That Out"
(Wallack).



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THE RAGE OF THE
SEASON

Every One a Trump!!
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VARIETY

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NEW YORK CITY, WEDNESDAY, JANUARY 20, 1926

64 PAGES

FIGHTERS AS LAND SELLERS

'BUGS' BAER'S VAUDEVILLE DEBUT MAKES JAYWALKING FATAL

Humorist Appearing This Week at Palace, Cleveland—Natives Suspect He Studied Acting by Mail—Must Have His Nose Bobbed to Get Job in Legit

By "BUGS" BAER

Cleveland, Jan. 19.

Only in "Variety" would I admit that I am in the show business and in Cleveland. Coming out here as a hideaway to test my voice, I know that "Variety" is just as much of a secret.

I am at the Falke theatre for seven days, or less.

My appearance on the American stage is proof that jaywalking should be stopped in its infancy.

These audiences seem to think that I studied acting by mail during a strike of letter carriers.

Am eating locally in the cafe.

(Continued on page 9)

ALEX. P. MOORE MAY RUN FOR GOVERNOR

**U. S. A.'s Most Popular
Ambassador—Kissed by
Queen Mother in Madrid**

Alexander P. Moore, recently retired United States Ambassador to Spain, who was the husband of Lillian Russell at the time of her death, and who sold his paper, the Pittsburgh "Leader," to go into diplomacy, is reported preparing to organize another newspaper and run for Governor of Pennsylvania.

Mr. Moore has been entertaining (Continued on page 8)

Stepped Into Lead Role

Louisville, Jan. 19. Virginia Frank, 18, of Dayton, O., former supplanter at Albion College (near Ann Arbor, Mich.), without any stage experience whatever, went on the Brown theatre stage here Jan. 15 and sang the prima donna role in "The Student Prince." Her success was both distinctive and remarkable.

Miss Frank will hereafter be known professionally as Virginia Fair.

Night Club Reservations At B'way Ticket Ag'cy

Probably for the first time, night club reservations are being booked at ticket agencies. There is no premium to the patrons for the service. Ciro's having arranged with the McBride ticket agencies to accommodate patrons.

RACY PHOTOS NOT SO RACY, BUT PAYING 400%

**Vendors Picketing Burlesque
Houses After Shows—Some
Employ Salesmen**

Pitch men are reaping a revenue through selling packets of French photos in and near burlesque theatres in New York and elsewhere.

The vendors take their stand near the theatres and at the end of the show pass out packets surreptitiously at 25 cents a throw.

The caginess employed is to make the customer think he's getting something real racy for his two bits. Naturally, the pictures are tame and harmless, but the seller is away with the dough before the customers find out. The boys working claim it a sure-fire racket, paying 400 per cent profit.

Some of the vendors have found the idea sufficiently profitable to work a circuit of houses around Greater New York, employing salesmen in territory which they are unable to cover.

GERMAN "HENRY FORD" PLAY

Berlin, Jan. 3. Julius Hecker has finished a new play, "Henry Ford."

It concerns the role which Ford played during the world war.

Kept \$8,000 Loss Quiet

Marjorie Wood, walking along Broadway, lost a diamond bar pin worth about \$8,000. She didn't tell the newspapers.

JACK DEMPSEY AND TUNNEY MEETING ALL COME-ONS

**May Have Contest at Last—
Selling Lots at Miami—
Both Temporary Realtors
with Dempsey Training in
Development Office—
Floridian Dull Days Need
Invigoration—Arthur
Voegtlin Opens "Fountain-
tainia"—Resembles Coney
Island—American Legion
Greets Elsie Janis**

ORIGINAL SKY WRITER

Miami, Jan. 19.

Gene Tunney is here, meeting all comers as a real estate salesman. Jack Dempsey is expected, and will have his quarters in a real estate office. It is possible that at last Tunney will meet Dempsey in a contest, but it will be at selling lots.

Both pugilists have been brought here as extra attractions, through the times growing duller under the beautiful Florida sunshine. With sales falling off the exhilaration of fighting champs is looked upon as an invigorator for tired check books. Dempsey is due here today. He left El Paso Saturday with Will Rogers and might have rehearsed with Rogers for his ready monolog.

If Will gave Jack will come in mighty handy around here just now. There hasn't been a laugh in town since one seller got a check marked N. G. certified.

Among the Broadwayites who seemingly make the most money out

(Continued on page 62)

MUTTERINGS AGAINST TOO MANY ENGLISH

A group of American actors laying off are reported formulating a protest to Equity's Council against the alleged abnormal number of English actors now appearing on this side.

It is said one feature of the plaint is that the invading artists

(Continued on page 44)

FRISCO'S NEW FREAK SHOW AND YOU GET 'EM ALL—SPIEL, TOO

**Mike Golden Settles on Market Street—Glass Blower
Revived—Elsie Baker's Late but Sudden Discov-
ery—Helen Dances Oriental, but No "Cooch"**

San Francisco, Jan. 19.

The callopes is playing on Market street.

Barker, the shills, the side show banners—the milling yokels are gawping in wonder, and not a little pleasure, at San Francisco's first freak show in years. It's right on Market street, surrounded by department stores and shops, on the street with the four street car lines and thousands of motor cars—next door to the biggest public market in town, and—

They're doing business—plenty. Mike Golden is the owner (if he has any stationery it must read "sole owner and manager")—Mike Golden of California's Golden Brotherhood (Continued on page 59)

Whiskey Delivered

A delicatessen store in mid-New York is daily selling five cases of Scotch whiskey and one case of gin, by single bottles, delivered.

The store keeper charges \$7 per bottle for the Scotch.

NO. "2 O'CLOCK TOWN" APOLOGY FOR ADVERT.

**Rendezvous, Grand Rapids,
Goes Broke—Then Raided
on Liquor Charge**

Grand Rapids, Jan. 19.

The Rendezvous, only local cabaret, is closed. After six months of trying to make this staid Holland community a two o'clock town, the night club was forced into the hands of a receiver, to be smashed to pieces a few nights later by 20 state police.

The manager, John Crell, his negro chauffeur and a negro waiter, were taken by the officers for violation of the Volstead act. Crell is also charged with operating a gambling house.

(Continued on page 9)

BETTY BRONSON'S \$1,000

**New Year Present From F. P.—
Contract for \$250 T. R. A.**

Los Angeles, Jan. 19.

Betty Bronson, elevated to stardom by Famous Players after her first two pictures for the organization, is now getting a star's salary. Miss Bronson is said to have gotten only \$100 a week for "Peter Pan."

The concern had her under a five-year contract and for the next two pictures her salary was increased to \$250 per week, all within a year.

A New Year present of the concern to Miss Bronson was the tearing up of her old contract and the increasing of her salary from \$250 to \$1,000 when she began last week on the "Cat's Pajamas." Wm. A. Wellman is directing.

PRINCESS IN MONTREAL IS OFF BIG TIME

**After 9 Years of Keith's
Vaudeville, Going to
Shuberts**

Montreal, Jan. 19.

The Princess, Keith's big time stand, will be removed from the Keith office for bookings Feb. 28. The house is owned by the Canadian United and has been leased to the Shuberts for legitimate attractions. It has played Keith's vaudeville for nine years.

The removal will leave the Keith Circuit without a straight vaudeville house in Montreal, unless the policy of the Imperial (Keith), now playing pop, is changed.

COSTUMES GOWNS—UNIFORMS

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

BROOKS 1437 Broadway
ALSO 15000 COSTUMES TO RENT

WIS. REFORMERS INTERNAL FIGHT

Local Theatre Men Get "Break" in Fuss

Milwaukee, Jan. 19. Digging deep into the statutes to bring to life Wisconsin's blue law, written and enacted in 1849 and still in effect, although not observed, local reformers began this week to "clean up Milwaukee," but fell into trouble at the first bend when inter-conference clashes brought about conditions which local theatre men had been praying for.

After announcing an elaborate program to clean out the houses of disrepute, dirty plays, burlesque and a general scourging of the movies, the morals committee of the Methodist league went what for a time threatened to be a free-for-all between the chairman of the committee and its other members who went to the mat with the statement that the chairman was attempting to run the entire show. As a result, the vice drive has been forgotten while the churchmen battle among themselves.

First intimation of a fight was evidenced when the churchmen stopped when the house of disrepute became antagonistic and seeing official support lacking, the reformers

(Continued on page 40)

SENT \$25 CABLE TO PRINT \$20 ADVERT.

In this issue of Variety appears a want advertisement cabled Variety by Iulio Naylor of Sydney, Australia.

Mr. Naylor's message contained 76 words. At the deferred cost of sending by cable from Australia, a word (straight rate 56c.), it amounted to \$25. He authorized the insertion of a \$20 advertisement.

Admission Tax Fight

Washington, Jan. 19. It is expected that the tax bill will reach the floor of the Senate Friday. Though the House provision exempting the legitimate drama from the admission tax was knocked out in the Senate Finance Committee, William A. Brady is still hopeful. The producer was here in conference with many Senators and is claiming considerable support for the exemption.

Those responsible for the provision in the House bill are reported to be standing behind their promise to Brady. A spirited contest is expected when the Senate passes the measure and it gets to representatives of both arms of Congress.

Several Democratic Senators are freely predicting that the whole tax will come off, the belief being that this will follow a compromise offer from the Republican majority.

AGAINST "ALMS" ANIMALS

Boston, Jan. 19. Francis H. Rowley, president of the Massachusetts Society for the Prevention of Cruelty to Animals, is the petitioner for legislation to prohibit the use of any animal, reptile or bird on the streets or in public places in the solicitation of alms, collections, contributions or donations.

The bill provides for a fine of \$100 or 30 days in jail for violations of the proposed law.

WASH. CENSOR BILL DEAD

Olympia, Wash., Jan. 19. The movie censor bill in the state legislature died in committee, at Olympia, the other day. The lawmakers have adjourned for a year.

Jannings' Reservation in F. P.'s American Contract

Berlin, Jan. 19. Emil Jannings stipulated reservations in his agreement for three years with Famous Players. As appear in American-made pictures. The contract starts April 1.

Jannings has reserved the privilege to return here for a short period annually and while at home appear in one German-made picture, also at legitimate theatres.

Jannings is a favorite German film star. His native picture fans regret his loss.

Zena Dare's Return

London, Jan. 9. Zena Dare is announced returning to the stage for the title role in "The Last of Mrs. Cheyne" on a tour of the play which will be sent out by Barry O'Brien.

She retired from the stage on marrying the Hon. Maurice Brett, now Lieut. Colonel Brett, in 1911.

Previously she and her sister Phyllis had been musical comedy favorites in London while they were equally popular in provincial pantomimes.

Bookings for Champs Elysees

Paris, Jan. 19. André Daven, manager for Rolf de Marc at the Champs Elysees music-hall, is shortly leaving for New York where he will probably make some bookings for Paris.

SAILINGS

Jan. 20 (London to New York) Laurits Meichlor, Gilbert Miller (Aquitania).

Jan. 20 (New York for London) Pierce and Roslyn (Roosevelt).

Jan. 19 (London to New York) Charles Hinzling (Leviathan).

Jan. 15 (New York to London) Laura Burt (Minnetonka).

Jan. 12 (San Francisco to Sydney) Bob Albright, Edna Fisher, Joan King, Mrs. John H. Kunsmy and daughter, Lewis Gordon, Helen Strasky, Wallace Clark, Austin Coughlin, B. V. Lewin, A. Forrester (Ventura).

Jan. 7 (San Francisco to Sydney) F. B. Paul (Sierra).

AUSTRALIA-BOUND

San Francisco, Jan. 19. A large party of theatrical people sailed the "Ventura" from here, bound for Australia. Bob Albright and His Girls (Edna Fisher and Joan King) are going to the smallest continent so that they can tour the Tait, Williamson and Musgrove Circuits.

Of the legit, Leon Gordon, author of "White Cargo," sailed with Helen Strasky, Wallace Clark, Austin Coughlin, B. V. Lewin and A. Forrester of the Pacific Coast "Carigo" company. They will play in all the Australian cities, later going to Christ Church and Auckland in New Zealand. An extended engagement is expected.

On the same vessel was Mrs. John H. Kunsmy, wife of the Detroit theatre owner, and her daughter.

TWO ACROBATS KILLED

One of Ednos Bros. and George Lencke Died—Accidents

Paris, Jan. 9. The Ednos Brothers, acrobats in their trapeze act at the Municipal Theatre, Dijon (France), met with a serious accident which has cost the life of one (whose real name was Marcel Lablonde) aged 35.

One "brother" suspended by the jaw to a trapeze held another trapeze on which his partner did his exercises. The apparatus in his jaw snapped which caused the two performers to fall to the stage, a distance of 15 feet.

They were removed to the hospital where Marcel died shortly after, having also received the shock of his fellow performer when he fell.

Brussels, Jan. 9. A fatal accident took place last week at the Cirque Royal when two acrobats died during an evening show. The victims were George Lencke, 22, and Hans Penkhuin, 26, both born in Berlin.

Lencke died in a hospital the following night.

Arch Selwyn Condensing 3 London Revues for N. Y.

London, Jan. 19. Arch Selwyn states that he is going to produce a show in New York to comprise the best bits of three London revues. The shows Selwyn has selected from are "On With the Dance," "Still Dancing," and the new Cochran revue opening here in March. For the American presentation he will import Delysia, Ernest Testiger, Hermione Sadley and Maasina.

Mr. Selwyn is leaving for Paris tomorrow.

Vaude Openings

London, Jan. 19. Margaret McKee made her English vaudeville debut at the Holborn Empire yesterday (Monday) and was favorably received. Frackson, Continental card manipulator, was on the same bill. He scored nicely for an initial appearance in this country.

At the Coliseum, Aaron Hoffman's sketch, "Honey-moon," was poorly played by Isabel Jeans, but well received because of the star's personal popularity.

The Houston Sisters were the hit of this program in an original juvenile act. Pienberg's Bears revealed themselves as a splendid animal turn and were so accepted.

Met's New Floor Show

London, Jan. 19. The new Metropole (hotel) Folies, opening last night (Monday). It was a splendidly applauded by a friendly audience but the show lacks dominant personalities.

Judged as a whole, it's a worthy cabaret production and good "floor" entertainment.

Restaurant Plugs Show

Chicago, Jan. 19. Henric's Restaurant carried ads in the dailies last week recommending attendance upon George Arliss' show, "Old English," at the Adelphi, and afterwards at Henric's for supper.

If you don't advertise in VARIETY don't advertise

Long-Distance Squawk

London, Jan. 19. Slip something on the cable page to tell the English dramatic writers to credit Variety once in a while, after re-writing every issue of the paper coming over.

Superficially that sounds like a sob squawk. But the English writers before rewriting Variety must buy Variety, especially over there.

And over there they charge every week for Variety something like 38 cents.

That is punishment enough.

OLIVER'S RUSH

London, Jan. 19. The busiest little bee around London at present is Barrie Oliver, American dancer who is appearing in four different cafes nightly. These are the Casino, Criterion, Cafe de Paris and Uncle's Club. He does the first three in one hour, then has a swing of two hours before going on at Uncle's at 2 a. m.

Jan. 25 Oliver gives the new show at the Piccadilly for a return date of eight weeks, during which he will rehearse the juvenile lead in an English adaptation of the French comedy, "Pas Sur la Bouche."

There are not many American artists in London at present, but those here manage to keep fairly well occupied.

Appendicitis Did What \$7,500 Offer Couldn't

London, Jan. 19. Feminine musical comedy leads are always so scarce here that the management of "Mercenary Mary" at the Hippodrome, offered \$7,500 for the release of J. ne from the contract which stipulates she must open in "Kid Boots" at the Winter Garden.

Margaret Campbell was scheduled to succeed June in the "Mary" show.

A few days after the offer June was operated upon for appendicitis, and will not be able to resume stage work for months.

Secret Rehearsals Bring Injunction Application

London, Jan. 19. Bobby Combers, currently appearing in "Katja" at Daly's, has been secretly rehearsing the past three weeks for "Wildflower."

As a result, an injunction has been asked to restrain Combers from breaking his run of the play contract for "Katja."

Divorced Father of Twins; Maidie Scott's Return

London, Jan. 19. Having successfully divorced the husband who presented her with twins, Maidie Scott, vaudeville artiste, will go into the Victoria Palace (vaudeville) with a new sketch titled, "Woman."

"Snatchers" Banned— Rehearsing, Perhaps

London, Jan. 19. "The Cradle Snatchers" has been banned from the stage. End by Lord Chamberlain, but a rehearsing has been asked.

Trix' Show Going Out

London, Jan. 19. The Trix Sisters' revue, "Tricks," will leave the Apollo at the end of this week (Jan. 23).

Jewish Guild Meeting

An open meeting of the Jewish Theatrical Guild will be held Tuesday evening, Jan. 26, at 11:15, at the Bijou theatre, West 46th street.

Leo Feist, the music publisher, is now among the life members of the Guild.

3 FRENCH PLAYS, 3 FRENCH WIVES, 3 FRENCHMEN

Husbands, Too, Incidental More or Less—Formulas for Parisian Comedies

Paris, Jan. 19. Of three openings, "Le Lit Nuptial" ("The Nuptial Bed") advanced the furthest in immediate popularity. It is a comedy drama by Charles Mère (author of "The Three Masks," for Mme. Simonne Porchet at the Renaissance). A wife, refusing her husband's embrace on their wedding night, confesses to a former intrigue with a married man reported to be dead. The newlyweds meet the former lover at the seashore and upon the husband guessing the situation, the lover enforces the selfish Tony, but realizing the wife prefers her husband who, learning the particulars, forgives.

Splendidly played by Mme. Simone as the selfish wife, Charles Boyer and Paul Capellani (the latter recently returned from a Canadian tour).

"In a Simple Way" A good comedy credited to Jacques David is "Dites au Cadeau Nuptial" ("In a Simple Way") which Rocher presented at the Little Theatre Caumartin before a "carriage" audience. This revolves around a widow who loves the selfish Tony, but realizing the situation is compromising, engages Andre, an impecunious gambler and one of her admirers, to publicly act her lover. The relationship is, privately, strictly platonic, but Andre, according to his signed contract, so well fulfills his mission that Tony is prevented from resuming his flirtations and he, Andre, wins the widow for himself.

The cast includes Marthe Regnier, Paul Bernard and Harry Bos.

Musical Revised Following the failure of young Natanson's love problem, "L'Infidèle Eperdu," the Theatre de la Michodiere revived for a short spell that author's "Le Greuluchon Delicat," whilst awaiting the production of the new operetta, "Fassonment." This musical's book was originated by Maurice Hennequin with the music, compositions of Andre Messager, who conducted the opening performance. The reception accorded this work, as a whole, was cordial.

The book revolves around an American who arrives with a young wife at Trouville on a yacht. Fearing amorous complications, he forces his bride to disguise herself as an elderly lady. The girl meets Robert, a French youth, secures a divorce on grounds of intoxication and marries again.

Jeanne Saint Vonnet plays the wife. Kovacs is the American husband, and George Rury sings "Robert" nicely.

FRANK CLARK RESTING

Paris, Jan. 19. Frank Clark arrived here and intends resting at Dreux, en route prior to visiting Italy, Scandinavia and London.

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Sol Bloom Applauded For "Maiden Debate"

Washington, Jan. 19. Sol Bloom, the House Republican Congressman from New York, went through what could be termed his "maiden debate" on the floor of the House when the Italian debt settlement was being considered.

Taking issue with his fellow Democrat, Henry T. Rainey (Ill.), "The Theatre's Congressman" replied to the Rainey attack on Mussolini, the Italian dictator, gaining much applause from the House on his defense.

Congressman Bloom is actively following through the many developments affecting amusements, and states that his hope is that a copyright bill may be reported out from the Patents Committee during the present session.

VA. AFTER STATE TAX

Richmond, Va., Jan. 19. Governor E. Lee Trinkle, in his address before the general assembly last week, recommended a state admission tax on all theatres, both legitimate and pictures.

Reports coming through from Washington indicate the general assembly before the House Ways and Means Committee had this tax suggested by several of the members of that committee as an excellent means of raising revenue within the respective states.

Governor Trinkle is the first to follow up on this idea.

MORE TAX REFUNDS

Washington, Jan. 19. In addition to the refunds of taxes, legally or erroneously collected, as reported last week, to Wm. Harris, Jr., and Jos. P. Bickerton, Jr., as executors of the estate of Wm. Harris, the list discloses three other refunds have been made, bringing the total paid back to this estate by the government in excess of \$11,000.

The records of the Treasury list the following:

Comstock-Elliott, Inc., \$72.63

Wm. Harris, Jr., and Jos. P. Bickerton, Jr., Execs., estate of Wm. Harris, 78.47

Same 3,778.71

Same 1,711.26

Hopie Hampton 664.76

Loew's Atlanta Theatre Co. 72.87

First St., New York City, 2,559.94

Alexandria Hotel, Los Angeles 3,595.77

Arthur Hammerstein 655.28

Acme Pictures Corp., New York 464.49

Acenda, Niagara Falls, N. Y. 995.32

NOISY LONDON "J. J." RECEPTION WORKED MOSTLY FOR BERLINS

Shubert Left Boat at Cherbourg—Irving Berlin's Official Standing—International—Only Statement—"We Are Very Happy"

London, Jan. 19. The triumphal reception planned for J. J. Shubert here proved a fiasco but provided a "break" for the feeling Irving Berlin as it gave the world's most harried couple a chance to slip away from Waterloo station under a singing barrage from the male chorus of "The Student Prince," assembled to greet the Shubert producer.

Unknown to his London followers, J. J. left the "Leviathan" at Cherbourg. Even his secretary, Miss Ross, couldn't explain. After standing in Waterloo station for some time she heard 40 men shouting the drinking song from the "Prince." It undoubtedly was the noisiest welcome arranged in years, with the two score chorus men rambling up and down the station platforms, generally signifying their gladness that J. J. had come to save theatrical England.

Other Guests
Other than the chorus boys present to meet the boat train, Andre Charlott was on hand to greet Archie Selwyn; Ernie Edelstein tucked out in the vest of H. H. Wain; Harry Foster was there to pay his respects to Fay Marbe; Oscar Bradley was meeting his wife; Clifford Whitley (of the Metropole cabaret) was looking for any odd cabaret stars come to the west capital, and Lew Hoarn was present to meet anybody.

Meanwhile, in the general confusion, the nervous Berlins dodged through the crowd and escaped to the Carlton Hotel. Mrs. Berlin at first was under the impression the chorus drink song was intended as a bridal welcome. However, the story that the Berlins might leave the boat at Cherbourg had forestalled the press with practically the only newspaper representative to net in touch with the newweds being Fred Day, the London publisher of the song writer, who was just as fidgety as when he arrived here in '13 to open at the Hippodrome, was, "we are very happy," the official statement.

All the principals of "The Student Prince" company were on the

train with the exception of Ilse Marvenga, whose German origin may be the cause of some irritation. The station crowd, hearing the male chorus in action, made inquiries as to what it was all about. When told the singing was part of the J. J. Shubert reception, they continued in ignorance.

BIG NIGHT FOR S. TUCKER

Bunch at Kit Cat for Farewell to Soph

London, Jan. 19. A "Farewell Night" for Sophie Tucker at the Kit Cat Club Saturday (Jan. 16) proved the biggest thing of its kind ever staged here. She wound up in general speech-making baskets of flowers, tears and double magnamas. Meanwhile, Pathe News cameramen "shot" closeups of Soph surrounded by Delysia, Gladys Cooper, Peggy O'Neil, Tallulah Bankhead, Ella Retford, Jack Hylton, Joe Coyne, George Grossmith, Ethel Level, Cissy Loftus, Heather Thatcher, Low Hearn, Irving Berlin, Irene Browne, Fay Marbe, Lucienne Hervall and Estelle Brody, followed by specialties from the Misses Loftus, Retford, O'Neil, Delysia, Levey, Marbe, Brody, Thatcher, Betty Chester, Clarice Mayne and the Messars, Berlin, Grossmith, Hearn, Bobby Howes, a speech from Hugh Ward and a few thousand songs by Soph.

Quite a night!
Sophie is sailing today on the "Leviathan."

Letter from Prince
Although adverse to using it for publicity, Sophie Tucker showed a Variety reporter a letter from General Trotter, the Prince of Wales' equerry, just before sailing on the "Leviathan."

Written from St. James' palace, the missive thanked Miss Tucker for sending the prince some of her phonograph records and continued: "His Royal Highness desires me to say that he regrets to hear you are leaving England, but is glad you have had such a pleasant visit to this country, also to express his good wishes for a safe voyage to the United States." The Pathe film of Sophie Tucker, taken at the Kit Cat Club during her farewell party, was shown at the Tivoli yesterday (Monday) at the end of the regular show. That didn't complete Soph's day, however, for she was served with a writ by Julian Wylie claiming her departure was a breach of contract. The action was a fulfillment of Wylie's previous threat.

INGRAM'S "MAGICIAN"

Paris, Jan. 19. At the Saint Augustin du Var studio, near Nice, Rex Ingram is about to commence work on his new production "The Magician" from the book of W. Somerset Maugham. Ingram's last work, "Nostrum," has been sent to New York.

"The Magician" cast will include Alice Terry and Fred Wagner, seen in the German picture "The Golem" two years ago.

Lauder in London Feb. 8

London, Jan. 19. Sir Harry Lauder will be at the Victoria Palace Feb. 8 for a fortnight's stay.



JACK LAIT says

THE MOSCONIS are unlike, all alone. Their dancing is legitimate and difficult, their personalities are ingratiating and pleasant, their demeanor is intimate without being impudent. Thousands admire them with a fond and friendly interest. I am one of those thousands and was, I am proud to say, one of the first of them.

TABLOIDS GOING WILD

Besides instructions existing in the several New York tabloid dailies to "get anything," they seem to be running wild as a matter of form. A headline the other day in one and on the woman's page read: "Should Women Loan Money to Their Male Friends?" (By Aunt Jane).

The hear was enough, so it is impossible to tell what advice Aunt Jane gave to the moneyed women. It was evident also from the headline that Aunt Jane must live among men who need money. Also evident she isn't familiar with Times Square, a section where girls with money wouldn't follow advice if receiving it.

Aunt Jane might have approached her delicate subject in a more discreet manner. She should have started the first day by asking if it's proper to permit the lady to two restaurant check, and followed it up with overcoats, finally reaching an evening dress out and winding up with the coin.

But Aunt Jane in her impetuous way mentioned the dough first and sent a chill up and down Broadway, between 34th and 79th streets. The vexing problem was whether Aunt Jane had decided in the affirmative or the negative, and what the girls would do with their money if she were debarred from borrowing it.

In this simple little query from Auntie lies a world of knowledge to Squarites, who never have much doubt what some of the girls do with their money after getting it, but also wonder if the sources of the revenue know where it eventually lands.

At the Melody (night) Club Lew Brown is singing his own song, with the lyric reading in part: "There comes a time in the life of every girl when her boy friend needs \$50."

Maybe Lew is Aunt Jane!

ELIZABETH HINES' \$750 WEEKLY IN LONDON

London, Jan. 19. The reason for Elizabeth Hines accepting \$750 weekly to appear in Julian Wylie and C. B. Cochran's "Turned Up" is something of a mystery here. Inasmuch as Miss Hines' American salary is \$1,000, her submission to a cut on this side is generally construed because of the proximity of Roy Rowan in "The Blue Kitten" at the Gaiety, to whom she is reported engaged.

Cochran went to Blackpool to see his newest in the process of breaking in. The show is due at the New Oxford next week. This musical is an adaptation of Mark Melford's farce of the same name. It includes Lillian Lane, Anita Elson, Jack Melford, Henry Woodfin, Charles Stone, Ouida McDermott, Nancy Lovat and Ruth Maitland.

Mr. Lane and Miss Elson are to double at the Kit Cat Club during the London run of the piece.

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Jan. 19. Weeping women accompanied to the Continental train, the other day, six Cossacks, who had been deported by Home Office order, they having committed the unpardonable offense of claiming salaries which they alleged were owed them by the show in which they rode horses wildly round the arena. One Cossack was allowed to remain behind, to pursue their claim, if any. The strike of these seven Cossacks nearly provided a tragic ending to a comedy of errors and misfortune. They talked of daggers and revolvers.

M. Sacarzan, said to be an Armenian, recruited a show in Paris, where he found 250 Cossacks, including several princes, generals, officers of all kinds, who were acting as waiters and valets, or selling newspapers. To help them he says, he formed them into a show, which started at the Buffalo Velodrome, near Paris. They were in the open, and it rained incessantly for five weeks. When he brought them to London and opened at Olympia, in July, a heat wave came. Then he went on tour—Portsmouth, B. mingham, Leeds, Edinburgh and Glasgow—followed everywhere by misfortune, snow, fog, wind and rain, and lost, in consequence \$200,000.

When he returned to London, it was hoped the King and Queen would attend the opening performance. But, on the Friday before the opening, Queen Alexandra died. That was the end.

The Cossacks were asked to take reduced salaries, since Sacarzan had reached the end of his resources, but these seven men, apparently, led a revolt. They were deported after an inquiry, to prevent a battle royal in the streets. The royalists, they declared, were crying at the station. "They call us Bolsheviks because we want our wages."

I am glad I am not in the show business.

Need More Plain Actors

A strange rumor went round that George Grossmith was to receive a knighthood in the next day's Honor List. Fortunately, it was not true. But you never know what will happen in these days. I am always afraid I shall be on the list. So I always try to misbehave myself.

It might have been Sir George Robey, not long ago. It did get to Sir Harry Lauder.

The stock of unknown actors is running pretty low, just now. If Sophie Tucker were an Englishwoman, we do not know what would happen.

Mother vs. Offers and Contracts

Sophie Tucker's mother is ill. So, unless she changes her mind, Sophie is returning to the States for her mother's care. But if her mother is so ill, people are wondering why she is not returning before Jan. 19, as she announces.

As a matter of fact, this date synchronizes with the end of her contract at the Kit-Cat Club, after leaving which she was due to appear in a revue of Julian Wylie's, opening at Bradford, in America. It would seem, Sophie has been offered \$5,000 a week in Florida and \$3,500 a week, afterwards, in vaudeville. Still, I hope her mother's health will allow her to appear in Bradford.

Julian Wylie is talking of his contract.

Empire Shut Up

Sybil Thorndike has surprised old-time Londoners by making the Empire pay—and with Shinkspere! Lord Lurgan, who met me in the promenade, the other night—his lordship is a director of Drury Lane—murmured, almost pathetically, that, on some nights in distant years, they had taken as much as \$550, in ss. standee admissions. A large portion of this \$550, of course, consisted of the ss. paid by painted women, certain type, seeing whom was much more interesting than any Empire show ever has been.

I was mainly responsible for the closing of this promenade system, which obtained in four music halls—the Empire, the Alhambra, the London Pavilion and the Oxford. I started a campaign, during the war, (Continued on page 34)

PRO AND CON

\$10,000 ADVANCE FOR "NANETTE" IN PARIS

London, Jan. 19. C. B. Cochran advances three reasons for abandoning the production of a new revue. His trio of "because" are as follows: Impossible to secure a leading lady, equally impossible to agree upon adequate cast support and the shortage of revue ideas.

On the other hand, Archie De Bear reports he has so many ideas stored up for his new vaudeville revue that he is prepared to produce one with the scenes left over from the first.

DeBear also declares that his three leading women, Joyce Barbour, Edna Stamp Taylor and Mimi Crawford, work together so well that when asked to play an additional role, Miss Crawford declined on the grounds that she had enough to do and that either of the other girls should be given the opportunity.

Paris, Jan. 19.

The Isola brothers are reported to have advanced Harry Frazee \$10,000 for the French rights to "No, No, Nanette," which Desmettes will adapt and present at the Mogador in the spring.

It is also stated the Isolas have secured "Rose-Marie" for production at the Theatre Sarah Bernhardt next season.

REHEARSALS SLOW UP

London, Jan. 19. Gilbert Miller's rehearsals for "The Firebrand" are not progressing optimistically. Ivor Novello, as Cellini, may feel that the part is beyond him. If Constance Collier's retirement from the cast over her recent mishap, which resulted in a broken arm, might provide a suitable alibi.

INTRICATE FINANCE

Hyman Pays \$25,000 for Polish Rights to "Gold Rush"

London, Jan. 19.

Maurice Hyman, a Britisher, has purchased the rights to Chaplin's "The Gold Rush" for Poland, paying for same the sum of \$25,000.

There are many who find it difficult to figure out how the purchaser is going to get his money back in Poland, where the exchange is taken into consideration. Hyman is not a picture man but it is understood he proposes to take advantage of the low rate of exchange that prevails in Poland and will convert into merchandise the proceeds derived from the exhibition of the picture which in turn will be shipped to England for disposal.

If you don't advertise in Variety don't advertise.

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NIGHT LIFE OF THE WORLD

(The 22nd installment of Night Life in the principal cities of the world.)

CAPTOWN and JOHANNESBURG

By H. HANSON

South Africa is practically young in its civilization, life and amusements. The country is retarded in development, and immigration receives no encouragement from the responsible authorities.

What life there is centers around three towns and even then there is poor copy for a descriptive article on night life. South Africa has yet to wake up to the world's pleasures. They can only be obtained by breaking down the unreasonable barriers erected by the narrow minded section of their mistaken idea of pleasure being a sin.

Johannesburg.

Apily called "The Golden City," surrounded by gold mines, Johannesburg is looked on as a hotbed of vice, gaiety and immoral night life scenes.

The so called night life scenes would earn the contempt of the traveled man of the world, for they are of a mediocre character. As night descends the pleasure seeking crowds begin to pour in from all directions, each seeking their favorite show. All places of amusement are controlled by the African Theatres, Ltd., and consist of a music hall, a bio-vaudeville theatre, two theatres, and several cinemas, with one or two night cafes.

Around 11 all the shows are over. Whilst the sober minded crowd make for their homes the pleasure seekers lot start to enjoy themselves. Then some tempt at night life in Johannesburg.

Cafes are crowded with seekers (Continued on page 8)

KEITH ACT DISSOLVES; BREAKS LONG CONTRACT

Doris Canfield Induced Away—Going Into Night Club and Production

An illustration of big time vaudeville inability to hold acts against outside inducement is the dissolution of Allen and Canfield, who were signed up to a long term Keith contract.

Doris Canfield left the act to sign with the Fifth Ave. (Night) Club and double into a production. The girl is reported a find as a "comedianne." When discovered by the vaudeville bookers she was booked to a long term contract at \$250 weekly for the two-act on a salary-splitting basis.

At the Fifth Ave. Club her solo salary will be in the neighborhood of \$200 weekly, with outside appearances in legitimate productions allowed for.

Miss Canfield opens at the night club Friday night (Jan. 22).

Holding Old Fiddlers For Any Contest

In anticipation of staging a competition in a vaudeville or picture house, Paul Specht has three old-fashioned country fiddlers with him at the Moulin Rouge Cafe, New York, this week. They are Cy Springer, 80, of Sinking Spring, Pa., Civil War veteran; "Rusty Nickle," Dan Conaton, 75, 287 Willis avenue, Bronx, N. Y.; Conaton is a veteran mail-truck driver attached to the Station X post office, 375 East 135th street, New York, and another fiddler is from Monocacy, Pa.

Specht will show the trio with his band on a tour in the near future.

Dancers at Waldorf

The Waldorf-Astoria, for the first time in its history, has engaged an attraction for one of its dining rooms.

Betty and Larry Starbuck, dancers, have been signed for the Grill.

Demand for A. K.'s

The influence of Henry Ford's name in connection with old time fiddlers, may open up a new field for a flock of old time fiddlers. Just like the musical saw, this was a vogue some years back, sophisticated and society people, for no other reason than the publicity, are demanding old time fiddlers for private parties, fetes and other exhibitions.

The average jazz violinist cannot fiddle in accepted Melite Dunham style and a flock of A. K.'s are having their services revived because of the vogue.

4 MORTONS AT BUFFALO, NO LONGER ON LOEW'S

Played Lafayette, Independent, Prior Booking to Loew's May Go in Film Houses

The Four Mortons are off the Loew circuit temporarily if not permanently. Their appearance at the Lafayette, Buffalo, week of Dec. 23, booked play or pay prior to the alliance with Loew's, is said to be responsible for the current coolness toward them by the Loew circuit.

The Lafayette is an independent house and figures as opposition to Loew's, Buffalo.

Although neither side cared to comment on the situation, it is reported San Morton tried to get out of the independent date, after signing with Loew and at the latter circuit's request, but without success. Since then he has had no further bookings from the Loew circuit and is currently playing independent dates, opening this week at Detroit for the Miles houses, where he has been booked in for two weeks.

Prior to playing the Buffalo date, the Mortons were understood as part of a complete Loew route. Unless the present controversy works out satisfactorily, the Mortons intend playing the larger picture houses.

Actress' Citizenship

Papers on Albany Stage

Albany, N. Y., Jan. 19.

For the first time in history an Albany actress received her American citizenship papers from the stage of a local theatre when Mayor William S. Hackett presented Angelina Castellano (vaudeville) with her citizenship diploma at Proctor's Grand last week. Miss Castellano appeared at the Grand with her partner, Fred Clinton, in a singing act.

Miss Castellano is a sister of Louis Castellano, local bandmaster, and a niece of Robert G. Vignola, picture director.

Farnum's Land Plan

Miami, Jan. 19.

Ralph Farnum, Keith agent, has interested a wealthy group of Miami and Miami Beach real estate men in the purchase of a 125-acre island off the coast of southern Florida, not far from Miami.

It is planned to make a resort of it similar to Catalina Island off Southern California. In addition to a large hotel and bathing beach, plans call for a casino. The island is not a U. S. possession.

Mrs. Stuart Darrow in Hospital

Soyre, Pa., Jan. 19.

Mrs. Stuart Darrow, of Mr. and Mrs. Stuart Darrow, has been at the Packer hospital here for some time recovering from a serious operation. Mr. Darrow, who previous to the present season worked with his wife, was called from St. Louis where he was appearing along with his smoke picture act. William Darrow, son of the vaudeville performer, was called from the Pacific Coast and has been with his parents.

Roberta Arnold Back in Vaude

Roberta Arnold goes back to vaudeville with the closing of "Down Stream."

TOM MIX SAYS—

By TOM MIX

Los Angeles, Jan. 19.

Taken as a whole, the Orpheum bill this week was good and entertaining. I attended principally to relieve myself of the strain of the \$10,000 Golf Tournament which I had seen the day before. I picked Cooper, who turned out to be the winner, as the guy to follow around the course because he came from my native state of Texas. I figured it out that on the level ground, he'd used to it, he'd be O. K., but I was sure curious to see what he'd do when he came to the hills. But Cooper beat 'em and nosed in a winner by about the same narrow margin I noted out of Texas when I left, beatin' two deputy sheriffs by one up and two to play.

But speakin' of the Orpheum: The Naggy said when they call a fire act. When I was ranchin' I'd have paid that bird good cowboy money to travel along with the chuck wagon. What a help he'd-a been keepin' the old coffee pot from a rainy day by grabbin' fire out of the air, as he can! And in the spring, in a brandin' pen, he'd-a been really useful.

Nice Fat Boy

Gerald Griffin sang some songs. He's a nice fat boy, and gives evidence of tipplin' his soup plate with much regularity, and I suspect that it's hard for a fat man to sing (Continued on page 8)

Stranded Tabs as Acts

The two Anton F. Scibilia's tabs which folded up pictures early on the road are being condemned to their original vaudeville versions. "Flashes of the Great White Way," originally a tab known as the "Great White Way Revue," is going out again with Carl D. Francis, of the tab, to be featured. It is the tab which stranded in Davenport, Ia., with about \$5,000 in salaries due performers, based on a \$25 weekly payroll for 35 people.

The "Word of Pleasure" tab, which was virtually stranded in Florence, S. C., with the company pooling resources to return to New York, is going out again as "Artist's Revue."

Mack Gordon, second comedian with the "Flashes" tab has a \$315 salary claim which Davis & Davis are handling for him, suing Scibilia, Whitlow and Gordon, D. Francis, and Joe D. Eagan (general auditor with Witmer & Vincent, who had a 50 per cent interest in the tab). Harry Saks Hechheimer, for the defendants, has been retaining Gordon on the plea of "retardation" but the suit will be served this week from present intentions.

Guiran Left Vaudeville;

Now Playing at \$2,000

Another act that has been cleaning up after receiving the run around in vaudeville for seasons is the Guiran and Marguerite Revue. The revue recently concluded a four-week engagement at Coral Gables, Fla., and is now playing at the Club Alhambra, New York, prior to opening a route of picture house bookings, at the Stanley, Philadelphia, Jan. 25.

Cut salaries weeks and haphazard bookings forced the team into producing a revue for the Florida engagement, with consecutive bookings at \$2,000 weekly, following.

MARK LINDER'S COAST PLANS

Mark Linder is winding up his vaudeville tour in the West and will proceed to Los Angeles, where he will re-enter the legit in "Nine Months Later" by Linder and Dr. Martin Somers.

Linder will recruit his supporting cast from players available on the Coast.

Linder is currently rotating in a revival of his former protean act, "The Criminal."

Grant and Wing Booked in London

Grant and Wing have been booked at the Club Richmond, New York, will open at the Club Ciro, London, March 17. The dancers will sail March 4.

LOEW'S STAGE SHOWS BY SIDNEY ON ROUTE

Allen, Cleveland, and State, Boston, for Presentations—More Houses in Prospect

Cleveland, Jan. 19.

Some changes having to do with Loew's Allen theatre here will remove Philip Spitalny, orchestra leader for five years and as an "orchestra builder" for other Loew houses in Boston, St. Louis and Pittsburgh.

Another brings Mike Newman as the Allen manager, from the coast, to replace E. M. Downs.

The stage, permitting variety entertainment, is being better in the Allen. The Allen for several weeks past has been presenting an act or two in addition to its picture attractions. The Allen is one of the city's largest first-run picture houses.

Changes above as reported are in line with the assumption of the entertainment supervision at Loew's Allen, also Loew's State, Boston, by Louis K. Sidney, general regional director for Loew's, headquartered at Loew's Aldine, Pittsburgh.

Besides likewise looking after the entertaining end of the Aldine stage, Mr. Sidney supervises at Loew's State, St. Louis.

Changes may be made at Loew's State, Boston, with its stage entertainment to be elaborated upon, following the recent minutes in Boston of the Famous Players' Metropolitan, with its especially produced stage show or presentation.

Mr. Sidney may first produce his show in Pittsburgh, sending it around the present Loew-Sidney circle of houses. These are to be added to it, it is understood, by new Loew houses at Kansas City and St. Louis, also Akron, O., and other acquired houses by Loew's Canton, O., Reading and Harrisburg, Pa.

Fiddler Wants to Talk

Melie Dunham, the Maine jazz fiddler who won so much national attention through Henry Ford's patronage, seemingly in propositioning the radio broadcasters for a \$100 fee for 15 minutes of broadcast casting. He has as yet received no acceptance.

Dunham is in his second week at Keith's Hippodrome as a freak attraction.

Irene Franklin's Revue;

Wrote Nearly Everything

Irene Franklin and Jerry Jarnagin are out of vaudeville for the season. They were considering an Orpheum Circuit route when a revue written by them was accepted by Bessie, Gleason and Truex. It is to be called "The Red Head Revue."

Miss Franklin while in a hospital for six months wrote the 12 scenes to be used in the revue. Together with Jarnagin (her hubby) she fashioned some 30 songs. The revue is not a starring vehicle, but is framed for a small cast of specialists. Jarnagin will conduct the orchestra.

It is probably the first time for a woman to write book, lyrics, three ballets and design the stage settings, besides appearing in the revue. Miss Franklin, however, will not take tickets nor sell underwear to the girls as side lines.

Champ Fiddler Rejected \$400 to Stay Near Home

Plainfield, Conn., Jan. 19.

"Uncle Joe" Shippee, New England champion old-time fiddler, rejected an offer for Keith vaudeville of \$400 a week to appear at the New York Hippodrome, in order to play at the local Broadway theatre for half of the past week for \$175.

His reason, he said, was because he "wanted a little stage practice near home before I go to them big cities."

NIOBE'S ADENOIDS

San Francisco, Jan. 19.

Niobe has cancelled her Pantages route, leaving the show at San Francisco.

A troublesome attack of adenoids and tonsils caused the cancellation. After an operation in Mary's Help Hospital, Niobe will convalesce at 1717 Webster street, this city.

SAMOANS GO WITH PICTURES

10 Weeks in Film Houses—Played Hip at "Cut"

Prince Lei Lani and his Samoans have been routed for 10 weeks by Public Relations (Famous Players), opening at the Rivoli, New York, next week, for two weeks.

The turn will be used as a presentation to the Paramount South Sea Island feature, "Moana."

The Samoans played Keith's Hippodrome, New York, last week at a "cut" salary.

MISS HOPPER REMAINS WITH PICTURE HOUSES

Now Among Recognized Big Drawing Cards—Continuing for Loew's

Pittsburgh, Jan. 19.

Edna Wallace Hopper, at Loew's Aldine (pictures) last week, stated the report she would leave the movie houses for straight vaudeville was incorrect.

Among her early appearances in movie houses, Miss Hopper said, will be engagements at Loew's theatres in Boston and St. Louis, arrangements for her engagement having been made by Louis K. Sidney, managing director of the Loew interests in this district.

Edna Wallace Hopper is recognized as among the biggest single drawing cards for any theatre. Straight vaudeville, desperately in need of box office attractions, would gladly welcome Miss Hopper now that she has "made" herself.

The Edna Wallace Hopper publicity, wherever she has appeared, has been voluminous, while her special morning shows "For Women Only" in themselves have been sufficient to gain the theatre for its regular performances.

Pop House Ads Moved to Moving Picture Section

Kansas City, Jan. 19.

Pantages and Globe, both theatres playing pictures and vaudeville at pop prices, have had their advertising cards for the daily paper transferred from the amusement to the picture departments.

The local Pantages is directly operated by Alexander Pantages.

Keith Act in Film House; Returning to Keith's

The Albertina Rasch Ballet, currently playing Keith vaudeville will go into B. S. Moss' Colony theatre, pictures, next week (Jan. 25).

The understanding is that the danseuse and her girls will remain at the Broadway film house for two weeks after which they will resume their Keith vaudeville route.

Dancer Rejoins Act

Syracuse, Jan. 19.

Walter Wakefield, local dancer, who joined the Four Camerons when that act played here a year or more ago, but later severed his connections to turn theatre operator in Watertown, rejoined the turn here last week.

Wakefield's return to Syracuse resulted in his arrest at the theatre on a warrant sworn out by Mayor Rose. Two years ago, he was charged him at the time with beating a \$5 board bill. After Wakefield's arrest, Mrs. Sears attempted to withdraw the charge.

Before taking up dancing, he was a widely known amateur bull play-up-state.

Joe Towle Leaves Saranac

Saranac, N. Y., Jan. 19.

Joe Towle, but little improved, left town. It is expected he will spend the winter in some other section.

SHEA'S BUFFALO, FILMS, 3,600 CAPACITY AT 65c TOP SMOTHERING SHEA'S BIG TIME HOUSE, 1,400; \$1.50 TOP,

Showmen at Opening New Buffalo Said So—Striking Illustration of Present Pictures—Straight Vaudeville Situation in Opening of M. Shea's New Theatre—Noticeable No Keith-Albee Official Present at Initial Performance, No Wires

The new M. Shea-Publix Theatre house, Buffalo, which opened Friday night, will, in the opinion of theatrical men, put a considerable dent in Shea's, the vaudeville house owned by the same Mike Shea where Keith's straight vaudeville is played at \$1.50 top, to 1,400 capacity. The Buffalo with 3,600 seats and a 65c top at night and 40c. top at matinees, playing four shows daily and five Saturdays, Sundays and holidays, is figured as bound to hurt the straight vaudeville house, now to have opposition from the John Murray Anderson-produced-Publix Theatres—units in conjunction with pictures, a 45-piece symphony orchestra and the other features of the Publix programs.

The local situation sums up the problems which straight vaudeville will have to face in the future from the usurper which has built up during the past few seasons. The cost of the unit shows, both production and salaries, when prorated among 15 unit playing houses, is ridiculously small as compared to the cost of the average straight vaudeville bill.

With its large capacity Shea's Buffalo at its scale figures to be a winner from the start, while Shea's vaudeville house will in all probability have to increase the cost of its weekly bill in order to secure "names" to offset the combination picture house.

With "names" and attractions being consistently diverted from vaudeville by higher salaries elsewhere, Shea's or any other straight vaudeville theatre similarly situated, will find itself in a condition.

(Continued on page 48)

Davidson's Breach of Promise Withdrawn

Los Angeles, Jan. 19. The breach of promise suit for \$50,000 which William G. Davidson, vaudeville actor, instituted in the Superior Court against Mary Louise Greene-Woodie will not come to trial. For some unknown reason the case was stricken from the calendar in Judge Valentine's court. Davidson in his complaint charged that Mrs. Greene-Woodie, divorced, reputed to be wealthy, had agreed to marry him on Feb. 1, 1925. When the wedding day came around she refused to become Mrs. Davidson. Mrs. Greene-Woodie denied the allegations made by the actor.

Ernie Stanton Divorced; \$50 Weekly Alimony

Mrs. Betty Stanton has been granted a divorce from Ernie Stanton by the New York Supreme Court on statutory grounds. Val and Ernie Stanton are now on the Orpheum Circuit. Mrs. Stanton received \$50 weekly alimony and was awarded counsel fees and costs. Before her marriage to Ernie Stanton she was Betty Callan, and in the show business.

FOUND HUSBAND ON BOAT

San Francisco, Jan. 19. Genevieve Davis, San Francisco singer and former vaudeville, known as "the little prima donna," found Cupid a traveling companion when she sailed from here to Australia in November. Miss Davis is now Mrs. James E. Cosh, wife of a Sydney business man, whom she met on the boat. They will remain in Sydney.

Colored Vaudevilian in Trouble

Royce Allen, colored vaudevilian, living 53 West 148th street as his address, was held under \$1,000 bail by Magistrate Goodman in Washington Heights court.

The charge was preferred by Allen's landlady, disorderly conduct and violation of the Sullivan law.

"Rugs" Baer's Monolog

"Rugs" Baer was asked who had written his monolog for the Cleveland vaudeville engagement. "Just stealing it back," replied the humorist.

DOW "SUSPENSION"!!!

Probably one of the funniest gags in the business thus far in the new year is the "indefinite suspension" by the A. & B. Dow agency of Eddie Holsum, an independent agent and producer.

The Dow agency, which books independent vaudeville theatres, complained that Holsum had been submitting inferior lists of acts and was reserving choicer material for other independent house bookers, hence the "suspension" from doing business with that office.

Vaudeville Actress' Hubby, Bellhop, Caught with Loot

A bellhop at the Wyoming apartment, 46th street and 7th avenue, and husband of a former vaudeville artist, is a prisoner at police headquarters for burglary and grand larceny.

Charles Fellmore first met his wife at the Belmont track. She was in vaudeville. He married her, some time after negotiated himself a job as a bellhop, and since made her a present of a \$900 Persian lamb coat and a sealskin.

A few years ago he signed for the Wyoming apartment as a bellhop, and last September interested himself in the different apartments in the Wyoming.

The complainants against him are: Frederick J. Middlebrook. It is alleged he entered with false keys and removed several watches, stickpins, a silver cigarette case and a silver flask, amounting to about \$200. Dr. Frederick M. Dearborn, a tenant of the Wyoming, was another victim. So were Richard Spring, Macon Posters, Mrs. Claire Smith and at least half a dozen others.

Detective Ferguson and Gilroy recovered most of the loot, and the Persian lamb coat was found on the wife when she returned from a shopping trip.

James Rego, Homeless, Sent to Workhouse

James Rego, 32, homeless, one time blackface comedian, was sent to the Workhouse for 15 days by Magistrate McAndrews in West Side court. Rego cried when the court imposed the sentence.

Magistrate McAndrews explained he did it for the defendant's health. Policeman John O'Haire of the West 47th street station came across the former actor, lying helpless from liquor, at Broadway and 47th street.

O'Haire sought to arouse Rego but was unable to. It was bitter cold. He sensed that Rego would be better off in a city institution. In the police station O'Haire sent for hot coffee and cake for Rego.

Oumansky Weds Partner

Berlin, Jan. 1. Alexander Oumansky, former ballet-master of the Capitol, New York, and now at the Ufa Palast am Zoo, was married last week to Percy White, a niece of Sam Ratchmann, German representative of the Famous Players.

The couple did not take any honeymoon, but went right on dancing.

LANGDONS SEPARATE; MARRIED FOR 20 YEARS

Reach Mutual Agreement for Division of Property—Mrs. Langdon's Realty Plan

Los Angeles, Jan. 19. After 20 years of married life, Harry Langdon and his wife Rose have decided to part. They have arrived at a mutual agreement and a property settlement satisfactory to both has been made.

Mrs. Langdon gets their Hollywood boulevard residence, and also the right to produce certain vaudeville act material which they controlled jointly. She will enter the real estate business.

Langdon was vaudeville actor several years ago, and since entering pictures via Pathe, his rise has been meteoric. First he appeared in short two-reelers, and then Pathe began to feature him above their other comedies. Finally he was signed by First National for feature length comedies, following the failure of several other companies to successfully conclude negotiations with him.

Langdon is living at the Hollywood Athletic Club.

Another "Socking" Frank Ellis

Chicago, Jan. 19. In the issue of Variety dated Jan. 6, there was an article pertaining to Frank Ellis, giving his wife a "sock" for a Christmas gift. The Ellis referred to is not the Frank Ellis of the vaudeville combination known as Marie Walsh and Frank Ellis.

"VARIETY" AS BOOKING AGENT USED BY VAUDEVILLE ACT

Macey and Scott, Held Over at Strand, New Orleans, Receive \$200 Weekly More in Pictures Than Paid in Vaudeville—Advertising Pays

CANCELS CENSOR BOARD

Lynn, Mass., Mayor Leaves It to Managers and Public to Decide

Ralph S. Bauer, this town's new mayor, has abolished the board of theatre censorship established six years ago. The board, consisting of 24 members with Francis P. (Tip) O'Neill of the Boston "American," as chairman, was an unpaid body of officials.

Supervision of amusement hereafter will be left in the hands of the theatre managers and public. The mayor's action was somewhat of a surprise to the managers inasmuch as it was believed Bauer would be hostile to the show business interests.

The Capitol, Auditorium and Olympia theatres have been obliged to pay \$5 to a special officer every Sunday whose duty it is to "censor" vaudeville acts.

Fawn Gray Again Following Evelyn Nesbit

Chicago, Jan. 19. Announcement has been made that Fawn Gray is taking the place of Evelyn Nesbit at the Moulin Rouge.

Fawn Gray's entrance into the turmoil of this long drawn case seems to make a booking agent out of Harry Thaw.

Fawn still persists that she never loved the Matthew Marvel. She said she didn't even know where he was, but it is not unheard of for an act to lose track of its agent.

Suit by Miss Gray for annulment of her marriage to Theodore MacFarlane, a Philadelphia reporter, is still pending.



GEORGE WOOD

Vaudeville's Peter Pan, wishes all the kind folks who sent him cables and letters all they've wished him, with much love. Theatre Royal, Birmingham Still falling off the wall!

Sid Schallman, Facetious, May Be Losing Wife

Chicago, Jan. 19. Sidney Schallman, former booker of the Ackerman & Harris road shows but now on the coast, is back in the courts again.

This time it's a divorce. They are telling a story that Sidney asked his wife: "Where do you keep your wedding ring? If you die I will want it for my next wife."

Annette didn't like this sort of comedy, also she didn't like a number of other things, and she does like the prospect of becoming single again.

14 CABARET WAITERS TOLD 14 STORIES

Little Club, Chi, Had to Pay Cortez and Cortez Full Salary

Chicago, Jan. 19. Fourteen waiters from the Little Club were brought into Municipal Court to prove Cortez and Cortez, dancing team, had agreed to appear at the cafe "for a showing," and were not to receive payment for the appearance.

Each of the fourteen was alleged to have overheard the same conversation between the dancing team and Albert Bouche, in which the "showing" agreement was supposed to have been made.

Attorney Harry Smits, representing the dancers, had each of the waiters testify individually with the others excluded from the courtroom. Under this arrangement each of the waiters told a different story.

Engaged at \$250 Cortez and Cortez came to Chicago after concluding an engagement at the Newman, Kansas City. They were to receive \$250 per week at the Little Club, the engagement being negotiated by telegraph.

Bill Parent, a cafe agent, made the booking. When Bouche, manager of the Little Club, wished to dismiss them after the first night, the team on account of the poor business the cafe was doing, expressed a willingness to accept pro rata for the night and call it quits. Bouche refused to pay pro rata. Where he could have got from the court for \$40, as a result of the court order which went against him, he had to pay the full \$250.

Cortez and Cortez immediately opened at Al Tearnay's Town Club. Judge Huggs expressed himself that no question of their ability was involved in the disagreement.

Lopez Plays First Date in Independent Vaudeville

Vincent Lopez, with his orchestra, played his first engagement in an independent vaudeville theatre last half last week, at the DeWitt, Bayonne, N. J. Lopez was booked by William Morris through the Fry Markus agency, at \$2,500 for the three days, the largest salary ever paid by the theatre.

Lopez took the house record on Thursday evening, his opening day. Lopez is a crown and radio attraction, barred from big time vaudeville on each of those "counts."

Lopez returns to the Strand, New York, Feb. 24, for his third season in three months. Lopez will play the Broadway picture house about once a month, and similarly at the Mosque, Newark, doubling from the Casa Lopez.

Dorothea Antel Ball At Clover Gardens Ballroom

Minnie Dupree in association with the management of the Clover Gardens, the ballroom in the Grand Central Palace, Lexington avenue and 46th street, has arranged a Dorothea Antel Ball for Tuesday evening, Jan. 26.

Tickets are \$1.50 each, with the ballroom open from 8 until 1 a. m. Proceeds, it is stated in the announcement, will be devoted to the removal of Miss Antel from her present noisy apartment at 600 West 180th street, to a more advantageous downtown address, also the payment of a year's rent in advance.

No solicitation for the sale of tickets or otherwise for the Antel benefit, says the announcement which states all the proceeds for the evening above the overhead will be devoted to Miss Antel.

Checks for tickets, it is mentioned, may be made payable to Dorothea Antel, care of the 6th floor, Grand Central Palace.

Margaret M. Allen, director of the ballroom, joins with Miss Dupree in issuing the announcement.

Vanessi Leaving Roof

"Paris by Night," at the Century Roof, will lose Vanessi, one of its featured players, this Saturday unless a disagreement arising is smoothed down.

It is said Miss Vanessi became disgraced through some backstage matter and handed in her notice.

Rose Bunnin Feels Happy And Free—Lost Husband

Chicago, Jan. 19. Rose Bunnin (Bunnin Sisters) is celebrating her divorce from Dan Downing, which she obtained with the assistance of Attorney Ben Ehrlich.

Miss Bunnin states that a great load is off her mind and hastens to add a postscript that she and Dan are still friends. Just desertion and failure to support.

Judge Caverly was the obliging magistrate.

BILL HOWARD LOSING FINGER

Cincinnati, Jan. 19. "Bill" Howard, veteran actor at the Palace, was accidentally shot when a pistol used in his act exploded.

It will be necessary to amputate one of his fingers.

THEATRES IN CONSTRUCTION

Chambersburg, Pa.—S. Main street. Owner, Stanley Co. of America, 1916 Race street, Philadelphia. Architect, Charles E. Kountz, Young building, Hagerstown, Md. Value and policy not given.

Chicago.—3934-54 W. 26th street. Owners, Johnson and Sons, 1118 S. Michigan avenue. Architects, Levy & Klein, 111 W. Washington street. Value and policy not given.

Detroit.—Hamilton boulevard, near Seward avenue. Architects, Williams & Coughlin, 801 Kresge building. Owner withheld; value and policy not given.

East St. Louis, Ill.—(also stores) \$15,000. 1026 N. 9th street. Owner, Stephen Habarek, 1022 N. 9th street. Architect, B. A. Mueller, Arcade building. Pictures.

Freemont, O.—(dance hall) \$25,000. McPherson highway. Owner, Rumbow Gardens Amusement Co. Architect not selected. A. L. Velt street. Milwaukee.—\$300,000. 15th and Velt street. Owner, Colonial Amusement Co., 984 Sherman boulevard. Architects, Duck & Bauer, 811 State street. Policy not given.

Milwaukee.—(city offices, apartments) \$175,000. 8th and Okla. Ave. Owner, Alfred H. Bartlett, 1350 8th avenue. Architect, A. H. Keimig, 445 Milwaukee street. Policy not given.

Philadelphia.—Civic Institute Dick, 1101 N. 41st street. Pictures. Location undecided; architect not selected; value not given.

Pittsburgh.—(also office building) \$200,000. Corner Pennsylvania and Central avenues. Owner, Harris Amusement Co., Davis theatre building. Architect not selected; policy not given.

Rochester.—(also stores) \$210,000. Genesee and Clifton streets. Owner, Jos. Nicolao, 142 Lincoln avenue. Architect, W. J. Fuehrer, 205 Clifford avenue. Value and policy not given.

Rochester.—(also stores, offices) \$225,000. Dewey avenue, north of Driving Park. Owners, Burpee & West, Abbe theatre building, Montreal. Architect not selected; policy not given.

Vincennes, Ind.—Theater. Owner, Theodore Charles, 124 Fairgrounds avenue. Architect not selected. Pictures.

Wausau, Wis.—(also stores, apartments) \$125,000. Owner, Wausau Theatrical Co., Opera House, 4th street. Architects, Oppenheimer & Obel, Wausau. Policy not given.

Easthampton, N. Y.—(also stores, offices). \$100,000. Owner, Leonard Edwards, Easthampton theatre. Architect, Douglas P. Hall, 405 Lexington avenue, N. Y. C. Pictures.

Chicago.—(Natorium) \$100,000. 1432-1440 N. Wells street. Owner, Fred W. Brinkman, care of architect, Erich J. Patelski, 179 N. Wells street.

Fairmont, Minn.—(remodeled). Owners, Hay & Nicholas, care of architect, Keen & Bonstead, 246 Plymouth building, Minneapolis. Value and policy not given.

Fort Wayne, Ind.—(also stores, offices). \$300,000. Corner Wayne and Clinton streets. Owner, J. F. Keenan, Anthony hotel. Architect, C. R. Weatherhough. Vaudeville and pictures.

Kansas City, Mo.—(also stores, offices). \$240,000. Valentines road and Broadway. Owner, Werner Co., E. J. Willett, manager, 3619 Broadway. Architect, R. Gornall, 3619 Broadway. Pictures.

Milwaukee.—(also stores). \$250,000. S. E. corner 37th and Center. Owner, Sillman's Theatres, Inc. Architects, Peacock & Frank, 445 Milwaukee avenue. Pictures.

Moberly, Mo.—(also stores). \$100,000. Reed street, between 4th and 5th. Owner, G. W. Sparks, care of architects, Boller Bros., Huntzinger building, Kansas City, Mo. Pictures.

New York City.—\$500,000. 235-241 W. 46th street. Owner, Isadore Elmer, 239 Broadway. Architect and policy not given.

New York City.—215-217 W. 46th street. Owner, Treubahn Realty Co., Lee & J. Shubert. Value, architect and policy not given.

Quincy, Ill.—(also hotel, stores). \$750,000. Sixth and Hampshire. Owner, Rayburn Engr. & Constr. Co., 609 Waldheim building, Kansas City. Private plans. Policy not given.

Racine, Wis.—(ballroom, auditorium). \$50,000. Main and State streets. Owner, New Strand Theatre Co., care of architect, Martin Tullgren & Son Co., 9 Waverly place, Milwaukee.

St. Louis.—\$50,000. Owner, William Fox, 56th street, N. Y. C. Architect and policy not given.

Springfield, Mich.—(also stores). \$30,000. Schraefler road. Owner, Joe Matichka, 4724 W. Fort street, Detroit. Architect, A. L. Wilson, 1935 Woodward avenue, Highland Park, Mich. Policy not given.

Utica, N. Y.—\$45,000. Genesee street, near West Shore R. R. tracks. Owners, Max Lichtmann and Moses Cohen, old West Shore N. Y. Architects, Rushmer & Jenson, Arcade building, Utica. Pictures.

Willow Grove, Pa.—(also stores, apartments). York road and Davisville. Owner, Rothwell Co., Willow Grove. Architect, Horace W. Castor, 21 S. 12th street, Philadelphia. Policy not given.

Whitfish Bay, Wis.—Glendale avenue. Owner withheld, care of architect, R. H. Smith Co., 4714 North avenue, Milwaukee. Value and policy not given.

Lansingville, O.—\$225,000. Owner, Brown Theatrical Co., Orville Brown, president, Zaneville. Architect, Lockwood, Greene Co., 1566 Hanna building, Cleveland. Pictures.

Houses Opening

Natillon's Elite, Pitkin avenue, Brooklyn, opens Jan. 15.

Jean's 7th avenue, Brooklyn, responded with pictures Jan. 8.

The Dumont, Dumont, N. J., opens Jan. 15 with straight pictures.

The Park, Yonkers, N. Y., owned by George Walsh, opened Jan. 10.

The A. & B. Dow Agency added two new stands to its books last week. They are the South Broad, Trenton, N. J., formerly owned by Jack Linder, and the Capitol, Willimantic, Conn. Both play five acts on a split week.

The Keith offices are adding the Regent theatre, Paterson, N. J., as a split week stand commencing Jan. 25. Lawrence Goldie will book the house.

Fabian's Regent (remodeled), Paterson, N. J., has had its opening postponed until Jan. 25. In addition to its film features, the Regent will play five acts, booked through Larry Goldie, of the Keith offices.

The prices will be 50c-75c at night, with the mats at 35c-50c. With its name changed for the third time, Fabian's Regent, at Elmhurst, N. J., will open Thursday with special music and features.

All the Fabian houses are now to have the name of the firm prefixed.

ENGAGEMENTS

Edward G. Robinson for "Goal Squad" (Gull).

Henry Travers for "Arms and the Man" (Garrick).

FORUM

New York, Jan. 14.

Editor Variety:
I write you of the act of Alvin and Kenny was written in the Variety last week. We played at American Jan. 11, and it stated we are using the finish of the act called the Hiss.

We want to state that Alvin and Kenny have been doing this trick and business for 25 years.

If you look back in some of the old papers you will see that Alvin and Kenny existed and lived before any of the new acts using such material which we are now using.

We have proof of all we say. This very argument by Frank Bohm, the agent, who is now passed on and who won \$100 bet proving Alvin and Kenny originated the act.

Alvin and Kenny.

Mary L. Deniker May
Marry Somerville Man

Providence, Jan. 19.

A marriage license has been issued here to Mary L. Deniker, 24, actress, giving her address at 146 W. 46th street, New York, and Lawrence J. Larkin, 28, Somerville, Mass.

It is reported they will marry when Miss Deniker returns from a western vaudeville tour.

The New York address given in the Providence story about Miss Deniker's engagement is that of the S. & L. Wenig restaurant.

Glen Burt Booking

Chicago, Jan. 19.

Glen Burt, who resigned from the local Keith office after an association of 18 years, will open his new office at a picture house tour again, starting Feb. 3 at the State, Boston.

Burt starts out as an independent with six theatres on his book.

Eva Mascagno Operation

Kansas City, Jan. 19.

Eva Mascagno was hurriedly operated upon Saturday night for appendicitis after having collapsed at the Saturday matinee at the Orpheum, while performing in the Stefano Mascagno orchestra at "The Girl in the Red Dress."

Miss Mascagno's condition is reported satisfactory. She is the principal dancer of the ballet, at the Orpheum last week.

NO "GAETTES" TAB ALLOWED

The proposed vaudeville induction of a tabloid edition of "The Gaettes" angled for by the Keith Circuit as an office act, is off through the Theatre Guild, producers of the original revue which ran several months at the Orpheum.

Keith's refusal to sanction either use of the material or junior Guild Players in the proposed venture.

The action is said to have been precipitated by A. L. Jones and Morris Green, who acquired rights of several of the best acts and numbers. These were incorporated in one of the touring companies of "Greenwich Village Follies."

Putnam, Brooklyn, Dark

A new policy may be set for the Putnam, Brooklyn, N. Y. E. C. Brown, manager. The Putnam is new dark.

MARRIAGES

Al Baker, saxophonist in Abe Lyman's College Inn Orchestra, Jan. 12, to Barbara Sherwood, non-professional.

Sai Giannetto, cornetist with Phil Romano's orchestra at the Hotel Kenmore, Albany, married a girl from his home town, Newark, N. J., Jan. 7.

Charles La Mont, film comedy director, to Edie Bradley, picture actress, Jan. 11, at Santa Ana, Cal.

Jack Williams, tenor, with "The Student Prince," Los Angeles, to Irene ("Buz") Miltner, vaudeville, Jan. 8, at Los Angeles.

Prof. Stuart Mason, conductor People's Symphony Orchestra, to Margaret Mason, former pupil, Dec. 25, at Portland, Me.

Anthony Matroianelli, orchestra conductor Springfield, Mass., to Genevieve Christopher, Jan. 14.

Mr. and Mrs. Arthur G. Rogers of Meriden, Conn., announce the marriage of their daughter, Fern, prima donna with the Ed. Wynn show "The Rag Bag," to Dr. Roy Bowman at Columbus, O., Jan. 12.

ETHEL WATERS' PEOPLE

"Plantation Revue" Star Did Not Hold Entire Troupe

Considerable excitement among the colored show folk of New York last week when Ethel Waters, star of "Plantation Revue," now a tabloid feature in the colored houses, under the joint management of Sam Salvin and Arthur Lyons, quit the show after a discussion with the latter. Miss Waters, who immediately arranged for same vaudeville bookings, expected the whole troupe would stick with her, Le, the band and the chorus girls.

Before Miss Waters could open last week at the Coliseum (first night) she engaged practically all new people, only four of the former Plantation Revue girls remaining with her, Boyd Sisters (Alberta and Anita), Alberta Baker and Tillie Meadows.

Miss Waters engaged Marlo Marquez as sobriet; "Cornbread" Walker and Dick Wheaton replaced Eddie Rector and Ralph Cooper, and in place of the Will Vodery orchestra, which was stuck with the Salvin-Lyons revue, the Elmer Snowden band was engaged. Earl Dancer, who formerly "doubled" with Miss Waters, is again with her in vaudeville.

The new girls with Miss Waters are Hazel Mills, Dot Rhodes, Dora White and Margaret Beckett.

The Plantation Revue, with some new faces, will continue T. O. B. A. circuit tour.

The Waters-Plantation revue rift is said to have resulted on the squawk made by Miss Waters on the bookings of the revue, the unit being out four weeks and only working two.

Benny Davis Re-Booked

Benny Davis and his piano accompanist-collaborator, Jesse Grier, go out on a picture house tour again, starting Feb. 3 at the State, Boston.

William Morris is handling the Davis bookings, the songwriter-entertainer having a fine good business last summer and fall on the last film theatre itinerary.

Mrs. Davis (Dorothy Gompert) is joining the act as a trio.

VAN HOVEN TO ENGLAND

Frank Van Hoven is reported to have walked out of an engagement at a Keith-booked house in Gloversville, N. Y., and failed to appear at Keith's, Washington, last week.

Van Hoven has Keith bookings up to February, when he is scheduled to return to England to play out contracts which have been set back from time to time to allow him to fulfill engagements on this side.

A. & H. TAKE "JINK" LURIE

Oakland, Cal., Jan. 19.

The Lurie, looked upon as a jinx house due to the number of failures there since Pantages gave up the lease, some years ago, has been taken over by Ackerman & Harris through Herbert Harris and Edward P. Levey, who run the Century.

The policy will be vaudeville and pictures, continuous policy, commencing Jan. 23.

MARKUS LOSES H. & B.

The Herring and Blumenthal houses, Central and Lincoln (2) in New Jersey, are switching bookings from the Fally Markus office to the newly organized Arthur Fisher Agency, which also has the Mike Glynn's houses on Long Island.

Fisher left the Markus Agency last week, disposing of his one-third interest in the booking concern to Markus. With him, Fisher took the Mike Glynn agency.

WERBA'S "SUNDAYS" STOP

The Sunday vaudeville concerts at Werba's Brooklyn, were discontinued last week when Jack Linder, who had been booking the shows on a percentage basis, called off the arrangement.

Several losing weeks were enough for the booker who is understood to have been willing to supply further shows for cash but with the house none too sanguine.

VINCENT'S WESTERN TRIP

In order to be present at the opening of the new Orpheum, Los Angeles, Feb. 14, Frank Vincent, chief Orpheum booker, will leave for the Coast via Panama Canal route.

Following the opening, Mr. Vincent will visit Honolulu.

HUSSEY DIDN'T
PLAY ROOF AT
PROCTOR'SNewark Contract Calls for
Extra Shows Without
Extra Pay

Newark, Jan. 19.

Jimmie Hussey, who is to play Proctor's Roof Sunday in addition to the regular house downstairs although he played it Saturday night.

It is understood all contracts for acts playing Proctor's here call for extra performances at the Roof Saturday and Sunday nights without extra pay.

Hussey alleged he wasn't feeling well. It is said Proctor's deducted a liberal amount from Hussey's salary and he would not accept his check. Joe Jackson also declined to play the Roof but was convinced after a long argument.

The story goes that Hussey showed up late in Jersey City at the first performance, thus tangling the bill, and later refused to play the Fifth avenue, New York, until he received his Newark check in full.

Hussey's failure to show at the Roof was a bad blow to the local house as it was filled and Proctor's has always guaranteed "the same show as at the big house."

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Saturday night at the Hotel Astor a banquet will be tendered Charles W. Johnson by over 500 of his friends, in and out of the show business, including Fox executives. Mr. Johnson is the chief mechanic of the William Fox organization, with it for 19 years.

THE DRAMATIST

By J. C. NUGENT

"The 'Sat. Eve. Post,' recently commenting on something of mine in 'Variety,' refers to me as 'lunatic.'"

I don't mind that. The last half of it is right anyhow, which is a fair average in printed comment.

But the London "Sporting and Dramatic News" commenting similarly, refers to me as "The American Dramatist."

That is a lot of responsibility. For an unpretentious fellow who hates responsibility more than anything, I have had a lot of titles.

"America's Foremost Monologist." That marked the height of another ambition. When I gained it I couldn't get any more dates. There is some catch in this fame thing.

"One of the best character actors in America." "Life" said that. Right away the agents said my "money" was too high. And before they knew what it was, Oh, well—never!

"The best public speaker I ever heard." De Wolf Hopper got that one around. So I am invited to speak at many dinners. Very nice, but no money. And half the time I'm not hungry.

"Author of dozens of successful plays." Hurrah! But they don't book sketches any more. Ask anybody.

"The world's best dramatist since drunk." Yes. Well the romance of the wine-tempered clown went out with the advent of Mr. Voisard. Drinking, from the mellow fellowship of wit and wisdom, has degenerated into the sneaking hypocritical orgies of a lot of two-faced weaklings, unable to either surrender or demand their adult rights.

50-50 on Kidding

"Father of the famous stage family." Fine, as long as I could still dance, swim, golf and kill merrily, without reproach. But now that they have made it Grandfather—well—

And me still just a boy! Dog gone it!

But—"The American Dramatist!"

Well, after the laugh, I got thinking about that meeting of the American Dramatists the other afternoon. The other ones, I mean.

They acted very nicely about it. I felt rotten. Even Elliott didn't kick. Ruth did, before I started to the meeting. But then she is full of fun.

I was a bit flattered at the recognition I received. Five of our most famous dramatists consulted me as to the whereabouts of the elevator.

It is no part of my business to comment on the meeting, except to say that I have been present at the birth, progress and death of many theatrical organizations. Most of them failed by beginning in the middle, like a bad play. Actors and performers usually start about the conserving of their rights before establishing their standing as actors and performers. Agents, before they established their responsibility as such. Producers, likewise. This dramatists' meeting seemed to me to start intelligently to establish a base from which succeeding problems may be logically adjusted as they arise.

It seemed odd, at first, to reflect that already, and long ago, provision had been made for the conserving of the just rights, the insistence of the just duties, of every other department of the entire profession in all its branches. Stage hands, electricians, scene handlers, scene painters, baggage men, actors, chorus people, producers. All the ramifications of circus, minstrel, burlesque, vaudeville, reviews, musical comedies, opera, drama, pictures, radio.

Each knows to a fraction what he is to receive and what he was to do.

Just a Dramatist

And what he has to do boiled down, is to assist in the production and realization of some fragment of a completed idea.

The dramatist, librettist, sketch writer and creator furnishes the idea. And, up until now, he takes what he gets.

And likes it.

True, he has a contract with many clauses. But if he questions the statement, if he demands his stock money when received, if he kicks at omissions of his name in the billing, if he presumes to approve the cast, or to be notified of rehearsal, when changes are made, if in short, he evinces any consciousness of his rights in his own brain child, upon which the whole structure of show business is based, he becomes a "kicker."

It is true that with reputable producers he has no trouble. It is true that when he has, it can usually be peaceably and amicably arranged. But the fact remains that it is a practice run up to the reputability and voluntary honesty of said producer. And it should not be. An author should be assured of his rights because they are his. Not because someone condescends to grant them. It is better for both if they are automatically conserved.

That the right of title to a composition has not always remained in and with its author and owner, and the right and title of all its by-products, is his own fault, and the fault of growing custom.

The baggage man wants his 50 cents a trunk because the trunks are there and the wagon is there and they must be moved now. There is no question about the need and the law. The same applies to all the other departments. The dramatist must go on now. There is no question of the concrete service and its concrete cost.

But the unproduced manuscript is a vague thing. Its values are doubtful and are all in the future. The anxious playwright, individually, is willing to concede anything to assure its production. So his rights have slipped away by custom. And as agreed tickets greed, they have been encroached on more and more. Now he is regarded as impertinent for even mentioning them.

Sharing for Creator

So it is high time to establish a base of law from which the creator shall share justly in whatever of value he may create.

There is no question about that. It is too obvious for question. It is only remarkable that it has not been worked out so long.

But I cannot help wondering that so many bright minds can give so much thought to a perfectly obvious preliminary and not look farther toward the ultimate possibilities for an association of original creators of the only absolutely essential thing in the show industry.

Why not, with the control of all the expert minds of the drama, gain some of the advantages that expert judgment.

It is all very well to say that no one can judge a play before production, and so far as the elusive spirit of it is concerned that is true enough. But some know more of the technical requirements than others. And some are better judges of even the spiritual appeal than others and assuredly a dramatist should know more of drama than a butter and egg man.

And 200 dramatists should know more of play's probable chances than one dramatist.

And if it is good business to give a producer all the earnings of a play excepting the author's royalty, and enable him to make \$300,000 on an investment of fifteen or \$20,000, even though he only gets one hit out of ten, isn't it equally good business for the dramatist to take those chances himself?

That the individual dramatist cannot do so is plain enough. And that the small individual producer, with a limited roll, equally cannot produce 10 plays in order to strike his average, is plain enough also.

How to Do It

But what, one wonders, is to prevent the dramatist, collectively from incorporating, retaining the control of their capitalization, installing a play reading system of scripts upon which the author's name would be removed, the filing of graded reports, the operation of a trout theatre for deserving scripts to an audience of members only, the return of

scripts to those owning them, together with the helpful reports, and the payment of a small fraction of all royalties and by-products wherever produced, into the organization.

The control of the stock is easy. Its future value enormous and unquestionable, the production of plays through other producers would be stimulated rather than hindered; the open bidding of stock and picture rights kept within the organization and, without at all going into the business of actual production, the present haphazard system of play picking and its unintelligent waste would be largely done away with, and, above all, a standard to which plays must measure before production would be reached.

There would, of course, be the usual suspicions of favoritism, politics, cliques, and what not. But those could speedily be dispipated. Strong men are not frightened from big enterprises by the caving of the envious and incompetent. If the dramatist wishes to truly come into his own he must guard and guide his children not only through birth but through life.

Just a stray thought, boys, not as a dramatist—only as a casual columnist—but here it is, in one word—Incorporate.

INSIDE STUFF

ON VAUDEVILLE

According to report, an understanding exists between the Earl Carroll theatre, New York, and the Keith office in regard to the Sunday concert bookings at the Carroll. Last Sunday Joe Darcey doubled from the Keith-booked Broadway into the Carroll and is reported to have received his "club" salary for the engagement. According to all concerned, the booking was known and approved of by the Keith people. The week before several Keith acts appeared at the Carroll.

The Carroll is situated one block above the Columbia, New York, with the Columbia playing Keith-booked Sunday concerts.

The Vaudeville Managers' Protective Association is still "investigating" Jack Powell's claim of \$444 for the loss of clothing, hand instruments, properties when playing the Broadway, Philadelphia, Christmas day. The Jack Powell Sextet was accordingly forced to do their performances that day in makeshift attire. The guilty party also passed bad checks, using the name of "David Powell," he representing to the stage crew he was a relative of the act and, when talking to the performers, representing himself employed by the Stanley Company which controls the Broadway.

J. C. Nugent has developed into a favored after dinner speaker. At a recent function he followed several noted men in that field and scored. Since then he has been booked for a number of affairs and is in a fair way to supplant Will Rogers in his favorite evening occupation. Last Sunday Nugent spoke at a dinner given by the American Women's Association, which is raising a million dollar fund for a business women's hotel.

"Craig's Wife," at the Morosco, New York, does not only pertain to the average home. That was demonstrated when several Freeport, L. I. professionals went to the show. Three couples later foregathered and started to discuss the play, with the result that there was a real man and wife argument that lasted until four a. m. Helen Broderick and her "Steve" started it, accusing each other of being like the Craigs of the play. Margaret Young and her Charlie, also Mr. and Mrs. Norman Hall, comprised the disputants. The result was reported to be a three-sided draw.

TOM MIX SAYS

(Continued from page 4)

grand opera, anyway. I want to thank Griffin, though, for being the first tenor I've heard in a long time who didn't refer to me as "an impressionist." I don't want to criticize the Orpheum management, but now that we're on the subject of music, I'd like to add that it would be good if the theatre's piano a lot to slap a couple of coats of paint on it.

At about this time Frankenstein arrived—late, as usual. He took his place with his slide gang in the same style that the principal of the wind-up bout slips into the ring.

Greta Ardine, with John Tyrrell's help, appeared in the "French Models," and he sure did treat her rough and ready. He seemed to like it. That boy also would be a lot of help about brandin' time if he could throw yearlings around as he did that young woman—only they probably wouldn't like it as well.

Another Fat Man

Watts and Hawley staked us to a lot of laughs. Watts is another fat man, since if I were dead, I'd be another fat man on the bill, it would have reminded me of beef shippin' time. York and Lord are a great help to any vaudeville bill. Eddie Leonard had his minstrel gang, and they were good. Some good entertainment, but the boy who put me on the floor was Johnny Burke, who, it seems, still carries a grudge against draft board army aviators, second lieutenants. And he's right. He handed me the best bunch of laughs I've had this season. I'm sorry Tony couldn't have heard him, because Tony sure likes to hear me laugh—he knows it means more to me.

I remember when I first joined the U. S. Army in the Spanish War days. A fresh captain asked me why my butt was so big. He told him I was not only a couchpotter but a good one. The next day he put me rowin' a boat and sent a one-eyed sailor over to the cavalry ship to help break horses.

Maurice Diamond and his company showed some nice costumes and some nifty girls. All in all, I

figured that I got my money's worth out of the show—and that's about the best recommendation any show can get.

NIGHT LIFE

(Continued from page 4)

after light refreshments. Every cafe has its jazz orchestra. With the babel of talk, the screeching of violins, the tang of the banjo, the bang of drums, Johannesburg is enjoying its night life.

Supper dances at the principal hotel, The Carlton, gathers the society of the town. Britisher, American, French, German, Italian, Hollander, in fact, the world is well represented here. Outside in the streets the drab side of life is painfully evident. One can see the drunkard stumbling on his way, a young woman who has imbibed too freely, the unfortunate with the law, in the person of a police officer, keeps a wary eye on all.

As midnight approaches, the cafes begin to empty. At 12:15 a. m., except for a few stragglers and the usual night prowlers, the night life of Johannesburg ends.

The natives, male and female, do not enter into the night life, inasmuch they are compelled to be indoors at 9 p. m., unless in possession of a written pass from their employers. There are no non-European bios. The natives employed on the gold mines are confined to locations. Each mine has a cinema and the natives and these are controlled by the Rev. Rev. Phillips, an American missionary.

Cape Town

Cape Town at night might well be designated "The City of Silence." The town carries on in a humdrum style, day in, day out, with practically the same routine night after night. The natives and the Africans are also controlled by the African Theatres, Ltd. They comprise one theatre, a music hall and bios. Several cafes with one or two running jazz orchestras, and hotels putting shades to help break horses.

No night clubs, unless run secretly. Theatres and vaudeville house start at 8:15, with the cine-

mas at 8. Two of the bios run two nights shows. At 11 or 11:15 all shows finish.

On the outer surface Cape Town is thrived, but it is nothing to boast of. The dream of night life for many of the young and old men is to imbibe as many whiskies as possible, with the ultimate result, drunk—scramble to their homes, get up next morning with a headache but proudly conscious of a night out.

Younger Set

The younger generation of Cape Town use night life in their own fashion. It is nothing to boast of. The dream of night life for many of the young and old men is to imbibe as many whiskies as possible, with the ultimate result, drunk—scramble to their homes, get up next morning with a headache but proudly conscious of a night out.

Often one sees the worst side of life reflected in the street scene. Being a seaport, some scenes at night require suppression. Native women enter into this.

Drink, in the form of vile concoctions, are sold to victims at exorbitant prices. Whilst in a drunken stupor, these natives are robbed and thrown into the street.

Privileges for Natives

The native element, Malays, Cape Colored, Kafirs, etc., enjoy, unfortunately, privileges that the native in Johannesburg are debarred from. No restriction as to what hour they must be indoors. The colored class of Cape Town consider they are equal to the whites and adopt a truculent attitude.

The natives set apart one night in the week (Sunday) when they indulge in, what is to them, night life. They congregate, promenade up and down dressed in their Sunday best, shouting, singing and greeting each other. This continues up to 9 p. m., when the shops close and the revellers begin to wend their way home.

This is the natives' night life, with nothing exciting but a few drunken episodes and a few fights, in which knives and razors are predominant.

POPULAR ALEX. MOORE

(Continued from page 1)

In New York for a number of days. As a host he is famous the world over. It is said that no American ambassador, anywhere, ever, was as popular with the assembled guests, or foreign royalty as Mr. Moore, of Pittsburgh.

He lived lavishly in a fabulous Madrid castle with an army of servants, maintained a Rolls-Royce and other respectable cars, and no traveler from the U. S. A., of any consequence, could come within several hundred miles of the Spanish capital without having to visit—not only in the city, but in the Ambassador's home. Those he knew personally, he sent for even over the national borders. He was a social butterfly, he never tasted an alcoholic drink, his cellars were famous, even in Europe, where there is no prohibition and where there are many wined and dined men.

King Alfonso and the Queen gave him a reception and presented him with a jeweled cigarette-case, autographed in their own hands, and the Queen Mother kissed him before the assembled guests.

In politics, Mr. Moore is a Bull Moose, one of the inside leaders of the Roosevelt return movement. On a compromise, after Roosevelt's death, he swung to the late Warren Harding for President. On the election of President Coolidge he tendered his resignation, together with all other Harding appointees, as he is the custom.

Stars as "Charleston" Judges for a Friend

At Jolson and Chicago, Jan. 19. Al Jolson and Paul Robeson will appear for Fred Mann to judge a Charleston contest at his Rainbow Gardens.

There is no doubt that both of the stars will appear, and without remuneration of any kind, doing it for their friend Mann.

Manager Saves Usher

Rockford, Ill., Jan. 19. Wayne Betts, 17, usher, was saved from death last week by Henry Hanson, assistant manager of the Rockford theatre. Betts was on the foot of the stairway caught by the fire. Betts was preparing to leave the theatre for the night when he stumbled and fell headlong. Hanson broke the fall. The lad suffered a fractured vertebrae of the neck and his nose was broken. He will recover.

"RED" GRANGE'S \$47,000 DAY, HIS SHARE OF \$130,000 GROSS

Picture Colony at Hollywood Took Saturday Off to See Football Phenom—"Red" Wants \$5,000 Weekly for Vaudeville Following Pigskin Season

Los Angeles, Jan. 19. Los Angeles went half crazy Saturday to see "Red" Grange do his football stuff. "Red" is playing on the pro Bear team against the Los Angeles Tigers. When the news got around Red would play, the picture stars and other players, studio forces and all others connected with pictures asked for Saturday afternoon off, saying they would work Sunday instead.

The Bears won, 17 to 7, and the game netted \$130,000, of which Grange and his manager C. C. Fyle, got 35 percent of the total \$100,000 and 40 percent of the balance.

The local papers split 25 percent five ways as their share for donations to various charities.

Figuring on his percentage basis, Grange received \$47,000—split 50-50 with Fyle.

Negotiations were in progress here last week for "Red" Grange to play vaudeville after Feb. 1, when the professional football racket will be closed for the year.

The salary for which he is holding out is said to be \$5,000 weekly.

Tip Carrying Newspapers May Be Barred from Mails

Washington, Jan. 19. At the Post Office Department it is stated that the investigation of upstays will extend to publications carrying their advertisements. Should the method of advertising the tips in those papers and sending them through the mails be found to come within the scope of the law, such publications will be barred from the use of the mails, it was said.

Postmaster General Frank New today issued a statement to the effect that he had ordered an investigation be extended to large cities besides New York in the move of the postal authorities to curb the race track tipsters who use the mails to defraud.

The New York postal authorities announced they had started a crusade against race track tipsters in New York City, estimating there are 600.

Burke's Homestead Track Successfully Promoted

Chicago, Jan. 19. Tom Burke is reported having successfully promoted his proposed racetrack at Homestead, a Chicago suburb.

Locally 50 men are said to have pledged Burke \$2,000 each to place the track in readiness for a spring meet. Burke was responsible for the revival of racing around Chicago. He has been working on the Homestead project for some time.

Clarence Lawrence Weds

Chicago, Jan. 19. Clarence Lawrence, race track man and horse owner, was married last week to Laura Lynn, manicurist at the Hotel Sherman.

Judge Lynch of this city performed the ceremony.

The couple have gone to Havana and Miami.

J. SULLIVAN OWED O'ROURKE

Joe Sullivan had a judgment for \$225.95 entered against him by Tom O'Rourke, former boxing commissioner, representing a balance due on a \$1,000 loan.

Sullivan is a vaudeville agent, formerly Mabel Ford's husband, and financially interested until lately in "Kosher Kitty Kelly."

TEDDY HAYES BACKING PAPER

Teddy Hayes is the latest backer reported of the forthcoming "Kosher Kitty Kelly" club paper. The latest title is "The New York Club Goes."

FITZ LOSES

Fight Fans Found Little Excitement; Delaney Cautious

By JACK PULASKI
Madison Square Garden dropped its hockey for one evening, and devoted Friday to boxing, as usual. There were three 10-rounders with Bob Fitzsimmons, Jr., and Jack Delaney the contestants in the main event, the latter winning on points without question. It was a case of light heavy versus a heavyweight. The fans figured on a knockout and the betting was on it, but on that point, Fitz kept his jaw pretty well sunk, but even so, he absorbed several right handers to the chin from the belting beaut from Bridgeport.

Some in the crowd thought it might be "one of those things," as Delaney was wilder than ever before, his fists often going around Fitz' neck or fanning the air altogether. However, Fitz has not been known to date. Maybe he has been sent against the set-up because of his great name, or rather that of his father. He was never in real danger, which is the answer.

It was probably the first time in boxing history against class. Having the advantage in weight (185 pounds against 163 for Delaney) and reach, it is possible he made Jack look worse than he really was.

It was not until late in the going that Bob appeared to be getting to the younger and cleverer man. Yet in the seventh round Delaney's lips were puffed and he was bleeding from the mouth. That meant that Bob's left hooks were no love taps. The ninth round was the liveliest session and once or twice Jack smiled and winced, familiar signs he has been stung. In the tenth it looked as if Jack was trying to put over a sleep walk. The right that might have turned the trick opened up the left eye of the ruby one's son. Jack got a few smacks that he felt, too.

Colored Substitution
Illness caused a substitution in the semi-final which brought Joe Dundee of Baltimore against Jack McVey of Harlem. Both are welters. McVey is a young colored lad who may make trouble for many others in the division. Stepping on at the last moment he was not in the best of form. His showing therefore was creditable, though he lost by a considerable margin to Dundee who looked in fine fettle.

Dundee came out of the match without a visible mark. That indicated McVey's condition for the fight has been up against much class gameness. Very nervous, he exhibited gameness several times when it looked as if Dundee's rights had dazed him.

In the other 10-rounder Frank Moody won from Henry Koss. It was a mauling match.

Joe Thomas Kept Marriage Secret; Then Wed Again

Seattle, Jan. 19. Joe Thomas, the racing driver, immediately after having been divorced by Gladys Lee, of pictures, married again, a non-professional, Irene Ramsen of Rochester, Wash.

It had not been known that Thomas and Miss Lee married in 1918 until Miss Lee's application for a divorce was recently filed.

Drop Baseball as Major Sport

St. Louis, Jan. 19. Following the precedent set by New York and Drake, Washington University has decided to drop baseball as a major sport.

D. D. H. (Dove Hall) is visiting in New York for a couple of weeks. He will return to Lake Placid, N. Y., where he has been for over a year regaining his health.

ST. NICKS HOLD AMATEUR LEAGUE LEADERS TO TIE

Sunday Hockey Battle at Garden Ends 2-2—N. Y. A. C. Wins 2-1

Sunday night hockey at Madison Square Garden is providing a change of pace for those who desire a night off from the theatre. Last Sunday both games in the Eastern Amateur Hockey League frolic held a punch, both figuratively and literally.

In the first game the New York Athletic Club won from Pere Marquette of Boston by a score of 2 to 1. The victory put the localites ahead of the Beantown boys in the league standing, but the Manhattan goal tender had to retire for repairs after stopping the puck with his nose to accomplish the feat. It was anybody's game until the second period, when the Winged Wheel men crashed through for their winning goal.

The second game, however, held the explosives. This one showed the St. Nicholas sextet to be a much more formidable team than the Harvard team. The addition of Davis, ex-Princeton man, in the forward line has made more potent their scoring power, although Neidlinger, former Dartmouth gridiron luminary, is a threat to something of a threat to his own side at goal. The Knickerbocker team, the "home" club, had taken its first beating the previous night at the hands of Pere Marquette in Boston. Although this game has been protested by the Knicks, who questioned the eligibility of two of the rival players on that occasion. Whatever happens, the Knicks almost dropped another in facing the St. Nicks.

The Knickerbocker batters were first to score and held that slim advantage for a major portion of the three periods. The fireworks were mostly all in the final four minutes of the game when Bailey, former Harvard man, drove one past Lewis from a difficult angle to tie it up. It was but shortly after this that Tom Gillespie got loose and after dashing three quarters of the way to the opposite goal, saw himself blocked and let loose with a drive that turned Neidlinger's unsteady skate and swished into the net to regain the Knick's slim lead, now 2 to 1. During the latter moments of the rink there was a brief scrimmage during which Davis, of the St. Nick's, got hold of the puck and went tearing up the rink paralleled by Bailey, his team leader. Davis turned in neat piece of open field skating, wormed his way through the defense and drew Lewis from the net, then making a perfect pass to Bailey, who flicked the disc into the mesh to make matters all square, at 2-2.

Both extra periods, of seven and a half minutes each, were hectic with Davis missing a goal by inches when further 1-1, a bit of weaving by him brought him face to face with Lewis, the Knick's star goalie, only to have his poke for a score hit the slim goal post and rebound. It was during the latter moments of this game that the boys began to body check with a world of meaning behind the blocking, accompanied by an undertone crossfire among players which might have been most informative had it been audible. Anyway, a corking game that should give the St. Nick hockeyists an abundance of encouragement. Races followed the double-header.

There was about \$7,000 in the house, virtually quelling the attendance of the previous Sunday. This figure was claimed to be profitable but if so the margin must have been slight inasmuch as the Garden gets the first \$3,500 of its own share.

As regards those Sabbath evening hockey games, publicity has counted. Stoddard Dayton is the p. a.

Sunday Hockey O. K.

No law against playing hockey on Sunday ruled Magistrate Brodsky in West Side Court when nine bachelors of Madison Square Garden and hockey players, were arraigned on charges of violating the Sabbath law.

He dismissed the complaints. "Hockey is a good healthy sport and people are better off in some large enclosure watching it than roaming the streets," declared Judge Brodsky.

INSIDE STUFF ON SPORTS

New York's Hockey Education

New York already shows signs of knowing its hockey. That is to say the ice followers are seemingly picking their games and it's rather remarkable in that the great Canadian game is being currently presented here after an absence of years.

There are three classes of hockeyists now vying with each other in the New Garden, the professional, college and amateur teams. As regards the pro sextets, comprised of the best players in eastern Canadian and American ranks, a recent capacity turnout of 18,000 witnessed the clash between Ottawa and New York, and this on a Monday night. This game marked the first visit of the "Senators" to Manhattan, hence the curiosity as to why they were leading the league and the sixth sense that there would be fireworks exploded the packed house. More recently, last Saturday night to be exact (Jan. 16), Yale and Princeton drew 15,000 at an admission scale which had \$4.40 as its top. And that's an inkling what a "Big Three" hockey game can do in New York while another angle on this particular affair was that the Garden was flooded with evening clothes until the very next morning. Amateur league games, with the teams made up of former college luminaries and Canadian simon pures, seemingly fluctuate on attendance according to the card. These games are played as double headers on Sunday nights and although the Sabbath patronage has shown a steady increase it takes a meeting of the better teams in the league to reveal a marked jump in admission payers. The scheduled meeting between the Boston A. A. and the Knickerbocker teams, the league leaders, on Jan. 10 drew plentifully and proved a whirlwind and overtime exhibition which should make the next clash between these clubs a surefire draw.

That professional people are taking to these Sunday night hockey games is as natural as it is obvious. It's a chance to get away from the theatre for one night in favor of an interesting sporting event.

However, the main point is that hockey is unquestionably "in" for New York. That the public is apparently picking its games simply shows that the dyed-in-the-wool fans are fast educating prospective followers and the abundant space the sport pages of the dailies are giving up to the sport is having its effect.

Carpenter's Guaranteed Coast Fight

Georges Carpenter has a guaranteed fight on the Pacific Coast with Jimmy (not Jack) Delaney. Jack Doyle has guaranteed the Frenchman \$35,000 for the match. The boxer will start west in about a week. Since Carpenter arrived here Doyle, who is reputed to be roughly responsible for anything he signs, seems to have developed cold feet on the Carpenter-Delaney bout. It is said that Jack Curley, the sports promoter, also a personal friend of Carpenter, has offered to take over the Doyle agreement. If the arrangement goes through Curley will stage the fight himself on the west coast.

Princeton's Surprise Victory

Some 15,000 people saw New York's first genuine hockey upset at the Garden last Saturday night when Princeton blasted Yale off the ice by a score of 4 to 2. The Tigers, supposedly one of the weakest teams among the colleges and certainly the prophesied "foat" of the "Big Three," went on a rampage and completely upset the odds and odds that must have approached two to one where there was any betting. Yale figured as a decided favorite because of the close battle the Eli had given Williams in the Lake Placid series and the extremes to which Dartmouth was pushed in order to win over the Blue.

Princeton electrified the Garden by sweeping Yale all over the ice in the first two periods during which the four goals were scored. Meanwhile they threw up a sweeping "poke" check defense that not only baffled the New Haven contingent but completely stopped them. At one point during the game the Orange and Black had only four men facing a full Yale team but even then the Blue could not crash through for a score.

Other than that superlative defense, the most effective in amateur ranks that New York has seen to date, Princeton supplied an innovation in offensive tactics (for New York patronage, anyway) by having the man with the puck skating into the corners behind the cage to pass out for a scrimmage in front of the net. The Tiger adhered to these tactics until the third period when, with the score 3 to 0, the Jerseyites went to the defense and stayed there. It was during this quarter that Yale finally broke loose to score twice, mainly due to the work of Captain Potts. It must be said for Yale that Ferguson, a regular forward, and presumably absent because of an injury, was sadly missed.

The main burden of the Tiger's victory was carried by Wilkinson (captain). Having a superb lead, the latter broke away for two goals. The Tiger's numerous substitutions made no material difference. Their scoring power may have been weakened by the use of the "spares" but the defense was always on an even keel.

Barney Sedran out of Basketball

The retirement of Barney Sedran from professional basketball marks the passing of one of its greatest players and the breaking-up of the Sedran-Friedman combination, one of the strongest the game has ever known. Sedran ranked with the greatest forwards of all times, and teamed with Friedman at guard, was instrumental in winning literally hundreds of games. Barney and Marty, as the fans know them, had a country-wide reputation for they played in practically every city and town in the United States that could muster enough spectators to support a professional basketball contest.

Sedran was long known as the lightest man in the game, tipping the scales at 116 and yet more than holding his own with men weighing from 165 to 190 pounds. Few star athletes and sport writers alike marveled at his ability to play the gruelling "pro" game night in and night out, without injury to health or his scoring average. It was nothing unusual for Barney to play every night in the week and twice on Sunday, and to spend half of the day jolting from place to place on trains or in an automobile. Not only was he a great athlete and a great player, but he was an all-around man. He was a great negotiator—but he was an astute business man and Friedman owned the championship Albany team of the New York State league for several years and were reported to have cleaned up a nice little pile of money on the venture.

MASTERS AT V. A. C.

Los Angeles, Jan. 19. Silas E. Masters, who managed to get the Hollywood American Legion on its feet by operating boxing shows for them during the past two years, has succeeded Jack Doyle as president and manager of the new Athletic Club, another field organization.

Masters is well known in the theatrical circles, having been company manager of numerous road attractions.

FRED FERRY AT TRACK

Fred Perry, known in Times Square, has been given charge of the McElwain race track at Havana.

B'KLYN'S PRO FOOTBALLERS

Tim Calhoun, former Yale football star, may organize a professional football team that will represent Brooklyn next season.

The team's home grounds will be at Ebbets Field, the baseball park.

Cheaper than a show—and thrilling!

SUNDAY NIGHT HOCKEY

Madison Square Garden
Eastern Amateur League
Pere Marquette vs. N. Y. A. C.
Boston A. A.
Yale vs. Princeton
Others, 11 and 11:50

THE DRESSY SIDE

By SALLIE

Lady Innes Ker at Palace

Jose Collins (Lady Innes Ker), direct from London, heads a very attractive Palace bill this week. Miss Collins sang a few songs in good style. She wears a stunning outfit, a cloth of silver wrap with straight simple lines and a deep border of white fox at the bottom. Fur finishes the bell-shaped wide sleeves. A scarf is draped about the neck and the coat is lined in flame antler. Her gown is a white, with much crystal embroidery, very short round the neck, front and back, and sleeves, long streamers of crystal embroidery, finished with crystal fringe, flow from either shoulder. Her hair wears a bob and her feet silver pumps.

In her Spanish number a colorful and deeply fringed white shawl is worn becomingly. The plane drape is of brocade in blue and gold and all together the set is a splendid background.

Next in line for good dressing is the Ota Gyl and Margaret Severn act. The set for this is flimsy drapes, hand painted in batik in artistic fashion. Miss Severn in her Indian dress is dressed in orange with divided skirt. This is bordered in black, and her head is swathed in orange. As the Waiating Doll, she is lovely in a lamp shade blue and pink costume, the border of pink of the skirt being well covered with embroidery and very short. A pretty stage picture.

Ann Codel's outfit is chic Parisian. A long waist of brocade in violet and gold has side flare, over a violet satin skirt. Her neck scarf of black tulle is tied at back, and a black turban with large rhinestone front ornament complete it. Marlon Murray smiling Solly Ward is gowned in gold, long waist decollete with a flounce of gold lace and gold pumps are worn. Estelle Wore's ensemble of French blue with a border of tan fox is topped with a draped small turban and they both finally keep the home fires burning.

"Craig's Wife," Flawlessly Written

In a play flawlessly written, clothes matter little. Crystal Herne's voice suits well that of a neurotic woman obsessed with a dust germ, her role in "Craig's Wife" as the hit at the Broadway. She wears a simple dress of simple lines in beige one-pleat flare skirt, narrow string tie with coat of same shade of crepe small fur collar worn with a brown velvet turned up front small hat and blonde satin pumps make this smart outfit harmonize with the living room set minus the luxury of home comforts. A good-looking Chinese rug straight back needed point chair, not as hard, but softened by a canary satin plane throw as an attractive note.

Miss Herne's burgundy cape made perfectly straight, cut a bit square with narrow belt worn with gray pumps and hose is very nice. This play is a good laugh in spots, sparkles here and there and sends a splendid message.

Mary Lewis Creates Stir

Mary Lewis, only 22, is entering the Met clan. She is tall, blonde, vivacious and has a fresh glorious voice with much soul in it. At Mrs. Vincent Astor's home benefit she created quite a stir and looked charming in a simple graceful afternoon frock of blue.

Tall, Interesting, Attractive Russian

Madame Slobodskaya, tall, interesting-looking Russian singer, is most attractive in flame velvet cut decollete very long, and over which she wears an elaborately embroidered Chinese show. She sings many songs to the accompaniment of the Bernstein trio at Mrs. Adolph Kemper's musicale and tea afternoon at her home on West End avenue.

Japanese-Radiated Oat at Met

Butterflies continue to flutter and glitter in a Japanese Garden, occasionally at the Met this season. At exit sunrise and sunset over which in this opera radiates much Japanese beauty enhanced with wistaria of lilac and white.

Clo-Clo Sansu by Florence Eastman on Thursday night did butterfly credit. She was in very good voice and her heavily embroidered white one, darin coats and kimono, especially the heavily embroidered white one, darin atmosphere of low cushions and teak-wood screens, were essentially the best background for Miss Eastman's aria transported to a foreign land.

The Suzuki of Ina Bourskaya was correctly dressed in a dark beautiful kimono. She has a full round countenance, always appealing. Glig's Pinkerton needs a laxative. To be an illusionary hero he must be more cautious in civilian dress.

Colored Chorus Girls

Peppy in Burlesque Show

The chorus of the black and white burlesque show, "Rarin' t' Go," at the Columbia, New York, had their dances arranged in the first act by Midge Gibbons, and the second act by Monte Montgomery. The opening number is "Busy City," staged well and well danced by the chorines. The second number, "Kangaroo," is sung by Miss Gibbons with little dancing in it. It's short with little dancing in it. "Sweet Sugar" sung by Joe Kilsch, the chorus did some very good dancing. Lola La Mond led the next number, "Cecilia," and the girls do their share with step dancing in union.

"Tennessee" and "Brown Eyes" are just dance routines. No particular distinction. "Counting the Hours" is the finale in which the girls wear gorgeous costumes. The first number is a Charleston and how they danced it. The two girls stood out as comedienne. The chorines provide an individual opportunity for a few steps. "Black Cargo" is done in strut costume, with more lively dancing. The girls don't have an awful lot to do, but what they have could be done no better.

The Plantation Girls are Bobby Billups, Helen Penn, Florence Latrell, Edna Davis, Sadie Treadwell, Hilary Friend, Bernice Robinson, Flash Vincent, Alma Sutton, Sussey Smith.

Review of Russian

Players in 3 Parts

The Moscow Art Theatre Musical Studio did "Love and Death" in three parts at Johnson's last week, from the works of Alexander Pushkin.

First was "Aleko," a young story. Aleko, husband of a gypsy story, listens to her father's sad story of his faithful wife and how she fled with her lover. Aleko makes the statement that he would have killed them. In the next scene, finding his wife in the arms of her sweetheart, he murders them both, keeping his wife 100 per cent. As there is no joy, Aleko, in the gypsy tribes, Aleko is cast off to wander alone.

The score is by Sergei Rachmaninoff. Pyotr Saratovsky as Aleko, Veronika La Poucha as Zemfira, the young wife, and Pyotr Ignatoff as Zemfira's lover did some good acting and better singing. The chorus sitting on one side in a jury effect chimed in occasionally, singing beautifully.

The second part, "The Fountain of Bakhchi-Sarai," is a dream encountered by Gerel, a Crimean Khan. He visualizes his first wife, Gerel, whom he ceased to love and Maria, a slave, who won his affection. Mme. Olga Bakhkova had plenty of opportunity to act while begging Maria to give her back her husband. Gerel is played by Vladimir Leusky, Maria, his captive, Nadezhda Kemarskaya, and other wives of the Khan are Aruslakh Araslova, Maria Skoblova and Vera Stanakaya.

The third part, "Cleopatra," is a pantomime. It offers to give her love for one night to any

FOR WOMEN ONLY

By Dorothy Paddock

Giris at the Hip

Don Valerio has two very pretty and clever girls with his act at the Hippodrome this week. One girl does a Spanish dance and the other a toe ballet dressed in an effective white costume with a solid rhinestone bodice. Both girls in cute strut costumes of black and gold do a Charleston for the finish.

Bobbie Brooks and Louise Phillips with Turc Duncan do pleasing singing. The two little girls are becomingly dressed as children in pink taffeta with ribbons on their hair. The girl with the long curl makes a pretty picture in her blue old-fashioned gown and the other is real cute as our modern flapper, with her short red dress and rolled stockings. Turc Duncan plays several instruments and the trio did some good soft shoe dancing.

The 16 Hippodrome girls appear in Moran and Wier's act as the chapeaux models in the modiste shop. They are dressed in short blue and orange costumes and do a (a la Tiller) routine well.

Belle Baker is most attractive in a green beaded chiffon dress and sings a number of good songs. She panics the audience with a "Charleston" finish. The Royal Court Dancers with Theodore Stepanoff is a terpsichorean treat. Excellent ballet work. The Hippodrome girls do a sailor's hornpipe. They are dressed in sailor costumes with little white hair.

The Youngsters from the Boston Braggiotti-Donihahn school of dancing do a very well, assisting Belle Baker. They demonstrate the late-fashioned dances. The girls look very flapperish in sweaters and skirts and the boys very dapper in sweaters and knickers. Melie is received with appreciation. His neighbors, direct from Maine, create laughter.

Helen Coburn's Performance

The bitter cup of ignominy, Hester Prynne for seven years in "The Scarlet Letter" (American Laboratory theatre), would be much more impressive dramatically if Helen Coburn had put more afterthought into her line impersonation. It is a difficult role to express sincerely. Miss Coburn's performance seems frightfully naive.

Little Pamela Hooker as the child is an attractive youngster whose eyes may come in handy some day if she clings to the theatre.

WORLD'S CHAMP MARCEL WAYER

Hairdressing Show in

Toronto—Bobbed Hair

Shorter

Toronto, Jan. 19.

As Marcel waving Murray Clure sets a claim as the world's champion. He gave a demonstration today at the King Edward Hotel, where dwells a hairdressing show. It's the first ever held in Canada and the boys around are curious, but the girls hope to grab off some new if not fresh ideas.

His demonstrators and decorators are here from all over Canada, to see the demonstrators from the States do their stuff.

A feature of the exhibition is a parade of hair dressing, with models, showing everything, including costumes, from the Queen Elizabeth period of wearing the hair to the close cropped boyish bob of the present.

Everywhere you turn at the King Edward you bump into a hairdresser. They all agree that bobbed hair will be cut shorter in 1926 without growing any longer.

man who will pay with his life on the following morning. Three men offer themselves but Cleopatra chooses Flavius, the Roman. He leaves the stage following the queen and the curtain falls with an exultant cry. The next morning, showing also the executioner always had played safely first himself. Missal Speransky plays Flavius, and Lydia Belyakova is very charming as Cleopatra. This score is by Reinhold.

LADIES OF THE ENSEMBLE

Glady's Barclay, Phyllis Austen, Betty Stockfield, Wyn Claire and Jill Williams all stepped into Gertrude Lawrence's place in various parts of the "Charlot Revue" when Miss Lawrence was taken ill last week. Constance Carpenter is the regular understudy but she, too, was ill.

Grace Carroll, "Cocoanuts," is doubling at the Melody Club.

Bobbie Breslaw is with "Sweetheart Time."

Josephine Dunn is attending the Paramount School of Acting and will shortly receive her diploma and a picture contract.

Peggy Ellis and Trudy Lake are rehearsing with "Suzanne," the John Cort show.

Harriet, one of the Gertrude Hoffman Girls appearing in "Artists and Models," is soon to marry Henry Garat of "A Night in Paris."

Blanche O'Donohue, "Tip Toes," is getting a permanent wave this week.

Ann Wood is leaving "Rose-Marie."

Mary Grace is entertaining at "Beaux Arts."

Peggy Shannon had a birthday party last week and invited most of the "Vanities" girls.

GOOD MIXED SHOW

"Rarin' T' Go," Corking Columbia Burlesque Show

The show last week at the Columbia, New York, the black and white burlesque attraction, "Rarin' T' Go," under the direction of Ed E. Daley, provides all the entertainment of its kind that could be crowded into one performance. The opening is done by the white members. "Busy City," the first number gives the entire company a chance.

Vocally the choristers are much better than the most burlesque shows and they dance well. Billy Foster got most of the laughs with his German accent. Not much can be said of Joe Kilsch's French accent but Joe made up for that in singing.

Eleanor Marshall has a pleasing voice and does nicely in the Italian costume. "China Sea" is sung by Miss Marshall. It is a pretty scene in China with six of the girls in cute native costumes. It is the most effective of the first act. Eleanor Sedmore also shined in the comedy and Midge Gibbons as the soubert does well.

Attractive costumes are worn by the girls in the finale. They are sweet and old fashioned in style, set off by a dramatic white wig. "Counting the Hours" is sung by Mr. Kilsch and Miss Marshall. A clock is in the center of the stage and when the doors beneath it open, a swinging pendulum is adorned with Miss Gibbons' figure. It is a picturesque climax. Miss Gibbons wears the so-called regulation soubert costumes, and several times appears in some smart looking sport outfits. Miss Marshall has some attractive evening gowns with the radiant white used while singing "Counting the Hours" is most pleasing to the eye.

The second part starts with the colored orchestra in the pit. The drummer plays a solo on a washboard. That's a panic. "Birchwood" is sung by Florence McLain, with the Plantation Girls dressed as Indians. How those girls can step to that music! Lovey Taylor did some clever stuff. Tim Moore got the house with laughter in "The Black Hawk Bowling Club." Jimmy Ferguson and Gladys Smith (in her male impersonation) also did excellent dancing.

The scene of the Coconut Grove Cafe in Los Angeles is effective. The band is on the stage and the white people sit around as patrons. Leona Wilson had some successful blues songs. Gerlie Moore wore a tuxedo and very cute in the boxing scene and looks very cute in her Russian outfit. The girls wear strut costumes in the finale that are becoming. Joe Jordan and his 10 sharps and flats leave nothing unplayed. Jimmy Ferguson, Lovey

Winifred Beck, "Tip Toes," claims to be a native of Colorado.

A duet of sisters are in the "Greenwich Village Follies." Mary and Jean Williams and Rita and Marguerite Dunne.

Rose Wenzel's Pekinese died, and Rose has been in tears ever since.

Anita Bantam, "Vanities," is taking acrobatic lessons.

Agnes O'Loughlin and La Verne Lambert have left "Vanities."

Marion Swords of "Sunny" is doubling at the Caravan Club.

Diana Hunt, "Tip Toes," is doubling at the 300 Club.

It simply won't go, that wist watch Margy Baily got for Christmas.

Peggy Gillespie has the doll craze. She has bought 10 dolls in the last two weeks.

Four of the girls in the "Vanities" road company have been requisitioned for the New York company.

Stella Bolton is with Frank Dobson's vaudeville act.

Dorothy Cola has returned to "Tip Toes" after a five weeks' absence, due to a strained back from a fall.

Corinne Sylvane is with "A Night in Paris."

Pretty English Choristers

Dance Well in "By Way"

"By the Way," the English show at the Gaiety, New York, has an exceptionally pretty chorus. Their dances were arranged by Jack Hulbert, producer of the show.

The girls come through a large arch, doing some dainty ballet steps. "By the Way" is the opening song, introducing principals in which the girls have little dancing.

The opening leads into "Shall We Join the Ladies?" The girls do some remarkable unison work in this. They do vigorous Russian steps without the slightest sign of tring. Cue green and blue costumes are worn topped off with saucy tams. A novel idea is having the girls set the stage for the next scene as an end.

"My Castle in Spain," led by Dorothy Hurst, is a pretty scene with the girls gowned in Spanish costumes. They look most attractive in their mantillas. The number could go over better with a better finish. When the curtain is drawn the girls are sitting on steps, producing a fan-like effect. They wear large white wigs. Several songs by the principals make up the finale while the chorus are in the background.

In "I Know Someone Loves Me," sung by Jack Hulbert, six of the girls in a very simple but effective soft shoe routine. A lively dance by all finishes the first act.

"Hum a Little Tune," sung by Eddie Childs, opens the second part. The girls have their heads through a hole in the curtain over doll's bodies that give the appearance of marionettes. They perform a clever little dance worked by the girls' arms. Six choristers in yellow costumes principals make up the act. "There's Nothing New Under the Sun" is just a costume parade with the girls looking very charming. The stage in full view with a large bunch of pillows in the center is set for the finale. As to every one's surprise the chorines come from under the pillows and do a peppy dance.

A "Charleston" finishes the show with a punch.

More dancing from the girls during the performance would be appreciated.

Taylor, Gladys Smith, Gerlie Moore and Tim Moore leave nothing undanced.

The show is well worth the time. The second act is as good as any colored musical comedy that has been on Broadway.

SISTERS FIGHT; CABARET MAN ARRESTED

Lou Clayton Charged with Assault—Denies It—Girls Wouldn't Leave

Who socked Agnes Cunningham and badly damaged her left eye? This question will be decided by Magistrate Brodsky in the Family Court today (Wednesday). Lou Clayton, 34, of the Club Dover at 105 West 51st street, is accused by Agnes of using cave-man tactics on her, while Lou vehemently protests it was Agnes' sister who did the decorating.

Agnes, who said she was a hair-dresser and lived at 201 West 11th street, said she entered Clayton's place accompanied by her sister and a male friend. She said the man while her sister and herself decided to wait and eat. After they had been left alone, she said, Clayton came over to the table and insisted upon taking them home.

Miss Cunningham claims she resisted Clayton's offensive actions and asked him to leave the table. She said he refused and told her he had thrown out better women than her. At this point, she testified, Clayton got up and struck her a blow on the eye and another on the nose.

She said she wanted to use a telephone but Clayton or his employees refused to let her. When she and her sister demanded to leave, she said, Clayton refused and told her to keep her and her sister virtuous prisoners for almost eight hours. When they succeeded in getting out of the place the sisters went to Policeman Wendel, West 47th street station, and told him what happened. The cop arrested Clayton.

When Clayton appeared before Magistrate Brodsky Saturday he pleaded not guilty. Miss Cunningham, her face covered with a red veil, gave part of her testimony and then the hearing was adjourned until today.

Clayton Indignant

Clayton, indignant at the publicity he received, said the story was not true in any detail. He said the sisters came to the club with a man, all partly intoxicated, and immediately started a quarrel when the man left them. After Clayton and Clayton said, Agnes' sister accused her of having "chased the sucker" and got up and struck her the blow in the face.

Clayton said he tried to quiet them and applied ice to Agnes' damaged eye, but she fought and would not permit it. He said he offered to get a taxicab for them and see them safely home as he wanted to get rid of them. He said they quieted down a bit and sat at a table again.

He left and went home after leaving instructions with employees to eject them in a short time. He said he received a phone message at his hotel from his manager about 10 a. m. asking him to come right down as the two women had started to fight again and had torn down most of the fringes of his partners in the Club Dover, before the police court hearing. His partners stated the women had been disorderly, refusing to leave and they had had to keep the club open until 11 in the morning because they would not depart.

Clayton says he believes the women are trying to ruin his reputation by bringing the charge against him.

Another version of the affair was substantiated by his partners in the Club Dover, before the police court hearing. His partners stated the women had been disorderly, refusing to leave and they had had to keep the club open until 11 in the morning because they would not depart.

**If you don't advertise in
VARIETY
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Cheese Club Members Tipped Tavern Waiter

Early this week the Cheese Club had not hooked onto another lunch meeting place, the boys being still puzzled why they were "dispossessed" from the back room of the Tavern. Billy Lahiff says it was simple. Billy says the Cheeseers are probably the only people in New York who Janssen doesn't want to see.

Lahiff explained that he made a tab of the lunch checks and the total for the 18 to 20 members daily amounted to from \$150 to \$6. Bill said he didn't mind that so much, but the waiter squawked, claiming his tip per day reached about 50 cents and as he had to give the bus boys a cent because of the number of people, it just didn't pay. Besides, the Cheeseers started to demand too much service, even snapping their fingers, says Billy. Lahiff (reported) tipping the waiter himself to keep the lad on the Cheese Club job.

"Flashlight" Harry Hersefeld, president of the club, could not be reached for his side of the matter. It was reported Harry was not so well pleased with the back room, because Billy failed to take his picture over on a week.

Bugs Bear, asked about the plight of the club, claimed he was not a member. "But quote me," said Bugs, "when Hersefeld came to New York, for the first six months he looked for the press gate in the subway. However, I did the same thing."

HUNTER CAUGHT BY VICTIM'S WIFE

Suspected as Agent of 'Dope' Ring—Attempted Suicide After Arrest

Milwaukee, Jan. 19.

Trapped by the wife of his victim, Otto M. Hunter, New York chemist, drug addict and suspected agent of a nation wide dope ring, who squandered \$170,000 in two years, is under special guard at the County Jail here as a result of an attempt to take his own life.

Federal agents, who arrested Hunter, are on the trail of a Milwaukee physician who is said to have supplied him with the narcotics. These narcotics are alleged to have been sold to private doctors, former clients of the doctor, as well as having been unloaded in hotels here.

Hunter was arrested when, it is asserted, he went to deliver a quantity of drugs to a woman's husband, John, son of the late local capitalist, John Ely Pierce, who is ill. The arrest was brought about on information furnished by Mrs. Pierce after an investigation of seven months.

According to Mrs. Pierce her husband had been addicted to drugs for some time and was taken ill when he attempted to break the habit. After a telephone conversation in which her husband asked that a supply of drugs be brought to him, Mrs. Pierce enlisted federal aid.

While jail officials kept their federal ward under strict surveillance, federal narcotics inspectors and members of the Department of Justice were attempting to decipher code telegrams they claim to have seized following Hunter's arrest.

The code telegrams, together with a suitcase of narcotics and hypodermic needles, were taken by the agents in the basement of a home where Hunter has been living since his arrival from New York.

Fined for Impure Food

Found guilty of serving impure food, the Sekur Restaurant, Inc., of 160 Sixth avenue, was fined \$50 in the Court of Special Sessions.

According to Edward Frankman, city inspector of the Health Department, he found 11 pounds of staled bread biscuits in the restaurant, and on examination found the stuff unfit to eat.

TIMES SQUARE RAGE PANIC OVER CABARET RAD SUNDAY

150 People Taken, All Dismissed—Expects New Crowd to Come Down

The new police administration is launching a drive against various flapper paradises in Greenwich Village, New York.

The first onslaught was made Sunday morning at Miami Inn, Greenwich avenue and Christopher street, when detectives in command of Police Inspector Thomas Donahue swooped down upon the cabaret, arresting 150 participants of festivities, including 50 girls. All were dismissed by Magistrate Norris in Jefferson Market Court later in the day because of lack of evidence of the debauchery charged by the arresting officers.

Emil Fournier, said to be the manager of the resort, was also arrested on a charge of maintaining a disorderly resort and violating the Volstead law. Fournier's case was put over for later in the week. Fournier denied any connection with the establishment other than being a friend of the proprietor, for whom he said he was looking out for things when the police arrived.

The renewed raiding activities in this part of town have struck terror in the hearts of the cabaret men. Most charged with the renewed activities of the Washington Square Association, whom they claim, have been trying to put their places out of business for the past two years. They also figure that most of the society's present complaints are but a duplicate of previous ones, but that the reformers are availing themselves of the privilege of annoying the new Police Commissioner.

The cabaret men declare they are operating on the up and up and within the law, but admit the raids don't help things with their patrons.

Young Girls Admitted

The raiding squads claim to have acted upon complaints that young girls have been admitted unlawfully to the cabaret and that several complaints against the place have been filed by parents whose daughters have become regular habitués, despite under 18. None was present at the raid, the 50 girls taken satisfied Magistrate Norris that they were over 20 and most had male escorts.

The raids and general shaking up of the Village has given the section the first real excitement it has had for months. The untouched figure it great advertising to bring a new mob to the Village, where, they admit, it is needed badly.

Following the raid of the Miami Inn policemen were in greater evidence Sunday night than they had been for some time. It is understood the latter will keep close tab on dance halls and cabarets to abrogate the admittance of minors. Several policemen known to cabaret proprietors laid down regulations on their trip around town, stating that unless the youngsters and other undesirable women were kept out of the places arrests would be made, after which would follow recommendation for suspension of dance hall licenses.

Jury Disagreed in Trial Of Mrs. Scott for Murder

A jury before Judge Rosinsky in General Sessions disagreed in the trial of Mrs. Scott, who was charged with the murder of her husband, charged with murder in the first degree for having stabbed to death James Rowan, of 861 Columbus avenue, on the night of June 1st last. The woman's defense was that she killed Rowan because he had attempted to attack her.

The slaying occurred in a room at 401 West 53rd street, while the two were engaged in a drinking bout. Scott has been known to prisoners in the Jefferson Market Prison as the "Princess Wauwauka." She was sent back to prison to await a new trial.

Macfadden's Gift

During a contest or guessing match conducted in the New York "Evening Graphic," a footnote mentioned the winners or successful guessers would be presented with a photograph of Bernarr Macfadden, publisher of the paper.

BARON'S BAD CHECK STEAMED UP "DOT"

Soda Mixer Mapped Plan for Gunnar Gersten—Jackie Burke Just Missed Slipper

Gunnar Gersten, 23, electrical engineer from Sweden but more recently from Bridgeport, Conn., had one of the bad checks in the Club Frontenac, 147 Columbus avenue. When it was all over he was arrested on two charges. One of passing a worthless check for \$31 and the other for fleeing the Hotel Astor out of a hotel bill for one week's lodging and "eats."

He was arraigned in West Side Court before Magistrate Brodsky and held in \$700 bail for trial in the Court of Special Sessions. In lieu of the money the baron was taken to the Tombs to await trial.

Gersten told how he came to New York from Bridgeport, intending to stop at one of the Y. M. C. A.'s. He walked up Broadway and stopped in a candy store. He met a soda "jerker" who invited Gersten to his room.

There the soda "jerker" telephoned some girls. It was decided, so Gersten said, to introduce him as a Swedish Baron. When the girls arrived he was introduced as a second cousin to Count Morner.

Things grew slow in the soda dispenser's flat and they decided to go to the Frontenac. There "Baron" Gersten met the assistant manager, "Dot" Donor, Jackie Burke and other people. Gersten was introduced as Baron G.-G. They said that they couldn't remember his name.

It didn't take Gersten long to explain to Miss Donor that he was temporarily out of funds. Would she cash a check? For a "Baron" he gave him a blank check and he made it out on a bank in Bridgeport.

He wanted enough, he told Miss Donor, to give the kind waiter a \$2 tip and also to buy a \$20 pair of evening slippers for Jackie Burke. The check was made out for \$31. The "Baron" explained to the court that he had champagne and a few highballs. He endorsed the check "Gunnar Gersten." Leaving the Frontenac that night he told Miss Donor he would take her the next day at the Lorraine. He also said he had been stopping at the Astor. His folks were tremendously wealthy, he incidentally mentioned.

The following day Miss Donor pawned the bank and earned Gunnar. She had no account. She then went to meet him to keep the tea engagement. But "Baron" didn't show.

She went to the Astor Hotel and found that Charles Sims, house sleuth, was looking for "Baron" Gersten.

Miss Donor "planted" herself outside of Jackie's hotel, the Palace, where she hoped the baron would be.

Miss Donor begged to be forgiven for disappointing "Dot."

"That's alright," "Baron" came to the Astor with me," "Dot" suggested.

"Oh, no," replied "Baron," "my folks will see me." However, he consented to walk a few blocks with her. She introduced him to a traffic policeman. "Look him up," she shouted, and the "Baron" passed in.

He declared it was all a joke, the imagination of the soda mixer. In court was John Vaughn, head detective of the Hotel Men's Association. He said a half dozen hotels out west are looking for Gersten to settle hotel bills.

Fined for Possessing Drugs

Harry Brown, 33, living at 219 West 13th street, was fined \$50 in the Court of Special Sessions today after pleading guilty to having opium in his possession.

Brown was arrested in his furnished room by Officer Kirby, of the Narcotic Squad, Sept. 10.

DENTIST GIVEN 6 MONTHS FOR BAD ERROR

Poured Carbolic Acid Over Patient's Head—Held No License

Accused of pouring carbolic acid on a woman patient to revive her when she had fainted, after having a tooth extracted, Peter Garabedian, dentist, of 259 West 55th street, was sentenced to six months in the workhouse in Special Sessions. The specific complaint against the dentist is that he practiced without a license.

The complaint against Garabedian was Mrs. Maria Pina of 140 10th avenue, who says she called at the dentist's office May 26, 1923, to have her teeth examined. He extracted a tooth and she fainted. In the excitement that followed she claimed Garabedian seized a bottle of carbolic acid and poured the contents over her head.

In finding the dentist guilty, the justices declared it was one of the worst cases they ever had to deal with and that something had to be done to keep the medical and dental professions from abusing their power, to save the lives of the members of the community.

DRIVING ROUGHNECKS OUT OF G'W'CH VILLAGE

"Dead Line" Established for Crooks and Night Hawks—Police Promise Aid

Since abolition of the Special Service Squad of the Police Department precinct detectives have launched a drive to rid the cabaret belt of Greenwich Village of undesirable. They have established a new dead line for suspected criminals and "night hawks." If prosecuted with the same enthusiasm as now it will make the cabarets safer for slummers and also forestall the usual headaches for the proprietors.

The precinct men have been making nightly visitations of the cabarets and have been seeing out criminals. They have been handling their drop ins in an orderly manner in contrast to the usual rough riding methods of the Special Service crew, who usually were in the place every day of the place entered.

The restoration of police protection has been welcomed by proprietors and patrons alike. Gang reign has been broken in the village for the past two years and many of the places have been held up from time to time. Under the new arrangement proprietors have been informed that if they do not ring right, all they will have to do is phone the station and detectives will be sent down to take care of the roughnecks.

Brother vs. Brother

Theatre goes at Broadway and 42nd street witnessed two brothers in a fistie battle. Many of the people stepped aside because both brothers are tall and expected to see a real go-on. Patrolman John Donohue of the West 47th street station arrested one of them.

The prisoner gave his name as Robert Althaler, 24, advertising agent, 222 Sheridan avenue, Bronx. He was charged with disorderly conduct.

His brother, Leonard, 20, displaying a swollen lip and who lives at 225 West 165th street told Magistrate Brodsky the assault was unprovoked.

Robert stated to the Court that he had become furious when he saw his brother. He declared that Leonard had married a woman and that his parents were at broken. The court warned Robert not to inflict punishment on his brother, and he received a suspended sentence.

JOSE COLLINS

Songs
Full Stage (Drawing Room)
Palace (Straight Vaude)

In the issue of Variety dated Sept. 24, 1910, the following New Act review on Jose Collins appeared. It was dated from London, at the Coliseum, stated Miss Collins had done 17 minutes with songs in a full stage parlor set, and in its entirety, read:

"On Friday evening of last week Jose Collins went on for the trial of a new act at the Coliseum. The turn was much alike to one Miss Collins did here about six months ago.

"She has changed pianists and that is one mistake Jose made. The girl is quite talented enough to do an act by herself. Jose sings three songs. Her very good voice helps but the act is too 'straight.' She should not confine herself to one style of work. The little girl is so charming and did very well in rather an early position."

(This London review was unsigned). The new act files disclose that Miss Collins was last over here in 1915, also at the Palace, where she reappears this week.

Reproducing the London notice of last year ago for the purpose of bringing out that at that date, Miss Collins did not appear over here known over there. Nor over here—then. The notice, brief enough in itself, was placed near the bottom of a column, under two others.

Since 1910, however, and in London Jose Collins has risen to all of the heights a musical comedy star can reach. In fact and not so long ago, it was said, in a private letter from London, that she was about the only English girl of that date the British musical producer could rely on or depend upon for the lead, meaning the singing lead.

The really nice thing about Miss Collins' turn at the Palace, New York, Monday night, Jan. 18, 1929, was her applause acknowledgement, when she said:

"You 'made' me and it's wonderful that you have remembered me. My heart is full. Thank you."

And any one who believes Miss Collins wished to imply that it was in America she received the first substantial recognition. Maybe so, for she was boomed over here as too laughter of her own, Lottie Collins, but that distinction in itself would not have sent her over. She retained the talent and still has it that that real act recognizer in London saw and did not so long ago.

With Victor Marmont at the piano at the Palace, Miss Collins did four songs, without an encore number, but forced to remain motionless upon the stage with applause proceeding behind several bouquets were handed over the footlights. Her numbers were "Palace in the Sky," from "Chu Chin Choo," "Sometime" (American), "Claret" from "Southern Maid," and "The Waltz Song from 'Maid of the Mountains,'" both of the latter English and from English productions in which Miss Collins appeared. As she announced, "The singer also stated that 'Maid of the Mountains' ran for three and one half years in London.

In a handsome setting and gorgeously gowned, placed a Spanish shawl around her shoulders for the "Claret" song, Miss Collins floated along nicely to an enthusiastic reception from the large English colony present. She was introduced in two ways, through the small time method the Palace has of running a slide of its coming attractions, with Miss Collins' mention, adding the had been "and over by popular demand" (this on the Monday night of her first week) and that she had immediately to follow Ann Colee through a rearrangement of the bill that she appeared aimed to please the star crowd rather than to protect the artists on the program.

Miss Collins should be welcomed back. With her "vaudeville" pressed as hard as it is for names, this "name" should look very big to them, for the publicity it can furnish and the class act it presents.

Sime.

LIONEL ATWILL AND CO.

"The Song of Victory" (Sketch)
18 Mins.; Three (Special)
Riverside (Straight Vaudeville)

The birth of the "Marsellaise" and incident in the life of its composer, Claude Joseph Rouget De Lisle furnishes the theme for Lionel Atwill's return to vaudeville. The playlet has been authored by Brian Marlow.

In its romantic melodrama that gives the star a great role which he plays superbly but which is more in the category of a curtain raiser rather than a legitimate vaudeville. While admirably played it lacks the appeal of "The White Faced Fool" and others of Mr. Atwill's previous contributions to the stage. The playlet is long and longevity will depend entirely upon its star.

The action is laid in Strasbourg, April 24, 1792, when the blue blooded composer De Lisle elected to remain loyal to France despite his Swiss politics at a time when Prussia was threatening invasion. His composition of the "Marsellaise" is coupled with having stemmed impending revolution and put a new fighting spirit in the sons of France that was too enthusiastic for the proposed invaders. The composer vaudeville it was with a song which has since become the national anthem of France.

As the playlet progresses Marie-Cecile Gueney (Helen Stanton), whose former jilted of the composer has turned him to liquor to forget, returns free and willing to marry him providing he will return to his people rather than espouse the cause of the revolutionists. But he remains loyal to the cause and later traps the unscrupulous Robespierre in time to save his loved one from the guillotine while his martial air sweeps France to victory.

Mr. Atwill plays the role of the composer with delightful repression. At the same time incorporating the latter with melodrama and tinkering upon the harpsichord until he has perfected the battle hymn. His performance was at all times superb. Helen Stanton shared honors as Marie-Cecile while Russell Morrison and St. Clair Bayfield also contributed creditable support.

The historical angle may carry the playlet in the better class houses. Atwill's acting surely would if nothing else. But even with this double barreled act the act is not vaudeville.

Sime.

ALLYN and TYRRELL (9)

Dancing and Songs
15 Mins.; Full Stage (Special)
Stat. St. (Vaude-Pets.)

Well produced act bringing forth the actors' work by the principals to make it easy looking material if there's no dispute on money. Miss Tyrrell and Mr. Allyn work smoothly together, besides which the former offers nice kicks and the latter proves to be a most piano player in the world. A six-piece stringed orchestra and a feminine singer accompany. When the actors are tired, soft cutes Apache number opens, for which a tuncful melody has been selected. It's nicely rendered and pantomimed by the main trio, the two girls and boy, besides being brief. The musicians fill the wait whence the "name" couple offer their adagio waltz to an earned outburst. Miss Tyrrell solos and the latter singer is given opportunity for one number, for which Mr. Allyn is at the keyboard. Having to follow Frances Arms on this bill, it was none too easy for Miss Hoffman. However, she can sing a "blues" song although she is in dire need of direction as to handling herself while under way. An abbreviated Charleston cutes the girls and boy.

Closing the vaudeville half at this house, the act did very well. Miss Hoffman might be allowed another song of the "blues" type, and Miss Tyrrell could do with her own sort of "appliance" which are seemingly an eyesore when the major portion of her work is considered. With or without the suggestion, the act is well constructed presentation holding a nice record Apache opening that carries on to obvious favor. A bright picture house possibility.

Skip.

CHARLES DERICKSON

Songs
15 Mins.; One
Riverside (Straight Vaudeville)

Charles Derickson is a former musical comedy juvenile trying his hand at vaudeville as a singing single. Since withdrawing from musical comedy the season before last, he has been studying music studies and currently shapes up as a pleasing tenor of good appearance. He is in tux and with house orchestra. On this bill Monday night he stopped the show in the deuce.

"Swanee Butterfly" as an opener set him pretty. "I Wonder Where My Baby Is Tonight" proved an adequate follow-up, giving way to "Rings of Mandarins" and "Yiddish Mamma." All were enthusiastically received and if his appearance here is any criterion he's going to be as well liked all around. Although not yet developed as a "name," Derickson is a good bet as an asset for the better grade picture houses.

The prolonged applause after Derickson had completed his routine lasted for at least four minutes, into the Frank Dobson act which followed. Even when the curtain had been raised the audience was as insistent as ever that Derickson return for an encore, but they let it go. The revolutionists and the outfronters could not trot him back, they remained quiet for the follow-up act.

Sime.

LAURA PIERPONT (1)

Songs
17 Mins.; One (Special)
Stat. St. (Vaude-Pets.)

Laura Pierpont, heretofore a dramatic sketch artist and also known for her protean efforts with playlets, is showing something new for her style of work. She has a song, "The George Harris at the piano, accompanying.

The song ideas are conned from popular books which Mr. Harris at the baby grants for his thriller, into the Frank Dobson act which followed. Even when the curtain had been raised the audience was as insistent as ever that Derickson return for an encore, but they let it go. The revolutionists and the outfronters could not trot him back, they remained quiet for the follow-up act.

Sime.

A routine encore is a western heroine singing "The House of Bonanza" in old-time sex thriller, is the basis of the "Broadway Rose" idea with the "Curse of an Aching Heart" thrown in for good measure.

The first three song ideas are somewhat similar. They are sophisticated and the latter blonde conductor is a surprise. He handles lines like a legit and evidences a penchant for verbal comedy that should be developed.

Abel.

It's a departure for Miss Pierpont who looks well in her character costume to touch the numbers. With seasoning and surer material of a general and more wholesome nature, she should do well in the better houses.

Abel.

"A HOLLYWOOD NOVELTY"

Don Alvin, Violinist

Chicago, Chicago (Pictures)

Another of California's native sons, who has constructed a turn through having influence with directors and stars in Hollywood. They cooperated in rounding out the program. The act is a novelty in several "shots" disclosing him putting in the pathos, comedy and sympathy with his violin.

The film takes up about seven minutes. Alvin, furnishing the music off stage. No comedy, with the only asset in showing the film, evidently based on the fact that it discloses him as a "big man" from Hollywood.

After the film, Alvin appears in "one," dressed in a natty tux, playing two selections on the violin, with some talk. It was a "confidential" routine. No outburst laughter followed.

As the violinist there are better musicians in the pit, and pictures of Hollywood have been witnessed before. Considering the time consumed there is not much to brag about in vaudeville his chances for consecutive employment are about the same.

Don Alvin formerly had the orchestra in one of the cafes in Culver City. His picture tour may have been secured establish his name in the middle west. His showing at this theatre didn't speak much for him. He acted more like a picture star than a musician.

Loop.

"BERLIN VS. LISZT" (14)

Alex Hyde and Co.
Band, Dance, Revue
19 Mins.; One (Special)
Stat. St. (Vaude-Pets.)

Plenty of meat is crowded into Alex Hyde's 19 minutes with this Herman Timberg authored and produced. The act is a novelty in band acts, more than a band proposition, with the latter rarely incidental to the "decision" regarding the merits of Berlin's jazz compositions compared to the masterful creations of Liszt. The act's title is "Berlin vs. Liszt," with Alex Hyde's name featured on the opposite annunciator. Whether so intended originally or because of the timeliness of the Berlin name, the composer's title is to be preferred for box-office values as that tells the tale.

Hyde is shown imperturbed by two girls, one a disciple of Berlin and jazz and other an adherent to Liszt and the classics. The great American jazz writer and the venerable Berlin chap a ringer for Irving. Each composer pleads his cause. Liszt insisting he will live scores of years hence; Berlin in turn pleads for jazz, if not he, will be alive 100 years from now.

Hyde decides to leave it to the audience. The usual competition stuff but sparsely sold. A string quartet, headed by the dapper Hyde, all in appropriate decorous smocks, led the Hungarians in a rhapsody. That there is an even break as to the merits of each was evidenced by the hearty applause for the old master.

Berlin has his inning with jazz. On the opposite section of the stage, which has been partitioned off, a jazz sextet, also headed by Hyde, reels off some torrid rag stuff. The applause is good.

The girls are introduced for a second test. One does a classical aria; the other a Charleston. Still a tie. Hyde decides to play a classical. A second "hot" band render it in syncopated tempo. Liszt is at first vexed at this desecration but finally both Berlin and the old boy are pictured arms interlocked for a final curtain.

It's a corking idea and permits for anything. It is a novelty in band turns and as produced perfect for picture houses as well as vaudeville. The act has been Orpheus in the past fall, this being their initial New York stand. If it's not set for the Palace next week, it should, what with the Berlin publicity. The act has the basic merits of Hyde's offering.

Incidentally, for a band leader, Hyde having been abroad two years up to this season with a dance orchestra, the new blonde conductor is a surprise. He handles lines like a legit and evidences a penchant for verbal comedy that should be developed.

Abel.

BURNS and BURCHILL

"Tues-Tickles-Taps"

One
Palace (Straight Vaude)

"Tues-Tickles-Taps" is the billing for this two-act by Will Burns and Jimmy Burchill. They do a nutty act, whether singing, dancing or playing brass instruments; also talking. As "nuts" of their kind they are in the class with the Handel Brothers, farther down on the bill.

Burns and Burchill were No. 2. The house liked them almost immediately. Had they cared to jockey, they could have stopped the show. The new blonde conductor equalled anything the No. 2 position at the Palace has had this season.

These boys have an excellent nut comedy for hot times. They have thoroughly worked it out. They're sure fire.

Sime.

JONES and HILL

Acrobats
12 Mins.; One
American Roof (Vaude-Pets.)

Two boys, one clear cut claps, opening in collegiate attire with pop song to the accompaniment of uke.

Considerable talk with the ensuing business, the pair getting into an argument and ending as an introduction for some excellent ground tumbling. Efforts to be "different" consist of spasmodic singing, comedy recitations, etc. Most of the time the acrobats are sure-fire.

For a finish one plays the uke while the other executes an acrobatic dance in which the musician takes part for a minute. The act has possibilities. The talk should be revised and cut down to a minimum. The boys are of splendid appearance.

Con.

FRANK DOBSON AND CO (5)

"The Love Doctor" (Musical Skit)
18 Mins.; Full (Special)
Stat. St. (Vaudeville)

Lewis & Gordon sponsor this agit agit for the type of clowning Dobson does best. The elongated light comedian essays the title role, that of a woman-hating medico who has been framed to invade a girls' luncheon lodge, propose to its fairest member, also framed by the siren to win a \$10 bet with her pals.

The doc, however, changes his complicity to that of a savant, dons pajamas and remains until the dittoous one runs out of "noes."

The whole affair might be termed a vaudeville bedroom farce, since the slumgum punch is there, also Nina Penn, the attractive girl in pale green pajamas. Something new for vaudeville. Also a manipulation making it all harmless.

Violent Polka, Eva Wenden and Stella Bolton are the remainder of the support, as man-cracy girl friends of Nina. All attractive and all fit in.

Nina Penn and Mr. Dobson handle two numbers during the action and also uncork acrobatic solos neatly planted. The finish has all on for fast dancing which provides a peppy getaway.

Get over on this bill in the tux and can stand this spot on the follow-ups. Light, but entertaining.

Sime.

FOUR FOYS

Talk, singing and dancing
16 Mins.; One (Special Drop)
Stat. St. (Vaudeville)

This group is the remnant of the Eddie Foy and kids act, the group comprising Eddie, Jr., Irving, Mary and Madeline. Bryan left the act last year. The group has made pictures while Charlie Foy has branched out in a two-act. Dad Foy is temporarily out of vaudeville and optimistic on a possible revival of "The Surviving Foy youngsters have grown. They have also developed. Their present turn has been outlined with a semi-impromptu effect, with the chief burden so far by Eddie and the girls, although Irving does his stuff as creditably whenever given a chance.

The golf scene bit was especially funny. Eddie's imitation of his father is acceptable but not within a mile of Charlie's. The girls harmonized numbers and all four danced with Eddie the best hooper.

The kids also incorporated some of the current style of act in one of the numbers that hit heavy. Spotted No. 4 the kids clicked pretty and look set as an early snort turn for any of them.

Sime.

JENNY and NYLIN TRIO

Relief Skating
Stat. St. (Straight Vaude)

A fast working roller skating trio, full of difficult handling tricks, composed of man, boy and girl. They work in the current style of fast working modern skating turns, which have taken their lead from that ever up-to-date leader of them all, still, Reynolds and Donegan. This turn through is a combination of holding tricks, and with the girl always the fiercer, can open any bill of the larger houses, while for picture theatres it's a perfect cinch.

The girls wear neat silk shirts and long trousers of non-blending color. They should dress in black silk knickerbockers, retaining their present shirts. That appearance would be more beneficial than the one trick the boys does through wearing his coat. Mention should be made of the pleasant young woman and her engaging smile. She has the idea.

Sime.

WALTER STEPHANE ORCHES-

Terminal Theatre, Chicago

Stephane is frankly out to become a Paul Ash. Unlike Ash, however, he does not have the sharpest tools to work with. He has some scenic effects, no special costumes, etc. These he will eventually have if he gets a regular assignment. Meanwhile he must sell himself simply as an orchestra.

Stephane is not a worthy of the chance to do big things. He fits into the moving picture scheme. His showing at the Terminal, where it is possible the Archer Brothers will want him, is an act, by indicates that he has the brand of merchandise they are after.

On appearance and playing he rates a "break." Hail.

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ADVERTISING CURTAINS—DROPS—SCENERY

PRESENTATIONS—BILLS

THIS WEEK (JAN. 18)
NEXT WEEK (JAN. 25)

Shows carrying numerals such as (10) or (11) indicate opening this week, on Sunday or Monday, as date may be. For next week (17) or (18), with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Initials listed after houses for booking affiliation are:

Pictures (P) Independent (IW)
Pantages (P) Interstate (It)
Orpheum (O) Bert Levy (BL)

Where no initials are used with name of theatre, denotes house in without regular booking affiliation.

Pictures include in classification picture policy with vaudeville or presentation as adjunct. Independent includes those pop vaudeville (vaudeville and pictures) theatres affiliated with no general booking office.

GERMANY

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

BERLIN
(Running order)
Wunder Tr.
Borelli Bros.
Charlton
Norman Talm.
Chas. Bernoff
Sibyl Vane
Jos. Breker
Intermission
& Carra
Mado Minto Co.
Mollie & Billie
S. Barbes
Pictures

WINTERTGARTEN

(Running order)
Rag. Schreiber
H. H. Hanner
If Ward's Band
Grims & Fallow

NEW YORK CITY

American (L)
1st half (15-17)
Garcinetti & Miller
Van & Tyson
Young & Gray
Miller & Peters
Lillian Shaw
Shaw & Telle
(Two to Bill)
2d half (15-17)
Rena Bratte
Lillian Shaw
Janet Winters Co.
Frank Dixon Co.
Smith & Holden
Ina Alveda Co.

Broadway (L)

1st half (15-17)
Donald S.
Jerome & Evelyn

Manning and Class

This Week, Keith's Washington
Next Week, Maryland, Baltimore
Direction HARRY WEBER

Clifford and Marion

"BROADCASTING JOY"
Direction LEE STEWART

Clifford and Marion

Fr. A. D'Amico
2d half (15-17)
Tanaka Kaji
Ethel Kama
Gordon & Healy
Wm. Edmunds Co.
Clark & O'Neill

Lancaster (L)

1st half (15-17)
Pickard & Seal
Maxwell D. & B.
Chas. Rogers Co.
Carson & Willard
Weider Bros.
2d half (15-17)
Paul Lev & Miller

Cameo (P) (18)

Rhbel Seal
S. W. Lection
J. N. Cooper
Widmeyer's Fan

Rivoli (P) (17)

Eddie Elkins
Mollie Mixers
Harold Ramsey
Wm. Laune & W.
Ruth Urban
A. Paasah
Paul Lev & Miller

Capital (P) (17)

14 Romanova
Edmond G.
(A. M.) Edmund
G. with
Buren, a n e n g
New York Dec. 21
to appear in Kie-
Chas. Bernoff
& Palm Beach")
Miss Philie
Willie Armins
Dermodes
& Carra
Mado Minto Co.
Mollie & Billie
S. Barbes
Pictures

National (L)

1st half (15-17)
Tanaka Kaji
B. J. Moore
R. Kennedy Co.
Harley Hays
Boyce E. & M. Roy
2d half (15-17)
McDonald Trio
J. J. Moore
McLaughlin & E.
2d half (15-17)
Orpheum (L)

Palace (K) (18)

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Rena Bratte
Lillian Shaw
Janet Winters Co.
Frank Dixon Co.
Smith & Holden
Ina Alveda Co.

State (L) (25)

4 Aces & Queens
Jack & Clark
Jack & Clark

Sally Ward Co.

Joe Colind Co.
O'Neil & L. R.
Burns & Burchill
Ann Condy
Cody & Seal
Jenny & Nylan
W. J. Mendell
(25)
De Calion
Alfred Dobson
Wm. Collins
Poodles Hannaford
4 Cluvely Girls
Herbert Clifton
Owen McElvay

Rivoli (K) (18)

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Carroll & Gorman
(Two to Bill)
2d half (15-17)
Francis & Ruth
Gordon & Healy
Hartigue
(Others to Bill)

Jefferson (K)

1st half (15-17)
Aven Comedy 4
Joe Jackson
Wyoming 2

Jones & Rae

Pat & M'Grille
Miller & Bernard
Allen Typhel Co.
William Morris
Francis Armas

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NO ONE CAN ESTIMATE THE VALUE OF INTEGRITY, COURTESY, FAIR DEALING AND THE SPIRIT OF SERVICE IN BUSINESS. HOWEVER, WE FIND THEIR PRACTICE PROFITABLE.

THE FALLY MARKUS VAUDEVILLE AGENCY

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Vol. LXXXI No. 10

STOCKS

Charles Berkell has announced he had leased the Clinton theatre, Clinton, Ia., and will open a permanent stock there Jan. 24. Milton Byron and Edith Elliott will be the leads. Harry Beneke will be manager.

The Andy Wright Players, with Dorothy Gay and Emmett Wogan playing leads, opened at the Savannah Theatre, Savannah, New Year's Day. The opening bill was "Why Men Leave Home," with "Lightnin'" the second play.

A new company, the Lockwood Bk.-k., will begin at Fayette, Ia. Mrs. Helen Sweet Lockwood is in the lead, with eight people, including Earl Lockwood as business manager. William Cornish is the leading man.

Jack Northworth, who has placed a stock at the Community theatre, Glendale, Cal., did exceptionally well with his initial production, "The Best People." The next will be "So This is London," in which Northworth will appear.

The Beach-Jones stock, closed a two week's engagement at the Princess theatre, Port Dodge, Ia., and went to Austin, Minn., for a week with eight weeks in La Crosse, Wis., to follow.

The Halton Powell, musical stock, opened at the Liberty, Davenport, Ia., Christmas day.

A stock of 16 players will open at the Stone, Binghamton, N. Y., Feb. 1.

The M. S. Gross Players have moved from Lexington, Ky. to Terre Haute, Ind.

It is reported that the Sherman-Primrose Stock in Hammond, Ind., has posted closing notice and will continue if at all on a week to week basis.

Geo. C. Robinson and Eckell Gifford have opened a third troupe in Erie, Pa.

The Earle Ross Players exited from the Rockford theatre, Rockford, Saturday after 19 weeks. The next attraction will be "Able's Irish Rose," which James Wingfield is routing in this territory.

Horace Slatkine is moving his No. 2 stock from Fond Du Lac, Wis., to Sioux City, Okla. His No. 1 company is still doing nicely at the Majestic, Waukegan.

LITTLE THEATRES

A group of professional players have established theatre of their own to be known as the Drama House, with a studio theatre at 108 W. 5th St., New York. They are now rehearsing their first production which will be a bill of three one-act plays. The premier performance will be given Jan. 13.

Two Mollere comedies, "The Impostures of Scapin" and "The Affected Misses," were presented Dec. 19 by the Ven, Paint and Pretzel Dramatic Society of Tufts and Jackson Colleges, Medford, Mass. Dr. Courtney Bruerton directed.

The Masque of Troy, N. Y., has resumed its season interrupted last month by the death of John M. Francis, director and leading man of use organization. George S. Luther, one of the oldest members of the Masque, is taking his place.

The Kansas City theatre offered "Beyond the Horizon" as the most imposing of any production yet attempted by this little theatre group.

Guid's New Script

The Theatre Guild has a play called "Malborough Goes to the War."

ADVOCATING THE SAM SCRIBNER SYSTEM

Sam Scribner has quite a system. We like it—and advocate it. When Sam's sore at Variety, he advertises. What could be sweeter?

Last week's Variety carried a displayed page advertisement signed by Mr. Scribner, telling Variety wherein it erred in a story affecting the Columbia Amusement Company, of which Mr. Scribner is president. Sam wanted to make the correction in his own way, so he paid for the privilege. He didn't even ask Variety to make a correction in Variety's way. Mr. Scribner wrote his advertising copy, sent it in, and we sent him a bill.

Whatever Mr. Scribner said about the story or Variety, and he said plenty about both, stands as it was printed as far as we are concerned. Not a word of Mr. Scribner's copy was altered nor was the advertisement questioned. Variety never criticizes or adversely comments upon an advertisement published by it, if decent, sincere and not libelous (except as to Variety). The publication of the advertisement marks its acceptance by us and it becomes as much a part of the paper as any other matter in the same issue.

It's a fine idea, that of Sam's. He prints a denial in his own way in the paper that made what he believed to be an error. He wants to get to the same readers who read the original story. That's the best way to get 'em.

The Sam Scribner system is suggested to others. It would stop all bickerings. It need not be a page, like Mr. Scribner's. There should be some who might want to and could say in smaller type a lot in a half page. But a page of course allows more room.

Anyone who wants to say anything against Variety or anybody connected with it can say anything they want to by paying for it. Get it off your chest. We believe in that. No libel lines drawn, no editing, no objection to proper copy in clean language—go as far as you like, we "uns" say. Libel us all you want to, in our columns, at our rates.

And we will agree not to be hogish. Anyone who wants to slam us at our regular rates can rest easy in the knowledge that one slam for one subject will be sufficient. We will let it go at that. And we won't think up any other subject to evoke another slam unless the offensive forces it upon us.

But—and this is a business get—if the offended person or institution feels that one page one time is not enough, and is still burning up, we will make a special rate for continuous slamming against Variety.

It's really ideal for the show business, if looked upon with the right spirit. No other theatrical paper has a circulation approaching Variety's, no other paper goes where Variety goes, no other paper is accepted for value like Variety; in fact, if you will pardon our modesty, all of the other theatrical papers together don't touch Variety in circulation. So that lets out the other papers.

There's no place like home, so when you're sore at Variety, do as Sam Scribner. Let Variety didn't let us down, either. He got his money's worth and we've got his money, so our admiration for Sam Scribner has increased—he's our pal.

Go thou and do likewise.

INSIDE STUFF

ON LEGIT:

Achmed Abdullah, fiction writer and dramatist long enough to do "The Passionate Prince" and "Salvage" (both flops this year) has two kicks to take against Variety. He states, in a letter he is not displeased that Willard Mack is doctoring "The Passionate Prince," but on the contrary, he suggested Mack for the work.

Concerning the recent Belasco production of his "Salvage," Mr. Abdullah states he actually withdrew the play because Belasco insisted upon introducing a new woman character to the third act, and that the third act was to be centered about her. Furthermore, states Abdullah, the actress Mr. Belasco wanted to do the part was in his opinion, a rank amateur.

Mr. Abdullah also states that he owes his reputation and fame as a fiction writer to the fact that he usually rewrites his stuff from eight to nine times before it reaches an editor's desk.

The "Herald-Tribune" last Sunday carried a story that when Alex Woolcott knocked Sammy Shipman in his last lecture, Shipman was in the audience. Then the story made Shipmy look foolish, because it stated he bought his tickets, not from an agency, but from speculators.

The house was half empty.

Joseph Santley, starred with Ivy Sawyer in "Mayflowers," was presented with a large assortment of variegated sizes and grades of cigars by the Shuberts for whom Santley happened to mention it to a fellow thespian at the Lamba who was skeptical of the Shuberts' Yuletide spirit and asked Santley, "Do you smoke cigars in the show?" Santley answered affirmatively and the actor replied, "Well, those aren't gifts; they're your props."

Harry Wolcher, named as co-defendant with Mrs. Adele Browning, divorced wife of Edward H. Browning, millionaire realtor, for falsifying in an application for a passport by testifying the former Mrs. Browning was his wife, is a theatrical press agent who has been handling press work for Paul Specht, orchestra man, and also Albert Boni's Fifth Avenue Theatre. Wolcher was to have gone on trial in the Federal Court last Monday, but the case was put over a week. Mrs. Browning entered a plea of guilty to the charge and will be sentenced this week. Wolcher elected to stand trial.

According to Wolcher's explanation, his friendship for Dr. Charles Wren, named by Browning as co-respondent in the divorce action against Mrs. Browning, is responsible for his present dilemma. He claims he did it to oblige after he was told that everything was fixed.

There is a society Saturday night supper club called the Pall Mall, which gives dances at the Lorraine and which has been inviting people of the theatre as guests of honor to have them entertain without pay. The membership is made up of young society boys and girls and the appearance is arranged as an ad for the show.

The Shubert office recently refused to allow Russell Janney, producer of "The Vagabond King," in the Casino, a Shubert house, to use a testimonial from a critic's notice, because the notice said that Janney's show was much better than the Shuberts' "The Student Prince." Woolcott of the "World," in reviewing the show, said something like this: "I am asked if 'The Vagabond King' is better than 'The Student Prince' it is—about 50 times."

This was incorporated into the Janney ad for Sunday, but when proof

RIGHT OFF THE CHEST

By NELLIE REVELL

Moving day for Dorothea Antel isn't going to be so bad. Recently she decided that she must have an apartment in a more central district in order to carry on to advantage the business by which, though she is confined to her bed, she manages to make her living. And immediately 14 friends came to her aid, not to carry chairs and dresser and pack the goldfish with the pancake flour, but to raise funds to cover the trek from uptown to downtown.

The answer was a "Dorothea Antel Ball," to be given next Tuesday night (Jan. 26), at the Clover Gardens in the Grand Central Palace. The theatrical profession will be there in force, for the people who are stars or will be stars or have been stars have always been eager to come to the help of this brave little lady who for six years has never been without pain and without a smile.

Next to its object, the most heart-warming thing about the affair is that all the proceeds above the rent of the ballroom will go to Dorothea, with no commissions paid to anyone for soliciting or selling tickets. Of that we may be sure by seeing the names on this committee: Minnie Dupree, Mrs. Victor E. Moert, Ada Fairbrother, Mildred Island, Amelia Bingham, Mrs. W. H. Donaldson, Mrs. Chauncey Olcott, Mrs. C. J. Burge, Mrs. Shelly Hull, Margaret Dale, Jane Peterson, Mrs. Bernard Phillips, Mrs. Oscar Woodruff, Mrs. Joseph McBurney.

The tickets are \$1.50 each. Just send your check to Dorothea Antel, 6th floor, Grand Central Palace and the tickets will come back to you by return mail.

To our own Sophie Tucker goes the distinction of having done something the smartest newspapermen in the world were unable to do—get Irving Berlin and his bride out of their seclusion. And the front-page publicity she reaped from her home-coming by inducing the Berlins to come to her farewell party at the Cat Club in London would reach from here to almost any place if put end to end. However, the real laugh in it all was the paragraph in the story which said:

"Miss Tucker asked Irving Berlin to play some of his melodies. Berlin went to the piano but instead of playing he decided to sing."

As everyone in Tin Can Alley knows, the foremost popular composer in the world can play the piano only when the selection can be performed with one finger. No wonder he decided to sing.

Everyone who has ever stayed at the Hotel Somerset—and that includes practically all vaudeville people and a good many stars of the legitimate—will be saddened by the news that "Poppy" Nott has passed away. During the time that the Notts were in the city, Nott was always an inspiring sight to watch the devotion of his parents to each other. They had been married for 62 years, longer almost than many persons live, and for the last 20 years Mrs. Nott had been confined to her wheelchair. "Poppy" was always at her side as he had been since they were children for they were raised together and never as an instant did he permit to be less than a devoted and attentive son. Now, Mr. Nott tells me, his mother can hardly realize that the parting has come. That her companion for over three score years has gone.

Sylvia Hahlo is going exploring. No, not to South America or the Sahara Desert; just around the Orpheum circuit. For 20 years Miss Hahlo has been secretary to the head of the Orpheum and in that time she has never made a trip circling the circuit. She is starting on a month's vacation with Los Angeles as her final objective and on the way she is going to find out by personal appearances (not a picture) what she has been secretary of. It's a nice trip, Sylvia, I know you will like it.

The Hahlo family is one of the busiest little families in the United States just now. Sylvia's sister, Jet, tiring of inactivity is opening a tea room on West 60th street. More about this as soon as I can get over there for dinner. I like the room idea—this is what I need lots of—but she needn't keep the teapot boiling for me, I'll take coffee.

A news story quotes a British bartender as saying that music hall audiences always drink beer when they are listening to Wagner's music, wine when they are hearing Johann Strauss, brandy when the program is Richard Strauss but whiskey when it is Mendelssohn. I wonder what kind of music they must be hearing when they drink wood alcohol.

What strange coincidences come from the hands of the Fates. Some years ago Baird Leonard, widely known now as the literary editor and columnist on "Life" was working on the "Morning Telegraph." On the same paper was a friend and co-worker, Ashby Deering, a newspaperman of the old school, whose colorful career of 35 years as a news writer had made him famous in the private annals of the craft. Time jogged along, as it has a habit of doing, and last Thursday's papers contained two announcements. One was that Baird Leonard was being married to a young Mrs. Harry St. Clair Zerkow in the Little Church Around the Corner. And the other said that on the same afternoon Ashby Deering was being laid away to his final rest.

Walter Winchell, dramatic editor of "The Graphic," complains that he doesn't know who to do with his time between six in the morning and his favorite night club closes and seven when his favorite restaurant serves breakfast.

At the wedding of a popular and flirtatious actress recently, Gal Kanik remarked to one of the male guests:

"You kiss the bride?"

"Not recently," was the Arlenish reply.

on all the ads reached C. P. Brencker, general press representative for the Shuberts, he took the matter up with some superiors and Janney was told to use a substitute criticism.

A sneak thief wormed his way back stage at the Lyceum, New York, over the week-end and purloined two dinner jackets and a sack suit belonging to John Devrell, English comedian. Devrell forthwith cabled Bond Street for a new front. He is reported quite put out over the shortage of wardrobe. Devrell is the same chap who recently talked out of his turn to Evelyn Gossnell, who socked him with a winging right.

The court action by the Actors' theatre against Samuel R. Golding, who moved his "Open House" from Daly's to the Criterion, although a contract for the Grand opening had been entered into in July, failed to come up for argument last Thursday. Papers in the case were not completely talked out of the court by Golding and David Wallace, general manager for the Actors' theatre.

In his affidavit, Wallace quoted Variety, issues of Jan. 6 and 13, which in the Broadway story stated there clear indications of a play shortage, with four houses unemployed in New York City. Golding in his answering affidavit claimed there was a congestion of plays trying to secure theatres and that therefore the Comedy could have secured another attraction. Jules Murry, of the Shubert office, and Elias Weinstein, his assistant, both filed affidavits supporting Wallace's contention and expressed the opinion that Golding was entirely misinformed.

MANAGERS SEE WIDESPREAD SCOPE IF EQUITY IN FOR DIRECTOR

**A. E. Anson's \$1,000 Claim Not as Actor—Staged
"Just Beyond" for C. K. Gordon—Equity Arbitration Left Undetermined**

A claim of \$1,000 by A. E. Anson against Charles K. Gordon, producer of "Just Beyond," which lasted less than two weeks, has aroused a controversy between Equity and the Managers' Protective Association, of which Gordon is a member. Anson is an Equity member but the claim concerns his work as stage director of the show. Question involved is that of Equity's jurisdiction.

Gordon alleges he engaged Anson as the director, at \$500 weekly and paid him a total of \$1,500. But because of some mix-up in the show, checks and work on the show for several days after it opened in New York at the National, Anson put in a claim for the additional money.

Anson's contract was a simple agreement, stipulating the salary. Gordon contended whatever the difference between him and the director was not a matter for Equity action, in that attitude he is supported by the M. P. A. Attorneys representing the managers' association and the producer argued the matter out with Equity officials yesterday (Tuesday) with no agreement reached.

The M. P. A. claimed that the basic agreement with Equity does not touch upon the matter of directors, neither is it within the scope of Equity contracts. The M. P. A. further claims that if Equity were to step in on the case it would be a precedent whereby other claims from persons and activities not controlled by Equity regulations would be put up to Equity.

Equity on Status
There seems to be a difference of opinion about the status of the Gordon-Anson claim among Equity officials. Several of the latter suggested the case be arbitrated, the M. P. A. and Gordon answering that the claim should be a civil court action or an arbitration outside of Equity.

Equity feels that as so many of its members are directors from time to time, the interests of such members should be safeguarded. The M. P. A. left the conference at Equity's office with the idea of seeking a ruling on the matter from the American Federation of Labor.

"TELEGRAPH'S" HEAD

Charles E. Marsh of Texas Takes Charge Without Title

Charles E. Marsh of Texas has been installed as chief of the forces on the "Morning Telegraph" under what is understood to be an agreement with E. R. Thomas, owner of the paper.

Mr. Marsh has assumed the post without title, with Hugh Kent continuing as the managing editor of the sheet. Mr. Kent is also a Texas. Marsh is a former Texas and conducts six daily in as many different cities and has considerable influence. He was reported some weeks ago as having sided with the Ferguson, who jointly govern Texas. Marsh is a defendant in a damage action for \$250,000 brought against him by the former "Wizard," Evans, of the Klux Klan.

Evelyn Faetteris-Bennett's Divorce on Many Grounds

Tallahassee, Fla., Jan. 19. A former Ziegfeld "Follies" girl, Evelyn Faetteris, has been granted a divorce here from Raymond O. Bennett, of a wealthy Chattanooga family. Mrs. Bennett claimed infidelity, non-support and drunkenness.

Bennett has often been in court. His most noted appearance was when acquitted of the charge of murdering Herbert M. Carruthers some years ago. His next spectacular arrest was some weeks ago at Jacksonville for violation of the Mann Act. He was subsequently released by a Federal Grand Jury of the charge.

ALL "SUNNYS"

From reports about musical and revue producers are figuring upon staging their coming spring and summer shows upon an elaborate and lavish scale.

"Like 'Sunny,'" they say.

HOPE HAMPTON MAY SING 'POMPADOUR' YET

**Becoming Musical Comedy Star, It's Reported—In
"Merry Widow"**

Hope Hampton may possibly make her debut as a musical comedy star on Broadway during the late spring or early summer when a series of revivals are to be presented under the direction of the Abnora.

It is certain one of the roles will be that of "The Merry Widow" while two others are indefinite. "Robin Hood" is proposed and likewise the lead in "Madame Pompadour," providing arrangements can be made for the rights to that production. In the event the "Madame Pompadour" is secured Broadway will have a chance to make an interesting comparison. Miss Hampton was to have sung that role in the original production at the Beck, but at the last minute Martin Beck would not give her the opportunity to come into New York with the show. There was a considerable controversy, but the piece, shortly after passed away at the Beck theatre.

Boston Society Girl In "Tip Toes" Chorus

Boston, Jan. 19. Marcia Bell, erstwhile star pupil of Ted Shawn's dancing school here, and who later appeared for a brief time in vaudeville in Joseph Santley's act, has become a chorus girl. Miss Bell is now in New York with "Tip Toes," at the Liberty, where her new stage berth is expected to give her a world of new experience and pave the way for advancement.

Miss Bell was just on the point of joining the exclusive Junior League of Boston when deciding upon the chorus step. She intends to return at some time for her society debut.

HACKETT'S DAUGHTER WEDS

Syracuse, Jan. 19. James K. Hackett, actor, was not among the guests at the wedding of his daughter, Estelle, to Frederick Hackett, became the bride of Edward Andrew Hunter, son of Thomas G. Hunter, president of Hunters, Inc., Syracuse department store corporation, and Irvington-on-the-Hudson. The home, from his Thousand Islands home, "Zenda," issued a statement, saying he was extending his best wishes to his daughter and her husband.

Miss Hackett is a daughter of the actor by his first marriage, her mother being Mary Manning. The present Mrs. Hackett is the former Mary Beckley of London, whom Hackett married in 1911. The first Mrs. Hackett is now Mrs. Frederick Elliott Wadsworth.

"By the Way" Sticking

"By the Way" intends to remain at the Gaiety, New York, according to Paul Murray, in charge of the British company. The show last week nearly reached \$12,000, attributed to the auto convention. Monday night, the gross exceeded that of the previous Monday when the decision to give the attraction a thorough chance was arrived at. "By the Way" can break on \$10,000.

"LULU BELLE"—ULRIC BLACKFACE, IN DANCE

**Mixed Cast Piece in Four
Scenes—One Cabaret with
Colored Players**

David Belasco has set Jan. 25 as the premiere of his new "Lulu Belle" show at the Broad Street, Philadelphia. After a fortnight's engagement there the show is expected to be brought to Broadway.

"Lulu Belle" is the mixed-cast piece, a co-authorship of Edward Sheidell and Charles MacArthur. The star is Lenore Ulric, who will appear as a "highbrown" cabaret girl, Lulu Belle. The leading man is Henry Hull.

Mr. Belasco is personally directing the production, which has a cast of over 100 in present rehearsal. "Lulu Belle" is in four acts. It is the first four-act play the Belasco offices have produced in 10 weeks.

One of the big scenes will be a cabaret wherein much of the colored portion of the cast will have a chance. It is understood Miss Ulric is to be examined by the arbitration stepping, having been privately tutored at the popular dance.

Among the colored players will be Mattie Wilkes, "Mother" Williams, Edward Thompson, Evelyn Preser, Edna Thomas (formerly with the Lafayette Players), Zedie Jackson, J. W. Jackson, Madame de Knight (Miss) Ollie Powers, Minnie (Teddy) Brown, Lillian Cammer and Service Bell, concert tenor.

Vera Featherly Gets No Alimony from Husband

Detroit, Jan. 19. Vera Featherly, concert reared chorus girl of "Vantiles" and the Ziegfeld "Follies," has filed a cross-complaint in the divorce action brought by her husband, Martin Simons, son of David W. Simons, former councilman and millionaire president of the D. W. Simons Realty Co.

J. F. Hunt, in Wayne Circuit Court yesterday, denied her petition for temporary maintenance, after the defendant's attorneys claimed she possessed stocks to the value of \$7,000 and jewelry of greater value, as well as an income from her profession as an actress. The court proceedings were suspended until this week.

Before the marriage, in 1918, Mrs. Simons was the stenographer of her husband's father. Mrs. Simons declares that his family came between them on religious grounds, and her career on the stage began in 1921 when she joined the "Follies." After three years with Ziegfeld she joined Earl Carroll's "Vantiles," but she is now attending a theatrical school in New York.

Garden's Radio Expo and Ball Want Sasha as Queen

Sasha Beaumont, of "Merry Merry," at the Vanderbilt, may become the crowned queen of the Radio Exposition and Ball at the Madison Square Garden, Jan. 28-30.

Miss Beaumont received the request, without returning an immediate answer. Her acceptance will oblige her to forego performances at the theatre on the days of the affair.

Proceedings of the exposition will be radioed throughout the country.

Disappointing Actors Bring "Call" for Manager

Newark, N. J., Jan. 19. Criticism of actors for not showing up on time at the Broad came to a head Sunday when Edward Southern, New York dramatic editor of the "Sunday Call" demanded that Morris Schlesinger, manager of the Broad, take some action to stop the practice of men leaving the "Arcturion," "Seven Heavens," as an offender who had it announced he had missed his train from New York with trains running every few minutes.

Hupp further stated that Edward Pawley, of "They Knew What They Wanted," never appeared at a Wednesday matinee, while Charles Kennedy at the same performance appeared only in the last act.

PICKING PRIZE PLAY

Only three of the season's dramas are reported being considered as eligible for the Pulitzer prize. One, "In a Garden," closed after a moderate engagement. Another, "A Man's Man," will stop this Saturday. Financial failure is not the leading factor in determining the winner, as shown last year when "Hell Bent for Heaven" was first choice over "The Show Off."

The third play in the running is "Craig's Wife," written by George Kelly, who also wrote "The Show Off." Although "Craig's Wife" is now regarded having the best chance for the prize, the incoming drama may upset present calculations. Among the new shows to be considered is "The Great Gatsby."

DeCosta Must Stand for Examination in Suit

The Appellate Division of the Supreme Court thinks enough of Mrs. Jessie L. Lederer's suit against Leon De Coste, Elizabeth C. Stevens and the Arch Productions, Inc., the latter sponsoring "Kosher Kitty Kelly" to affirm a previous order calling for the "K. K. K." producers to be examined in a preliminary trial. Mrs. Lederer contends such examination is essential to help her frame a proper complaint.

She alleges that both the plaintiff and De Coste were interested in "Kosher Kitty Kelly," that George W. Lederer had suggested a seasoned playwright be called in to fix up the idea, that May 19, 1925, she disposed of her one-third interest in "K. K. K." on De Coste's plea he had a Provincetown woman willing to pay \$750 for all the rights of which Mrs. Lederer accepted \$250. De Coste's plea was that he was urgently in need of the funds to send his cancer-stricken wife West, she says.

The plaintiff contends that Elizabeth C. Stevens, the Provincetown woman, who agreed to buy the rights for amateur Boston presentation, was party to a conspiracy to defraud Mrs. Lederer of her interest in the "Kosher Kitty Kelly" show which was produced a month later.

Variety, as the leading theatrical publication, is quoted from its box-office estimator as substantiating the claim "K. K. K." did profitable business and that its picture rights were valuable.

Confusion Over Report of Shipman-Keith Divorce

Similarity in names and occupations confounded several of the New York dailies in reporting the divorce victory of Mrs. Helen Shipman Keith over Robert Keith, actor, last week. Most of the dailies credited another Helen Shipman of musical comedy as the victor and also published photos of the late star of "Vantiles" in connection with the story.

Helen Shipman Keith is a legit actress and has appeared in several productions by John Golden. Her most recent New York appearance was in "The Holy Terror" at Co-han's. Robert Keith is currently rehearsing a principal role in "The Great God Brown," opening at the Greenwich Village theatre next week.

Mrs. Keith was awarded a decree of divorce on Jan. 15 in the Supreme Court, New York City. Keith did not award \$75 weekly alimony to her husband. The latter, Keith and custody of Robert Keith, Jr., four-year-old son.

Metropol's Net on Year,

Berlin, Jan. 8. The Metropol, leading opera house, has turned in its statement for the business year 1924. The profits mount up to the grand sum of 455 marks or about \$115.

The management admits that it is not exactly a sensational result, but hopes for better times. Salary, paid the various officials of the organization received in the course of the year were not announced.

GRACE GEORGE RENEW

Grace George has closed in "She Had to Know," on tour. Miss George will rest preparatory to beginning rehearsals for a new comedy, untitled as yet, under the direction of William A. Brady.

"SHANGHAI" AT BECK; MRS. CARTER SETTLES

**Florence Reed Will Play Lead
in Colton's Play, Opening
Feb. 15—Complications**

A. H. Woods has taken a lease on the Beck, New York, for the presentation there of "The Shanghai Gesture," starting Feb. 15. The John Colton drama was brought in recently, after two weeks out of town, with Mrs. Leslie Carter featured. Florence Reed will be the new lead.

Mrs. Carter held a run-of-the-play contract with Woods. When it was decided by the manager to place Miss Reed in the cast the matter was placed before Equity for arbitration. Mrs. Carter failed to appear several times. Later she was informed that evidence of other players in the cast would be to the effect she had refused to follow direction.

Mrs. Carter later signed a release. She is, however, to participate in the royalties with Colton. Mrs. Carter to receive 50 per cent of such earnings in return for collaborating with Colton while the latter was on the coast last summer. It is presumed the royalty angle, in which she was aided by Woods, brought about an adjustment of her run-of-the-play contract.

Colton's contract with Woods stipulated Mrs. Carter as the author's representative, and further provided that the author should not make changes without her consent and Colton's.

Interlunations in the contract brought a request for fresh copies to be made in the Woods office. It was afterwards found the new copies named Mrs. Carter as the owner of "The Shanghai Gesture" and only by her consent could changes be made. Woods had retained a copy of the original agreement and lawyers agreed the changed contract would not hold in court.

When the show opened in Newark, N. J., it ran until 2:30 a. m. The show was finally presented in Atlantic City after changes and cuts agreed on between Colton and Mrs. Carter.

JUDGE ENDORSED CHECK

**Hayden Van Brack Short of Cash
For Taxi Driver**

Hayden Van Brack, 28, 181 North Fulton street, Mt. Vernon, N. Y., an actor out of work, received a suspended sentence from Magistrate Brodsky in West Side court when arraigned for failing to pay a taxi-cab chauffeur \$2.40.

The chauffeur said he rode the actor, attired in a big fur coat and carrying a cane, to his home some time and when demanding his fare Van Brack announced he had no money. He was then taken to the station house and held for court arraignment.

When brought before Judge Brodsky, Van Brack said he had no available cash but offered to write out a check on a Mt. Vernon bank for the \$2.40. The chauffeur said he did not know whether the check was good or not, and at this point the magistrate endorsed it and said he would see the chauffeur was reimbursed in the event the check was N. G.

Buckley Asks Percentage Of O. D. Bailey's Profit

Wendell Buckley claims he negotiated the Republic, New York, lease for Oliver D. Bailey and for which he alleges an understanding to receive 25 per cent of all profits accruing to Buckley. The latter said Buckley got him the lease as well as the terms. "Able's Irish Rose" has been at the house.

Buckley was last week unsuccessful in having the case set down for immediate trial on the special calendar, which means the action will not come up for another two and a half years.

KATHIRN
Arlington, Inc.
233 West 52nd St.
Phone Columbus 4642-4646
COSTUMES

6 SHOWS OUT

Early this week six productions were definitely marked to leave Broadway by the end of the week, while at least one more did not figure to stick. None of the departures was among the successes. "Young Blood," produced by the Dramatists' Theatre at the Ritz, goes on tour. It was rated averaging \$10,000 weekly, with last week's gross claimed higher. The attraction will leave the Village Theatre, which places it among the moderate run shows.

YOUNG BLOOD

Opened Nov. 24. Another one which drew mixed notices after coming to New York after great tryout. D's "American" and Woodcock ("World") thought it poor, while other first string men praised show and cast. Variety (Sisk) panned the play, but stated "looks like a mild stay, largely or otherwise of the cast."

"Androcles and the Lion," revived by the Theatre Guild along with "The Man of Destiny," stopped at the Klaw Tuesday, playing the first two days of the week probably because of parties. This attraction also played nine weeks, doing over \$11,000 for the first five weeks, but tapering off sharply thereafter.

ANDROCELES AND LION

Opened Nov. 23. Received mixed opinions. Some thought too much hokum was used in its staging, while others thought it great stuff. Woodcock ("World") said it was poor, while Osborn ("Eve, World"), Vreeland ("Telephone Booth"), and Gabriel ("Sun") were in its favor. Variety (Sisk) predicted a successful run.

"The Master of the Inn," produced by Street and Druce, leaves the Little after five weeks. It was rated among the low gross shows, estimated under \$5,000 average.

MASTER OF THE INN

Opened Dec. 2. General opinion was that this one was too romantic for the current stage. Coleman ("Mirror") said it "drivel." He was one of the few first stringers to catch it. "The others who did called it bad." Variety (Sisk) stated "not a chance."

"Down Stream," produced by Tom Wilkes at the 48th Street, stops after playing two weeks. It was not accepted well by the critics and there was little business.

DOWN STREAM

Opened Jan. 15. The one by Tom Wilkes met with bad reception at the hands of the critics. Variety (Lait) was also pessimistic and stated "It will spend Washington's Birthday in limbo."

"A Man's Man," produced by the Stagers at the 52nd Street, closes there. The drama was boosted by the press, but never could get real money. Moved to 48th Street for a time; takings were estimated under \$200 nightly, and the show was moved back to the 52nd Street.

A MAN'S MAN

Opened Oct. 13. Reviewed by a few first stringers, but not opened. Rathbun ("Sun") raved, as did the others when they saw it. It is accounted considerable of a success from the artistic standpoint. Variety liked it and said: "Promises to make money for everyone concerned."

"Hamlet" in modern dress, originally produced by Horace Liveright at the Booth, has been on-operative for about a month. The show, too, was highly lauded by the critics, but never could draw real money. Average at Booth was \$5,000. It moved to the Village Theatre on Broadway at the National for two or three weeks, then up to the Hecksher, another little theatre.

ANOTHER FOR BLACKMER

Charles L. Wagner will produce a play by Donn Byrne called "Marco Polo." Sydney Blackmer will have the lead after his vaudeville season.

Shows in Rehearsal (AND WHERE)

"Oh! Oh! Nurse" road (Clark Ross) Bryant Hall.
"Great God Brown" (McGowan Jones and O'Neill) Greenwich Village.
"Miss Lulu Belle" (David Belasco) Belasco.
"Goat Song" (Theatre Guild) Guild.
"Square Crooks" (Powell & Bannister), National.
"Not Herbert" (Playshop Productions) 52nd Street.
"Shelter" (W. S. Rainey) Cherry Lane Playhouse.
"Suzanne" (John Cort) Cort.
"Nica" (Louis Hallett) Central Park Playhouse.
"Creaking Chairs" (Carl Reed) Lyric.
"The Great Gatsby" (Wm. A. Brady) Playhouse.
"Up the Line" (Richard G. Herndon) Belmont.

4 DRAMAS DUE

Musical attractions have captured principal attention this winter, several dramas which started seasonally in the fall having eased off. Four dramas are due to arrive within the next three weeks, all figured to attract more than casual attention.

"They are 'The Shanghai Gesture' at the Beek, 'The Great Gatsby' due at the Ambassador; 'Lulu Belle,' aimed for the Belasco, and the revival of 'The Jest' at the Plymouth.
"The Student Prince" is at present playing the Ambassador. After another week or two it will be moved to the Century, with the scale probably reduced and the engagement probably prolonged into spring. 'Princess Flavia,' which wobbled at the Century, will be brought down to the Shubert, following the departure of 'Gay Paree,' which tours after another week. 'Paree' was due to leave some weeks ago, but there were no fresh productions available. The same reason explains the switch of 'Flavia' downtown to the much smaller Ambassador.

50c Ticket Law in Chi

Chicago, Jan. 19.
The City Council has passed an ordinance for the "regulation" of theatre ticket scalpers. It provides that 50 cents shall be the maximum premium and that house managers have the right to divide the seats for the first 15 rows to any performance between the brokers and the box office in such ratio as they see fit.
The ordinance is the result of the recent agitation over the public's rights to buy tickets at their face value.

Dos Passos' Play

John Dos Passos, former Harvard man whose book, "Three Soldiers," attracted wide attention several years ago, has written a drama to be shortly produced. The piece was tried out by the Harvard Dramatic Club. It is not based on any of Dos Passos' books.
The presentation will be made by the Laboratory Theatre group, but aimed for a regular Broadway house rather than a little theatre.
Concerned with the group is Charles Aldrich, who, last summer, was among those sponsoring the Jitney Players.

SCHILDKRAUTS RECONCILED!

A rumor is on the street that the Schildkrauts are reconciled.
The wife's true name is Elsie Bartlett, and she began suit against him in Philadelphia a few weeks ago.

ELLINGE CALLS OFF PLAY

Julian Ellinge was obliged last week to request a postponement from A. H. Woods of the "A. Blonde For a Night" production, through Ellinge's enforced return to the country where his mother is quite ill. Mr. Ellinge left New York last week. The "Blonde" piece was to have been a spring premiere.

Mike Leavitt at Ease

Miami, Jan. 19.
Mr. and Mrs. Mike Leavitt are living in their palatial home at Miami Beach, on Pine Tree drive, right on Biscayne Bay.
Their estate is known as Chateau Madrid.

FUTURE OPENINGS

"Gentlemen Prefer Blondes" John Emerson and Anita Loos have completed the dramatization of the latter's novel, "Gentlemen Prefer Blondes." The piece will reach production in early spring under joint auspices of Mr. Emerson and Lawrence Weber.

"Voice in the Wilderness" "The Voice in the Wilderness," by Arthur White, has gone into rehearsal in early spring, opening Jan. 24, at Wilkesbarre, Pa. Jules Hurlitz is sponsoring. Cast includes Louis Benson, Phyllis Povah, Lee Baker, Bertha Mann, John Daly Murphy, Jessie Ralph, John Sharkey and others.

"Square Crooks" Melodrama by Robert Jodge will shortly reach production via Albert Bannister. Cast assembled and due for rehearsal this week.

"The Great Gatsby" Owen Davis's dramatization of the F. Scott Fitzgerald novel being sponsored by William A. Brady. Bows in at Baltimore Jan. 25. Cast includes John S. Ford, Florence Eldridge, Catherine Willard and others.

"Cherry Blossom" Musical comedy by Edward A. Paulsen and Edward Hamblin has been put in rehearsal by Messrs. Anhalt and Dowling. Opens in Stamford, Conn., Jan. 15 and comes into New York two weeks later.

"The Uniform" This piece, by Ralph Cullinan, will reach production shortly through Whitford Kane. The attraction is due for spotting at one of the intimate theatres of Greenwich Village.

Strength of German "Guild" from Subscribers

Berlin, Jan. 2.
The Volks-Buehne announces that it may add either the Theater am Schiffbauerdamm now under Saltenburg's management or the Lessing theatre of Helmer to its members by subscription for 150 mark, about 35 cents. The subscribers never know where they are to sit but draw the seats in a closed envelope out of a container—they may sit in the first row of the orchestra or in the last row of the balcony. That this organization is able to acquire a second theatre in the worst of all Berlin seasons shows its strength.

Gilbert-Sullivan Rep

Lawrence J. Anhalt, who produced "Princess Ida" last year and previously handled the season of the American Society of Singers at the Metropolitan, will shortly begin the production of Gilbert and Sullivan repertoire.

Since last year Anhalt has been working on this project. A subscription list has been obtained, culled to at least take an indication "off the nut." The shows themselves are to be given for four weeks and then replaced, with the most popular pieces to be given in a general repertoire later on.
The Gilbert and Sullivan list comprises about seven works which are rated as popular. If plans go along as laid out, Anhalt will open in a month and continue the shows through the summer.

Miller's "Embers" Next

Henry Miller will shortly play in "Embers," a play which he tried out last summer on the Pacific Coast. It is by A. E. Thomas. It will follow "The Vortex" in about a month at Miller's own theatre in 43rd street.
Accordingly, Thomas' trip to Bermuda with Donald Galaher, during which they were to write a play, has been postponed.

PAULTON, AUTHOR-ACTOR

Syracuse, Jan. 19.
Edward A. Paulton, who wrote the book and lyrics of "Cherry Blossom," which opened here Monday night, is also in the cast, playing a Japanese spy. The piece is a tale of modern Japan, told in two acts. There are 20 musical numbers by Edward Hamblin.
Eddie Dowling staged the piece with Francis Weldon handling the dances.

Women Mostly as Dramatic School Pupils

The predominance of women on the stage may be explained by the dramatic schools throughout the country.

For it is stated by the heads of several schools that the ratio of men to women is as 1 to 10. The Robert Milton - John Murray Anderson School which opens shortly has about 400 applications for entry to its various courses and that about one-tenth of those are from men.

The Theatre Guild school, with an enrollment of about 80 at present has about eight men taking the course.

The Jessie Bonstelle school in Detroit reports, through one of its directors, the same condition.

The same goes for the Sargent School in New York, and one of its directors volunteered the information that of the classes entering the school, about 10 per cent come from graduation and that of the graduating class about 10 per cent are still trying to pursue a stage career at the end of a season. The same school has down that 1 per cent of the original enrollment actually attempt to follow the theatre as a life work.

THE TREASURERS FALL FOR THE LADIES

The Treasurers Club of America blossomed out with a ladies' night at the Hotel Astor Saturday, the best attended gathering in the history of the organization. It was the first function for the ladies in five years and the boys spent plenty to put it across pretty.

Instead of seeking talent for courtesy appearances the players were paid in ready cash. Favors for the fair sex were pearl necklaces fashioned as bangles. The floral decorations cost \$1,100 alone, with the club out to present a class affair, with no eye for profit.

Harry B. Nelmes, president of the treasurers, was dizzy until the dinner got under way. He was up several nights until five a. m. taking care of a mass of detail work. Members and their guests were advised to "eat, drink and be merry for the next day all three may be illegal."

William Muenster was in charge of the entertainment program, with Phil Baker master of ceremonies. Harry Archer's orchestra from "Merry Merry" supplied the music. Among the entertainers were "Silver Slipper Revue," Borah Ninevitch, Tiller Girls from "Sunny," Shaw Family, Linda, Bernhof and Josephine, George Haft, accompanied by George Olsen's band.
The Belvedere ball room was used. It is constructed like a bowling alley. Everybody was happy.

Eddie Cantor's New Show Produced by Ziegfeld

Eddie Cantor is planning his second show under Flo Ziegfeld's management. It will be based on college life and is now scheduled to begin in the fall. In the summer, if by that time "Kid Boots" has played all of the big city time.

OPERATION ON GEO. TYLER

George Tyler will enter the Roosevelt hospital today and will be operated on for a stone in the kidney. The manager was advised to submit to the knife at this time to evade later serious trouble.

ARNOLD DALY'S TRYOUT

Arnold Daly lectured before the Advertising Club last week as a tryout for the lecture tour that he is to do in the spring.

Daly liked the result, and will make the trip.

"UNSEEN" IN FOR REVISION

Robert Milton's production of "The Unseen" has been withdrawn from the road for revision and recasting. The piece will resume next month.

Milton is confined to his home with a fractured leg sustained while the piece was in rehearsal some weeks ago.

BERCHEL, DAVENPORT, CLOSED FOR SEASON

Trouble with Stagehands Delayed Bookings of Road Shows

Davenport, Ia., Jan. 19.
No road shows at the Berchel for this season, says Harold Cavanaugh, its manager. With the house dark since the opening of the season, the manager declared that though the labor trouble be settled now, it would be too late to return to road shows for the remaining time.
Early in the fall trouble with the stagehands union resulted in many houses becoming tied up. Other theatres settled their differences but the Berchel did not and has remained dark.

Cut Rates Made Important By German Managers

Berlin, Jan. 2.
The manager's association of Berlin is complaining again that the theatre is going very badly and that a reduction in salaries must be made. They also demand a lowering of the theatre rates, taxes, and prices for advertising, scenery and costumes.

In return the managers agree to lower the admission prices which are still too high. The top in ordinary dramatic theatres ranges from \$3 to \$5.

The actors' organization has admitted its willingness to discuss the matter but demands that the practice of cut-rates seats be completely abolished. Many of the best known theatres are sending broadcast thousands of cards which admit to all classes of seats at a reduction of from one half to four-fifths. This practice has become so familiar only provincials ever think of paying full box office price for seats at many of the theatres.

As several of the most important Berlin managers have built their whole business up on this practice it seems unlikely that they will discontinue it.

Millionaire Must Settle

Los Angeles, Jan. 19.
After almost a year of court wrangling and litigation, 85 actors who appeared in a local promotion staged as a musical comedy under the title of "Mlle. Magnificent" obtained judgment in various amounts up to \$700 apiece. George Oswald, millionaire builder and contractor, "angel" of the enterprise.
The show had a three-day run at the Mason and was promoted by George Oswald, who, with Ann Small, Olive Ann Alcorn, the featured player, received the largest single judgment, \$700. Frank Braidwood received the next largest amount, \$400.

Miss Weller Married

Cedric Gibbons, art director of Metro-Goldwyn-Mayer, married Miss Weller, daughter of Samuel Weller, editor of "The New York Review," the Shubert house organ.

They were married in New York Saturday by the Rev. Randolph Ray, rector of the Little Church Around the Corner.

KELLY'S NEWEST NEAR READ

"Philp Goes Forth," a new comedy by George Kelly, will be the next on the list of Roanoke Stewart.

Kelly is putting the finishing touches on the script and the piece is scheduled for a New York showing in March, if not sooner.

FAVERSHAM'S GUIDE CLOSING

William Faversham, starring in the small stands with "Footloose" a second season, closed at Scranton, Pa., Saturday.
The abrupt ending of the tour was a surprise.

BARRYMORE IN MOUNTAINS

Los Angeles, Jan. 19.
John Barrymore has left his bungalow at the Hotel Ambassador for an unknown mountain camp. He will not return until Feb. 1, when due to report at the Warner studios.

NO. 2 "APPLESAUCE" CLOSING

The No. 2 "Applesauce" will wind up at Kansas City Jan. 30 after a season of 24 weeks.
The original is current in Boston.

DARK HOUSES STILL SPOT B'WAY; OVER 20 MUSICALS CURRENT

**"Tip Toes" Stands with Leaders in Agency Call—
"Abie's Irish Rose" Did \$15,000—Automobile
Week Helped Entire List More or Less**

The automobile show brought a flock of visitors to town last week, with the result all the good theatres on the list benefited materially. The latter end of the week was particularly prosperous, with Saturday afternoon and night seeing Broadway and the theatres jammed, much like New Year's Eve, but at regular intervals.

Dark theatres continue along Broadway and bookers are now readily admitting the play shortage. A comparatively heavy premiere list dated for next week will plug up most of the holes, but for how long is conjecture.

The strength of the musical group is still the outstanding feature of Broadway's business. There is a round score musical comedies and revues current, and at least a dozen are drawing real money, while some of the others are still profitable.

Seven shows in that class are getting exceptional grosses, with "Sunny" still the leader at \$24,000; "The Cocoanuts" are a close second and last week went to nearly \$39,500 through the reseatings of the Lyric, which increased the lower floor capacity by 140 seats; "Rats and Models" went into third place, credited with \$24,000; right behind was "The Vagabond King" and "Vanities," both \$23,000 or more. "Song of the Flame" jumped to about \$23,000, while "Greenwich Village Follies" got \$22,000.

However, "Tip Toes" rates with the strongest shows in the agencies and is playing to capacity, the weekly grosses running at \$22,000 (all the Liberty can hold at the scale); "Charlotte's Revue" continues to make record profits, \$24,000 last week; "Nanette" is piling up big weeks, with the count at \$28,000; "Captain Jinks" is still running at next week, is still turning a profit; so is "The Student Prince," with \$15,000 last week and satisfactory; "Lola," a new musical, was mildly received, but at the moderate money class; "Princess Flavia" is through at the Century and will be moved down to the Shubert; "By the Way," the English revue, went up a bit last week, but a run is still in doubt.

Favored "Abie"
Among the favored attractions last week was the run champion, "Abie's Irish Rose," with a neat \$15,000 to its credit; "Cradle Snatchers" at \$20,500 held the lead, with "The Last of Mrs. Cheyney" next at \$19,000; "The Green Hat" came back several thousand and claimed over \$17,000; "Easy Virtue" went to \$14,500, and so did "Craig's Wife," which had one of its best weeks; "The Jazz Singer" did strong, \$14,000; "Naughty Cinderella" went above \$12,000 and "Butter and Egg Man" nearly as good; "Easy Come, Easy Go" was right behind; "Alias the Deacon" picked up and got \$10,000; no did "The Monkey Talks," just a bit under that mark; "Twelve Miles Out" plenty at \$11,000 to \$12,000; "The Fanegy" at \$11,000; "Young Woodley" over \$10,000 (virtual capacity); "Stronger Than Love" and "A Woman's Virtue" around \$9,000.

"One of the Family" moved suddenly from the 49th Street to the Klaw. It is rated a laugh show, but started quite mildly. "Easy Come, Easy Go" was right behind; "Alias the Deacon" picked up and got \$10,000; no did "The Monkey Talks," just a bit under that mark; "Twelve Miles Out" plenty at \$11,000 to \$12,000; "The Fanegy" at \$11,000; "Young Woodley" over \$10,000 (virtual capacity); "Stronger Than Love" and "A Woman's Virtue" around \$9,000.

"Toule the 14th" copied the money honors on the subway cir-

LAMBS, CRITICS, GIRLS

No tickets were sent the critics for the Lambs' Gambol. Only courtesies were extended the dramatic editors. The Lambs' publicity committee, headed by the editors, were due appreciation from the Lambs, but the Gambol is a guest affair and criticism is not sought. Last year one critic devoted a column to panicking the Gambol.

The Lambs are still at it against women entering the club or the Gambols, although Tommy Melghan, Shepherd of the Lambs, would let down the bars, especially for public performances. Some 25 "bookers" out of "Sunny" were enrolled to sell programs for the Gambols to be held at the Manhattan next Sunday.

As a press stunt it was proposed the girls meet the officers of the club in the directors' room, to receive instructions. Those opposed to girls going to the club house refused assent to the plan. Quite a row followed. Instead of the original plan, the girls were lunched at the Ritz, meeting the officers and posing for pictures.

Of course there are "girls" in the Lambs club. Some are chambermaids, but the last one was dismissed and clerks wear their skirts much shorter. As for professional women, all the Lambs will say: "Try and get in."

FAGAN VS. JANE GREY

Author-Producer Alleges Actress Caused Closing of "Fascinating Devil"

Myron C. Fagan, author-producer of "The Fascinating Devil," has filed charges with Equity against Jane Grey, actress, alleging the latter's conduct was responsible for the premature closing of the play in Chicago some weeks ago. The author-producer also claims to have dropped \$15,000.

Fagan is planning to reopen the piece but cannot do so until the controversy is settled. Miss Grey herself has run a play contract. Part of the testimony was heard at Equity last week but adjournment took place to give both sides an opportunity to present additional witnesses.

The exact nature of Fagan's charges against the actress are withheld.

ROSE WENZEL IS STILL IN CARROLL'S "VANITIES"

Rose Wenzel, alleged in a story carried by the New York "Graphic" to have quit Carroll's "Vanities" because of supposed annoyance by Frank Tinney, is still with the show. It is understood Miss Wenzel did not appear for one or two performances, probably at the request of Carroll, who planned to deceive the "Graphic."

Late last week Carroll came onto the stage and introduced Miss Wenzel, explaining to the audience the "Graphic's" stories were false. He stated Miss Wenzel had been tricked into making an affidavit. She had been posing for one of the tabloid's comic strips.

T. P. R.'s 1st in Chi.

Chicago, Jan. 19. The Theatrical Press Representatives threw their first ball in this town Friday at the Hotel Sherman. Most everyone connected with Chicago's 18 legit theatres was on hand.

Edith Berl from "Kid Boots" danced and W. C. Fields and Ray Dooley put on some humor.

HAYAKAWA COMING IN

Washington, Jan. 19. Sessue Hayakawa, Japanese screen star appearing here last week in the legit production, "The Love City," is slated to open at the Little theatre, New York, Jan. 25.

Charles Dale Owens, through arrangement with David Belasco, went into the feminine lead here, succeeding Margaret Mower.

"The Love City," as "Yoshiwara," has been a success in both Berlin and Vienna.

ETHELIND TERRY'S \$1,500
Chicago, Jan. 19. M. S. Benham, New York agent, has started suit here through Attorney Harry Smits, to collect \$1,500 commission alleged unpaid by Ethelind Terry. Miss Terry is appearing with "Kid Boots" at the Woods.

Against Commonwealth

Equity, which has previously been more or less indifferent to its members working in companies on a commonwealth plan, are now attempting to discourage the practice.

Equity has taken two of the most successful commonwealth shows with which to propound its argument, showing that after actors had gambled through the tough breaks they were given choice of remaining on salary or being replaced.

The most recent citation concerns "Is Zat So?" The actors had strong union with it until the Shuberts and Fanny Brice invested and after that they were placed on salary. The actors figured they had jobs at least and let it go at that.

This is but one phase of Equity's drive against commonwealth companies. Their main stab, however, is at managers in the bad standing with Equity using the commonwealth dodge to promote additional ventures without either fulfilling the previous obligation or being required to post bond.

Equity takes the position that they cannot control actions of members willing to work for nothing but is attempting to discourage the practice.

Musical Stock Quits; Equity Brings Co. Back

Detroit, Jan. 19. The Majestic Players, musical stock, closed at the Majestic last week, having standing three weeks' salary. The stock was operated by Frank McGee. Through previous dealings with Equity he had established financial responsibility and was not required to post bond.

Equity sent on funds to bring the company back.

Prior to installation of the musical stock, which opened two weeks ago, McGee had operated a dramatic stock at the Majestic. Too much local opposition with three other dramatic stocks in town precipitated a change. McGee paid salaries the first week, but fell down on the second. The two additional weeks are charged against him in lieu of closing notice, since Equity demands a two weeks' notice from stockholders.

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PROTECTED GIRLS IN "B'WAY SCANDALS"

**Equity Stepped in—70 People
Show Playing in Cuba
and South**

Seventy performers comprising the cast of "Broadway Scandals" came within an eye of missing their sailing date last Sunday when the Chorus Equity stepped in, demanding a bond of \$4,500 to guarantee salaries and transportation of 40 chorister members. After sailing the American consul at Havana would collect this amount from the guarantors of the troupe, said to be Cuban bankers, they were permitted to sail.

"Broadway Scandals" was organized in New York by Harry Walker, cabaret agent. Walker stated that he held contracts for four weeks in Havana and four in Mexico City. Walker and his associates are said to have chartered the show as a cabaret but investigation proved it was being sent out as a legitimate attraction which brought Equity into the matter. The plot was that when the 70 of the choristers signed inquired of Equity as to the financial responsibility of the project.

Associated with Walker in the venture is William Lovatt, designated as president of Broadway Scandals, Inc., given as the sponsor of the revue, and Harry Saks Heckheimer. Will H. Smith staged it and also accompanied the company to Cuba where it will open this week.

Vaudeville Principals

Most of the principals have been recruited from vaudeville and cabaret fields. None is affiliated with Equity, responsible for the association's concern only in the 40 choristers.

Since an expose of humiliation to which American chorus girls had been subjected in Latin America had been made, previous instances the Chorus Equity has discouraged members from accepting engagements taking them out of this country unless okayed by the Equity. Also several troupes mostly musical in nature have attempted tours previously in this territory have stranded leaving the girls to get back as best they could.

Walker said he had no fear of trouble with the Equity. He claims the Cuban backers have deposited a sum adequate to pay everything at a bank in Havana and that his company manager has deposited \$10,000, amounting to the weekly payroll for the eight weeks' run which he claims to have insisted upon before organizing the troupe.

"Down Stream" Notice

Closing notice was posted for "Down Stream" at the 48th Street this week, despite reports that it would continue. The cast has taken the closing as technical, having been given to understand new finances are being interested to keep it going.

The current production was sponsored by Thomas Wilkes, with A. L. Jones and Morris Green also reported in for a piece. This trio have decided to go no further and there is a possibility its authors may assume operation and continue its run at another theatre.

Floridian "Angel"

A new piece called "The Derelict" opens at the Windsor Feb. 1 and will go to Daly's 63rd Street the week following, a guarantee having been paid for three weeks.

The cast has not yet been announced but Allen Leiber and Edith M. Kessler are set down as the authors and Frank Teller will be the producer.

One source has it that a Florida millionaire is the backer.

ALTERNATING JESSICAS

Mary Lane and Edith Barrett are alternating in the role of Jessica in the Barrymore-Hampden production of "The Merchant of Venice."

Miss Lane plays the part the first three days of the week, while Miss Barrett goes on the last half,

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross for profit. Variance for business reason (not for musical attraction as against dramatic play is also considered.

"Abie's Irish Rose," Republic (192d week). Automobile show for increased business for most of season, but through some slipped back; red, remarkable Saturday trade; "Abie" drew visitors as always, beating \$15,000.

"Alias the Deacon," Hudson (9th week). Looks like this one would stick now; last week up a couple of thousand with the \$10,000 equalled or bettered; not getting heavy dough, but still making money after bad start.

"A Lady's Virtue," Bijou (9th week). Management counting on sticking until Washington's Birthday, maybe longer; business always good; lower floor and takings of \$8,000 to \$9,000 last week o. k.

"Andros and the Lion," Klaw (9th week). Will probably stay at Klaw house for rest of season; Shaw double bill includes "Man of Mystery" closed last night (Tuesday); will well for a few weeks, then divided; "One of the Family" moves in tonight (Wednesday).

"Arms and the Men," Garrick (19th week). Cast changes may affect which will continue to draw; Shaw revival; takings of \$7,000 and over in small house appears very good; Klaw and Adams; and Tom Powers have replaced Alfred Lunt and Lyn Fontaine.

"Artists and Models," Winter Garden (last week). Business always getting strong support from auto show crowds last week, when gross was estimated around \$35,000.

"By the Way," Gaiety (4th week). Picked up along with others last week when \$12,000 was approximated; must do \$11,000 to break even, and this week will decide if regular revue will be successful.

"Butter and Eggs," Langara (19th week). Title and laugh reputation attracted auto show business with a consequent drop of \$2,000 or more; got between \$11,000 and \$12,000.

"Cherry Lane," Belknap (20th week). Looks like one week more this musical then going on tour; last week's gross estimated over \$15,000; house will be "Shanghai Gesture" about mid-February.

"Cherry Lane Revue," Selwyn (11th week). English revue will remain for the period originally planned about four months; business dropping after holidays; but always important; last week nearly \$24,000.

"Cradle Snatchers," Music Box (20th week). Leading non-musical money-getter, probably making as much money as any revue in town; always in demand and generally standees in; over \$20,000.

"Crazy Wife," Morosco (15th week). Regarded as one of the season's best dramas and ought to run through season; making big profits right along; last week \$14,300, one of show's best grosses.

"Dearest Enemy," Knickerbocker (19th week). Moderate gross musical which has been making \$10,000 money right along; it is principally for lower floor; average, \$14,000 weekly.

"Down Stream," 48th Street (2d week). Final week here; critics viewed new drama unfavorably and no agency demand; "Puppy Love" follows with \$12,000.

"Easy Come, Easy Go," Biltmore (13th week). One of the plays written by Owen Davis which built the author's variable business, some weeks surprisingly good; last week went up under \$10,000.

"Easy Virtue," Empire (7th week). Benefited along with most of the trade from show crowds jumping pace several thousand; takings not far from \$14,500.

"Gay Paree," Shubert (23d week). One week more; goes on tour; remained longer than expected through show shortage, but made money through fall. "Greenwich Flavia" will move down from the Century here.

"Greenwich Village Follies," Chatham 4th Street (9th week). Rated among the new musicals which have landed; not capacity but sitting good trade, with class draw; \$27,000.

"Hello Lola," Biltmore (2nd week). Musical version of "Seventeen" which has done moderately well though first nights not impressed and house capacity precludes big grosses; opened Tuesday, getting about \$5,500 in seven performances.

"Is Zat So?" Central (56th week). Cast changes made this week; expectation is for holdover

to last through winter; business last week over \$10,000.

"Laff That Off," Wallack's (12th week). Probably making good; through some slipped back; red, along rates this comedy among the in-between offerings; last week claimed over \$7,000.

"Mayflowers," Forrest (9th week). Another week to go, according to present indications; no benefit from auto show crowds; business dropping to around \$5,000; has had but few winning weeks.

"Merchant of Venice," Hampden's (4th week). Ethel Barrymore and Walter Hampden co-starring in Shakespeare with fairly good results; "Merchant" all this week with "Hamlet" performances.

"Merry Merry," Vanderbilt (18th week). Is expected to run longer on tour; business continues comparatively good with last week's takings around \$11,000; limited capacity house.

"Money Business," National (1st week). After a season of winter results, "Money Business" is back in the legit; new comedy well regarded out of town, opening week estimated \$11,000.

"Moscow Art Musical Studio," Jolson's (6th week). "Carmenita and the Soldier" the most successful; "Lysistrata" repeated this week; Russian troupe has drawn good money but not comparable with Moscow Art Theatre last season; \$19,000 to \$20,000.

"Move On," Daly's 3rd Street (1st week). Last week produced by Edward Miller; opened Monday.

"Naughty Cinderella," Lyceum (11th week). One of the attractions favored by auto show business because of Irene Bordone's name; last week between \$12,000 and \$12,500, quite satisfactory.

"No, No, Nanette," Globe (19th week). Another favorite with the visitors; no reason why it should drop through the season despite many out of town companies; \$28,000.

"One of the Family," Klaw (15th week). Was supposed to close at 49th Street last Saturday; laugh show moves to Klaw tonight; may go on tour as it is called "The Kid Himself" to follow at the 49th Street.

"Open House," Criterion (6th week). Doubt of lasting success; last week the takings approximated \$5,500; show guaranteeing \$3,750.

"Pineapple Flavia," Century (13th week). Has attracted little attention despite claims of exceptional production and attraction; lower floor weakness after first weeks; upstairs in cut rates early; will be moved to Shubert after another week.

"Song of the Flame," 44th Street (14th week). No question now about its standing; last week it went up several thousand and bettered \$22,000 mark; big money in this house; front rows scaled at \$5.50 with rear portion at \$4.40.

"Stronger Than Love," Belasco (4th week). Back to readying stage; ceiling attraction which is "Lulu Belle"; "Love" play a moderate draw but should do much better on tour because of Vance O'Neill's name; maybe \$9,000.

"Student Prince," Ambassador (60th week). Attractions with long runs to their credit profited mostly by auto show crowds; this one no exception, gross going to around \$16,000; business figures profitable; will move again to Century following here.

"Sunny in Amsterdam," 18th Street. The consistent manner in which this musical draws standees trade in winter it is strong enough to run through next summer, if not to accomplish a year; above \$14,000, which leads the entire Broadway.

"Sweetheart Time," Imperial (1st week). Rufus LeMaire's new musical comedy, based on the farce "Never Say Die"; reopened in Boston to excellent promise; premiere here Tuesday.

"The Cocoanuts," Lyric (7th week). Lower floor repeated over last week-end, adding 140 seats and giving show a \$10,000 capacity on the week; takings went to \$30,000, this show being close second to "Sunny."

"The Enemy," Times Square (14th week). One of the interesting of the season's dramas; always commends itself to the trade, and while not getting exceptional grosses, is faring well; last week \$11,000.

"The Green Hat," Broadhurst (19th week). Went up last week, visitors attending because of show's rep.; management figuring on about two months more; quoted at \$18,000, a jump of several thousand.

"The Jazz Singer," Cort (19th week). Switching theatres never hurt this show, which started uncertainly and attained success of solid proportions; \$14,000 last week.

"The Last of Mrs. Cheyney," Fulton (11th week). Frederic Lonsdale handed another American money-maker for himself; "Variance" (Dillingham); holds to around \$19,000, which is big money in this house; rated among non-musicals.

"The Master of the Inn," Little (5th week). Final week; one of the lowest gross shows on the list, with takings estimated well under \$5,000; next week producer "The Love City" with Sessue Hayakawa.

"The Monkey Talks," Sam H. Harris (4th week). Circulation no guaranteeing theatre; agencies reported growing demand and French play may be in demand; last week a bit under \$10,000.

"The atay," Booth (5th week). Not much heard about this comedy, which fared well in Chicago; last week estimated gross was \$7,000.

"The Vagabond King," Casino (18th week). This opera, is rated among the four musical leaders; virtual capacity right along with the gross well above \$40,000; last week's takings estimated at \$32,000; double business, eased off within last five weeks except for holidays, though claimed to be making some money; last week estimated with total at \$5,500.

"Tip Toes," Liberty (4th week). Doing all right in Chicago with a \$4,400 top scale takings are around \$26,000, or several hundred more.

"Twelve Miles Out," Playhouse (10th week). Climbed again last week, going between \$11,000 and \$12,000, with latter figure approximated; although it has brought in winter melodrama only week at matinees.

"Vanities," Earl Carroll (29th week). Last week produced by \$5,500 last week, which gives the money capacity \$22,000 weekly; claimed to have approximated last figure.

"Young Blood," Ritz (9th week). Final week; gross claimed to have jumped materially with the takings; revenue lifted and ceiling attraction not determined.

"Young Woodley," Belmont (12th week). Play nine performances (three matinees) and is getting over \$10,000 right along; that means capacity for this small house.

Outside Times Sq.—Little Theatre
"The Dream Play" opens tonight (Wednesday) at Provincetown Playhouse; "Tangled Lives" opens Friday at Brantford; first week for "A Man's Man" at 52d Street, which gets "Not Herbert"; "Antonia" closed at Daly's 6th Street, and "Move On" opened there Monday; "The Dybbuk" still commands attention at Neighborhood Playhouse; "The Master Builder," Princess;

BLANCHE BATES
Management, GUTHRIE MCCLINTIC
NEW YORK CITY

HELYN EBY-ROCK
Management
CHAS. B. DILLINGHAM
GLOBE, N. Y.

RAYMOND GUION
"CRADLE SNATCHERS"
Music Box Theatre
New York City

GEORGIA NEASE
WOODWARD PLAYERS
ST. LOUIS, MO.

HARRY PUCK
Leading Man and Producer of Dances
"MERRY-MERRY"
Vanderbilt, New York

ALFRED H. WHITE
Leading comedian
"ABIE'S IRISH ROSE"
Republic, N. Y.
Management, ANNE NICHOLS

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

Baccaria May Put On Non-Equity Musical

Alexander Baccaria has leased the Cherry Lane Playhouse, Greenwich Village, for a period of eight weeks, beginning Feb. 1, for a revised edition of his revue, "The French Model."

The piece was given a single performance last June by a non-equity cast, dismissed after the one performance.

Baccaria will have an entirely new cast when the show again bows in. Whether the new one will comprise Equity members is also uncertain since Baccaria has been interviewing vaudevillians and may attempt to characterize the show under a tabloid classification. This would abrogate the necessity of posting a bond with Equity.

If successful, it would be the first instance of a legit musical playing New York without Equity supervision.

"First Is Last," Musical
"First Is Last," Samuel Shipman comedy, presented for a short run at the Maxine Elliott, New York, several scenes ago, is to be fashioned into a musical comedy to be produced by the Shuberts. Shipman and Ballard MacDonald are collaborating on the book with the latter writing the lyrics. A composer for the score has not yet been selected.

The tentative title is "The Doll Girl." The play was never disposed of for pictures.

ORDINANCE FOR "MIRACLE"
Chicago, Jan. 19.—A special permit has been issued by the city council to permit "The Miracle" to show here.

For a long time, it was thought that the fire ordinances would prevent the Morris Gest production from ever opening, but after much protest on the part of Mr. Gest, the council finally made a temporary ordinance permitting scenery to extend beyond the proscenium arch. This ordinance will be automatically repealed after the spectacle closes its engagement.

Preparing "Undaunted Women"
"The Undaunted Woman," by Leighton Osburn, will shortly reach production via Playshop Productions.

It goes into rehearsal in two weeks.

final week for "Humlet" in modern dress at Heckerling; "Shelt" opens at Cherry Lane next week; "The Makropulos Secret" opens at Charles Hopkins (Punch and Judy) Thursday.

JOHN BYAM
"MY GIRL"
Teck, Buffalo, N. Y.
Management LYLE ANDREWS

EDNA COVEY
With Leon Errol in
"LOUIE THE 14TH"
Werba's, Brooklyn

RITA GOULD
ASCHE'S STOCK PLAYERS
Chateau, Chicago, Ill.

SAM HEARN
"GREENWICH VILLAGE FOLLIES"
Chas. N. New York—Indefinitely
Management JONES & GREEN

WILLIE HOWARD
"SKY HIGH"
WILBUR, BOSTON

MARIANNE RISDON
WOODWARD PLAYERS
ST. LOUIS, MO.

FLORENCE MOORE
"Greenwich Village Follies"
CHANIN'S, NEW YORK

BILLY E. STOUT
FEMININE LEADS, SINGING, DANCING
"Artists and Models"—On Tour
Direction: HERMINE SHONE.

TWO "LIFT" SUITS

Shuberts Complain of "Let's Go"—Joe Bennett vs. "G. V. F."

Broadway production skills in hit musical comedies are involved in two Federal Court copyright infringement suits. In one, the Shubert Theatre Corp. complains of Fred Clark, producer of the burlesque show "Let's Go" (Columbia Wheel), and in the other litigation Joseph Bennett is suing The Bohemians, Inc., alleging that the "Greenwich Village Follies" is using a suit without permission.

The Shuberts, as owners of "Gay Paree" and the current edition of "Artists and Models," set forth that Clark's "Let's Go" is making use of three skits from both of their shows without permission, one from "Gay Paree" and two from "A. and M."

The producers set forth that over \$200,000 was expended in producing these revues. Claiming originality for skits which are said to be generally similar in idea, the Shuberts are suing Clark for an injunction, an accounting of profits and "suitable damages," alleging that "Let's Go," which played at the Columbia, New York, and the Empire, Brooklyn, N. Y., in addition to other venues, was destroying the real value of "Gay Paree" and "Artists and Models."

The scene complained of are "The Proud Father," in the burlesque show, alleged to be a lift on "The Yogi" from "Gay Paree"; "The Broadcasting Station" (burlesque), as against "The Announcer," from "Artists and Models"; and "The Study in Legs" scenes, allegedly a lift from "Gay Paree."

The Shubert complaint, filed through William Klein, details the conflicting skits, although "The Yogi" theme, with its spicily deplorable character, is recorded.

In the "Greenwich Village Follies" litigation, Joseph Bennett estimates the value of "A Telephone Tangle" at \$100,000. This skit, owned and copyrighted by Joseph Hart in 1913, was assigned to Bennett in 1921 by the late vaudeville producer and author, Hart is alleged to have authored "Telephone Tangle" under the nom de plume of Charles Bennett.

"G. V. Follies" is complained of having made use of the telephonic skit title, "Service," even unto the use of certain phrases, lighting effects, etc. Damages, a restraining writ and an accounting are similarly prayed for.

Low Holtz in Coast "Patsy"
Los Angeles, Jan. 19.

Lou Holtz has been engaged by Arthur Rouda to head the cast of "Patsy," a musical to be presented at the Mason, March 8.

PLAYERS IN THE LEGITIMATE

BLANCHE BATES
Management, GUTHRIE MCCLINTIC
NEW YORK CITY

HELYN EBY-ROCK
Management
CHAS. B. DILLINGHAM
GLOBE, N. Y.

RAYMOND GUION
"CRADLE SNATCHERS"
Music Box Theatre
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GEORGIA NEASE
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BILLY E. STOUT
FEMININE LEADS, SINGING, DANCING
"Artists and Models"—On Tour
Direction: HERMINE SHONE.

JAMES A. DEVINE
24 Year Original "Sergeant Ferguson"
"WHAT PRICE GLORY"
Adelphi, Philadelphia, Pa.

MAX HOFFMAN, Jr.
Tripling in
"CAPTAIN JINKS,"
CRO'S and 300 CLUB

HARRY C. KEENAN
"MY GIRL"
Teck, Buffalo, N. Y.
Direction Lyle D. Andrews

MISS (Angie) NORTON
AT LIBERTY

PAUL NICHOLSON
"Johanna," First National
HOLLYWOOD CLUB
HOLLYWOOD, CAL.

"MERRY MERRY"
WITH
MARIE SAXON

GEORGE SWEET
"MY GIRL"
Teck, Buffalo, N. Y.

LUTHER A. YANTIS
The Yankee Prince of Wales
in "MEET THE PRINCE"
Direction, HARRY ROGERS,
Woods Ridge, Chicago

"CASTLES IN THE AIR" JUMPS TO \$27,000; "OLD ENGLISH" AND "RAIN," \$16,000

Conventions Help Chi—"Big 3" Still Galloping—"Castles" Surprises—Can't Figure "Rain"—"Dancing Mothers" Strong at \$13,500

Chicago, Jan. 19. Conventions filled the hotels last week, throwing added receipts into the legit boxes. Both premieres of the week called for society attention. "Old English" (Adelphi) had "rain" getting an opening up an advance sale that proves the piece has "landed." The insult presentation of "School for Scoundrels" (La Salle) isn't carried for heavy money, but the idea is being carried to success, for the attention given to it is substantial. It looks very much as if the La Salle has this one on a rental or special operating contract.

"Castles in the Air" put on a spurt last week that showed this well-received classic to be a tremendously strong puller ("Big Boy," "Kid Boots" and "Follies"). "Castles" is in for a big run (unless unless all signs were good). The call for the three musical play place-setters was a riot. Tickets were at a premium two and three days ahead of the performance, giving the best insight as to how powerful the theatrical market is. "Rain" is now drawing the late patron, but the power isn't strong enough to make it appear an error was made in ordering it out. The fact that the show was probably seen in the cities from which the picture came proved much force in last week's sales.

"Dancing Mothers" is going up in gross sales for a week. The balcony draw keeps the piece from being an unexpected "smash." A lot of conversation has been stirred up over the ending of this piece. It's slated to pull out Feb. 6 to make room for "All of You" (California), which may have the title changed before hitting town.

There won't be so many visitors in town this week, which means trade will revert back to normal, although signs point to the "real hit" sticking up in the big money class. The picture promises a big competition from "Old English."

Estimates for Last Week
"Pig" (Cort, 9th week) picked up extra trade with others, figuring around \$14,000, which is immense for both ends. As predicted, attraction best profit-maker house has had for over a year.

"Dancing Mothers" (Selwyn, 4th week). Has developed into great society puller, continuing big orchestra trade. Balcony still off about \$13,500. As predicted, attraction best profit-maker house has had for over a year.

"Maid" (Princess, 5th and final week). Has developed into great society puller, continuing big orchestra trade. Balcony still off about \$13,500. As predicted, attraction best profit-maker house has had for over a year.

"The Dove" (Blackstone, 11th week). Exceptional local engagement, holding big audience, and having engagement extended three. Held around \$18,000.

"What Price Glory" (Studebaker, 15th and final week). Has hovered between \$10,000 and \$12,000 in recent weeks. "Blossom Time" comes in for another big week.

"Rain" (Harris, 16th week). One of the sensational draw dramatic hits here for some time. Consecutive capacity weeks (approaching \$20,000 made it look good for year's best hit around here). The bottom fell out. Picked up about \$16,000 last week. Hitting about \$16,000 to \$6,000 weekly, apparently makes all the difference.

"Kid Boots" (Woods, 17th week). No end of big trade in sight. Marvellous trade for length of stay at \$12,000.

Lester Bryant's Effort To Save 9 Customers

Chicago, Jan. 19. The inside on the story about the 11 people at the matinee of "Nobody's Wife" at the Playhouse, Chicago, reveals that Lester Bryant's managerial duties are widely diversified. Lester, looking over his 11 customers, counted the house and discovered that nine had paid, two were deadheads. Lester put on a spiel for the nine cash customers and told the deadheads to come back for the night show.

According to Mr. Bryant, one of the principal actors had hurt his ankle and under the circumstances he feared the nine cash customers would not see "Nobody's Wife" at its best, so in order to maintain the Playhouse's prestige if they would wait a few moments he would see if he could fix them up next door at the Studebaker for "What Price Glory."

After arguing with various patrons around the theatre house, Lester found the only terms upon which he could get his nine guests into the Studebaker were strictly cash. He paid cash, establishing a precedent.

TYLER'S SHOW'S NAMES, \$18,000 AT \$2.50

"Close Quarters" May Stick to Road—"Vanities" Bumped at Shuberts' Poli's

Washington, Jan. 19. George C. Tyler will not take his latest all-star attraction, "Close Quarters," into New York City, it was stated at the National, where the attraction played last week.

Tyler jumped the gun from here to Toronto, where indications the names of Bruce McRae, Elsie Ferguson, Margaret Lawrence, Edie Shannon and the others will be a group of money-getters on the road.

After an unmerciful panning from the dailies, both friends and foes, into which they are classified due to the Shubert row over courtesies, Carroll's "Vanities" did a grand slide after a rather good opening. Slight improvement recorded end of week. The Jap star, Sessue Hayakawa, in "The Love City" at the Belasco, fared no better than do most new ones trying out at this house.

Estimates for Last Week
"Vanities" (Poli's). Hard to gauge. Opened to reported \$4,000, but broiled around \$17,000 (maybe considerably less).

"Close Quarters," National Star cast attracted practically capacity for every performance. \$2.50 scale makes reported gross of about \$13,000 more remarkable.

"The Love City" (Belasco). Jap star may have cornered about \$500 more than usual tryout. Near \$3,000 on week.

This Week
"The Wisdom Tooth" (new), National; Houdini, Belasco; "The Big Parade" (picture), Poli's.

\$33,000 FOR "MUSIC BOX"
The "Music Box Revue," at the Shubert, did \$33,000 at a \$3.50 top last week in nine performances.

"No, No, Nanette" opened yesterday for two weeks at a \$3 scale. "Blossom Time" will follow as a return date, having been here before the holidays.

Cut Rates Sell Out

On last Wednesday night, with some 30 shows listed, Joe Leblang's ticket office sold out clean. It was a rare occasion for a regular week day (exclusive of Saturday) and the influx of visitors to the Automobile Show is generally credited.

"GORILLA'S" \$20,000 IS BALTO'S H. O. RECORD

Surprised with Strength Last Week—"Rose-Marie" Did \$18,000

Baltimore, Jan. 19. The Auditorium topped the legit list last week, "The Gorilla" holding over to outstanding business. The show looks set to establish a holdover record here.

The big Academy, also with a holdover, topped the streets of the Auditorium, "Rose-Marie" proving a popular repeat. "The Charles Street Follies" completed its seventh week at the uptown Guild Theatre, thereby making theatrical history for intimate revenue production outside of New York. This is one of the outstanding events of the season here.

Ford's housed George White's "Scandals," but business was not exceptional.

Estimates for Last Week

A cademy—"Rose-Marie" (2nd week). Business held up, the show well means exhausting its local draw. Finished with \$18,000 for its closing week.

Vagabond—"The Gorilla" (2nd week). Ran neck and neck with opening week's figures and apparently is just warming up. Figures establish a record here. Second week's gross imposing at about \$20,000.

Guild—"Charles Street Follies" (7th week). Intimate venue quickened its box office pace again last week. Previous Saturday saw a new box office high which was equalled last Thursday. Run extended indefinitely.

Vagabond—"Playing With Love" (2nd week). Concluded Saturday night. Artistic success but no opera for extended run. "Dearest" follows.

Ford's—George White's "Scandals." First "Scandals" here for five years and the year is long time. Waun't until Thursday that the news got around and there being only six theaters. The damage was done. Box office picked up and finished to good business but the average wasn't.

This Week
Academy—"The Student Prince"; Auditorium—"The Gorilla" (3rd week); Guild—"Charles Street Follies"; Ford's—"Playing With Love"; Charming People."

L. A. GOSSES

Los Angeles, Jan. 19. "Student Prince" is still hanging away to good business. It did \$17,000 last week at the Biltmore hanging up \$26,000, slightly below the average of the fortnight preceding.

"Kiki" at the Morocco is also doing well, \$14,000, third week. "Silence" at the Mason was off and did \$4,500, fifth week, while "Weak Sisters" new, at the Majestic, got \$6,000 as an opener.

"Pig" at the Pantages Grove was badly off, about \$1,300.

Committee of Ministers Censoring in Milwaukee

The Rev. Harry S. Wise, executive secretary of the Milwaukee Council of Churches, last week was named chairman of a committee of ministers who will attempt to "purge the city of vice."

At a meeting held closed doors, the committee of five of the council drew plans for their program and in an announcement to the press said that their entire activities would be centered upon cleaning the city of "Suggestive and morally degrading motion pictures, burlesque, indecent dramatic and musical offerings and miscellaneous literature."

Miss Larimore in "Arms" (Lyric). Larimore will succeed Francis Larrimore and "Arms and the Man." The successor to Alfred Lunt, who withdraws to play in "Goat Song," has not been decided upon.

THE T. Z. A. AND OF DUCCANS BY \$50,000 IN PHILLY

Both Shows Around \$27,000—"American Born" and "Show-Off" \$17,000

Philadelphia, Jan. 19. The battle between the Forrest and the Shubert furnished the legit list last week's legit situation. It has been several years since the Shubert has given its logical rival, the big syndicate musical comedy and revue house across the street, such spirited competition.

The reason in this case may be traced to the personal popularity of Mitchell. Last week was demonstrated that same power in the Shubert's "Show-Off." The fact that this musical has no Broadway reputation apparently made no difference whatsoever, and with notices that were fairly favorable, but were by no means "raves," the Oscar Straus importation beat the \$27,000 mark by several hundred dollars. It battled all week neck and neck with "Topsy and Eva" at the Forrest, which was slightly ahead of the two a little more than \$500 in favor of "Thiutete."

George Cohan showed his old familiar pull on the week of "American Born," accomplishing a \$20,000 gain over the first week. The show was the only one that was well duplicated next week. "American Born" had its own close race, too, in the rivalry with "Show-Off." In its ninth week at the Garrick, the showing of the George Kelly comedy has been remarkable and has met the manager's expectations. These two shows captured dramatic honors, but William Hodge, coming into the Lyric with what the critics said was only a so-so show, "The Judge's Husband," bettered a good figure to show that this star's clientele is still strong here. It will probably stay four instead of the expected three.

"What Price Glory" again sagged badly and the last two weeks at the Adelphi were sadly announced, giving it six instead of the allotted eight weeks. That leaves a two weeks' hole before E. H. Sothern comes in with "Adelphi."

Aloma's First
"Aloma," in its 12th week at the Walnut, saw matinee holding up a remarkable figure. The one put the house virtually on easy street for the season. Ned Wayburn's new show, "The Maiden Voyage," which "The Homestead" (Cruse's), staged a come-back at the end of the week and had \$2,500 or better.

On the whole, last week's showing was one of the most promising for the season. There was probably one loser out of the eight shows in town. This week has two new shows, "The Maiden Voyage" and "The Homestead," which opened Monday at the Garrick to a fairly large and very enthusiastic house. The sale is not remarkable, but the management claims to be satisfied. "The Homestead" (Cruse's), staged a come-back at the end of the week and had \$2,500 or better.

Estimates of the Week
"American Born" (Broad, 3d week). Cohan's show still a wow here; closed to actual capacity with a few hundred under \$27,000. Saturday matinee was special stunt for children, proving a big hit.

"Naughty Riquette" (Shubert, 2d week). Mitzel proved draw and show with New York heat "Topsy and Eva" and grossed about \$50, just passing the \$27,000 mark. Benefactor's show.

"Seventh Heaven" (Garrick, 1st week). In ninth and last week, "Show-Off," which did tremendous business here and was a very optimistic, got almost \$17,000, beating Cohan's show by a few hundred.

"NANETTE" ON BOSTON REPEAT, DOES \$21,000

"Prince" Finishes to \$23,000—"Poor Nut" Gets \$12,000—"Applesauce," \$11,000

Boston, Jan. 19. With feature pictures at two of the legitimate houses and a musical show (new) booked into the Park, for the first time since the house swung over from pictures to the legitimate ranks, the situation here is most unusual for this time of year. Under ordinary conditions the arrival of pictures to the legitimate houses would not count for at least a month. Any musical play would not be booked into the Park, a small house, which is strange to this kind of entertainment.

The new openings this week were Earl Carroll's "Vanities" at the Shubert for a third straight week, of the Anne Nichols shows, "White Collars," at the Plymouth; "The Matinee Girl," the new musical, at the Park and the picture "The Big Parade," at the Majestic. The feature of last week was the strength shown by "The Student Prince" in its closing week (the 17th) at the Shubert. This show picked up the gross of the week with turnaways for the last four performances. This show is figured as a good repeat here next season. Another week's gross of "Applesauce," which in a period when low grosses predominated did exceptionally well, was about \$11,000. It is expected back to the house in the spring.

Last Week's Estimates:
"The Matinee Girl," Park (1st week). Opened here for its premiere.

"Sky High," Wilbur (17th, final week). Did \$16,000 last week, picking up \$2,000 from week before.

No, No, Nanette, Tremont (2nd week). Closed for a week, but engagement, after cleaning up at the same house last summer, the gross was around \$21,000.

"The Poor Nut," Hollis (2nd week). About \$12,000 on first week and figures as a local hit with much sales.

"Abie's Irish Rose," Castle Square (16th week). Long engagement and figures as a show; about \$11,000 weekly.

"Vanities," Shubert (1st week). In final week of long stay. "The Student Prince" did \$23,000.

"White Collars," Plymouth (1st week). "Applesauce," \$11,000 in final week.

\$30,000 FOR FRISCO OPERA

"Gorilla" \$14,500 and "All for You" \$11,200

San Francisco, Jan. 19. Some holdovers and some new ones are getting a break and others are breaking. The picture, of course, was the San Francisco Opera, with the first American production of "The Merry Widow" at the Templeton Crocker and Joseph D. Redding (San Francisco) opera. The Dux house are keeping it filled, "Kosher Kitty" pulled out a good week ahead of schedule and "Gorilla" the laugh and money hit of the town.

Estimates for Last Week
Columbia—First week of the two weeks of grand opera totaled \$20,000, considered mighty good.

Alexander—Henry Duffy Players in "The Song and Dance Man" doing a comfortable business; played well into evening, which meant \$5,500 at the box office.

President—"Thank-You" has caught on nicely, but Duffy doesn't believe in letting their flop off; he has started billing "Dancing Mothers," which brings Florence Roberts back to the stage.

Current—"The Gorilla" is holding on and doing in \$11,000.

Wilbur—"The Student Prince" is doing a good business, but the picture, "The Big Parade," coming back for another week.

Talk of its return in spring, but unlikely. "The Judge's Husband" (Lyric, 2d week)—Hodge show called wow by critics, but bent \$13,000 by good margin.

"What Price Glory" (Adelphi, 15th week). Dwindling daily and weekly; under \$2,000 by a very little last week. Two weeks of announced eight can't be better.

PLAYS OF TOWN

PALM BEACH NIGHTS

Palm Beach, Fla., Jan. 19.

The Ziegfeld has revived one of Broadway's most famous institutions, the "Midnight Amsterdam Roof, brought it to Palm Beach, which, it was recently reported, is 'south of the fifth amendment.'

Opening Thursday night at the Montmartre Club before a packed house, the show was greeted with a house society crowd wintering here, the show was unanimously hailed as one of the most spectacular revues. The performance is in two parts, with "Ukulele Ike" Edwards, on next to strong, carrying off honors in the first half and Mary Jane, doing a triple-time tap dance, stopping the show in the last half. North Blainey and Glenn Farney, the English singing comedienne, also did their stuff to good returns.

Mr. Edmund Guy and Ernest Van Duren, a French comedy team, made their American debut, winning applause with a wait, "The Faun and the Princess," Adam and Eve, "Spanish Tango" and "The Girl." Guy also sings an American song with a French accent, the number being the weakest spot in the first half.

Harry Fender scored in his usual manner, singing "I Want a Girl to Call My Own." The act was assisted by Bobbie Storey, Dorothy Wegeman, Anastasia Little, Ven Allen, Noel Francis and Beatrice Roberts. The act, which was a good one, was with his usual routine. The local crowd, however, could not get enough of him.

Julia Steger, acrobatic dancer, won applause and filled the two spot act, after her first act, "The Girl," "Hello Palm Beach" number, sung by Polly Walker, Claire Luce, Kathleen Martin and Glenn Farney, glorified. Morton Downey, also on early in part one, delivered himself of a few songs, winding up at the close of the first half with the English ditty that was good for laughs.

The Charleston gets a play in the first half, featuring the singing of "When the Charming People Do the Charleston," with Charleston exhibitions by Claire Luce, Albertina and Mary Jane. The act, which this number takes a slap at the way the social elite do their Charleston, also out of place here, as the exclusive set of the Montmartre Club, its social affairs, although liking to see it done by others.

Glenn Farney, the second half, with a ballad, "Florida, the Moon and You," to which Albertina Vitak and her dance, the music, by Prim, is reminiscent of the act on and lingers, being plucked for dancing.

The big flash number is the "Goddess of Peathers" and the lavish display of plumage might easily find its place in the next "Follies." That's how good it is.

Polly Walker sings "No Foolin'" a ballad number similar to those made famous by the "Follies." The song, said to have been written by Gene Buck and Jack Hanley on the notice, has a general appeal and looks like a general appeal. "No Going Home," sung by Cliff Edwards and Kathleen Martin, an Australian number, also has a crowd joining in the chorus. A copy of the lyrics is placed at each end of the stage. And then Mary Jane in a series of tap dance, "Here's a Little That Kills 'em," strutting her stuff and then a call for her. The playlet, though presented by nine or ten, with the introductory dialog in German by six of them, can be played by five people—the American officer, bluff private, German major, interpreter and guard.

Glenn Farney played the "buck." It was the first time in 15 years he had been on the speaking stage. Absence did not handicap him, and his performance as the uncouth and belligerent soldier, Robert O'Connell, was a call for his. The playlet, though presented by nine or ten, with the introductory dialog in German by six of them, can be played by five people—the American officer, bluff private, German major, interpreter and guard.

It was explained that the 200 club membership plan was to be a model of the Montmartre, giving the privilege of choice in the locations. However, with the new Gardens having a \$3 tax and a good attraction in Harry Rosen's orchestra, the show, which looks as if "Palm Beach Nights" could do good business in the court, was in half. At that time it is a certainty that show will be a run with Anthony Drexel Biddle, Jr., and Paris Singer as sponsors.

Ziegfeld being listed third as producer of the revue.

Show folks in on the opening were Billie Burke, Fannie Ward, Marie Dressler, Flo Ziegfeld, and John John, George Nicholas, Harry Reichenbach, Ned Wayburn, and others. The show was produced by Caesar and Edgar Selwyn. Kopp.

Writers' Club, L. A.

Los Angeles, Jan. 15.

Writer's Club has started the year of 1926 on the right foot with its January bill of four acts. Not that all four acts are of sterling quality, but because one gives evidence of being the sketch, menially, the year.

The playlet in "Private Jones," by Richard Schayer, scenario writer. It is a war story which looks as though it should tower head and shoulders over "What Price Glory." It has plot and consistency besides A. E. P. vocabulary, the redeeming feature of the St. Louis play.

Schayer presents his offering in a German front-line dugout. During the summer of 1918 he takes an American officer, George Connelly, who has been captured by the Germans during a battle. The American is a routine, is all dignity, and, through an interpreter are questioned. Either will give the information. The American attacks the German line, and all of the officers and attaches of the staff leave the dugout excepting the two prisoners.

Then develops the fact that the buck has no use for the fellow with the German officer. He is superior, etc. The dialog between the two is humorously and obscene. The officer finally comes to the conclusion that the thing he can do is to sacrifice himself by overpowering the guard and sending up the bomb to acquire the German troops with the location of the Germans so a barrage can be concentrated.

The buck is rebellious. He says he had enough war—that he got the dirt while the officer got the best. When the German officer told him that it was a war for democracy, but he had changed his politics to a republican; that he was an officer and a gentleman, to man, and he would take no orders.

Finally the officer decides to do the job himself. He attacks the guard, who struggles with him. As the guard is about to overpower the officer the buck steps in and with a single blow kills him. The officer thanks the soldier for what he had done, when the latter says, "I made a mistake; I wanted to get you."

Then the officer sends up his star bomb. The Americans send forth a salvo of attack, and the German line, into the dugout, overcome by its effects. There is one gas mask in the dugout, and the German officer, who had the gas mask as the room is being filled with the fumes and tells the soldier to take it. The officer asks whether it is a command, and acquiesces. The officer replies it is a command. The soldier, who strikes the officer, grabs hold of him and adjusts it around his face, after which the soldier drops, having been killed.

The reception the sketch and its players got was the most tumultuous ever heard of in the theatre. The audience of the auditorium. There was cheering, whistling and calling, and for the first time in a long time, the playlet, though presented by nine or ten, with the introductory dialog in German by six of them, can be played by five people—the American officer, bluff private, German major, interpreter and guard.

Glenn Farney played the "buck." It was the first time in 15 years he had been on the speaking stage. Absence did not handicap him, and his performance as the uncouth and belligerent soldier, Robert O'Connell, was a call for his. The playlet, though presented by nine or ten, with the introductory dialog in German by six of them, can be played by five people—the American officer, bluff private, German major, interpreter and guard.

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King Vidor, a good picture director, sort of muffed so far as the handling of something for the speaking stage. Ray Hunt, Charles Clary and Arthur Lubin did the best they could with the material. Eleanor Boardman as the girl was all out of focus. The character of the girl, "The Girl," by Garrett E. Port and N. B. Morse, has an idea and should be reshaped. The character of the girl, "The Girl," by Garrett E. Port and N. B. Morse, has an idea and should be reshaped. The character of the girl, "The Girl," by Garrett E. Port and N. B. Morse, has an idea and should be reshaped.

THE WISDOM TOOTH

Washington, Jan. 19.

John Golden presents a fantastic comedy playlet, "The Wisdom Tooth," which will be shown at the National Theatre, Jan. 19.

The playlet is a comedy playlet, "The Wisdom Tooth," which will be shown at the National Theatre, Jan. 19.

If it were not for his last act it could be stated with due emphasis that the playlet, "The Wisdom Tooth," is a comedy playlet, "The Wisdom Tooth," which will be shown at the National Theatre, Jan. 19.

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licated and inconsistent and needs to be cut by at least 20 minutes to clear the decks for more dancing and comedy. The playlet, "The Wisdom Tooth," which will be shown at the National Theatre, Jan. 19.

It is the chorus that is carrying the show, "The Wisdom Tooth," which will be shown at the National Theatre, Jan. 19.

THE MAIDEN VOYAGE

Philadelphia, Jan. 19.

Ned Wayburn's musical comedy, "The Maiden Voyage," formerly "The Honey Moon," is a comedy playlet, "The Maiden Voyage," which will be shown at the National Theatre, Jan. 19.

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The Makropoulos Secret

Worcester, Mass., Jan. 12.

A "comedy" by Karl Gans, adapted by Handel C. Burrell, produced by Charles Burrell, is a comedy playlet, "The Makropoulos Secret," which will be shown at the National Theatre, Jan. 12.

Don't be fooled by the title. It is not the story of a woman making coffee in a Greek restaurant, but the rather complicated tale of life and death. The playlet, "The Makropoulos Secret," which will be shown at the National Theatre, Jan. 12.

It is a play more interesting than the average and less of a farce, but it is hardly to be expected, but following the course of events, requires more concentration and more thought than most theatregoers are willing to give when their principal purpose is to be entertained.

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IMPORTANT CHANGES FOLLOW UFA DEAL WITH AMERICANS

Berlin, Jan. 22. Tremendously important changes have taken place in the Ufa, Germany's biggest film organization. Famous Players and Metro-Goldwyn have loaned the Ufa \$4,000,000 and in return are getting 50 per cent of the Ufa's releasing organization. Also the Ufa has made a contract with Laemmle and the Universal whereby the Universal will distribute about 10 of Ufa films in America and vice versa.

These new affiliations have also brought changes in the internal organization of the German corporation. Sam Rachmann, representative of the Famous Players and at the same time the head of the Ufa's distribution organization, will, from now on, have a much more powerful position—may be the most important person on the board. Erich Pommer, formerly at the head of the organization, has always been known as the American representative and has supported the German element, especially the director Fritz Lang of "Siegfried" fame. Therefore, Pommer's resignation undoubtedly will be announced shortly. In his place comes Dr. Ferdinand Bausback, backed up by the Deutsche Bank, the big semi-official German banking organization which has been behind Ufa since its beginning.

Expensive Production. The Ufa should be able to support itself without this American loan, but has produced many pictures much too expensive for the moderate success they achieved. Through its splendid control of the Ufa it should be in a good financial position but has just mustered things again and again by producing so-called artistic films which only went over well in the bigger cities. The Deutsche Bank has tried to keep the yearly deficit and demanded the Ufa be made self-supporting. And so the capitulation to America.

Just what changes it will bring about it is difficult to say. It would be too much to say that from now on the German film industry will be merely an offshoot of the American one. For the Germans are not to be deterred from producing activities but can choose their own scenarios, directors and actors. Rachmann, however, will be at the head of the new combined Famous Players-Metro-Goldwyn-Ufa distribution organization and it would seem natural to suppose that the American films will have a better chance in the big Ufa first-run theatres than they have had up to now. Also the one of Germany's formerly fighting the American film tooth and nail may take a more kindly attitude. And an organization which is financially dependent on the Ufa is likely to be a good rival of its creditor—the spectre of German competition may be said to be definitely laid.

Jannings Coming Over. Emil Jannings, Germany's most famous film star, has signed a three year contract to be distributed to make pictures. His Ufa contract is still more year to run but he will try to get this cancelled in order to get to America as soon as he can. This is quite a surprise, as Jannings has refused offers of this kind before. Now he only goes because of the probable resignation of his friend, Pommer, from the Ufa board of directors.

Dr. A. Dupont, one of Germany's best known directors who has just had a big success with the Jannings film "Variete", has also signed a contract for America with Laemmle. His to be distributed on for two years more but he'll try to get it cancelled as well.

Murnau, the director of "The Last Laugh," is also in the same boat as regards his Fox contract for this spring.

U and Bruckmann The Universal (American) has made a fusion with the Berlin distributing house—Bruckmann, by which this firm is to handle part of their product here. During his

25 FILM EXPORTS INCREASED IN MILLIONS

Figures on 11 Months of
Year—Great Britain
Had Largest Increase

Washington, Jan. 19. With a month still to go to round out the year 1925, the exports of positive motion picture films has increased during the 11-month period approximately 50,000,000 feet over the like period in 1924 with the declared value disclosing an increase of close to a million dollars.

The total footage of positives exported from Jan. 1 through Nov. 30, 1925, reached 205,858,791 feet, valued at \$6,186,460, as compared with 156,175,187 feet, valued at \$5,988,336, in the same period of 1924. Negatives had a large increase, the footage jumping from 7,769,480 feet, valued at \$1,343,597, in the 11 months of 1924 to 9,192,327 feet, valued at \$1,755,284, in the like period of the year just closed. From the records of the Department of Commerce.

Great Britain discloses the largest increase, having jumped from 24,000,000 feet in the months of 1924 to 35,000,000 feet in the same period in 1925. Australia also had a large increase, the footage for the 1924 period being just over 16,000,000 feet while in 1925 it reached 21,800,000 feet.

Another large increase was registered in Argentina where exported in 1924 compared with 18,500,000 feet in the 1925 period. France jumped from 7,000,000 feet to 13,000,000 feet; Germany from 3,000,000 feet to 6,000,000 feet; Canada from 18,000,000 feet to 20,000,000 feet; Mexico from 5,000,000 feet to 6,000,000 feet; Brazil from 7,000,000 feet to 9,000,000 feet while all other countries, with the exception of two, show just such increases. The two exceptions were Spain, which dropped approximately 350,000 feet and China which dropped close to a million feet.

When the final figures are completed at the department for the entire year it is expected that the percentage of increase will be even slightly higher than on the 11 months period.

A German Front-Page

Berlin Jan. 12. Lia de Putti, the German film star, is at it again. She just simply can't keep her name off the front page.

After a quarrel with an admirer she tried to commit suicide by jumping out of the window of her second story apartment on to the cement sidewalk below.

No serious consequences followed and next day she was simply found when finding it in big duck type on the breakfast table.

stay here Carl Laemmle arranged for the engagement of the well liked film star, Lee Parry. Known directors will be engaged to direct in a series of international films. Although Miss Parry has many films here, not a single one has ever been successfully shown in America.

Ufa Controls West

The Ufa, Germany's most influential film company, has just acquired the majority of the stock of the West Film Societa Anonima Italiana in Rome. The company will continue under the name of Ufa Film S. A. I. Also the branches of the company in Genoa, Naples and Palermo will take over and offices opened in other Italian cities. Later on, theatres will be bought.

The Ufa plans to broaden the whole scope of the organization and to produce on an altogether larger scale.

"Red" Grange's Arrow "Deal"

The Arrow Pictures' deal with "Red" Grange, according to Grange, "a deal at all. Grange has declared he did not sign a contract by which he was to receive \$300,000 for a single picture.

This statement is credited to him in an interview printed in "Collier's" last week.

The status is that Grange received a check for several thousand dollars in order to bind the bargain and that a larger sum was to be deposited and held in escrow until he made the picture.

At the time Grange visited New York, Arrow crashed the front pages with statements that it had paid Grange \$300,000 for a picture. R. E. Woodhull, president of the Theatre Owners of New Jersey, took the wind out of the publicity by calling upon the Associated Press, which sent out the story, to appoint a representative upon a committee to investigate the matter.

Woodhull declared it was a false figure which Arrow gave out and stated that such wild rumors in the industry whenever they introduced a tax reduction or similar bill in Congress. The congressmen, according to Woodhull, got the idea that the picture business was rolling in so much wealth that if they could pay a football player \$300,000 on one film, they could keep on paying admission taxes.

B. & K.'S BIG NEW HOUSE MAY BE CALLED "ASH?"

Nearing Completion in Masonic Temple, Chi—Paul Ash's Prestige

Chicago, Jan. 19. Balaban and Katz' new theatre in the Masonic Temple now building on Randolph street is reaching the final stages of construction.

While it has been considered probable Paul Ash will open at the house, it now looms as a possibility that the house itself may bear his name.

Ash's prestige in this community is tremendous and he seems to be good for big trade indefinitely.

The seating capacity will be considerably greater than at McClellan's.

The house was first slated to take the name "Loop."

K. K. K. and "Sundays"

Syracuse, Jan. 19. The Ku Klux Klan, reputedly strong in Madison County, is held responsible for a threatening note sent William T. MacNeilly, Canastota theatre operator, who has been campaigning for Sunday movies.

The note was tied to the wheel of his car. MacNeilly turned it over to the authorities.

MANKIEWICZ ON LEAVE

H. J. Mankiewicz has gone to the coast for Metro-Goldwyn to work on a picture dealing with the Marines. Mankiewicz has been with the "times" dramatic desk for several years. He was given a leave of absence for seven weeks, after which he returns to the paper.

B. & K. IN QUINCY, ILL.

Chicago, Jan. 19. The Great States Amusement Co., subsidiary of the B. & K. Corporation, has acquired the new Washington Square in Quincy.

The new owners will play a picture policy, with presentations.

Fred Voigt in A. E. Frisco Exch.

San Francisco, Jan. 19. Fred Voigt, for seven years with Metro, has been appointed manager of the San Francisco exchange of Associated Exhibitors. Voigt succeeds Ben Simpson, who is moving to Los Angeles to enter the short subject field.

PASLAST, BERLIN, \$21,000, NET IN NOV.; RECORD OF GERMANY

Gross of Biggest Month, \$66,250—Biggest Day, \$5,200—Capacity, 2,450—Average Admission, 58c—Extra Income from Concessions in Theatre

SHEA'S BUFFALO OPENS TO FINE PREMIERE

Mike Shea's New House
Big and a Beauty—65c
Top—Joint Ownership

Buffalo, Jan. 19.

M. Shea's new Buffalo (theatre) is a deluxe picture house, seating 3,000, owned and operated jointly by Mike Shea and the Public Theatre Corp. (combined Famous Players-Balaban & Katz theatres) had its inaugural performance Friday night. An invited audience represented the entire Who's Who of Buffalo, all of whom were present to do honor to Mike Shea and to thank him for having given the city so beautiful a place of amusement. In Buffalo they have a line which aptly describes the playhouse; they call it "the wonder theatre."

The first public performance was given Saturday when the house opened shortly after 10:30 a. m. at which time there was a line over a block long waiting all day Saturday and Sunday the house was filled to overflowing and with the regular policy of five de luxe performances daily a record business was achieved.

The initial program was the same that served to inaugurate the Metropolitan theatre, Boston, also one of the new deluxe houses controlled by the Public Corp. The presentation shown was "The Melting Pot" and the first feature to grace the silver sheet of the new house was "A King on Main Street" by Adolph Zukor as the star.

On the occasion of the inaugural performance Daniel J. Sweeney, deputy superintendent of Education made a short speech, presenting Mr. Shea with the loving cup from the merchants on the same block with the theatre. Shea made a brief speech of thanks and was cheered to the echo by the audience who jammed the entire house. Mayor Schwab also made an address in which he thanked Mr. Shea on behalf of the people of the city and paid a remarkable tribute to the manager as "Mike Shea, a product of Buffalo and of Buffalo's plain people."

Natives Liked Show. The Buffalo with its tremendous seating capacity is going to give every other house in the city a run, judging from the manner in which the Friday night audience accepted and acclaimed the entertainment. The presentation of "The Melting Pot" looked 600 per cent better on the stage of the Buffalo than it did at the Rivoli, New York.

The service that marks the Broadway houses was present. Ushers in natty uniforms with swagger sticks under their arms greeted with courteous salute and bow directing the incoming audience. One woman on seeing them remarked: "Why they can't be Buffalo boys, the managers must have brought them from New York." Tremendous bow to Harry Markes of the operations department for his training of the boys prior to the opening.

Mr. Shea was present in the lobby greeting friends and it appears as though everyone coming in was numbered among them. He had not appeared at the theatre until late in the afternoon, having been up until 4 a. m. with the musicians local, which handed him a flock of last minute demands just before the opening. He battled them out and finally emerged victorious.

With Shea in the lobby were Vin-

Berlin, Jan. 3. The remodeled Ufa Palast am Zoo under Sam Rachmann's management has been doing very well. The shows founded on the American style of picture presentations with a 70-piece orchestra under Erno Rapee's direction and a ballet trained by Alexander Oumansky, have been drawing splendidly. It is the fashionable thing to have been very new bill there. The profits for November were 85,000 marks, or \$21,000 clear, a record for Germany.

The actual intake was 265,000 marks and the total expenses 180,000 marks, including the orchestra and the amortization of the 60,000 marks which the remodeling of the theatre cost. The biggest day in November was a Sunday with a Harold Lloyd comedy, when 21,000 marks were taken in.

The seating capacity of the house is 2,450 and the admission ranges from 1.60 to 4 marks, giving an average of 2.27 or 58 cents a seat. Extra sources of income include the rent paid by a high class restaurant for table space in the balcony lobby, and the 30,000 marks taken in for the checking of clothes, for which a charge of 10 cents a head is made. The salaries paid, according to American standards, are ridiculously low. The musicians (first rate symphony players) receive only an average of \$20 weekly, the stage hands \$15, and the operators \$25.

Whelan with Langdon

Los Angeles, Jan. 19. Tim Whelan, co-author of the pictures which Harold Lloyd has produced during the past five years, has been appointed head of the Harry Langdon scenario department at the United Studios.

Whelan will be writing four writers under his supervision.

WANGER ON COAST

Los Angeles, Jan. 19.

Walter Wanger, general production manager for Famous Players and Long Island studios, is here for three days.

It is understood Wanger will confer with B. P. Schulberg and Hector Turnbull regarding future productions to be made at the United Studios when Wanger takes over that lot May 1.

cent R. McCall, house manager; John Carr, manager of the Hippodrome, and Philomena Cannan, directress of publicity for the Shea theatres.

New Yorkers Attend

A special train from New York had brought numerous officials and executives of Famous Players and the Public Theatres, headed by Adolph Zukor in person. All expressed their admiration for the theatre and the manner in which the crowds at the opening were handled.

In addition to Mr. Zukor, Sam Katz, president of Public Theatres; Sam Dembow of the booking department; Harry Marx, A. M. Dotsch, Spyros Skouras (St. Louis), Samuel Rachman (Berlin), J. L. Ryan (Wurliizer Organs), Pat Casey, James Cowan, Nat Finston, Mortimer Norden, J. N. Olmstead (American), Harry Co. J. Barney Halaban and Herbert Storn (Chicago). Jack Arthur (Toronto) representing F. P. Canadian, was among those in the audience.

The lobby on the opening night contained many floral offerings, principal among which was a huge letter "S" in roses which bore the card of the head of Famous Players.

The orchestra of 45 men is under the direction of Harry Wallace, associated with Shea for years. With the start of the current week the house will play four de luxe shows a day with a matinee scale of 40c to 65c. Five Saturdays, Sundays and holidays there will be five de luxe shows daily with 65c maintained all over the house.

If you don't advertise in VARIETY don't advertise

**COSTUMES
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EXPOSITIONS
PRESENTATIONS
BROOKS
1437 W. Way, Tel. 5680 Pen.

POLAND'S EXHIBITORS THREATEN TRADE PAPERS ON U. S. FILMS

**Adopt American Methods to Stop American Picture
Publicity—Picture Owners' Ass'n Sends Out
Notice—Washington Cognizant**

Variety Bureau,
Washington, Jan. 19.
With practically every nation in Europe endeavoring to stop the advance of the American produced picture within their confines, it was up to Poland to be the first to attempt to stop it via, the rather well known American method of shutting down on the trade press, according to a confidential report received in Washington through official channels.

The membership of an association of Polish theatre owners has informed the Polish trade press that the members of the association will not only withhold all advertising if anything pertaining to American produced pictures is carried in the publication, but have even gone a step further than that. They state that any advertising carried upon their order will not be paid for if the announcement of an American produced picture is carried in any issue. Not only does this no-pay ultimatum apply to advertising but the editors are told they must not review pictures of the American companies.

These "instructions" were sent out by the secretary and manager of the association in the form of letters. They were translated and forwarded to Washington.

Questions put to officials here as to what action this nation might take through diplomatic channels brought no response. They refused to discuss the situation.

Two of this country's largest producers have already established exchanges in Warsaw, with Maurice Poles in charge. Another American company is shortly to open a branch there also. These have reported their grievance to officials here but as to what assistance can be given officials could not divulge owing to the nation to nation angle.

GILDA GRAY TO MAKE PERSONAL APPEARANCE

**Not in Famous Players Theatres—Starting Feb. 1 on
Percentage Basis**

Gilda Gray is to tour picture theatres again beginning next month. She will not play theatres controlled by the Public Theatres Corp., the production department of Famous Players having overlooked making provision in her picture-making contract that her picture would be exclusive right for her in the Famous Players-Balaban and Katz operated theatres.

Last year after playing two weeks in Milwaukee and following it with a week each in Pittsburgh and St. Louis in the Loew houses, Miss Gray played the Famous Players theatres to the coast, opening at the Elmore in Atlanta. She broke records all along the line. At the gigantic Metropolitan, Los Angeles, she drew such tremendous business for two weeks it was there Famous began negotiations for her on the same terms offered.

Her first picture, "Aloma of the South Seas," was completed about two weeks ago at the Famous Players Long Island studio under the direction of Maurice Tourneur. These negotiations began with the Public Theatres for her appearance, but that Sam Katz has decreed no players shall appear on a percentage basis—caused the deal to drop through. Gil Gray refusing any other terms offered.

Early this week Famous began negotiations with independent houses throughout the country, and time will be laid out, beginning Feb. 1, through the William Morris office.

Elm, Danvers, Mass., Burned
Danvers, Mass., Jan. 19.
Fire which started in the boiler room following an explosion destroyed the Elm theatre here, with an estimated loss of \$70,000.

WEST COAST FOX OR B. & K. F. P.?

**Inside Report on Coast—
Several Angles**

Los Angeles, Jan. 19.
An inside story around here is that the Gore Brothers and Sol Lesser are negotiating for the sale of their interests in the West Coast Theatres to Fox, or possibly Balaban & Katz.

A long distance conversation last Friday was between Abe Gore and Lesser, who was in New York. Mike Gore immediately left for San Francisco after the call. It is understood that when Fox was asked to consider refinancing by Lesser and Gore, Fox left for Florida but said before going his offer to buy held good.

The Gores hold 42,000 shares of the stock and Lesser has 22,000, with First National controlling 11,000 shares. If Fox takes this over, it is understood that Adolph Ramish will be interested with him. Ramish, after getting out of the West Coast circuit, bought an interest in their affiliated companies and during the past few weeks has been trying to buy a half interest in the Hollywood Theatres Company, another of their affiliations.

The Balaban & Katz angle (taking in Famous Players) is that they would furnish sufficient capital to refinance the circuit and take over the holdings which Fox was to have taken over from Ramish last February.

Orders were issued today to the West Coast auditors to watch them that the financial report for last year must be completed by Feb. 1. Instead of March 15, as originally contemplated.

The general manager of West Coast here, Bowles, denies such a deal is on.

Kansas Bars Five Films

Kansas City, Jan. 19.
The annual report of the Kansas State Board of Motion Pictures, Reviewers shows that the board passed on a mile of film a day during the year 1925. The report shows that 1,801 pictures were reviewed. There were 4,013 other pictures, duplicate of that went through the board's hands, but were not reviewed, unless eliminations had been ordered. Only five pictures were rejected during the year, but 11 were ordered and made in 318 films.

Under a ruling made by the last Kansas Legislature news reels are exempt and the fee for censoring educational and scenic was cut from \$1 to 50 cents.

Fees received by the Board for the year totaled \$23,454. Of this 10 per cent was transferred to the State's general fund and the rest used to pay the salaries and expenses of the Board.

"IRONSIDES" SPECIAL

Los Angeles, Jan. 19.
James Cruze and his wife, Betty Compton, brought Laurence Stallings here on his second trip to the coast. This time he will do a "treatment" on "Old Ironsides," which goes into production next week under the direction of Cruze. Famous is making this film as a special. It deals with the frigate "Constitution" and the War of 1812 period.

KELLY SCRIPT FOR PEGGY

Los Angeles, Jan. 19.
Anthony Paul Kelly is writing the original story Peggy Joyce will now film for Associated Exhibitors.

Vagaries of "Draws" Hit—Flop Reverse

Broadway's picture situation received a jolt last week when a picture booked in for one week did so well it was held over, while one originally booked for two weeks did so poorly it was eliminated from the second week's program.
"Mike," at the Capitol, was originally booked in for one week and "Dance Madness" was advertised at the house to follow. But the picture struck its requisite quota to hold over by Wednesday night and did.
"That Royle Girl," the D. W. Griffith special at the Strand was given raving notices in the dailies but was below expectations and the booking on Richard Barthelmene, in "Just Suppose" was advanced a week, the second week of "That Royle Girl" being cancelled.

WARNERS ADD PLAYERS TEST FOR DECISION

**Jack Warner Renewing With
Present and Engaging
New Faces**

Los Angeles, Jan. 19.
Warner Brothers are going to add a score of new faces to their contracted players. A number of players whose contracts recently expired will be resigned. These include Marie Prevost, Huxley Gordon, June Marlowe, John Roche and Alice Calhoun.

Jack Warner, at the head of the production department, states that in the future players will be tested a year to prove their worth to the organization or option on their services will not be exercised. During the past few weeks he has closed negotiations with a number of players who will be added to the company's stock company within the next few months.

One of the players signed is Jane Winton, who achieved quite a reputation with Universal Players and Universal. Another is Doris Hill, whom Mr. Warner considers a find. She will be Warner-presented under another name.

Warner is also preparing to feature Don Alvarado, placed under contract about a year ago.

Money Saved Making "Beau Geste" at Home

Los Angeles, Jan. 19.
Herbert Brenon is not going to Alameda to make "Beau Geste" for Famous Players. It was decided at the last moment, despite Wallace Berry and Neil Hamilton were en route to New York to sail with Brenon Feb. 2, to make the picture in America instead.

It was figured that certain African atmosphere would be necessary, including the use of Algerian troops. The technical department at the West Coast studios worked out a plan whereby they could supply the atmosphere, while the casting department suggested that it would be a simple thing to supply the costumes and save the company a lot of money.

After the initial scenes are shot in New York early in February the company will come to the Hollywood studios where they will finish the production.

It is said the picture will cost close to \$1,000,000.

Graf Claims Duncans In "Topsy and Eva"

Los Angeles, Jan. 19.
Max Graf of the San Mateo Studios has been in Hollywood for the past week looking for players to appear in productions he will make during 1926.

Graf says his organization will turn out 60 two reel westerns with two units and four features including "Topsy and Eva" with the Duncans, "Finnigan's Ball," and two others which he will not announce at present.

COST N. Y. STATE \$89,956 TO BAR 12 FILMS

**Censor Board Report for 1924
—Walrath New Head of
Commission**

Albany, N. Y., Jan. 19.
It cost the State of New York \$89,956.32 to bar the exhibition of 12 motion pictures during 1924. This was disclosed last week when the State Motion Picture Commission, the official name for the censorship board, made its annual report to Governor Smith. The sum represents the expenditures of the commission for the year, while the receipts totalled \$197,049.34, leaving a balance of \$107,093.01.

Former Senator George H. Cobb (R), Mrs. Elizabeth W. Cobb (D) and Arthur Levy (D) signed the report of the commission, the abolition of which was asked by Governor Smith for the third time in his annual message to the Legislature on New Year's day.

The report points out numerous violations, such as getting leaders from approved films and attaching them to films that have not been approved by the censorship board. The plea the original seal was lost and then attaching the sub-seals to duplicate prints and many other subterfuges. Aid given by State troopers to the commission is highly praised in the report.

Former Mayor John H. Walrath, of Syracuse, was last night nominated by Governor Smith to be chairman of the New York Motion Picture Commission. Walrath's name was sent in when the Assembly refused to take action toward abolishing the board. His nomination gives the Democrats entire control of that body. The idea being around here that if Smith can't abolish the board, he can at least control it.

The other members are Arthur Levy, New York, and Mrs. Elizabeth W. Cobb, Albany. Mr. Walrath, who served two terms as mayor of Syracuse, is named to succeed former State Senator George H. Cobb, of Watertown, whose five-year term expires Dec. 31.

The chairmanship pays \$7,600.

Reopening Decision in Trade Case Due Friday

Washington, Jan. 19.
A decision as to the reopening of the Famous Players' case by the Federal trade commission is expected here by Friday. That this decision will be in favor of the petition filed by its former chief counsel, W. H. Fuller, is generally believed here. Friday is decision day with the commission.

The additional hearing granted following the final argument of the case coupled with the motion of the attorneys for F. P. for a reopening of the case was not dismissed on the record as it now stands, strengthens the opinion prevalent here that a reopening will be ordered.

As reported in Variety of last week, attorneys for F. P. endeavor to have the case decided on the testimony now before the commission. Previously these same attorneys had dwelt strongly upon the sealed material to such an extent that the commission, through its chairman, voiced the conclusion that it should pass on this material before handing down a decision, if for no other purpose than to avoid having the courts decide the case back to them because of its omission.

A reopening will mean a complete investigation into the tie-up between Balaban, Ramish, Katz and the newly formed Public Theatres Corporation. It is believed here, however, that in an endeavor to simplify the proceedings that an agreement will be reached between opposing counsel to cover much of this by stipulation.

NO "CAT'S PAJAMAS"

Los Angeles, Jan. 19.
The title of Ernest Valda's first original for Famous Players has been changed from "The Cat's Pajamas" to "The Voice With a Key." Ricardo Cortez and Betty Bronson are the leads.

RICHARDS' WORLD TOUR

Last Sunday Mr. and Mrs. E. V. Richards started on a world's cruise. They will return to New York about May 15.

14 STORIES OF PARAMOUNT BLDG. FOR F. P.

**No Theatrical Agents Allowed—Publix Booking
Offices in Astoria**

Broadway is betting which of the two new super-picture theatres will be the first that will be thrown open to the public. At present it all seems in favor of the new Paramount theatre which is to be located at Broadway, 43rd to 44th streets, as against the New Roxy 7th avenue and 50th street.

Executives of Public Theatres (F. P. B. & K.) are of the opinion that the new house will be in readiness by September, this year. When the building is completed the Famous Players organization, the producing and distributing ends and the Public Theatres Co., will occupy 14 stories. The street floor will contain seven stories, the flagpoles at the corner of 44th street. These together with the lower two floors of the building and the space between the 16th and the 31st floors will be rented to the public. No theatrical agents will be allowed rented space in the building. To keep them away from the building the Public Corp. is planning to do all of its engaging for the theatre at their theatre department's studio to be located at Astoria, L. I. near F. P.'s present picture studio.

\$900,000 in Rentals
According to estimates the rental return on the 233,000 feet of floor space in the Paramount building will bring something like \$900,000 annually in rentals for the building.

Famous Players owns the New York-Cristoforo theatre, Broadway, 43rd-44th streets, valued in the neighborhood of \$7,000,000, and in addition they have been buying up realty in the rear of that property with the possibility that this location in the Paramount building at some future date with a seating capacity of 6,000 or more. The new Paramount theatre when completed is to seat approximately 3,700. Rapp and Rapp of Chicago were the architects with R. E. Hall of New York supervising engineer for Famous Players.

As far as can be ascertained the Roxy theatre is planning for an opening in October. It will seat over 6,000. Roxy at present is touring and making personal appearances with his Radio Gang.

\$10,000 REWARD OFFER

Boston, Jan. 19.
The officials of the Metropolitan here have offered \$10,000 reward for the apprehension of the person who spread a report that the foundation of the house had settled from three to 15 inches since its opening.

Vigorous denials have been entered. The rumor was spied when an investigation was demanded and obtained from the building inspector's department of the municipal government.

The house management became alarmed over the spread of the report and the possibility that it might injure business. They ended by offering the reward.

FORUM
THEATRE BEAUTIFUL
15th AVENUE
Week Beg. Jan. 25

**METROPOLITAN
PICTURES**
Present
"Steel
Preferred"

With a Noted Cast
TED HENKEL
And Orchestra

ERRORS OF FALLING FOR RADIO

The picture industry took a foot step last Wednesday night when it embraced the radio as one of the mediums to broadcast the dramatic stories of the productions for the screen.

Associated First National, which sponsored the innovation, should at all hazard heed the last of the picture producing and distributing organizations to have fallen for the idea. First National is founded on the handling of men owning theatres, the radio is a menace to the theatre, and in addition the speeches made at the Hotel Astor by the have seen the handwriting, providing they are foresighted enough to read the writing.

The statement by a radio man that the business of the radio was in excess of half a billion dollars last year and that photographs were being broadcast today should lead them to think of the future. They are men with their money in brick and mortar, catering to the amusement loving public. What is going to happen to their investment if in the future the radio can broadcast motion pictures? Incidentally as to the immediate, what part of that \$500,000,000 radio is taking from the pockets of the public does the picture industry get through its furnishing entertainment to that public of 15,000,000 that the Radio Corp. of America claims that it nightly entertains.

Does the motion picture man realize that 15,000,000 as a radio audience means that 15 per cent. of the population of the picture country is being kept away from the theatre every night. How much money does that represent to the theatre owner as lost money, and how much to the Radio Corporation as added money in used tubes, batteries, loud speakers, new instruments, etc.?

The original idea was "sold" to the radio corporation by Cosmo Hamilton, an author, who writes short stories and has had one successful play, "Scandal," to his credit.

Has Mr. Hamilton given thought to what the sale of the brain-children of his contemporaries "on the air" means? Will the author get any royalty? It's all right for Mr. Hamilton, who sold the idea originally, he will undoubtedly get his, but what about the others who come along later?

Did Mr. Hamilton think beyond his own welfare when he proposed the scheme to the Radio Corp. of America? Did he realize that the radio is the one means of expression that does not repay to the creative brains for their creation?

What will be the return to the actor who plays in the picture for the broadcasting of his scripts? What will it be to the producer who makes the picture? What will either get? The answer is, "Nothing as far as radio is concerned." They never have given up and evidently they won't give up until a copyright law forces them to.

Outlining Story on Air
It is proposed at this time that there be an outline of the story of the picture, enacted as a spoken drama by a cast of unknown players. As an entering wedge they propose to present on the air but an episode of the story leading up to a certain climax, trusting that this will create sufficient interest in the public for them to see the balance of the story on the screen. As against this, one asks, "How long will it be before they give the complete stories and plays in this fashion?" And then what?

This will have the effect of killing the suspense value in the picture-making and suspense is the paramount issue of any picture production.

As another angle, who is going to write the stories to be broadcast to fit the "average 6-year-old mind" that the motion picture audience is supposed to possess. Is that to be Cosmo Hamilton's job?

Sold on Advertising
Undoubtedly the idea was sold to the First National on advertising value. Where are the average listeners-in? In the very small towns. How long is it before a picture gets to those towns? Undoubtedly the advertising value will long be lost and when the picture does arrive it will be looked upon as something stale to local picture theatre patrons. First National is not alone in its story in newspapers. Does the organization realize that this form of broadcasting will kill the advertising value of such serialization, publication of which can be governed so as to contribute the greatest advertising value for the local exhibitor at the time that it will do his box-office the most good?

Radio and broadcasting will need all the picture people are wise, for broadcasting will do more to kill the B. O. return at the picture house than any other possible medium of advertising expression.

The Radio Hog
Incidentally, one has but to look at the manner in which the radio corporations operate. They have everything for nothing. They are trying not to figure in a manner whereby they will be able to let the listener-in to listen only providing they will be able to extract a fee from him for the privilege. Meantime they are going along getting those people who advertise for the radio to pay for the time that they use and besides pay for the entertainment value of the paid-advertising. Does the entertainment isn't sufficient to fill in the time, they "bull" additional entertainers to work for nothing, telling them they will get theirs in advertising through having their name announced. Entertainers who have tried to know it is "the bunk."

Keep away from radio as long as you possibly can. When you get to it then make 'em pay, for that is the only way that pictures commence to get even for what radio takes out of your box-office.

Schenck's Own Studios For Personal Productions

Los Angeles, Jan. 19.
It is understood John W. Conlindine, Jr., general manager for the Joseph M. Schenck productions, will in the future devote his entire time to producing pictures for the same organization. Conlindine was programed as the producer of the last Rudolph Valentino picture and will officiate in the same capacity in the future. It is said he will also produce a number of Western features to be made on the Fairbanks-Pickford lot.

Indications are that when Douglas Fairbanks and Mary Pickford return from Europe Schenck will have a studio for the making of all his own personal pictures, such as Norma Talmadge, Constance Talmadge and Buster Keaton.

At present Keaton has a studio on the site of the old Metro studio in Hollywood. Schenck will erect two additional stages there, it is said, to allow for the making of the Colby and Constance Talmadge pictures.

In and Out of New York
Two returned voyagers bound for Hollywood reached New York last week. Harry Rapf and Hilly Colby. Each left for the west end of the week.

2 Stunt Actors Hurt

San Francisco, Jan. 19.

Roy Steele, stunt actor and double for Ben Houn, now with a producing company, "shooting" scenes for "Officer 44" in Berkeley, was seriously injured while on location in the college city. The stunt actor was working on the hand-to-hand traveling on a wire from a telephone pole stretched to the fourth floor of a building. In some way Steele's hand tangled in the wire and he fell—to be caught in a net spread below him by the fire department. Steele fell on his back in the net and was taken to his hospital.

A short time later, in the making of another scene, Frank Baker, of the same company, doing a fall backward from a window, struck the edge of the net, and he, too, was taken to the Berkeley General Hospital.

Both will recover.

L. N. MEDEM—BROKE

Leon Nicholas Medem, Pathe film exchange salesman, of 1606 Broadway and the Hotel Markwell, New York, has declared himself a voluntary bankrupt.

The debts, chiefly for automobile repairs, loan notes, etc., total \$4,693; assets, none.

Flattering?

New Haven, Jan. 19.
On the theatrical page Sunday the New Haven "Register," which Pierre deBohan edits, Mr. deBohan devoted some space to reproducing an article from Variety upon "Ben-Hur." In the prelude to the reproduction, the critic said:

"Although I have not seen the picture, I recommend to you 'Ben-Hur' whenever and wherever you get an opportunity to see it. 'My confidence in it' is worth inspired through mention of it in this week's 'Variety,' for that periodical is unquestionably the shrewdest judge of show values in the world today."

"When 'Variety' says, as it does, that 'here is the greatest picture of all time,' that is the public's cue to rush madly to the box office and secure seats."

BOB PRITCHARD BURNED TO DEATH IN HOTEL

Robert Pritchard, 67, well-known picture publicity man, who before that had worked on several newspapers, was burned to death in his room at the Hotel Richmond, New York, early Monday morning. The supposition is that as he was smoking a cigarette he dozed, and the cigarette set fire to a rug. When his body was found it was burned severely. Dr. Birnbaum of the hotel rushed him to Bellevue Hospital in the hope there might be a chance. He died shortly after.

A hotel employee first saw smoke coming from Pritchard's room. Opening the door, he saw the room in flames. An alarm was turned in, and the fire was extinguished. During the time it raged Pritchard did not awaken, which also led to the theory that he might have suffered heart failure.

Pritchard left the First National Publicity department last Dec. 26 because of ill health. Previously he had worked for the Goldwyn Pictures Corporation and before that for the "Times Playhouse" in New Orleans and the "Evening Journal" in New York. He was rated as being well off financially and had lived at the Richmond for several years.

ABANDONS STORY DEPT.

F. P. Gives Up Coast Tale Picking—Mary O'Connor Resigns

Los Angeles, Jan. 19.
Famous Players has abandoned its story department at the West Coast studios. Mary O'Connor, who head the story department for a number of years, has resigned and will leave shortly for Europe.

In the future all stories for Famous Players' productions are to be given by the story department headed by Verne Porter, who succeeded Ralph Block as the head of the story department.

"Beau Geste" by F. P.—Brenon Starts in Africa

Los Angeles, Jan. 19.
Herbert Brenon's next for Famous Players will be an ambitious production on a large scale, "Beau Geste." Production begins Feb. 27 in Algeria.

Wallace Beery and Neil Hamilton, who will be featured, leave Los Angeles this week for the African continent.

This picture will probably appear for release late in the year.

EMPIRE, SYRACUSE, TRANSFER

Syracuse, Jan. 19.

The second Syracuse picture house to change hands within a week Empire, now the property of the late, has been sold under lease of David J. Harrison, tobacco manufacturer. Harrison purchased the interest held by his brother-in-law, Morris Fitzer, following the death of the latter, it is said. Fitzer, in part payment, took over the Savoy, a smaller house, which the two had jointly controlled. Fitzer also received a large cash consideration.

The present Empire lease has about eight years to go.

Harrison's son, Jerry, in the executive in charge of the house, with Willie R. Whitnall, veteran theatrical man, as managing director.

CASTER—INSTRUCTOR IN TROUBLE OVER GIRL

Fred King and Pomeroy Under Arrest—Rose Valencia Alleges Attack Made on Her

Los Angeles, Jan. 19.
Fred King, 48, casting director of the Studio Club in Culver City, in the county jail on a charge of having attacked Rose Valencia, 17, picture extra, while Allen Pomeroy, 23, instructor at the Hollywood studio exchange, is also there, on a charge of suspicion of extortion in connection with the girl's charges. According to the Sheriff's office, the girl alleges she was attacked by King after having been lured to a house in Culver City, on the pretext of rehearsing an Apache dance for a proposed picture production. She was required to go through the house, but in the ensuing scuffle, she alleged, King, after taking her to the house, locked her in a small room and made her do the bathing suit, she charged.

King began to dance with her, and as they danced he started kissing her, according to the girl, and then proceeded to make violent love. She said she struggled against his advances, but finally succumbed.

The girl, who was graduate of the school at which Pomeroy was in instructor, went to the latter, who had introduced her to King, and told him what had happened. Pomeroy took the girl to the Culver City hospital, where he had her examined. He demanded doctors' certificates attesting to the girl's condition. It is alleged to have remarked at the time he would get a lot of money on it.

Nurse Suspicious
A nurse at the hospital became suspicious of Pomeroy's intentions after this remark. She notified the Culver City police. Chief Cain, after investigating the story, took Pomeroy into custody and then arrested King.

The State Department of Labor is investigating the club which King operated and the school where Pomeroy is said to be employed. It is the first time the state action to have both put out of business. Deputy Commissioner Lowy asserts it is no longer necessary for people to go to either of the schools or talent clubs for instruction or employment, as the Central Casting office, maintained without cost by the Producers Association, is the only qualified agency to secure picture extra employment at the studios.

F. P.'s Exploitation Dept.

There is in progress a reorganization of the exploitation department of Famous Players-Lasker, following the resignation of Claude Sauter as manager. George E. Weeks, general manager of distribution, has appointed Oscar Kantner, formerly exploitation representative in San Francisco to the home office to supervise the activities of the field force. Leon J. Hammer, formerly assistant to Sauter, has been appointed manager of special exploitation with national campaigns under his supervision.

A reorganization of the field force of 18 men to be enlarged immediately under Kantner's direction.

TAKING ON PRESENTATIONS

San Francisco, Jan. 19.
The California theatres in Berkeley and Santa Rosa are the latest of the West Coast theatres, Inc., to include the Famous Players and Metro stage presentations in their programs. These houses open with "Ideas of Sin" featuring Roy Reeves, Arline Langan and Nelly Kelly, Jan. 25 week.

"OLD ARMY GAME" EAST

Los Angeles, Jan. 19.
Eddie Sutherland has left for the Paramount studios at Astoria, New York, where he will direct W. C. Fields in "The Old Army Game," first planned to be made on the coast.

San Francisco Shifts

San Francisco, Jan. 19.
Nat Holt will replace Jack Partridge at the Grand. Holt is going to Los Angeles to be Public's general overseer there. Dick Spier will succeed Holt at the California.

ONE BIG PICTURE IN ENGLAND—AND THEN!

Lord Beaverbrook at Least Doing Something Besides Talking—English 'Stars'

London, Jan. 11.

Reformation is the order of the day in the British film world. The Trade itself has formulated proposals which one-half of the business (some thought) and won't have the Board of Trade is seeking a means of bucking things up; the London County Council is considering whether aliens should be allowed to make the exhibiting world; all the "dud" producers are preparing to make the British masterpieces which will enable them handling American and other features to provide their quota should such a thing become necessary and the "Daily Express" is going to make a picture just to show what can be done.

The newspaper owners have voted a sum of \$250,000 and the work will have continuous intensive publicity throughout the country. A great producer will be found here and likewise the "stars." How the producer is going to be discovered is a mystery. Any "great" British producer would by now be earning a good income in America. The "stars" should be easy as we have no stars. With the exception of the firm of Pathe Freres (British) in which Lord Beaverbrook holds a controlling interest, Lord Beaverbrook also owns the "Daily Express." Under such conditions the glory and gains are likely to be threefold—to the "Express" the "exclusive news" and probably something from advertising, to Pathe the work of making the feature, and to Lord Beaverbrook the honor of being the first man in this country to do something besides talking.

Exhibitors Insured
From an exhibitor's point of view the success of the picture can be said to be certain. No picture yet made, not even the biggest of American superstars will have received much advertising in the picture. Day after day, week after week, consistent news and "pictures" in one of the most widely read newspapers in the country and a backing no other firm here has been able to give, a backing which by no means stops at finance.

Day-by-day the cost of production will be published in the "Express." There is no undue extravagance this daily contribution from the cashier should be of vital interest. When all the drums have beaten and the ballyhoo is over, the question arises of that real use to the British industry will this picture be? Lord Beaverbrook will be able to prove that a picture can be made here when the financial resources of well-known exhibitors, the exhibitors will do well following the months of heavy boosting; an actor or an actress will be given national fame, and then what? Who is to take the British film world and carry on under the same conditions? There is no sign apart from this "stunt" and his connection with Pathe, Lord Beaverbrook means to take a serious interest in British film production.

The whole thing savors somewhat of those beauty competitions arranged to find a British "star" by forcing American showmen, competitors who have been backed by British newspapers, one hopes innocently, but which have resulted in nothing but the nationalistic boasting of a feature and the inevitable disappointment of some screen-stunt girl.

Wanger Ends Coast Trip

Los Angeles, Jan. 19.
Walter Wanger, in charge of the Famous Players production in the East, has been here two weeks to confer with the local executives. He returns to New York next week.

WILL H. HAYS ON FILM AND USURY OF YEAR

Issues Statement Upon Arrival in Los Angeles—
On Coast for 3 Weeks

Los Angeles, Jan. 19.

Will H. Hays is here on his semi-annual visit to the local studios and conferences. Hays will remain about three weeks. Upon his arrival he issued the following statement:

"The significant feature of the year is the rapid development of man and woman power.

"Our business is built largely upon personnel. Take away directors, our actors, our writers and we have nothing left but a highly organized production, distribution and exhibition. The studio is the first source of usefulness, prestige, profit, success and failure in motion pictures. And the studio is only a body of men and women, gathered to record upon reels of celluloid definite images, which when projected tell a story.

"The motion picture is only 29 years old. Its progress as an art or a business is without analogy in either field. When dramatic art was a thousand years old its players were bedded in barns and sold their lines in stable yard. Twelve years ago producers were startling the public by giving them their first sight of stories over two reels' long. The quickest development has been in those phases more easily adapted to the motion pictures, photography, costumeing, staging, lighting, construction of scenery and acting.

"Nearly any reproduction of the drama will say that the best acting in the theatre today is found in motion pictures. The camera is pitiless. The actor cannot imitate—must be. The greatest artists are appearing in motion pictures. Not only the stars, but the player who has the smallest bit—they are actors in the fullest sense of the word. They cast their spell by their actions, not by words nor by a beautiful voice.

All in 12 Years

"The greatest difficulty in progress has been in those phases of the art in which the camera is necessary to develop the talent completely. And here has been the most significant development. It is as if in 12 years from the time man began to construct buildings, the architects who designed the Woolworth Building have been creative; as this 12 years after the invention of the violin we had produced Chrysler, Kuebel and Misha Egan.

"In the last months have come forward the many fine directors, skilled writers and talented actors that the motion picture is producing at least once a week a story that compares favorably with the best in art, in the drama and in literature.

"The only reason the 600 motion pictures produced within the year are not all of the quality of the 20 outstanding ones is for the same reason that we have not had 600 great novels or 600 great plays in the twelfth month. The necessary man power does not exist. It is merely a question of finding those men and women who have the talent necessary to make always the very best.

"Motion picture producers are trying to employ only the directors and writers who have that ability. They are doing their utmost to develop them. Directing and scenario writing are two new professions that are a part of this and no other enterprise. Applications by the thousands come from persons who want to write scenarios or direct pictures. In most cases they are persons who are not qualified to pass even the first test.

Teaching Writers

"Producing companies are taking experienced writers into the studio and teaching them the technique of motion picture composition. Many of them have learned and have prospered. Actors, newspaper men,

Stereoscopic Trial

The Rivoli, New York, this week is trying another experiment with stereoscopic films, put on without the aid of colored glasses held before the eyes of the individual spectators. It is called the Burkhardt Plastic Chromatic Film. The title of the Rivoli's current reel being "Man or Illusion?"

To get away from the individual lens proposition, a scrim with a special fabrication is hung at the curtain line. About 15 feet back of the scrim a painted drop is hung. A landscape of trees, toned an orange, amber and green, are highlighted with red and green border lights. The film scenes all have black backgrounds but the various characters appear in color. The projection machine is so set that the bottom of the picture frame hits the bottom of the stage, thus giving the illusion that the characters are walking around in this atmosphere. Hereby the mask in the sides thus eliminating a frame line.

The principle of all stereoscopic pictures is that they are made in two colors, red and green, and that when the red lenses take up the red colors, the green lens will take up the green, and as the lens are arranged that the lines of vision cross, the illusion is produced at the point where the two lines of vision meet, and thus the characters which is a blur of red and green to the naked eye, becomes a solid character as far removed from the screen as the point of vision. That gives the third dimension.

Here the specially fabricated scrim supplants the lens.

FRIEDMAN DEAL OFF; TERMS NOT ACCEPTABLE

Chicago, Jan. 19.

It's understood negotiations between Universal and the Friedman brothers of Minnesota for their theatres have been declared off by the exhibitors.

Report says the terms advanced by U. were unsatisfactory to the Friedmans.

Mrs. Scott Didn't Dodge

Chicago, Jan. 19.

For some reason Mrs. Estelle Scott-Hill neglected to dodge as her husband, Theodore Hill, cast a riding bolt at her. It was no playful throw, alleges Mrs. Hill in her action for divorce.

A broken nose and a blackened eye are the wife's main dependencies for a decree. She formerly appeared in pictures.

W. VA. CLUB'S OFFICERS

Charleston, W. Va., Jan. 19.

The Universal Club, composed of employees of the local Universal Picture Corporation, held its annual election and named G. C. Potter as president. Boyd Eskew was chosen vice-president; Margaret Porter, secretary; Fred Edgington, treasurer; and Ralph Smith sergeant. N. E. Shiren, of the New York office of Universal, here to study conditions in W. Va., was elected a member.

dramatists, stage directors, artists, photographers—men whose training would best make them adapted for motion picture directing are being given every opportunity to learn this new art. Schools for this purpose have been established by producers.

"These agents are succeeding. Every few weeks the public is shown a picture directed by a person who, before he was here, never seen on the screen with a scenario written by one of whom they have never heard; and great pictures by those they know who are doing finer things than ever before.

"It is in the development of men and women with the ability to tell a story well on the screen that has been the year's most important progress—this, and the growing appreciation and support of the public for the truly good.

PICTURES

MEN CAUGHT AT "WOMEN ONLY" DISPLAY

College Boys with Bobbed
Wigs Wanted to See
Edna Wallace Hopper

Pittsburgh, Jan. 19.

When is a theatrical publicity stunt not a publicity stunt?

This question was the source of considerable pondering on the part of the University of Pittsburgh, a police magistrate, attorneys and theatregoers. It resulted from the arrest of two youths dressed as women at the special matinee for women only given at the Aldine Wednesday when Edna Wallace Hopper revealed her secret of youth to the fair sex.

The Aldine was jammed with women, the stunt having been given wide publicity in the papers. Every girl was going along lovely when suddenly the performance was interrupted by a policeman dragging out two "she-looking" men seated well up front. They were taken to the police station and given their names as George Wilson and Frank Armstrong, each 24, and added they were members of a prominent fraternity (Alpha Omega) at the University.

Wilson wore a fur coat and his powdered and rouged features under a blonde wig made him appear a very attractive flapper. He wore a stunning dress of exceedingly short skirt exposing silk stockings of a nude shade that tapered away into a black satin pump.

Armstrong posed as a brunet and his dark eyes and jet black bobbed wig framed his olive brown complexion. He wore a dark suit which affected a short skirt, silken hose and pumps.

Bath in Public

The management took every measure to exclude men from the performance. It was advertised Miss Hopper would reveal her secrets of beauty, telling how she still was able to appear as young as she looked back in the early 30's. She had promised to show the women in the audience the proper way to get up in the morning, how to take a shower, how to do the morning exercises and dress for the street. The big feature was the bath, right out in front of the footlights.

To make certain no men would get a glimpse, Directing Manager Louis K. Sidney engaged girl ushers. While Miss Hopper was going through her stuff, a woman in one of the front rows became suspicious and two persons beside her. They looked like "real nice girls," she said, but their voices were a bit too basso profundo. The woman whispered to one of the women attending to the dress, "I was charged to the manager, A. E. Koellender. A policeman was called and dragged out the impers-nators."

Made Up Pool

"Well, boys, you got only two of us," declared Wilson and Armstrong when they were locked up in the police station. "Back here to the theatre are two more males and we're here to bet you that they will not be caught. Out at the frat house four of us made a bet against a pool among the fellows that at least one of us would be discovered. We put on wigs, but the other fellows wore hats and they are pretty certain to get away with their stunt."

When called for a hearing before a magistrate the next morning, the two offenders, released on bail, failed to appear. And then the fun began. The chancellor of the Alpha Omega fraternity (Rudolph Sussman), also a student at the university, appeared as a prosecuting witness and was indignant when the two students did not appear.

"These men were not members of our frat," said the chancellor, and the officers are a different member of our organization would engage in such an act."

"It was a low-down publicity stunt," shouted an attorney (Samuel Rosenberg), who appeared in support of the students. He intimated that the men were "planted" in the the-

Fox and Strauss

A story circulated as widely in Hollywood as on Broadway has William Fox and an underling standing with the S. W. Strauss investment house, with the latter agreeing to handle all of Fox's building projects, to any amount, in the customary Strauss manner. There was no limit placed on the Strauss financing Fox could procure in the report. The lowest amount named was \$500,000.

Bolled down, the facts seemed to be that Fox could have made a connection with Strauss but saw no necessity for it, with a cash surplus of \$10,000,000 that may be devoted to the Fox theatre department. While on the Strauss side it is said that they suggested the issuance of an \$800,000 bond issue for Fox "as a feeler" on selling possibilities, but Fox did not assent.

REGULATING "EXTRAS"

Los Angeles, Jan. 19.

The State Industrial Welfare Commission has issued orders regulating the employment of women and minors as extra talent in the picture industry.

The commission defines an "extra" as a woman or minor employed on a daily basis in the picture studios at a wage of \$15 or less per day. The order provides that all work of extra women in excess of a standard day of 8 hours shall be paid for at not less than one-fourth of the daily wage, up to 10 hours, not less than one-half of the daily wage after 10 hours and up to 12 hours; not less than three-quarters of the daily wage after 12 hours and up to 14 hours, and not less than double after 14 hours.

Extras required to try on and fit costumes either at the studio or the costumers shall be paid not less than a full day's wage if afterward not employed. Extra women called upon to work at night shall be dismissed in time to permit returning to their homes by public service transportation, otherwise the studio must furnish transportation.

Proper sanitary conditions shall be provided for all extra women required to work in excess of the standard day after 11.30 p. m.

The commission also ordered that proper sanitary conditions shall be provided when working on location. Employers must pay in cash or negotiable paper at the end of the day's work. Cafeteria shall be paid on wages at night shall be permitted to call. Studios must at all times have their employment records and pay check records ready for examination by the commission.

LOEW'S CLEARS K. C. SITE

Kansas City, Jan. 19.

The plans for the new Loew's-Midland theatre, at 13th and Main streets, are being prepared by Thomas W. Lamb, of New York. The promoters experienced some difficulty in securing consent of neighboring property owners for the vacation of an alley, but an ordinance has been passed by the city council authorizing that move. It is stated that the promoters were set back \$30,000 in getting the alley vacated, that being the amount on leasehold interests demanded before withdrawing his protest.

P. P. CLOSES IN DENVER

Denver, Jan. 19.

A lease for 35 years has been signed by Famous Players for the new theatre, built by Denver capital, to be started in the spring.

C. K. Boettcher and John Evans head the local syndicate which expects to invest \$1,500,000 in the enterprise.

Just as loud were the denials of the management of the Aldine, insisting they knew nothing at all about it until notified by a woman in the audience of the "suspicious looking young ladies." The magistrate made no comment on the testimony and declared that the prisoners had forfeited their cash bail.

The affair was carried as a fraudulent story by several of the local papers and caused no end of discussion, many insisting it was a publicity stunt.

JAPAN FEELS RADIO'S DENT

Picture Houses Off 90%
in Business

Variety Bureau,

Washington, Jan. 19. Japanese picture producers and exhibitors are placing the blame on radio for the terrific slump in their business, in many instances 90 percent lower than last spring, according to a special report to the Department of Commerce.

It is reported that a Tokyo station now has 120,000 subscribers with applications received at the rate of from 500 to 600 daily, with a like condition existing at other Japanese cities, particularly Nagoya and Osaka, as well as in the rural districts.

6 Months' Drive by Publix for Business

Publix Theatres Corp., the combined Famous Players-Lasker and Katz houses, are to start on a six months' drive for business in the theatres, beginning in February and lasting through to the end of July. The houses will be assigned business quotas and the fight on the part of the local managers will be to exceed the quota marks set for them. The managers will be given a substantial bonus when going over the mark.

The drive is expected to bring a period of record receipts to the Publix houses. It will be backed up by a campaign of national advertising for the Publix trade-mark through the home offices in New York.

Each manager has been advised of the drive either by letter or telegram from Sam Katz, and detailed information regarding the race will be given to them through the medium of the Publix's house organ, "The Close-Up."

It has been a general part of the operating plan of Famous Players heretofore to have quota drives in their houses, but they have not gone into the matter as extensively as intended in the present drive. The last published record of their quota drive was for the week ending Dec. 12, last year, in which 155 of their houses were listed and showed 49 theatres above the quotas assigned, with the balance behind the mark.

The first 18 houses were all in the Florida territory. The tallenders were the largest, headed by the New Newman, Kansas City, Grauman's and the Metropolitan, Los Angeles, and the Rivoli, New York, finishing at the bottom in the order named.

Moving Orchestra Leaders Of Large Theatres

Chicago, Jan. 19.

Managers of picture houses employing large house orchestras are trying to effect a scheme whereby they can rotate their conductors. During a recent gathering of some prominent exhibitors it was brought to their attention that directors become stale after a certain period of time.

While they accumulate a certain amount of drawing power to start with, it eventually falls off. In numerous instances they have been replaced by some mechanical in direction and the managers are under the impression a change of atmosphere will be beneficial.

"Molly May" Series

Violet Meserue, a former Universal star, is to signalize the production by Arthur J. Lamb of a series of pictures to go out under the successive titles "Molly May." Willard King Bradley will write the scripts and Joseph Levering is to direct.

Frank Lloyds Are Back Home

Los Angeles, Jan. 19.

Frank Lloyd, picture producer, and his wife and daughter have returned from a four-month visit to the Orient. The Lloyds went on the trip to enable the producer to recover his health.

Lloyd will resume his contract to make three more features for First National.

SPECIALS—STANDEES AT \$2; "SEA BEAST," \$8,184—4 SHOWS

"Ben-Hur," \$21,000 Last Week—"Parade," \$20,400—"Dallas," \$13,000—Capitol, \$57,425—Rivoli's Policy Drawing \$27,000 Last Week—Rialto Off

Right now there are more big pictures on Broadway for runs in legitimate houses than at any other time in the history of the industry, and all seem to have caught on. The latest arrival was "The Sea Beast," which John Barrymore as the policy of the house being changed to accommodate the production. There are now two performances a day with the matinees at \$1.10 and the nights \$2.20. With four performances to its credit, three at the top scale and one at \$1.10, the picture pulled \$18,844.

The advent of "The Sea Beast" brings the total of big pictures to four. "Ben Hur" at the Cohan played to over \$21,000 last week, while at the Apollo it averaged \$20,400, and at the Apollo "Stella Dallas" between \$13,000. This means that all of the first three mentioned played to standing room.

In the regular picture houses there is a couple of big picture runs. D. W. Griffith's "That Boyie Girl," although doing \$38,800 last week, did not hold over for a second week; at the Rialto, "The Splendid Road" got around \$15,000, under expectations.

"Dallas" at the Capitol went almost to \$57,500 on the week and as a result remains at the house for the current week. At the Rivoli "Stella Dallas" with the picture of the Public-News Murray Anderson renews, "Gypsy Folies" got a little better than \$12,000, while the new policy is chitche on. The first week of "California Straight Ahead" at the Colony, also with a strong jazzy show, brought in \$27,250, which made the general showing for the regular houses fairly strong last week.

At the Embassy "The Merry Widow" now in its 21st week, did a little better than \$2,000, while at the Cohan "The Phantom of the Opera," direct from the run at the Colony, came in for an extra week and got a little better than the house has had in some time.

"Lady Windermere's Fan" at Warner's for five and a half days last week prior to the advent of "The Sea Beast," ran up a total of \$12,450 in that time.

Estimates For Last Week
Apollo—"Stella Dallas" (Goldwyn) (U.) (1:30); \$12,000. Plugging along solidly and getting very fair return. Around \$13,000 last week.

Astor—"The Big Parade" (M.-G.-M.) (1:20); \$11,000-\$22,000 (9th week). Standing room still in demand, rain or clear. Last week's receipts, \$11,000.

Cameo—"Phantom of the Opera" (U.) (5:45; 50-55). For single week bringing run at the Capitol. The picture in little house lifted receipts to \$6,100; first time in weeks house has received so strong a play.

Capitol—"Mike" (M.-G.-M.) (5:45; 50-55). First week so strong picture held over. Little Sally O'Neill brought run at the Capitol. The picture in little house lifted receipts to \$6,100; first time in weeks house has received so strong a play.

Cohan—"Ben Hur" (M.-G.-M.) (1:12); \$11,000-\$22,000 (3rd week). A half of this house's receipts, not because it isn't selling out and playing to standing room nightly, but because the house and its patrons believe in the psychology the time to let 'em in when you have 'em. It goes; everyone you turn away is going to tell how he tried to get in. Last week another over-capacity, \$17,425.

Colony—"California Straight Ahead" (U.) (1:30); \$1,800; 50-55 (1st week). Reginald Donny has certain Broadway run and he has not been on street for some time. This coupled with strong show built up last feature, brought return of \$27,250 on week.

Embassy—"The Merry Widow" (U.) (1:30); \$2,000; 50-55 (2nd week). Slipped off little last week and finished with just a couple of dollars over \$6,000.

\$8,900—PROVIDENCE SPEAKS FOR LAST WEEK

Better Exploitation Lifted Average—Nothing Exceptional—Strand's Sell-Out

Providence, Jan. 19. With managers spending more and putting down campaigns last week to hold the run, business was well above the average.

Nothing went too big, although "The Sea Beast" continued to lead with "The Splendid Crime," capitalizing its box office in clever advertising copy. The Vitaphone advertising space for Peggy Joyce.

Estimates for Last Week
Victory—(1:50; 15-40). "Man and Machine" (M.-G.) and "His Own Lawyer" (Fox). Full houses every day. \$8,900.

Majestic—(1:44; 15-40). "White Desert" (M.-G.) and "Pride of the Fore-est" (Rayart). Good average business, 4,100.

Matic—(2:50; 10-4). "Masked Bride" (M.-G.) and "The Plinch Hit" (A. R.). \$5,500; good.

Strand—(3:20; 10-4). "Steel Preferred" (P. D. C.) and "The Splendid Crime" (F. P.). Very good. Turn-away business, \$4,700.

This Week
Victory, Peggy Hopkins Joyce in "The Rocket"; Rialto, "Bluebeard's Seventh Wife"; "Crack of Dawn"; Majestic, "Mannequin"; "Ship of Souls"; "The Marionette"; Strand, "O. S. Perils of the Sea" and "The Unguarded Hour."

TOPEKA OFF WESTERN? "Black Cyclone" Did Town's Business Last Week

Topeka, Kan., Jan. 19. (Drawing Population 75,000) "Black Cyclone" freak house picture, box office freak here, beating all others for business, pulling in \$1,700 for the week at the Isis, a little better than average for that genre. Other houses suffered from the weather and snow for the first half of the week, but mediocre pictures have been able to do it.

Bill Hart's "Tumbleweeds," according to general expression, the best by far Hart has done and kind of success given him a lot of credit, but a picture public educated away from the western story—or tired of it by the time of "Tumbleweeds" "expresses" and "horses."

Estimates For Last Week
Isis—(7:00; 40). "Black Cyclone" did business of week, \$1,700 on week.

Orpheum—(9:00; 30). Average \$1,000. "The Merry Widow" (U.) (1:30); \$1,100. A little disappointment. "One Year To Live" got 'em in for last half. About \$1,600.

Cozy—(4:00; 35). "Tumbleweeds" fell down, not getting the patronage of women at all. The city's total under \$1,200.

STAUD SING DAVID D. B. Los Angeles, Jan. 19. Claiming that the Davis Distributing Co., Inc., had failed to come up with the terms of an agreement to distribute certain films produced by him, Ralph B. Staub filed suit for \$132,017 damages in the Superior Court.

The failure of the distributor to hand the pictures made it impossible, the complaint narrates, for Staub to distribute the film through any other agency.

A special clause in the complaint asks for the payment of \$27,238, which Staub says is due him for services rendered.

Warner's—"The Sea Beast" (Warner Bros.) (1:30); \$18,844. (3rd week). The picture, with John Barrymore as star, inaugurated new policy of reserved seats with the picture, and it has been a success.

Prior to that house, from previous Saturday until Thursday night, had a record showing. Last week's business, business for five days and a half being \$12,450. This of the day gave the picture three weeks run on Broadway and this week a fourth is being added at the Cohan.

"ROYLE GIRL" PRAISED And \$12,000 in B. O.

"Mannequin" Got \$7,000 at Royal After \$1,700 Start—Melodrama Week

Kansas City, Jan. 19. With a cinema featured at the Newman, a storm at sea the big feature at the Liberty, and a river flood the big scene at the Main-street, it seemed like the good old Lincoln, J. Carter, was around the film houses last week.

Business held steady and with a great weather break the patrons have no complaint, as it takes several weeks in this town for the customers to get over their holidays and back into the regular routine again.

The Pantagues and the Globe, the former playing "The Queen of the Valley" and a picture, and the other running a musical tab show in addition to a film, have deserted the theater, advertising space and gone to the picture page.

Estimates For Last Week
New Lincoln—(2:30; 15-40). "The Royal Girl" (F. P.) (25-50; 1,800). Diversions and a spectacular orchestral feature. Critics together on this one. Business nothing to brag about, \$12,000.

Royal—"Mannequin" (F. P.) (35-50; 1,800). Completed screen offering with Syn-copators in a neat musical program. The picture opened strong Saturday, and kept and took to the day. Opinions divided. Hit \$7,000.

Liberty—"The Storm Breaker" (Columbia) (2:50; 15-40). Added stage feature. Business below expectations, \$3,500.

Mainstreet—"The Splendid Road" (F. P.) (2:50; 15-40). Regulation five acts. Big cast and direction of Frank Lloyd outstanding points of the picture. Good average week, \$14,500.

Columbia and Palace Both \$16,000 in Washington

Washington, Jan. 19. (Estimated population, 500,000; 120,000 colored.) It was a great week for Loew's, Inc., as far as that company's two picture houses concerned. Both the Columbia, with Valentino in "The Eagle," and the Palace, with Mae Murray in "The Masked Bride," ran great business.

It was simply a case of seeing the town up as the Metropolitan, with all the other picture houses, and the Rialto, with "The Last Edition," were rather shut out and though both were kept by the government, they were not doing much in coming in and boosting the final two days.

Estimates for Last Week
Columbia—(2:30; 15-40). "The Eagle" (U. A.). (1:22; 35-50). Thrown in hurriedly when the Swanson film, "Stage Struck," suddenly pulled out.

Metropolitan—(1:45; 35-50). "The Pirate" (1st N.). (1:42; 35-50). Leon B. Kays, the picture's manager, role, will stand further exploitation as a picture star before pulling against "The Eagle" and "The Masked Bride" from all quarters. A possible \$10,000.

Palace—Mae Murray in "The Masked Bride" (M.-G.). (2:42; 35-50). Following "The Merry Widow" a big week was almost a sure thing.

Rialto—"The Last Edition" (U. A.). (1:22; 35-50). Town failed to enthrall, though patrons were pleased. "Broadcasting" as a picture with local hit like about \$7,000.

This Week
Columbia, Valentino in "The Eagle" and "The Masked Bride"; Dorothy Mackall in "Joanna"; Palace, Richard Dix in "Womanhood"; Liberty, "The People"; and the Joseph Schildkraut and Presentation.

PICKFORD'S BODYGUARD Los Angeles, Jan. 19. Mary Pickford has an American gangster who constantly shadows her. This guard is Robert E. Cronin, a former county jailer discharged from his position in 1922 following the escape of Rev. Herbert Wilson and two other convicts.

Inquiries at the Fairbanks studio as to the reason for the guard met with the reply, "It is just a matter of precaution."

WALTER MOROSCO DIRECTING Los Angeles, Jan. 19. Walter Morosco, son of Oliver Morosco, and brother of Fred Morosco, has been elevated to directorial ranks by Warner Brothers.

Morosco will interpret for the screen his own story, "Silken Stockings." Irene Rich is to be starred.

"GOOSE WOMAN," \$3,800; "LOOP," \$3,800; "SURRENDERING CIRCUMSTANCES"

Chicago Did \$39,300 Last Week—Loop's Business Generally Better This Month—McVickers Drew \$31,200, Making Picture Secondary

N. O. FILMS BETTER; "MANNEQUIN," \$7,300

"Splendid Road" Liked at Liberty, Got \$4,100—Tudor Now Doing Better

New Orleans, Jan. 19. Perfect weather helped the film places last week.

"Mannequin," the Fannie Hurst \$50,000 prize bid-bit, sent the gross at the Strand and Wood to \$7,300.

"The Splendid Road" was generally liked at the Liberty, playing to healthy returns throughout the week.

Estimates For Last Week
Strand—(2:30; 40). "Mannequin" started well and kept up pace, \$7,300.

Liberty—(1:00; 50). "The Splendid Road" (F. P.) (2:50; 1,500). Tudor—(8:00; 40). "Don Q." One of Doug's, got \$2,300. Tudor doing better since taken over by Saengers.

WARFIELD \$24,800 "Blackbird," Led Town—"American Beauty" in Person

San Francisco, Jan. 19. Lon Chaney in "The Blackbird" was a clean-up at Loew's Warfield. A good campaign put this one across during a week which was unusually quiet.

Estimates for Last Week
Loew's Warfield—Combination of Chaney in "The Blackbird" and the Fanchon and Marco "Memories of a Victorian" unobtainable. House ran away with \$24,800.

Granda—California's own bathing beauty, Fay Laquir, winner of the contest (?) in Atlantic City for the title of "Miss America," was featured in "The American Venus" with personal appearance of Miss Lan-der. Around \$21,000.

California—Cecil B. De Mille's "Road to Yesterday" did an average week, with the Max Dolin music as the stage attraction. Came in with \$15,000.

Imperial—The rush for Chaplin's "Gold Rush" is starting to drop. The picture, which was once more, got, then Valentino in "The Eagle."

Francis—Proof that movie audiences want action and not beautiful scenery. "Moana" a great travesty, but not entertainment for the moment.

Cameo—Give this little house a hoop-er western and they'll come. "The Merry Widow" (U. A.). \$3,100. Some stage attraction and Roemheld's music.

2 Specials in Boston; "Dallas" O. K. for Sundays

Boston, Jan. 19. The big thing in pictures here this week was opening last night at the Majestic of "The Big Parade" at \$2 top with two performances daily. The picture was housed in the way of advance advertising.

The first week in at the Colonial "The Merry Widow" (U. A.). The picture has been praised by the local authorities for its shooting and its story. It is believed to have the gross up to a much higher figure.

Business at the regular picture houses last week was about normal, with the State doing \$18,000 ("Sally, Irene and Mary") and "The Only Thing" and the Fenway crossing about \$9,000 with "Braveheart" and "Counsel for the Defense."

M. G.'S NEW SEXTETTE Los Angeles, Jan. 19. Six new productions get under way at the Metro-Goldwyn studio this week.

There are "The Four Stragglers," adapted from a novel by Frank L. Packard, to be directed by Tod Browning; "Brown of Harvard," which Jack Conway is handling the production; "The Merry Widow" (U. A.) by Victor Seastrom; and "The Scarlet Letter," to be directed by Victor Seastrom, and Frank Swinnerton's novel, "The Sign of the Cross," which Leon Abrams adapted and which will be served as his first directorial offering.

Chicago, Jan. 19. With perfect theater weather prevailing, the various downtown cinema houses turned in some excellent grosses. Business has sort of taken on a new lease since the new year. The Chicago, McVickers, Wood and all of the rest have been going along at a steady clip turning in some good profits for their operators.

The "Iron Horse" after out of the city for over a year, opened at the Garrick on the 15th. The grosses the house has turned in in a year, better than \$8,000. Ran over year ago at Woods, legit house, at \$145 top. The feature is being heavily exploited. It is in for four weeks.

"The Big Parade" in its third week at the Garrick is playing to near capacity. The opening week it grossed \$16,300, following week \$17,100, and last week topped the preceding weeks by approximately \$300.

"Winds of Chance" opened at the Rialto to fairly good returns, hitting close to \$20,000. The feature is being exploited in all of the B. & K. houses.

One of the disappointments in the showing made by the "Goose Woman" at the Randolph. This picture is considered one of the best Universal program features. The management attributes the poor showing to the fact that the picture was released to a neighborhood house a week prior to down-town.

The picture, which was shown for a day and date with other outlying houses which may have cut in on some of the business, but not sufficient to bring the picture to a showing. The Randolph is a tough proposition to put over through business surrounded by so many beautiful theatres offering expensive programs in conjunction with features.

The Chicago with "We Moderns" and a musical presentation fell off approximately \$1,000 from the previous week's gross. This is still far better business than the house turned in during the last three months of last year. Last week's figure a little over \$23,000.

Chicago—The picture has been in the \$20,000 class for a long time and many times exceeding that figure. The picture has been accorded little publicity with the presentation as usual drawing the picture to the attention of the reading matter. Several local commercial firms are also helping to establish the picture's name, using his name in connection with various sales articles.

Estimates for Last Week
Chicago—"We Moderns" (F. N.) (4:00; 50-55). With a presentation that warranted little word in drawing extra patronage into the theatre the house has done well to build up its business to \$23,000.

Garrick—"The Iron Horse" (M.-G.-M.). (1:23; 50-52). Business has shown slight increase weekly. Picture in three weeks has already scaled \$50,000, considered corking good business for \$2 feature in this town.

McVickers—"Joanna" (F. P.). (2:40; 50-55). Feature matters little in this house. Clientele mainly made up of the picture, which was opened by Ash and his "gang." This house turned out to be gold mine for everyone connected. Another one of the picture's week, with \$31,200, by not exhibiting it for at least a year after leaving the Woods. On its opening week with small capacity house, it made \$3,855.

Orpheum—"Lady Windermere's Fan" (Warner) (7:15; 50). Lasted but two weeks, falling off \$1,000. The picture was a success, but not exhibiting it for at least a year after leaving the Woods. On its opening week with small capacity house, it made \$3,855.

Standish—"Goose Woman" (U. A.) (5:50; 50-55). Listed as one of the best program pictures in Universal catalog. Failed to click at this house, but it was one of any ordinary feature with \$3,800.

Roosevelt—"Winds of Chance" (F. N.) (4:00; 50-55). Accorded strong publicity campaign, but it was a small amount of space in all dailies and back page of all B. & K. theatre programs and in the opening week grossed around \$10,000.

P.D.C. sets fast pace Cecil B. DeMille heads

HEADED by Cecil B. De Mille's big special, "The Volga Boatman," featuring William Boyd, the latest screen idol, P.D.C., inaugurates its releases for 1926 with an array of product that in box office, entertainment and artistic value sets a new high standard of excellence.

Off to a flying start! That's the slogan of P.D.C., with the Cecil B. De Mille productions, Metropolitan Pictures, Al Christie Feature Comedies, Frances Marion, Marshall Neilan, A. H. Sebastian and other producers leading the Box Office Thoroughbreds running under P.D.C. colors.

"The Road to Yesterday," De Mille's spectacular masterpiece, closed the 1925 season in a blaze of glory, setting a new record for realistic and spectacular thrills.

"Braveheart," "Three Faces East" and "The Million Dollar Handicap," all of which have been acclaimed as **BOX OFFICE-PLUS** by exhibitors and reviewers, are the initial releases of 1926. In their diversity of theme, character and entertainment value, they are a criterion of the product as a whole.

Variety of Entertainment is the keynote of the P.D.C. program, and the entire schedule has been built up with this essential factor in mind.

The exhibitor booking this product is assured not only of the box office merits of each individual picture, but collectively a program that embraces every element of showmanship.



Cecil B.
De Mille's
Supreme
Achievement

"THE VOLGA BOATMAN" is a picture with an extraordinary "punch." Intensely human melodrama—a gripping story of the love of an aristocratic Russian girl for a plebeian boatman—it is a tremendous spectacle with revolutionary Russia as a background, handled in that superb manner that has made De Mille the Master-Genius of the Screen.

This one will sell itself to the public. It is Box Office—Plus.

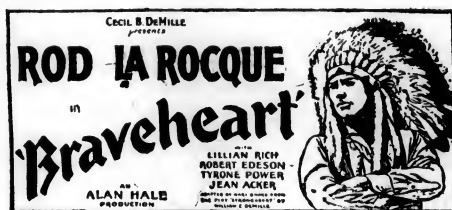


The
Greatest
Mystery-
Melodrama
of the
Twentieth
Century

ANTHONY PAUL KELLY'S sensational stage success of a few years ago, thrilled theatregoers as no mystery-melodrama has done in a generation. A mighty drama of destiny, it presents the most interesting phase of the epochal cataclysm that toppled empires into the dust heap and made pawns of kings.

It is acclaimed by reviewers as a box office attraction of tremendous appeal.

From the
Sensational
Stage
Success
"Strong-
heart"



ROD LA ROCQUE in his greatest role—the son of an Indian Chief who fell in love with a white girl—became the hero of his college football team, but could not cross the "barrier of blood."

The most gripping Indian role ever portrayed on stage or screen, with an audience ready-made through its stage success.

A Thrilling
and
Spectacular
Drama of
the Sea



"SHIPWRECKED" is the last word in high-powered and gripping sea dramas. Mystery, adventure, romance and action—culminating in a thrilling spectacle in which a huge ship is destroyed by fire, with Seena Owen in the stellar role.

It has everything that makes for great entertainment. From the stage success by Langdon McCormick.



The Play
that
Created a
Furore on
Broadway

H. B. WARNER created the most humanely REAL crook character ever portrayed in "SILENCE," Max Marcini's mighty drama which had a phenomenally successful run in New York. He re-creates Jim Warren in this magnificent production.

This one proved its box office on the stage. On the screen it is a "knockout!"



The
Speediest
Race Track
Story Ever
Filmed

VERA REYNOLDS, Cecil B. De Mille's latest "find," in a fast-moving melodrama of the Sport of Kings, packed with the glamor, romance and humorous highlights of the most fascinating sport in the world.

A Champion Money-Getter of the screen, that will break all film track records. It's a WINNER!

WEN C. FLINN
1942

Directed by
PAUL POWELL

The Prince of Pilsen

H. Sebastian Special
Clasco Productions, Inc.

Screen written by
ANTHONY COLWEE
Based on the "Banned" Comedy by
PAUL VERLOR and OWEN LUNNERS

ANITA STEWART—GEORGE SIDNEY

JOHN C. FLINN
PRESENTS

"WHISPERING SMITH"

WITH
H.B. WARNER
LILLIAN RICH
JOHN BOWERS
LILIAN TASHMAN

A METROPOLITAN PRODUCTION
STORY BY ELLIOTT J. CAMMON & WILL H. KITCHLEY
SCREEN PLAY BY FRANK R. STRANDMAN

DIRECTED BY
GEORGE MELFORD



JOHN C. FLEMING
PRESENTS

PRISCILLA DEAN

in

The Danger Girl

A METROPOLITAN PRODUCTION

with
JOHN BOWERS
introducing in "PRIDE AND PREJUDICE"
and "THE DANGERS"
JOHN FORD and FRANK
MURPHY STYLERS
EDWARD SELIGMAN




**"Wild Oats
Lane"**

**MARSHALL
NEILAN**
PRODUCTION
IDEA

VIOLA DANA AND ROBERT AGNEW

Adapted by Benjamin Glazer from George Broadhurst's
dramatization of Gerald Breanmont's Red Book Series
"THE GAMBLING CHAPLAIN"



Cecil B. De Mille
presents
Leatrice Joy in
with Clive Brook and
Nachtlichte Fellowes
Adapted by Lenore Coffee
from the novel
by Harry Chapman Ford
Paul Sloane
Production

Cecil B. De Mille
presents
Rod LaRocque
Adapted by
Jeanie MacPherson
and
Douglas Doty
Based on the story by
Octavio Roy Cortez
with
Marquerite De La Motte
A WILLIAM S. HOLLAND
Production

A black and white illustration showing a large hand holding a giant die labeled "RED DICE". The die has pips on its faces. Below the hand, a man in a suit and hat is running away from the viewer, looking back over his shoulder with a distressed expression. The background is simple, with some lines suggesting a ground surface.

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AMUSEMENT STOCK QUOTATIONS

The first couple of days of last week found the market decidedly off. There were a couple of contributory matters, none of which occurred in show business itself, but the amusement stocks reflected the general trend of the market. One of the factors was the report of the serious injury in a railroad wreck of Durant, the automobile man, and this started a bearish movement which was felt all along the line.

As a result, there are but four of the amusement issues representing but two of the organizations that showed gain last week. The Famous Players-Lasky shares, preferred and common, moved up a point and a half, while the Orpheum Circuit, common and preferred, also showed gains, the former of a fraction of a point and the latter for a full quota.

The biggest loss of the week was sustained by Pathe Exchange A, which went off for 3/4 points, while Fox Films A, with a 2 1/4 point drop, was next in line.

None of the shares on the Curb Market showed any gain. Out of the seven amusement stocks listed there but four were active, and they all sustained losses, the majority of a point or more.

The table for the week's dealings shows:

	Sales	High.	Low.	Close.	Change.
Eastman Kodak.....	8,800	111	108 1/2	109 1/2	- 1/2
Famous Players.....	10,300	108 1/2	106	107 1/2	- 1/4
Do, preferred.....	1,700	118 1/2	117	117 1/2	+ 1/2
First National.....	100	184 1/2	184	184 1/2	+ 1/2
Fox Films A.....	4,200	82 1/2	80 1/2	80 1/2	- 1/4
Loew's, Inc.....	8,900	40 1/2	39 1/2	39 1/2	- 1/4
Metro-Goldwyn.....	400	22 1/2	22 1/2	22 1/2	- 1/4
Motion Pict. Capital Corp.....	12,300	21 1/2	20 1/2	20 1/2	- 1/4
Orpheum Circuit.....	4,700	30 1/2	29 1/2	29 1/2	- 1/4
Do, preferred.....	100	101	101	101 1/2	+ 1/2
Pathe Exchange A.....	1,300	96 1/2	96	96 1/2	- 1/4
Universal Pictures preferred.....	100	17 1/2	17 1/2	17 1/2	- 1/4
Warner Bros. Pictures A.....	2,100	17 1/2	17 1/2	17 1/2	- 1/4

CURB

	Sales	High.	Low.	Close.	Change.
American Seating Co.....	100	69	69	69	- 1/4
Balaban & Katz certificates.....	100	69	69	69	- 1/4
Film Inspection M.....	100	34 1/2	34 1/2	34 1/2	- 1/4
Fox Theatre A.....	3,900	14	13	13 1/2	- 1/4
Trans-Lux Screen.....	100	14	13	13 1/2	- 1/4
Universal Pictures.....	100	14	13	13 1/2	- 1/4
Warner Bros. Pictures.....	100	14	13	13 1/2	- 1/4

* No sales or quotations.

CORAL GABLES PLUG

The Coral Gables name will receive a plug in the picture houses when Guilan and Marguerite and their Coral Gables Revue open Jan. 25 at the Stanley, Philadelphia.

booked by Walter Meyers for a film theatre tour.

The team closed recently at Coral Gables with their eight people revue, having been booked in for two weeks only and held over a third.

"Macy and Scott.....they are to PICTURE HOUSES what Van and Schenk are to vaudeville."

—"VARIETY."

G.
UNDERHILL

J.
WILLIAM

MACY and SCOTT

NATIONAL RADIO ACES

Now playing a record-breaking engagement of FOUR WEEKS

AT

SAENGER'S STRAND
New Orleans, La.

MAKE
MOVIE
MANAGERS
MORE
MONEY



This is the longest run ever achieved by a two man singing act in the history of this theatre.

Write or Wire

MACY and SCOTT

"NATIONAL RADIO ACES"

STRAND, NEW ORLEANS, LA.

(UNTIL JAN. 24)

Permanent Address

NATIONAL VAUDEVILLE ARTISTS

229 WEST 46th STREET, NEW YORK

Sport Writers Pen Non-Sport Scenario for F.B.O.

Los Angeles, Jan. 19. Hyatt Daab and Weed Dickinson, a couple of former New York sport writers now press agents at the F. B. O. studios, have turned authors. These two boys, experts at figuring batting averages and dope sheets on the horses, have written a story entitled "Her Honor, the Governor," based on the careers of "Ma" Ferguson, Governor of Texas, and Nellie Ross, Governor of Wyoming. The story will be produced by F. B. O. as one of 60 pictures it contemplates releasing during 1928-27 and will be a Gold Bond Special.

New Affiliations

Los Angeles, Jan. 19. First National has released Robert Frazer from his contract. Frazer was immediately signed by Famous Players for the leading role in Zane Grey's "Desert Gold."

Virginia Bradford, who has been with Universal Studios for some time was given her release and has been signed for five years by Metro-Goldwyn-Mayer. It is said that Miss Bradford will be developed along the lines of Norma Shearer.

MARIE PREVOST WITH MET

Marie Prevost has been placed under a long term contract by the Metropolitan Pictures Corp. John C. Elin, president of the organization, confirmed the report in New York.

Miss Prevost has been one of the stars of the Warner Brothers productions, her two biggest successes being made in the Lubitech-directed productions, "The Marriage Circle" and "Kiss Me Again."

LONDON AS IT LOOKS

(Continued from page 3)

with such effect that Sir Alfred Butt, meeting me in the Empira on the occasion of a Russian Red Cross matinee, said, "If you close the promenade, the Empira will disappear."

Just then, the Grand Duke Michael went by in Russian uniform. "Well, that Empira is going soon," I replied. "I don't see why this one shouldn't accompany it," I said.

Within a few weeks, the promenade was closed. And Czardom was finished, forever.

Sound Logical

Every London theatre manager is wondering why Seymour Hicks is obtaining so much publicity in Lord Rothermere's newspapers. The last thing Lord Northcliffe insisted upon, before he went quite mad, a few months before his death, was to become excited over "The Man in Dress Clothes," in which Seymour Hicks was appearing at the Garrick.

Northcliffe, who had not been to a theatre for years, watched two acts of it from the wings, with almost pathetic excitement. Then he issued orders for a boom, with the result that Hicks got so much publicity that Northcliffe was accused of being interested financially. Spiteful liars said he had fallen in love with one of the actresses. The wildest stories were current. The truth merely was that Northcliffe liked Hicks, and wanted to help him.

Now that Northcliffe is dead, and forgotten, it seems remarkable that at almost equally loud drum-banging has accompanied Hicks' return from Australia. Whether, unable to assume Northcliffe's mantle in any other way, his brother, Lord Rothermere, thinks this is the right thing to do for art, or not, I can only wonder. Northcliffe's stilled hand seems to be still at work, merely in this small way.

"Pan" Casting

There is great dissatisfaction, this season over the casting of "Peter Pan." Dorothy Dickson, who isn't a bad dancer, is quite pleasing as Peter. But the Wendy or Angela du Maurier has been severely criticized. Indeed, the ordinary playground public wonders why the children of Sir Gerald du Maurier, actor, Walter de la Mare, poet and E. V. Lucas, essayist, found it so easy to obtain West End prominence.

There are in London hundreds of unemployed actors and actresses, whose fathers are not nearly so well off as these three charming and gracious personalities.

"They seem to cast Peter Pan at the Garrick Club," say unkind people. Barrie, of course, is a very kindly soul; but "Peter Pan," properly managed, is a great property which has not been killed yet by Herbert Brenson's film. It should not be risked.

And in New York, Too!

You have no idea of the terrible condition of the London concert hall. One instance is enough to prove how known artists find their concerta unremunerative.

Cserikoff is a Russian pianist, born in Switzerland, and long resident in London. He is one of the best Chopin players we have, in spite of his birth, which is pleasingly paradoxical. If he is not the greater Chopin player, he is certainly the bigger.

His recent concert at the Grotian Hall netted him, after a great deal of trouble, £30.

During the season, probably 10 concerts of this kind take place in London. Scarcely any ever pay. So high are the agents' charges, so big is the rent for the halls, and so unmusical are London people, except where stars are concerned, that nearly all the takings go in overhead charges.

Jose Collins Looking for a Play

Jose is a good-hearted woman who would help in this sort of thing; to visit the States. She wants to find a play and she will appear also at the Palace, New York.

The last time in New York, she was in vaudeville. Then Robert Evett summoned her to his room to deliver to her George Edward's estate. The inventor of musical comedy died, owing a large sum, but Evett, his lieutenant and his old friend, Jose, worked hard, for next to nothing, and built up Daly's until it was sold to James White for a big sum, which wiped out the indebtedness and put things right again.

Jose is a good-hearted woman who would help in this sort of thing; but she has no idea of money, anyway.

Her handsome husband, Lord Robert Innes-Kerr, whose name was made into revue joke—"I saw Jose Collins in his car"—was stopped by the Censor not long ago for fear it might offend—accompanies her. He is a scratch golfer, a man with a distinguished war service, and a brother of a Duke.

Oscar Bradley, the Shuberts' musical director, is now finding 40 hefty chorus men who can sing the drinking songs in "The Student Prince."

I hope they won't clang beer mugs too much at His Majesty's. Three was of German extraction; but, somehow, Germanism doesn't yet fit the mood of England.

Even Gambinus, where we once clanked beer mugs, now goes by a French name; our Royal family has changed its name to Windsor; Richard Strauss said he would never return here. Indeed, there is only one delicatessen shop struggling along in Central London. You may have nine companies in "The Student Prince" in America. But one may be too many for us.

I am told it is called "The Student Prince" because they drink so must beer that the Prince gets stewed.

Just a Gag

Owen Nares told me, the other day, a new story about myself. Mary Jorold, he said, was recently trying to tell him something about the Schwabe-Hasselt lighting system, which Basil Dean tried to popularize in London.

"I can't remember its name," she said, "so I always call it the Hanneb Swaffer light."

"I know why you call it that," replied Leon M. Lion. "It casts sinister reflections upon actors."

Omaha's 2d Try—Better

Omaha, Jan. 19.

The initial attempt at educating the patrons of the Rialto to accept the Paul Ash idea in picture house entertainment having proven a flop, the management decided in taking another whack at that particular style, this time reversing the tables by moving a vaudeville act.

"Monk" Watson was recently recruited to dispense the mirth making policy, being augmented by the house combination and an additional host of fun makers. The idea has been clicking steadily, with the new attraction securing a permanent berth.

Dr. Riesenfeld's Offices

Dr. Hugo Riesenfeld has opened offices in Steinway Hall, West 57th street—other than this he has announced no definite plans. Abe Meyer, his secretary during the theatre days, is his associate in the new offices.

U. A. AND "DALLAS"

United Artists will distribute "Stella Dallas" following its exploitation run at the Apollo, New York, and in several other cities where two-day showings are planned. Samuel Goldwyn produced "Stella Dallas."

ARTHUR J. LAMB

Presents

VIOLET MERSEREAU

in

The Molly May Series (Inc.)

(12 2-reel comedies)

Direction **JOSEPH LEVERING**

Number One Now Ready

**“Her First Night In
Philadelphia”**

CRANFIELD & CLARKE, Inc.

1476 BROADWAY, NEW YORK

Distributors for the World

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"NEW STRAND FROLICS" (31)

Revue
34 Mins.: (6 Scenes)
Strand, New York

This revue, exactly what that terribly misused word implies, is probably the best thing ever put on the stage of the Strand. And it is understood that the current show (the second done recently) is but another step in what the house management plans as a long series.

Opening in "two" and before black drapes, six facemil of various cigar brands are on view, and as each turns around, a girl within steps out for a short dance. Thus, the "Egyptian Delites" girl does an Oriental routine, etc., and the last to step is Rita Owin, the comedy eccentric dancer, who is behind the "Lucky Strike" package. She does a dance routine and then goes into a comedy song, "He Loves Me—He Loves Me Not," for which a prop daisy is used with good effect.

Before a metallic cloth curtain, beautifully lighted with purple, and framed by black oilcloth curtains draped on both sides, Dimitri Tlomkin and Michel Khariton, duo piano virtuosos, play two Chopin numbers, the Valse in C Sharp Minor and the Polonaise. Then comes Pauline Miller, soprano, in "one" to sing Fritz L'Amour Toulour L'Amour, which introduced the Pompadour ballet. This enlists Mlle. Klemova, M. George and the ballet corps. Dressed in white wings and hoop skirts, they work in an oval frame which reveals soft green back hangings and a cluster of leaves hanging from inside the oval. It is a perfect picture, perfectly staged and brought hearty response at the end.

Next was Bernardo De Pace, mandolinist and howl! De Pace is a familiar figure in the Strand, having played there with great success several times. He worked in "one" on a stool and wowed the customers with straight selections and some nice comedy stuff. Following this, the portal curtains parted and a special drop revealed the exterior of the Club Paddock, a fantastic look-

ing place. Edward Albano, baritone, sang Herbert's "I Want 'Nat I Want" lustily and then this curtain was hoisted to reveal the interior, a massive set finished with panels of tin, squared off with moulding to form dull reflectors which never quite reflected. This setting is credited to Henry Dreyfus. The identical idea was used in the "Love for Love" production at the Greenwich Village last year.

A chorus of 16 girls works with Rita Owin again in this number and the eccentric dancer does another fine routine. Then Krevoff, a whirling Russian dancer, does his stuff, and gives way to De Pace, who again goes the crowd. "Another for Rita Owin and then the huge banquet table in the centre is hoisted. As it rises, curtains fall out to form a red and gold canopy over the two pianists, hidden beneath the table with their instruments. From then on the revue goes into a snappy jazz finish led by Mlle. Owin and with chorus girls, a male chorus which assisted Albano and the individual specialty artists, the whole thing was a sensational picture house flash—the best thing of its kind observed around the New York houses.

This statement, of course, must be taken literally, for "of its kind" means that its inclusion of jazzy stuff is obviously for popular appeal and while the Capitol presentations are worked on a different order, and are not included in the comparison, the other houses which do attempt the same sort of stuff that Plunkett put over must admit he turned the trick in great fashion. *Stik.*

"A PERSIAN BALLET" Singing and Dancing

13 Mins.: One and Full
Metropolitan, Los Angeles

To an easterner sitting in for the first time on the embellishment of feature pictures in the far west, the presentation revealed by Milton Feld is awesome.

An ordinary sense of hearing is

sufficient qualification to convince that the coloratura soprano of Miss Raquel Nieto is extraordinary. Her singing of "The Charming Bird," with its obligato, was so true to tone it was difficult to distinguish between voice and flute.

Following the Raquel Nieto opening, the presentation carried a full stage section given over to a seven minute ballet number labeled "A Persian Ballet." The canopied pillared setting and lighting made a pretty background. David Stewart sang the lyrical prelude and Bobbie Tremaine read the interpolated verse around which the ballet was staged. Miss Tremaine also gave a good account of herself in leading the ballet number.

A total of the presentation stamps the ballet as an imposing seven minutes beyond consideration of anything other than a flexible house roll for this type of picture house offering. *Walt.*

RUTH BREWER (2)

8 Mins.: Three (Special)
Harding, Chicago

Aided by a female pianist, this turn opens with a song employing only a chorus. The strength of the combination lies with the featured member who handles a varied assortment of instruments, including reed, brass and string, with the other member playing the accompaniment on the piano exclusively.

Following the number, several musical numbers are offered successfully employing saxophone, clarinet, trombone and banjo. Intermingled in her routine is an instrument that offers the same tonation as a hand saw but not so rich nor as clear. There is too much clinking in order to procure good results.

The girl will get by in the majority of picture houses and with the elimination of the pianist (through incurring extra money) will round out a good single for the intermediate houses. *Loop.*

"THE SEA BEAST" (2)

Prologue
5 Mins.: Special
Warners, New York

Two parts comprise the prologue given the premiere showing of "The Sea Beast" in New York. The first part doesn't fit while a second part, comprising a set of good effects showing a ship ploughing steadily through a storm, though harassed by lightning and waves, brought applause.

The first part has two singers dressed in the costumes of the picture, framed before a drop which reproduces the exterior scene in which Ahab and his sweetheart (of the film) plight their troth, as the saying goes. The tenor is dressed in sailor suit and the girl in crinoline, but the song they sing doesn't mean much. While the idea was okay, it wasn't well executed. Back of the house drop was a blue drop upon which stereopticon machines played to reproduce the effect of the moon over water. But somebody forgot to put a moon on the drop, which made the reflection seem out of place.

The electrical effects which followed were not credited, but a small ship and a lighthouse which alternately flashed off and on were the principal items. A cloud was projected over the set and lightning flashed occasionally. This was good

stuff and appreciated by the audience. There is still the argument a real picture doesn't need a prologue, and the general opinion is that "The Sea Beast" qualifies as a real *Stik.*

"SKYLARKS" (23)

Murray Anderson Revue
15 Mins.: Full (Special)
Rivoli, New York

For the fourth of his series of revues of the Public Theatres Join Murray Anderson has jammed a lot of action into 15 minutes. The wallop comes with the closing where an Arab troupe of six men start tumbling and just about tear the house loose.

There are 23 people with William Stamm and Ruth Urban as the leading vocalists, the only ones programmed individually. This duo handles a series of moon songs that are chiefly fall in moon melodies written in the last 20 years. They appear as Pierrot and Pierrette before a transparency in "one" at the opening. When the curtain is lifted a housepet scene, rather futuristic in treatment, is shown with a steeply with a giant clock up stage center, a male quartet on to harmonize with the leading singers at the opening.

The girls, eight, are on for a fast stepping number, followed by an older dance number with four of the girls. They are known as "Lenora's Jewels" and show the benefit of the Tiller type of training.

A tumbler in Jester costume waxes briefly in a dance number and then makes way for a girl that offers a contortionist dance that caught with the audience. Another number by the principal singer and the quartet and then a solo dancer who is expected to wait a long time and receives a hand for several of her individual efforts, she finally registering 12 kicks straight up striking before the clock as it stands in mid-air. The final stroke the staple parts and the Six Tassels are shown in a three-high Arab formation up-stage, tumbling to the stage proper and going into the type of fast routine that they usually reserve for the closing of their act when it is presented in vaudeville. They had the Rivoli audience wildly applauding at their finish Sunday night, which only goes to again prove that an acrobat who works with a fast routine properly spotted and not permitted to do too much is always sure fire.

This presentation as far as speed is concerned is by far the best of Anderson's four in the series. There is some difference of opinion over the value of last week's "Gypsy Follies" and "Skylarks," but for general entertainment value for the average picture house audience the latter in the opinion of the reviewer has it all over the former. *Fred.*

"JAZZ RHAPSODY NO. 1"

Orchestral Overture
Strand, New York

Emil Gerstenberger, an orchestra conductor with much talent (rated highly), is the composer of this work which lays claim to being the first rhapsody ever composed for a regular symphony orchestra and rendered without the use of the regular jazz instruments. That appears to refer to saxophones, fancy traps, banjos, and some freak instruments which are put in the jazz combination from time to time. That claim, of course, eliminates comparison with George Gershwin's "Rhapsody in Blue," written for Paul Whiteman's use. It is also stated that Gerstenberger wrote the rhapsody especially for the Strand.

At all odds, it is a competently handled number written by a musician who no doubt regards jazz as an interesting medium for experiment. Gerstenberger hasn't delved into the real "hot" jazz stuff for his music, but throughout hints more of actual syncopation than of that hot stuff called "jazz." But this "Rhapsody No. 1" is well worth hearing, being built on a good idea. It is well orchestrated and holds an intriguing melody which keeps the audience interested if for no other reason than to become impressed with its nice repetition.

For picture house orchestras all over, it qualifies as a number of ways—first because of the interest in jazz; secondly, the setting of a jazz strain to the classic method; third, the worth of its melody; and lastly, the excellent manner of its orchestra.

At the Strand it evoked sincere applause on its first performance and there's no doubt that later in the week, when the house orchestra becomes more familiar with whatever nuances it may have, that the general effect will be better. *Rich.*

LONDON

London, Jan. 9.

The new Gainsborough picture, "The Mountain Eagle," directed by Alfred Hitchcock, is being completed. The cast includes Malcolm Keen, Michael Gough, and John Nald. The film's next picture will be "The Lodger," by Mrs. Helios Lowndes.

Several British producers and cameramen have recently been at work in Ireland. Among them is George Dewhurst, apparently making a "feature" film showing the methods of both sides in the "Black and Tan" days. All "foreigners" who have returned to London are reticent about their work.

A. G. Grainer, of Grainer's Exclusives, and Maurice Elvey are in Germany arranging for the making of a big feature film. Elvey will direct, with his wife, Isabel Elsom, as leading lady.

In the Kings Bench Division of the High Court, Dec. 4, Betty Ilythe asked that an order be made compelling against G. B. Samuelson might be heard before the Christmas vacation. Her counsel explained she was claiming £10,000 as salary and expenses in connection with the filming of Rider Haggard's "She," which Samuelson made in Berlin.

The defendant, who had been counterclaimed for damages, saying plaintiff did not fulfill her engagement as arranged and also for libel and slander. Plaintiff's counsel said she was due back at Hollywood and could not wait in this country for the hearing of the action unless it was expedient. The Lord Chief Justice refused the application, with costs, observing the reasons for the application were not sufficient.

This film was directed by Alec Butler, assisted by Lislé Lucuque. Money was not forthcoming, and the rest of the company got away. Lucuque being arrested as the representative. He committed suicide a little while ago and the trouble over "She" together with a statement he left to the effect he was being hounded down by a woman, were held to have a direct bearing on his death.

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Now Playing
The Phantom
of the Opera
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with LON CHANEY
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MORTON and MAYO

"TWO NUTS LEFT OVER FROM XMAS"

FEATURED COMICS

HAWAII THEATRE, HONOLULU

Opening January 25—14 Weeks, Consecutive

A. J. BALABAN—HERSCHEL STEWART—MILTON FELD—
FRANK L. NEWMARK

THANKS FOR YOUR KIND OFFERS

IF IT'S COMEDY—WOW

The FIRST Authorized
and Complete Scenes of the

EX-KAISER at DOORN

WERE SHOWN IN THE ISSUES OF JAN. 16 AND JAN. 20 OF THE

PATHE NEWS

Fragmentary and hazy shots with a telephoto lens, and taken through a fence, have hitherto constituted the motion picture record of the Kaiser since he lost his throne.

Now see the man who plunged the world into chaos as he actually is today, in pictures which were authorized by him, and for which he willingly posed!

FIRST and BEST, as usual!

THE HIT OF HITS on Broadway

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Annual.....\$1
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Vol. LXXXI

Vol. LXXXI

THE SEA BEAST
Produced by
Baltimore Warner

[illegible]

For a reserved seat picture house
"The Sea Beast" via Warner
Brothers have chosen it for the
January 15 on Broadway, opening
once picture theatre at \$2 top. It
now playing Warner picture
a grand policy.

...made picture and with a
...performance by John
...The Sea Beast" firmly
...above the regular
...betterment in picture
...and a demand for reserved
...in the larger city picture
...may bring about a string of
...seats theatres for uncon-
...theatres that can not be exhib-
...long runs in legit theatres.

worth a study
of a performer
those who like
person being
conviction.
apt to draw
that great class
a moving picture

There may be from 12 to 16 cities in the United States capable of supporting the reserved seat theatre, giving the type of film it will play, run from four to eight weeks longer. These cities will be from enough apart to be key towns for their territories, and if the distributor does not sell before showing, reserved seat run is apt to increase usual rental.

"The Sea Breeze" is a play

With much pride. It's picture
of the best, taking in land
seaboats and whales: "Down
the Sea in Ships" was of whales
never a whale like "The Sea
Beast." For this "Beast" was a
pus whale, a sharpshooting
of the ocean, with the roar
he had swam, with the roar
he had swam, with the roar

...the underwater cir-
...this whale when anyone
...would bite off a leg, the
...which was the kind of a
...he was, if a he. So
...poons had fruitlessly land-
...skin that the whale if he
...remained still.
...er long.

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a punchboard target.
the how John Barrymore
er the whale snipped it off
his villainous half of
viciously shoved John
of the boat John was
pon the whale fin.
"Barrymore back."
at the scene.
the scene.

...more, I got the
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...expressions of suf-
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...Beast" is ver-
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RE at
Jan
S.R.

A few but they will not be detected, for a typhoon never has been required whaling on the screen, while the carries are also a thrill, the harpoon adapted is exceptionally well done, and the story is playing better than book reads.

Wadaya goes without comment, it must be registered here that the claim, after cast overboard in a rrm, and on a raft for hours or ger, was rescued and came with another boat dripping wet with whitened make-up perfect so may it be suggested ' perfect program that while unexcelled.

and that their tricks
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Sime.

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Sime called the
 turn "The Sea Beast"
 busted in on Broadway
 at the Warner Theatre
 Jan 15th to the tune of
 S.R.O. at #2⁰⁰ top.

JOHN BARRYMORE

in The SEA BEAST

with **DOLORES COSTELLO**

Directed by Millard Webb

A WARNER BROS. PRODUCTION

WARNER BROS.
Classics of the Screen

Classics of the Screen

HOUSE REVIEWS

PALAST AM ZOO

(UFA)

Berlin, Dec. 26.

Since the opening in September the Ufa Palast am Zoo has had the program of the American style. The first was around "Valetoe," the Dupont film, with Emil Jennings, which Universal expects to show in America. Here were selections from "Pagliacci," played by the 70 men strong orchestra under the leadership of Erno Rapée. One realized what a good disciplinarian this conductor is, for the orchestra shows tremendous advancement and plays with efficiency, even at times with delicacy. Particularly the clarinet solo was noteworthy. The hokum-up ending with snare drum got them here, just as it does in America. Rapée and the orchestra had to take six weeks.

Then the new weekly. Rapée tried to save this with his accompanying music, but it was quite futile. The Germans have absolutely no sense for weeklies, and seem all ways to photograph the wrong thing in the wrong way. Here they are and a year behind the States. But the prolog to the film was excellent. It consisted of a series of fast-moving vaudeville acts, hurried across the stage in a grotesque fashion. Each number only played about a half a minute. The first was an exaggerated negro dance, well executed by Oumansky and Peggy White. The idea and the scenery are credited to Paul Lenti, the film director and scene designer. The idea was good, but the scenery a depressing gray, quite unsuited to the action.

The second bill was built around Lubitsch-Pola Negri "Forbidden Paradise." It opened with Techni-kowsky's "1812," which was well enough played, but did not go over big, perhaps owing to the fact that the "Marsellaine" plays a big role in the composition. Another atrocious new weekly was followed by Boris Kroyt, the concertmaster's rendition of Wieniawsky's "Souvenir de Moscow," which landed nicely, and a "Felix the Cat" cartoon comedy. The Russian prolog to the feature was again danced before scenery by Paul Lenti. This time he had the good idea of building it up in three levels, allowing very interesting dance formations. However, the picture was not simple enough, a little cluttered. Rapée staged it well and Oumansky's choreography was superior. Several characteristic Russian dancers stood out, and Oul. rsky and Peggy White did a very amusing tin soldier and doll dance to Herbert's "Babes in Toyland." The audience was enthusiastic and applauded right through the opening titles of the feature.

The current bill is Ludwig Berger's "Waltz Dream" picture. This film is so long, running almost 105 minutes, that it was quite impossible to give even a prolog to it. So Oskar Strauss's overture to the "Waltz Dream" operetta was faded directly into the feature. Rapée's arrangement of Vienna waltzes for the film was too busy, however, that it twice got applause on its own during the showing of the film at the opening.

Taken by and large the orchestra and the presentation class up very well internationally. They could be compared favorably with the average Broadway first-run presentations. For Germany, of course, they are sensational.

RIVOLI

New York, Jan. 18.

One impression carried away from the Rivoli these days is that there is an awful lot of entertainment for the money. This week's show is faster than any of the three preceding, with eight units, running into two hours and 10 minutes. But one slow spot, the effort of Eddie Elkins and his Melody Mixers to handle Gershwin's "Rhapsody in Blue," which only proved an orchestra of 19 men can't get away with the number effectively. In addition, it is too lengthy for the average picture house audience to sit through.

The first show Sunday night found the house jammed to the outer walls. "Poet and Peasant" overture opened the show, receiving a fair applause return. The second unit was a distinct novelty, a stereoscopic film, the effect being achieved through the use of a double screen, with dancers and strong men shown, and finally ending with a scene from a Parisian revue, entitled "The Triumph of Virtue." The poses of the Swedish strong men could just as well have been eliminated, as their work brought laughs.

Harold Runyan at the organ handled "Sleepy Time Gal" with surprising results for this audience. They not only applauded it, but when the slide asking them to join in a chorus was flashed they complied.

Eddie Elkins and his band followed. After the "Rhapsody" had tired the audience they went into "Sometime," with a cello effect being used upstage above the heads

of the players, showing first a drop with a masterpiece painted on it and then fading through the lights, showing a reproduction in life, with the cello player offering "Trauerer" to applause returns.

Splitting the orchestra and "Sky-larks," the John Murray Anderson revue for the current week, were "Movements," which came after four minutes of "Topics of the Day," the news scenes running 11 minutes, with Pathe and International predominating.

"Sky-larks" (Presentations) whirled through in 15 minutes, with an Arab acrobatic act proving the clean-up of the revue.

Raymond Griffith in "Hands Up" is the feature for the week, running 61 minutes, with a flock of laughs. The picture is undoubtedly in a great measure responsible for the business this week, as Griffith has developed a considerable following on Broadway in his last couple of efforts.

CAPITOL, BERLIN

Berlin, Dec. 22.

The Phoebus Film Co. opened its new first-run theatre, Capitol, just three days before Christmas. It is situated right beside the Kaiser Wilhelm church and almost next door

to the Ufa Palast am Zoo, their rivals much larger and very successful first-run house.

Within a month's time the Ufa Gloria Palast, another luxurious house, will be opened directly opposite. And the Marmorhaus, also under Phoebus control, is just a quarter of a block away, down Kurfurstendamm. It seems very unlikely that Berlin can support four such elaborate houses within such a narrow radius. If one or more must go, which will it be?

The new house was designed by Hans Poelzig, responsible for Reinhardt's gigantic flop—the Grosse Schauspielhaus. Prof. Poelzig is undoubtedly a very brilliant and original artist. On paper his ideas seem masterpieces, but when carried out they somehow just don't jell.

It must be said that the new house is cold. The lines are much too severely bare and the coloring lacking in warmth. It is lit, too, with a hard, white light which almost gives one a chill. And, worst of all, of the 1,300 seats one can see well only from the 500 in the balcony. In short, the originality of the design and coloring will be appreciated by the connoisseur, but will never appeal to the public.

An orchestra of 35 plays under the leadership of Schmidt-Gentner. This young man has been conducting in film theatres for the past two years, and one could expect at least routine from him. Unfortunately he seems to be under the impression that he is a great conductor. He plays everything at a tempo just

half again too fast, and, without considering the theatre is small, he forces the orchestra to a continual scarping forte.

The opening film was Fairbanks' "Thief of Bagdad," very well received. Though some of the high-brow critics remarked it was too naively Anglo-Saxon to please the sophisticated Germans, they have been proved wrong, as attendance has been excellent.

The Phoebus company has a contract to release all United Artists (American) films, and undoubtedly will get enough good product to keep them going nicely. As second showing they are bringing the Vienna film of Strauss's "Rosenkavalier," and, as third, Chaplin's "Gold Rush." Both are practically sure-fire for Berlin.

MISSOURI

St. Louis, Jan. 13.

During the two months of Skouras' management, the policy of stage attractions at the Missouri has been changed from Herschel Stuart's (Famous Players) quality to one of quantity, rather than quality. The two months have seen "Jazz Revue" upon "Jazz Revue" staged until the public and most everybody else has grown tired of the name. This week the thing has been changed to "Radio Frolic."

This "Radio Frolic" only lasted 22 minutes, which was plenty, although only half as long as the usual Missouri presentation. The 16 Missouri Rockets, a permanent

weekly feature, easily captured honors on applause and about everything else. These girls are by far the best-trained and best looking local chorus. Their execution is virtually perfect, saying something when talking about local girls. Russell Markert is their director, and he deserves a bow. The Rockets opened the presentation after the house band parked on one side of the stage had managed through a popular prelude number. The girls were prettily costumed in fluffy little white party frocks, all alike, and went through a Tiller routine very neatly. They sang for the first time, too; in high-pitched, immature voices, but appealed.

Charlotte Woodruff next sprang in Italian. Miss Woodruff was in fine voice and her audience appreciated it. An acrobatic dance by Joe Ross was next, and went over. The Rockets then came in in some more "party" frocks, this time of different colors and shades. They danced and sang to "A Little Bit Bad" (Davis-Conley).

Roy Smoot, who sang "Let Me Call You Sweetheart," was billed as a tenor. So why argue? After a second rendition of "Sleepy Time Gal" (the girls used it in their first number), the Rockets came out for the finale. This time they were barelegged and wore their familiar attire of blue panties, white waists and red "indoor" ties. The remainder of the cast made dumb appearances as the curtain fell.

Bachanal, from "Samson and Delilah," was the overture, and interpolated was a violin solo of the



"THE BAT"

A ROLAND WEST

Production.

A Mystery Melodrama

By

Mary Roberts Rinehart

and Avery Hopwood

From the stage play produced by Wagenhals and Kemper

Mystery! Melodrama! Millions!

"The Bat," the greatest mystery melodrama ever staged becomes the greatest mystery film melodrama ever made, and March 15th "The Bat's" \$10,000,000 legiti-

mate theatre drawing power is available at box offices of picture houses. A lavish production. A superb cast. A picture that will draw big money to the box-office.

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UNITED ARTISTS CORPORATION

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Douglas Fairbanks

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Charles Chaplin

D.W. Griffith

Hiram Abrams, President

March 15th Release

Meditation from "Thala." Prior to coming to the Missouri, the musical organization was almost exclusively a jazz band. A pre-arranged change has been vainly attempted in billing as the Missouri Concert Ensemble. It is still a jazz band.

L. K. Sidney's original device as used in Low's house, of having the "Topics" read to some melody, is being copied at the Missouri. The "Tune" this week was "I Wonder Where My Baby Is Tonight." It allowed the leader to take another bow. Shots of the principals in the Berlin-Mackay marriage dominated the news weekly, and typical Herlin hits were scored by them. "Radio Manager" was Milton Slosser's first organ solo since November, a medley of pop numbers with localized lyrics. "Womanhandled" (Richard Dix) was the feature. It kept the crowd howling. *Ruebel.*

ALDINE

Pittsburgh, Jan. 15.
Edna Wallace Hopper, the 62-year-old flapper-vamp, served as a mighty magnet to pack them at the Aldine this week. What a box office magnet! The week will gross \$21,000, now with Saturday's capacity easy to figure.
This included two special morning matinees for women only, at which time Miss Hopper revealed the secrets of her youthful looks. Both special performances were given before capacity audiences. It kept the crowd else has mattered this

week with the fair movie fans of the city and Miss Hopper has proven one of the best money-getters at the Aldine this season. Her skit, written by Raymond Hitchcock, was as interesting as she is herself. It could well have run for an hour or more and still the women would have clamored for more. And as for the men patrons, well, they just looked on in awe and admiration.

The feature picture was "The Masked Bride," featuring Mae Murray. All of Miss Murray's pictures are popular here, though this one was hardly as good as a previous film. Another feature violin attraction was David Lubinoff, violin virtuoso, held over. He had an entire new program and scored a big as in his first week. Mr. Rubino is a local boy. At the close of his engagement at the Aldine he assumed charge of the orchestra at the Allen, Cleveland, signing a contract while here for Mr. Sidney.

As a special attraction Mr. Sidney has arranged a program of the best known works of Stephen Foster, a Pittsburgh product. The numbers were played by the house orchestra, under the direction of Gilbert C. Frier. News events followed, and after this Topics were screened and read to the tune of "Sam, Sam Bammy Shore." Rubinoff followed, and the comedy, "Be Careful," went on next.

Miss Hopper was next on the bill, followed by the feature film presentation. The show closed with the organio, "Drifting Apart."

Simons.

TO JOE PLUNKETT

New York, Jan. 17.

Mr. Joseph Plunkett, Managing Director, The Strand, New York City.

Dear Choseph:

A few months ago, whenever I was sent to grab a show at the Strand, I either walked in with a grouch or came out with one. And some guys around the street began saying that this business of naming your shows was wrong—that they were good, etc. Maybe they were, but being among those who didn't go nuts over them, all I could do was to be half-way honest and say what I thought. And then word used to drop around that you didn't give a very big damn what anybody said about them, so, of course, that relieved feelings plenty.

But today when I walked in that Variety office the boss says it would be a good idea to catch the Strand (if there weren't any other plans), and so over the young man hopped. Right here and now, big boy, the young man saw one of the best shows ever pulled in any picture house in this great nation of ours (you know, Joe, from the Atlantic to the Pacific and back), and if there has ever been a more expensive or better presentation of its kind than that "Frolies" show of yours, it must have been in Kankakee or Paducah, where the wise guys missed it.

If I were you (don't be offended) I'd invite all the monkeys along Broadway who are knocking picture house shows to the Strand. Then

take them up to your office, wave a bottle in front of them, then make 'em read mail by not offering them a drink.

In this state of mind, put them in some seats and let them get a whiff of that revue. And if they don't come out smiling and tickled pink, count it a golden minute lost and don't worry any more.

But the odds are heavy that they'll congratulate you and tell you they never realized before just how important the picture house impresarios of New York had made the stage end of the program. And they'll also ask you (softly voice—ask your orchestra leader about that one) how much it costs to put on a show like your current "Frolies."

I'm betting with you that the real cost would stagger them, and they'd tell you vaudeville could never stand such a heavy gaff, things being as they are and cut weeks plentiful.

On the level, Joe, you've got a legitimate right to get a real swell head over this show of yours this week, and it could serve lots of them right if you never gave them a tumble. Because if you keep up putting on shows like this, pretty soon the "I knew him when" boys will be telling you how glad they are that you're waking 'em up and that you have enough sense to give them the real entertainment instead of a flock of fat.

That salary list is justified, J. P., and although it must cost the first day's business certainly showed an appreciable mob on hand eating all just like a hungry man eats soup.

The story is that you intend to present a flock of these mousers. If you do and keep to this week's high standard, then only a funny fuisse could be the cause of your being paid. And then, even if they do drop a few bad pictures in on you (that happens, too, you may have heard), that revue business should pull the house through.

Conratulations from a guy who has seen this entire last couple of days (Sunday) that your revue idea is great stuff. *Sisk.*

TERMINAL, CHICAGO

Chicago, Jan. 15.

The opening of a new movie palace doesn't stir up much excitement in this town. The Terminal is beautiful, spacious, impressive and all the other adjectives, double in spaces. But what of it? The last five years of frontier theatre building has jaded the eye and impoverished the vocabulary.

The Terminal is especially interesting from the trade viewpoint because it adds another presentation of that means cost and still require attractions and incidentally more work for the vaudeville who is estranged from vaudeville.

Harry Liscomont, the astute booking manager for the Ascher Brothers, has not decided yet about polemic. What price, Paul Ash? Where to get the man with that "indefinable something" that means cost? The Terminal, open about two weeks and changing four times on the week, has had Walter Strupane and his orchestra for two engagements. Stephane is apparently "under advisement." The managers in this town are not rushing forward pell-mell with Paul Ash Initiators with the memory of "Siggle" still fresh.

From the back row of the large theatre Stephane sizes up as great timber. He is less sleek and more showman than Siggle. His band will sweep everything before it, and he has a knack for the type of comedy they understand in movie theatres. That is his ace.

There are 10 men in the band, the piano player doubling on the accordion the night. Variety's reviewer caught the presentation. Stephane, in tailored tux and wearing hornrimmed specs, dances while conducting. His Charleston is first rate—for an orchestra leader. The band is neat, capable and, plus Stephane's ability to make intelligent announcements, the principal duty in such cases, and to spice up the numbers with pieces of business, it is probable the Aschers might place him permanently. But four changes a week are too much. No handsman can stand that pace. Those that have tried have failed. Siggle couldn't stand two changes a week.

Working in front of the large number of specialty people, chiefly Joe Lewis, late master of ceremonies at Brocks Cafe, who is a first rate song artist. So long as he shows up at rehearsal with a good assortment of puns, and no matter how need worry about Joe being able to deliver. Then there was Ruth Fisher. Ruth is good looking, charming and has a cultivated voice, but voices are two for a nickel and with only that to sell, big money will hardly come the performer's way unless reputation has been somehow acquired.

The talent problem in these presentation houses and particularly with the independents is acute. Quick-click personalities are needed. The ability to go out there in front of an orchestra or a tableau and register individuality in two or three minutes is rarer than rubies. Most of them just leave a blash effect, a blur of color and an echo of song. Persons from the legit who find the condensing of vaudeville difficult and hectic would receive a baptism in real rapid transit entertainment on the contrain of a movie theatre.

The regular Terminal pit orchestra is under the direction of Harry Coogan with the organ described as "mighty" (shades of a thousand news agents) presided over by Ambrose Larsen. *Hol.*

CRISP'S 4 FOR DE MILLE

Los Angeles, Jan. 19.

Donald Crisp, who directed "specials" for Douglas Fairbanks and who also played prominent parts in these pictures, has been placed under contract by Cecil B. DeMille to make four pictures under the latter's supervision.

Crisp's first will be a drama entitled "Satan," to be put into production early in February at the DeMille studios.

RALPH INCE ACTING

Los Angeles, Jan. 19.

Ralph Ince, picture director and brother of the late Thomas H. Ince, has turned actor and is playing the mule lead opposite Olive Borden in "Yellow Fingers," for Fox.
Other members of the cast include Clair Adams, Otto Matsson, Neri de Bueller and Almond Kuliz.

If you don't advertise in Variety don't advertise.

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

The Laugh and Thrill of The Sensation of Nation

Potash & Perlmutter played nine years on Broadway. Ran nine years in the Saturday Evening Post. In newspapers. In magazines. In book form. On records. Over the air by radio. Here the "50-50" partners are in the automobile business. By far the biggest Potash & Perlmutter picture.

Packed with laughs! Tingling with thrills!

February 15th Release.

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the pavement below. And then the film is ended with a comedy scene which follows directly after the two reels.

It isn't fitted to this part by any stretch of the imagination. Miss Kenyon is excellent all the time and it is probably not the fault that she is supposed to death. Her role isn't especially logical but she makes it seem so. Claude Rains is also good, which goes for her fatherly Young. For comedy, incidentally, the director has many duplicate tricks of dropping silverware from his sleeves and pockets. "The Unguarded Hour" is a comedy as the title suggests. It is a comedy when girls resist going wrong. The title hasn't much to do with the picture, but then the picture hasn't much anyway. So it's 50-50. *Sisk.*

The Ancient Mariner

This production based on Samuel Taylor Coleridge's poem. Modern treatment by E. J. Upton. Story by Chester Jones. Directed by Henry Bennett. Running time, 60 minutes.

Modern Sequence
Doris Clara Bow
Victor Earle Williams
Joe Marlowe Leslie Fenton
The Skipper George Bancroft

Ancient Mariner Sequence
The Mariner Paul Panzer
Life in Death Gladys Brockwell
The white, ice apes, animals, the atmosphere, etc.

This film was designed as a Christmas proposition, and has the theme of charity running through it. The "Ancient Mariner" tale being utilized to illustrate the point of the modern sequence.

A man of the world tries to carry off an innocent country girl. To stop him, an old seaman tells him the story of the ancient mariner who shot the albatross, a bird which symbolized everything good. After he shot the bird, all the misfortunes of the world descended on him—he froze and then burned in the tropics, he saw visions, water and land reached to find there was none. And only when he repented and was truly sorry did he get a break.

So in the modern sequence the villain was about to misuse the girl who had once saved his life and who had cured him through blindness. But he heeded the seaman and in the end told the young boy who loved her that she was his.

The theme itself is old-fashioned and poorly handled. The fantastic sequences, which illustrate the old poem, are good in spots, but the direction has been too loose, and the actors run wild. Some of the individual shots are good, but many are in miniature and show it plainly. At other times, painted sets were used for what should have been natural scenes and this cheapens the effect.

The one bright spot is a group of kids in several school room scenes. There are three or four who compare with the best of the juveniles in "Our Gang." Of the players Clara Bow does the best, while Earle Williams' attempt at a comeback isn't altogether successful. For one thing, his mustache is unbecoming. In the Circle, a neighborhood house crawling an audience of worshipping people, was jeered at several times. *Sisk.*

THE ENCHANTED HILL

Famous Players' production made from the story by Peter B. Kyne and directed by Irvin Willat. Jack Holt and Florence Vidor featured. At the Rialto. Dec. 27. No programs available. Complete cast, therefore, is not set down. Running time, 60 minutes.

Lee Purdy Jack Holt
Bill Cranshaw Florence Vidor
Shannon Noah Berry
Todd George Bancroft
Jasper Dock Brandon Hurst

Another of the western series which Famous has made this year—and about on the same mediocre level as the rest. Here the old story of the good man who tried to protect a lady who had been told he was bad is related. The by-plot concerns his fight against certain villains who were trying to force him from his "enchanted hill" property by various threats. In the end he convinces the girl that he's as fine as they come and he routs the villains. Then, to make the honey taste sweeter, one of the bad boys tells him the real reason they were trying to make him give up his ranch was because a heavy coal vein ran through it.

Jack Holt is a modern ranch owner with flying machines and a machine gun instead of pistols. His performance is good, and Miss Vidor also does well, but Noah Berry as a vacillating bad man whose loyalty was measured by money, was most amusing, and George Bancroft was leery looking as another bad boy.

The direction is probably as good as the script deserved, for the whole story is pretty old stuff, and whatever draw it picks up will be due to the cast, which is good. Hardly first run material, but may be worth for the daily changes. Its hackneyed plot won't make people talk, and on the other hand, the even pace of the action won't make them walk out.

So it's an in-between. *Sisk.*

KEEP SMILING

Monte Banks production presented by Howard Estabrook. Story by Herman Haymes and Clyde Bruckman. Directed by Albert Austin and Gilbert W. Pratt. Running time, 59 minutes.

Monte Monte Banks
James F. Ryan Robert Eden Rose
Gerald Louine Anne Cornwall
Gerald Louine Stanhope Wheatcroft
A Double-Cross Glen Cavender
Portland Donald Morrell
Mother Martha Franklin

One of those "built to order comedies" for a former two-reel comedian. The trouble with it is that they have stuck to two-reel methods in making a six-reel picture. Whoever is responsible for that must also be adjudged responsible for this picture not hitting a little better to the important money than it has.

Monte Banks shows nothing in the way of screen personality that should entitle him to get over in an ordinary picture, therefore if they want to get him across they will have to go after a type of story that is more potent than this one. On the screen the star also takes part credit for the story. Maybe that is what is the matter with the picture. There are, however, a number of good hearty big laughs in the picture for the audiences that frequent the smaller houses.

Banks is the type of screen comic

that Dallas Welford was stage comedian when he first came to this country, and he should have the Welford type of material. Maybe they could dig up and adapt "Mr. Hopkinson" and possibly "30 Days in the Shade," both of which Welford did and which were funny. They would fit Banks and could be jazzed and gargled sufficiently to make them screen comedies.

This present one of his is so palpatly an elaboration of what might have originally been a two-reeler that it cranks at the joints as far as the story is concerned and the last 20 minutes of it are given over entirely to a motor boat race filled with gag stuff.

The story deals with a boy who, because he was aboard a steamer that sank when he was a youngster, has a tremendous fear of the water. He sets as his object in life the invention of a lifesaving device that cannot fail. When he has perfected it he goes to present it to a millionaire ship-builder, is mistaken for a motor boat race driver, who is expected and forced into driving the speed boat of the millionaire. He does it, wins the race and the millionaire's daughter's hand.

Robert Edison, as the millionaire, lends class to the picture. Anne Cornwall looked a little tired in the ingenue lead. Stanhope Wheatcroft, as the heavy, registered well enough.

Banks pulled all the regulation falls and traps and what not that goes with the slapstick films, most of it unfunny. There was one touch of laughter in the dancing scene. In the race a couple of gags also brought laughs.

To fill in where there is a daily change of program it will get by if the audiences are not too particular.

BORROWED FINERY

Trinity Production from the story by George Harmon Howard, directed by Oscar Apfel. All-star cast. Shown at the Stanley, New York, Jan. 18, one day. Running time, 70 minutes.

Shirley Conway Louise Lorrain
Clarence Maynard Ward Crane
William Lou Tellegen
Billy Taylor Holmes
Mrs. Borden Hedda Hopper
Maude Gertrude Astor
Mrs. Brown Trilby Fragman

Little bit Potash and Perimeter in spots, the two characters in the cloak and suit business decidedly the reminder of Montague Glass' partners. But the picture is far better than the average feature one finds in the independent market. It has its laughs, some thrills and a bit of society action. For the average daily chance house it will stand up with any of the program features that some of the big companies turn out.

A little model working "by cloaks and suits" borrows a gown to attend a millionaire's party. At the party she meets a crook who poses as a government agent and he enlists her as one of his assistants. He likewise secures an invitation to a country house over a week-end so that she will be able to obtain the necessary "evidence" that the wealthy widow, whose guest she is to be, is a jewel of great price into the country.

In the end she and the crook are lined up and captured but the detective is in love with the girl, and she believing him a wealthy young man about town is likewise smitten. After the capture she makes her get away and later she is about to take back her old modelling job the copper walks in on her and takes her to City Hall where a license is issued for their marriage.

There may not be so much kick in that but it is pretty cleverly handled in direction and the interest is fairly well sustained through the little more than an hour that the picture runs.

The cast looks strong enough to get some money at the box office. Lou Tellegen as the crook character handled himself with sufficient suggestion of mystery to get away with the heavy role. Ward Crane was

(Continued on page 44)

Whoop-ee!

Help Over!

Big Laughing Week!

at CAPITOL (N.Y.)



It's a riot!

ASK Metrol-Goldwyn-Mayer

MARSHALL NEILAN'S
great comedy based on his own story with
SALLY O'NEIL
CHARLES MURRAY
WILLIAM HAINES
FORD STERLING

LITERATI

The Chicago "Tribune" people have decided to transfer everything connected with Liberty Magazine to New York.

Previously, there were two editorial offices and two advertising offices, one in Chicago and one in New York—with the paper published in Chicago. The new system will centralize all departments in the east.

Shepard Butler, former dramatic editor of the "Tribune," is going east with the magazine.

Hurst Story Angles

Instead of adding to prestige and circulation, as intended, the \$50,000 prize story contest held by "Liberty," and which was won by Fannie Hurst with "Mannequin," may set the publication back, it is believed. As soon as announced Miss Hurst had carried off the award, thousands of complaints began to come into the offices of the magazine and to Famous Players. It is reported, bearing the selection of the winner. When told of the situation, Miss Hurst gave \$5,000 of the prize money to the Authors' League, but this evidently failed to please the crowd.

An indication of the changes which may be made in the New York "Evening Telegram," following the death of Frank A. Munsey, came last Thursday when a new makeup appeared. The new stuff included new type sizes for the front page streamers and a streamer line over the paper's title on page one. Inside on the editorial page, the editorials and certain feature stuff was expanded from a single column to columns and a half measure.

A rumor current in newspaper circles is that a former newspaper publisher is trying to buy one of the Munsey papers and re-establish it on a basis of "the people's paper." The story goes that the publisher will attempt a bond selling campaign with the slogan, "a bondholder in every block" and that when the paper is financed, it will be turned over to its editors to be run as they see fit.

The Associated Press will shortly install a weekly review of the New York theatre and their attractions among its weekly features, designed for use in the Sunday papers using its service.

Broadway's Champ Vamp

As "Broadway's Champ Vamp," Anne Luther is having her "confessions" published over the Hearst feature syndicate circuit.

"Bugs" Baer got telegrams of cheer, Josh and Jett, when he opened as a monologist this week in the Palace, Cleveland, using his own material.

Wally Sullivan, recently of the "Morning Telegraph" and before that on Chicago and New York papers, who won a national reputation and Pulitzer prize for finding and identifying the car in which Loet and Leopold carried the body of their murdered victim, is starting a New York night-life weekly to be called "The Rapier."

Houdini's first novel, "The Zanetti Mystery," is running serially in newspapers throughout the country. It is fiction but sticks pretty close to material dug up and used by him in exposing spiritualists and fake mediums.

Sol Hess, cartoonist of "The Nebbs," now one of the most popular of the daily and Sunday strips, was formerly the "balloon man" for Sid Smith, creator of "The Gumps," another strip with wide distribution. The "balloon man" does the lettering in the strips, filling in the "balloons" which extend to each character's mouth.

Hess was formerly a jeweler in Chicago and rated as well fixed. Since collaborating with an artist for his own strip, he has made great strides and his strip today, while not yet as valuable as the Nebbs, is rated high among them all.

One book of Zane Grey's that Famous Players won't pictureize, is "Tales of Fishing Virgin Seas," published by Harper's. The book tells of the novelist's experiences fishing in the Galapagos. Grey made the trip in an especially char-

tered schooner, "Fisherman," with a company of others.

Percy N. Stone, special writer for the "Herald-Tribune" (New York) is doing the ship news assignment now. Rud Bennis, who formerly handled this, has been taken into the sporting department as a featured writer.

Bradley's Technical Book

Willard King Bradley, the writer of several successful picture stories (originals) has authored a book, "Inside Secrets of Photoplay Writing," just published by Funk & Wagnalls.

Gilbert Emery, playing in the midwest, in stock, has completed a new play entitled "The Tangled Web." Emery will come East shortly, for its production.

Frieda Inescort, last in "Hay Fever," and prominent in the casts of a number of Broadway productions, has given up the stage for the time being and is doing the pub-

licity for G. P. Putnam's Sons, the book publishing house. Miss Inescort did literary work before going on the stage, and was assistant editor of a trade paper at one time.

George Bernard Shaw has again refused an offer for a lecture tour in this country, saying that if he comes over, it will be for the sole purpose of witnessing one of his productions by the Theatre Guild. Shaw has often made the declaration that he will never visit the U. S., but that isn't taken seriously. It is known that the accounts of the excellent productions given his works by the Theatre Guild have pleased him. Incidentally Shaw still stands firm on his refusal for any of his stories for screen purposes.

Originals for Films

Film producers in the main are still averse to originals for the screen, preferring to pay for book or play reputations, yet the fact remains that two present "smash" pictures were written directly for film purposes. One is "The Big Parade," by Laurence Stallars, and another "His People," which Isidore Bernstein authored.

"The Ten Commandments" was also an original by Jeanie Mac-

Person, all of which proves that a good story makes a good picture. Byron Morgan is writing originals for Reginald Denny and Monte Blue, and Hans Krasely, brought over by Ernst Lubitsch, also has turned out a few good ones.

Joseph Conrad's novel of Napoleon France, "The Rover," is being dramatized by Kane Campbell, and will be the first of the noted author's stories to reach the stage. Kane Campbell, the young reader in the employ of Doubleday, Page & Co., is making the dramatization. Campbell is the one who, when reading "Elizabeth," "The Enchanted Garden," in manuscript form, thought it would make a good stage piece and made a dramatic version, subsequently produced. Doubleday, Page are the publishers of Conrad's works.

Putnam's will shortly issue a book of 12 plays under the title of "The Plot Concerns." All are of recent Broadway production.

Miss Loos' Latest Book

With "Gentlemen Prefer Blondes" listed among the best sellers, Anita Loos has begun a new novel to bear the title "Why Girls Go South." The story is to run serially in "Har-

per's Bazaar," following which it will be issued in book form. Miss Loos and her husband, John Emerson, may then dramatize it, as they did with "Gentlemen Prefer Blondes," which Edgar Selwyn has for production.

The Theatre Guild is taking its chances on its experimental piece, "The Goat Song," by Franz Werfel, being misunderstood, and is bringing out the play in published form by Doubleday, Page, for sale in the lobby when the play opens. The initial publication will be a paper covered edition, but will be followed later by a deluxe edition.

Brandon Tynan's Comedies

Brandon Tynan, the actor, has written a play, "The Melody of Youth." It is a comedy of the 30's in three acts, and will be produced by Samuel French, prior to production.

Mary King has been named fiction editor of "Liberty," and will shortly come on from Chicago, where she is Sunday editor of the "Tribune," to assume her new post. Miss King is a short-story writer as well as an author of feature stuff.

It's Big!

Booked for a run at B. S. Moss' Colony Theatre Broadway's Long-Run House, Beginning Jan 24 after its unprecedented premiere aboard the S.S. Leviathan

PEGGY HOPKINS JOYCE

in THE SKYROCKET

Presented by
Associated
Exhibitors &
Oscar A. Price
President

A Marshall Neilan Production
From the Cosmopolitan Magazine Story by Adela Rogers St. Johns
Produced by Celebrity Pictures, Inc.

PICTURE POSSIBILITIES OF CURRENT PLAYS ON B'WAY

"Down Stream"—Favorable

"Down Stream" (Thomas Wilkes, 48th Street); While not much of a play, excellent film possibilities because of Mississippi river life and atmosphere, its heroic deeds of the boatmen talked about and easily shown on the screen, and the character of the boy, the lead, at home in Kentucky among the hill-billies, whereas we find him here only on the boat.

The story can be made appealing with a few simple shifts and twists. It has a corking ingenuous lead and juvenile star part, and plenty of character possibilities, with most of the scenes set by Nature, and over it all a phase of native American life which has been very little pictured. Last.

U Changes Three Titles

Los Angeles, Jan. 19. Universal has decided to change the titles of three of their pictures to be released shortly. They include "Wives for Rent," to be called "Watch Your Wife"; "Poker Faces," on the screen will be known as "Beware of Blondes," and "The Crimes of the Armchair Club," to "The Mystery Club."

MRS. SMITH SAILS BACK

Mrs. Guy Crosswell Smith, wife of the European representative of United Artists, sailed for Paris last week after a brief visit to the United States. While here she was presented to President Coolidge at the White House in Washington by Lieutenant-Colonel Jack Connelly, R. O. C. and the representative in Washington of the Hays organization.

Detroit Houses Opening For Presentations

Detroit, Jan. 19. The Capitol and State, operated by the Kunsky enterprises, will change their opening date from Sunday to Monday beginning next week. The switch was necessary to take care of the Public Theatres presentations (John Murray Anderson) which will play the State here, prior to opening in Chicago. The change was inducted through B and K also having a Monday opening, which will allow the presentations to jump from Detroit to Chicago without affecting a lay off.

Starring Margaret Livingston

Los Angeles, Jan. 19. Margaret Livingston will be starred by Fox in "Hell's Four Hundred," to be made by John Griffith Wray. The screen story was adapted from Vaughan Kester's novel "The Just and the Unjust."

Reade Buys in Freshold, N. J.

At auction under a foreclosure sale and for \$181,000 Walter Reade purchased the Strand, Freshold, N. J. He will remodel it.

Colored Wash. Houses Playing Presentations

Washington, Jan. 19. The Lincoln, an uptown colored house, is going in for presentations. The first of the new "Specials" will be offered next week (starting Jan. 24) with Julian Arthur's Enterprises.

As far as known this is the first of the eastern pictures catering to Negro audiences that has gone in for "presentations."

MANGAN OUT OF CAPITOL, CHI

Chicago, Jan. 19. Francis Mangan is no longer associated with the Capitol theatre, his resignation having been accepted by the National Theatres Corporation. Mangan has been its presentation manager since the theatre opened some months ago.

Presentation in Syracuse

Syracuse, N. Y., Jan. 19. The first prologue to be presented in a local picture theatre in months was staged at the Strand. The dancing juniors of Soyna Maren, local dancing teacher, were used in the scene.

INCORPORATIONS

New York State
Parward Productions, Manhattan, theatres, 200 shares common, no par. Directors, Harry Stearns, Charles B. L. P. Randall, Attorneys, Goldblatt, Goldblatt & Hanover, 1540 Broadway.

Silo Enterprises, Manhattan, pictures, capital, \$100,000. Directors, G. M. Gurin, William E. Kesting, Jean Casselberry, Attorneys Joseph Clifford, 145 West 44th street.

Aitken Properties, Manhattan, theatres, pictures, 5,000 shares common, no par. Directors, K. A. McGuire, S. Frank, G. D. Murphy, Attorneys, A. H. T. Banaf, 130 West 42d street.

Yaff, Manhattan, theatres, pictures, 200 shares common, no par. Directors, J. F. Wharton, Odin Gustafson, J. W. Wilkney, Attorneys, Weiss & Wharton, 134 Pine street.

Jewish Educational Pictures, Manhattan, capital, \$250,000. Directors, Herman Elmhorn, Emma Sachs, David Kornblith.

Ridgewood Grove Exhibition Associates, Brooklyn, pictures, directors, Charles and Louis Laus, Attorneys, Kallman, Rees, 44 Court street.

Manhattan Cafeteria, Brooklyn, restaurant, theatres, capital, \$1,000. Directors, A. Sokal, Harry Kraus, Louis Feldman, Attorneys, F. S. Marshall, 154 Nassau street.

Schulman - Goldberg Theatrical Corp., Manhattan, capital, \$100,000. Directors, Nathan Schulman, Louis Goldberg, Attorneys, A. H. Sarasohn, 245 Broadway.

Sema - Edelstein Amusement Corp., Brooklyn, theatrical, capital, \$10,000. Directors, Jamul and Meyer Sema, Robert Edelstein, Attorneys, H. S. Axelrod, 261 Broadway.

Noble, Ryan & Livy, Manhattan, theatrical, capital, \$50,000. Directors, Dorothy Sydney, Rudolph Eisenberg and Mildred Berk, Attorneys, Milton Ives Livy, 235 Broadway.

Hoffman Development Corp., Manhattan, theatres, hotels, capital, \$2,000. Directors, William W. Hoffman, Joseph Dempsey, H. M. Calam.

Apco Amusement Corp., Mt. Vernon, capital, \$5,000. Directors, Benjamin and Lillian Appel, Charles N. Rosner, Attorneys, Benjamin I. Tunick, Mt. Vernon.

F. G. Short Films, Manhattan, capital, \$5,000. Directors, Jennie and Felix Goldfarb, Louis Goldfarb, Attorneys, Isidor John, 1540 Broadway.

Oriam Film Corp., Manhattan, capital, \$25,000. Directors, Murray E. Visco, Daniel Porinova, Robert Fannelle, Attorneys, V. J. Emelia, 125 Thompson street.

Name Changes

Roger Wolfe Orchestra, Manhattan, changed to Roger Wolfe Kahn Orchestras. Metro-Goldwyn Distributing Corp., Manhattan, changed to Metro-Goldwyn-Mayer Distributing Corp. Lloyd Hamilton Corp., Manhattan, changed to Lloydham Pictures.

Non-Stock Corporations
Short Features Advertising Association, Manhattan. Objects: To foster common interest of those engaged in the motion picture industry of the United States, especially those engaged in producing, displaying and dealing in motion picture stories of one or two reels, known as short features and by establishing and maintaining the highest possible moral and artistic standards in such production by developing the educational as well as the entertainment value by distributing accurate and reliable information with reference to short features and to stimulate interest in such features on the part of the public, trade papers, newspapers and exhibitors.

Directors, P. Allen Parsons, West Orange, N. J.; Julian M. Solomon, 601 West 184th street; Howard Turner, Flushing, G. S. White, 109 Seamen avenue; N. G. Rothstein, 201 West 85th street; Fred Quimbly, 425 Riverside Drive; Paul Gulick, Mt. Vernon. Attorney, Harry G. Herman, 5 Beekman street.

Massachusetts
National Theatre, Inc., Boston; capital, \$100,000. Incorporators, Frank Cronin, Julius Goodman, Samuel E. E. Soul, Boston.

The Embassy, Inc., Boston; real estate, theatres; capital, 1,000 shares, no par. Incorporators: J. Sumner Draper, William W. Hoblitzell, Jr., George R. Slade.

Connecticut
The State Amusement Co., 41 Village street, Hartford; president, Theodore Harris; vice-president, Martin D. Harris; secretary and treasurer, Samuel E. Harris, all of Paterson, N. J.

"OLD SOAK" STARTING
Los Angeles, Jan. 19.

After all Jean Hersholt is to be starred in "The Old Soak," by Universal, to be adapted for the screen from the stage play by Don Marquis. It has been announced that the picture had been temporarily called off and Universal would possibly dispose of the story to some other concern. Edward Sloman, who is to direct the picture, got in touch with Carl Laemmle in Europe and the latter agreed to allow Sloman to go ahead with preparations for its production.

It's Big!

CLASS OF SERVICE	SYMBOL
TELEGRAM	BLUE
DAY LETTER	WHITE
NIGHT MESSAGE	NOTE
NIGHT LETTER	N. L.

If none of these three symbols appears after the check number of your telegram, it is a telegram. When the check number is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

WERNICHAAS CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

The following rates are in the New York office on all telegrams and day letters, and the time of receipt of telegrams as shown in all messages, is STANDARD TIME.

Received at 54 West 45th Street, New York. 1926 JAN 11 PM 11. 19

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OSCAR PRICE

PRESIDENT ASSN EXHIBITORS NEWYORK NY

THE FRANK AMUSEMENT CO OF IOWA WILL CELEBRATE ITS SIXTH

ANNIVERSARY DURING THE WEEK OF FEBRUARY SEVENTH STOP AFTER SCREENING

MANY AVAILABLE SUBJECTS FOR THIS MOST IMPORTANT EARLY EVENT I AM

PLEASED TO ADVISE YOU THAT THE PLAZA SIOUXCITY AND THE 18818

CEDARRAPIDS WILL PRESENT THE SKYROCKET AS PREMIER PRESENTATIONS

IN THE STATE TO BE FOLLOWED WITHIN A WEEK BY WATERLOO AND CLINTON STOP

WE EXPECT A SKYROCKETING ANNIVERSARY WEEK REGARDS AND THANKS

FRANK AMUSEMENT CO OF IOWA ALEXANDER FRANK PRES.

Presented by Associated Exhibitors & Oscar A Price President

BORROWED FINERY

(Continued from page 41)
the hero and just about right away with it. Taylor Holmes is a grouch hubby who is trying to keep a wife, two kids and a flat going on a bookkeepers salary and not getting away with it, playing the role with sufficient punch to make it register.

Trizie Friganza as a portly matron always telling about her operation, got what laughs there were in the picture. Working with a little short chap opposite her she showed every time she hit the front of the lens. One cannot, however, hand Louise Lorraine anything as the lead in the picture. Gertrude Astor looked a whole lot better and could have handled the role to better advantage. Fred.

The Bashful Buccaneer

Rayart picture, made by Harry J. Brown. Reed Howes starred. Directed by Mr. Brown. Running time, 85 minutes.
Jerry Larkin.....Reed Howes
The Girl.....Dorothy Dwan
Ship's Mate.....Mitchell Lewis
Sailor.....Bull Montana
Another Sailor.....Gumboat Smith

Reed Howes was well known at one time as a male model for the Arrow collar advertisements. When he entered the movies with this as his sole claim to fame there was considerable pooh-poohing in wise circles. Rayart began using Howes as a stunt man, and right away his stock began to rise. Not only was he a fine stunt man, but he had good looks and was a passable actor. If you look over most of the screen's stunt men you'll find that they're funny looking chaps with short, stocky legs, the neck of a bull and the general build of a circus strong man. Howes, on the other hand, is tall, muscular and yet not noticeably stocky, and it

the camera isn't too deceptive, does his own stunts.

This latest of the series is a light affair which has him cast as a novelist whose latest book described a treasure hunt. Not long after he runs across two old sailors who tell him of a treasure island, and, fired with the spirit of adventure, they start out with a crew hired at one of the employment agencies. Of course, there's a girl on board, and there's also a parrot, this bird having the secret of the island's location. The parrot talks, giving the latitude and longitude, and then the crew of gorillas pull a nutny.

Trouble, and plenty of it, which gives Howes a chance to climb all over the ship's rigging and fight in almost every spot. These high altitude flights are all great, while several others fought on deck are also good.

When the treasure island is approached the mutineers are in control of the ship, but the hero and his crowd escape in a rowboat and reach the island first. And from the top of a hill they see other men digging out a treasure chest. Looks like a real kick, but they are only motion picture actors playing scenes. Though this is somewhat of a let-down from what was expected, it provides for the happy ending, the rout of the villains and a slow fadeout.

Dorothy Dwan is a nice feminine lead, while Bull Montana, Gumboat Smith, Mitchell Lewis and several other tough-looking men provide the villainy, which is strictly elemental but good. So "The Bashful Buccaneer" frames up all around as a neat release of the popular-priced style.

And it shows that Howes is fast acquiring the reputation as the best stunt man in pictures. Sisk.

THE WINDING STAIR

William Fox production, written by A. M. W. Mason, directed by John Griffith Wray. Features Edmund Lowe and Alma Rubens. Running time, 85 minutes.
Marguerite.....Alma Rubens
The Girl.....Edmund Lowe
The Girl's Friend.....Warner Oland
The Girl's Friend's Friend.....Mabel Hamilton
The Girl's Friend's Friend's Friend.....Emily Fitzroy
The Girl's Friend's Friend's Friend's Friend.....Chester Conklin
The Girl's Friend's Friend's Friend's Friend's Friend.....Frank Leifer

One of those romantic melodramas with war as a background, it starts with the Morocco wars, even though the hero, Edmund Lowe, is a French Foreign Legion battling nobby, and winds up in the trenches of the World War, where the hero vindicates himself for what is looked upon as a previous desertion from the ranks. From a box office angle the picture will make good the daily change houses, where they like action and are not too strong on the details of story, and in addition there are three names the exhibitor can play up: Edmund Lowe, Alma Rubens and Mabel Hamilton.

The cast does not do any extraordinary work anywhere. Lowe is prone to overact at times, Miss Rubens has nothing but her camera stare and Hamilton is rather stiff throughout.

Lowe as the hero is an officer in the Foreign Legion who falls in love with a dancing girl in one of those places that abound in Morocco (at least it would seem so from looking at the pictures that have scenes laid in that part of the world). He is ordered to the hills to quell an uprising among the natives, but discovers that this is only a ruse to draw the troops from the town.

When his superior officers won't listen, he deserts his own command and returns to the town to save his sweetheart and likewise the day for

the Christians, who have been attacked by the natives.

For deserting he is cast out by his fellows and becomes a native outcast. John Griffith Wray, when he organizes his own command of natives and offers them to France under the name of "The Legion," they accept. On Planchers field he performs such deeds of valor that his country again accepts him under his own name and restores him his honors as well as his citizenship.

John Griffith Wray tried hard in the direction to get something into it that hadn't been there before, even though he could not find it, so he had to have Alma do a couple of parades in a clinging nightie. That helped some.

Chester Conklin, with some comedy stuff as the "sweet poppa" of the Madame of the dance hall, came in for a number of laughs through a couple of falls that he did over the place. Fred.

THE SCARLET SINNER

First National production supervised by Earl Hudson. Adapted from Gerald Beaumont story. The Man Who Played Fiddle by Lemuel Trubshaw, with Mary Astor and Lloyd Hughes. Running time, 85 minutes.
Fidèle Tridon.....Mary Astor
The Girl.....Lloyd Hughes
The Girl's Friend.....Frank Morgan
The Girl's Friend's Friend.....Jed Prouty

This is a First National film, which in the ordinary event of things would have gone into the hands of the exhibitor. It is, the picture split honors at the New York with an independent release, "The Bashful Buccaneer," and came off second.

Maybe Joe Plunkett does the right thing by shelving a First National picture with this one. It is a mediocre throughout and wouldn't stand a chance in a first-run house.

The story concerns Fidèle Tridon, whose father promised her in marriage when she was a child. When she reached womanhood Baron Kadeau, to whom she had been betrothed, came to claim his future wife. In those growing up years she fell in love with Philip Collett, a wealthy sportsman whose hobby was horses. That made the count angry, so he framed Collett into a duel and then faked a wound, the police being called in, etc., and things began to look bad for Collett.

Several reels of suspense and in the end, true love won. Matter of fact, the actual suspense was killed when the Baron faked the duel, for he revealed his villainous character at that time and didn't have a chance to crawl back into the shell behind his mask-like face.

The lovers are in good, but the direction is off key. In the tense scene which worked up to the duel, the Baron's valet is used for comedy relief and puts one offensive gesture—thumbing his nose in the middle of a scene which should have been dramatic. Such stuff is strictly refined in any serious picture and this lays claim to being in that category.

Mary Astor and Lloyd Hughes are okeh as the lovers, but Frank Morgan, a corking legit player, walks away with acting honors as the Baron. Jed Prouty kicks in a good performance as the girl's father, while minor characters do well. There's considerable race horse atmosphere in the film, and scenes shot on a race track near New Orleans furnished some excitement, but that's about as far as the meretricious portion of the picture goes. "Scarlet Sinner" is well produced and on this item may be able to slide by in the daily changes. Sisk.

WAGES FOR WIVES

One of the William Fox Golden Series Productions. Based on "Chicken Feed," by Ray Bolten. Adapted by Kenneth Baker. Directed by Frank Rogers. At Lowe's Circle, New York, double feature one day, Jan. 18. Running time, 72 mins. New York.
The Girl.....Claudette Colbert
The Girl's Friend.....Dorothy Dwan
The Girl's Friend's Friend.....Dorothy Dwan
The Girl's Friend's Friend's Friend.....Luisa Logan
The Girl's Friend's Friend's Friend's Friend.....Luisa Logan
The Girl's Friend's Friend's Friend's Friend's Friend.....Luisa Logan

See goes to see the Germaine woman, who calls up the old man, telling him that his wife has been to Chicago and that she goes—the old man's wife is advising her daughter to divorce her husband, while the young husband is trying to help the old boy.

Various devices are resorted to so that the conflicting characters will be brought together, and although the whole business is filled with hook, it still gets over. Possibly one of a first class farce which would allow for plenty of spice, etc.

Dorothy Keeler is the young wife and goes to Chicago with the old man's wife, as Mr. and Mrs. Belcher, are the funniest.

Nice picture in the economical sort and suitable for the daily change where they will take a good piece of entertainment, even if it is cast from stalling quality. Sisk.

The story is of a young girl about to be married, but who has watched the wedded life of both her older sister and her mother and noted the manner in which her father and her brother-in-law held out as far as

money matters were concerned. Because of the object-lessons, she will not go through with the marriage unless he will split his weekly salary 50-50 with her. When he refuses her husband-to-be goes to law and brother-in-law that he will be the wife decides to call all bets off. In addition, gets both her mother and sister to go on their taking them off on a vacation. A series of comedy situations develop from this, and the picture ends are about willing to give up anything providing that a return to normal home life can be arranged.

The picture is a first class farce, leader walks away with things, while Za-Su Pitts as the sloppy sister was a laugh from start to finish. Margaret Seddon played the mother role to perfection.

The movie, however, carried the picture along. Creighton was the sappy bridegroom-to-be got laugh after laugh, while Earle Foxe in the role of the brother-in-law and David Butler as his brother were 100 per cent in the roles assigned them. Claude Gillingwater as the comedy character was a type of finished performance that he is noted for. Dan Mason as the father of the bride was a bit, registered very well. Fred.

SWEET ADELINE

Chadwick Production, starring Charles Ray. Story and continuity by Charles Banks. Directed by Jerome Storm. At New York, Jan. 14, one day. Running time, 68 minutes.

Charles Ray.....Charles Ray
Bill Wilson.....Jack Clifford
Adeline Reynolds.....Gladys O'Connell
Patty.....Gertrude Short
Bates.....Theodore Lorch
Ida Lewis.....Ida Lewis

"This follows 'Some Funks' in the group which I. E. Chadwick made for Ray. While it follows the first and directs the second, which made this young actor famous, it is also a bright and breezy light comedy-drama.

The story is that of the country boy whose big brother continually lords it over him. But the kid happens to be a member of the quartet, and, with the aid of a prop violin in his bedroom, keeps the old tenor up to a good me-me-me condition.

With ambitions to sing, he goes to Chicago, and into a cafe, where the manager puts him on as a freak country kid trying to sing. He flops and everybody laughs. Backstage he grows resentful, so he comes to the collar and up goes the courage. Then he steps once more before the curtain and sings a grand old song so that everybody is stopped, and the impresarios present know one more great voice has been discovered.

Just a simple little story told in a simple manner and filled with those little incidents which Ray plays so bashfully and well. His performance is okeh, and Gertrude Olmstead is light and breezy. The other rural types are good.

Production, while not lavish, is adequate and of a sufficiently entertaining nature to be all right for the daily changes. Sisk.

When Husbands Fight

Waldorf production made by C. B. Q. Directed by William Weisman and produced by Ray Rogers. At New York, Jan. 18, one day. Running time, 72 mins.

Forrest Stanley.....Forrest Stanley
Charlotte Germaine.....Maud Wayne
Wilbur Belcher.....Wilbur Belcher
Mrs. Belcher.....Ethel Wales
Mrs. Giller.....Dorothy Rider

A neat and unpretentious little comedy, made and released independently, which manages to pack a consistent hook of laughs and satisfy the audience.

The story concerns an old husband who is rather reckless and his lady love, Mrs. Germaine. In some way her card case got in the auto and his son-in-law and the wife see it immediately according (to her mind) her own husband of the "chasing."

See goes to see the Germaine woman, who calls up the old man, telling him that his wife has been to Chicago and that she goes—the old man's wife is advising her daughter to divorce her husband, while the young husband is trying to help the old boy.

Various devices are resorted to so that the conflicting characters will be brought together, and although the whole business is filled with hook, it still gets over. Possibly one of a first class farce which would allow for plenty of spice, etc.

Dorothy Keeler is the young wife and goes to Chicago with the old man's wife, as Mr. and Mrs. Belcher, are the funniest.

Nice picture in the economical sort and suitable for the daily change where they will take a good piece of entertainment, even if it is cast from stalling quality. Sisk.

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Richard Barthelmess
Just Suppose

... Action! That's the stuff, Dick.
... That's why the crowds rush the Barthelmess pictures: to see a great star IN ACTION.
... And "Just Suppose" gets action at the box office. Thrills of the polo-fields and brilliant romance are on the screen and on the posters. They put "Just Suppose" among the biggest winners of First National's unbeatable array of money-getters—the greatest line-up the Industry ever saw.

(Adapted by Violet Powell. Scenario by C. Graham Baker. Photographed by Stewart Kelson.)

First National is running away with it!

NEW ENGLAND FIRES

Blaze Epidemic Causing Serious Loss to Exhibitors

New Bedford, Mass., Jan. 19. Fire is causing serious loss for exhibitors in New England. The Majestic, Fitchburg, Mass., was destroyed by a blaze that also razed a large block and threatened the business center of the city. The house was operated by E. M. Loew, head of the E. M. Loew circuit of theatres.

The film, only playhouse in Danvers, Mass., was destroyed by fire with a loss of more than \$50,000. It was conducted by Louis Brown. Much damage was also done to the Palace, New Britain, Conn., by a fire that started in a blind alley of the house.

The Central, Mansville, R. I., was damaged by a blaze that started in a reel of film in the booth, while fire in the same building slightly damaged the Winter Garden at Lawrence, Mass.

Fire on the second floor resulted in injuries to two persons in a panic at the Strand, Woonsocket, R. I. More than 1,500 persons, frightened by smoke, rushed for the doors and considerable damage was done to the house.

The Music Hall, films, Atlantic, Mass., was destroyed by fire last Friday at a loss of \$10,000. It was the only theatre in the town.

Screen Actress With Central Casting Agency

Los Angeles, Jan. 19. Billie McCormick, a former screen actress, has been appointed to take charge of the Culver City branch of the Central Casting Corporation, which furnishes extra and atmospheric talent for the producers belonging to the association.

Ill in Hollywood

Baroness Von Brincken, screen actress and wife of Baron Wilhelm Von Brincken, actor and director, is at the Hollywood Hospital, Hollywood, Cal., suffering from double pneumonia. Her condition is reported as extremely critical.

RUSSELLS GOING ABROAD

Los Angeles, Jan. 19. William Russell, screen actor, and his wife, Helen Ferguson, screen actress, are here to settle their personal affairs prior to sailing Feb. 1, from New York, to start work on a contract which Russell signed with the Concordia Film Company of France.

KIRKWOOD'S TAX SUIT

Los Angeles, Jan. 19. Collector of Internal Revenue Rex Goodell has filed suit in the United States District Court against James Kirkwood, actor, for \$856.66, said to be due the government for 1924 income taxes.

Kirkwood is in New York.

U Renews With Selzer

Los Angeles, Jan. 19. Wm. A. Selzer will remain in the Universal fold for another two years. His old contract has been renewed.

The first picture Selzer is making under his new contract is "Rolling Home," a Reginald Denny starring vehicle.

TOM O'BRIEN PLAYING "AL"

Los Angeles, Jan. 19. Tom O'Brien, who played "Bull" in "The Big Parade," has been selected by Universal for "Al" in the screen version of "The Old Soak," to be directed by Edward Bloman. Jean Gersholt is starred.

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INSIDE STUFF

ON PICTURES

Using radio as an advance agent for First National feature film releases is a tie-up put into effect with WJZ starting last Thursday. A spoken prolog with a professional cast, paid for by First National, broadcasts the idea which leads into the theme of the forthcoming film, the title of which is announced. The story itself of the picture proper is not touched, the prolog serving as a lead-in and introductory to the flicker plot.

Whether or not the deal that the Strand, New York, made with Famous Players for a series of four productions to be shown at that house will stand up after the D. W. Griffith production, "That Royle Girl," failed to hit sufficient gross at the box office to hold over for a second week is a question.

Originally Joe Plunkett booked in "That Royle Girl," the new Raymond Griffith production "Fresh Paint," "The Grand Duchess and the Waiter" and W. C. Fields' "The Old Army Game." On paper it looked as though he had gotten a break on the pictures with the exception, possibly, of the Griffith production, but it was believed that D. W. Griffith's name would carry that one over.

But the picture didn't click and it was out last Saturday with "Just Suppose" for the current week.

The First National organization is to have its own studio on the coast. Saturday final instructions were sent to the coast representatives of the organization to close for a piece of studio property. The necessary checks being forwarded from New York to clinch the deal. Secrecy as to the exact studio which the organization has taken over is being maintained. Several weeks ago, when P. A. Powers closed for the Selig Studios, it was

stated that First National might transfer its west coast production activities to that lot, but this seemingly does not hitch with the story that P. N. has bought its own studio.

The Selig studio is to house the producing units of Associated Exhibits, and in addition there will be some renting space. It was this space that Powers evidently thought he would be able to rent to First National.

Frank Siegrist, Trumpeter-Author




Frank Siegrist, trumpet soloist now touring the picture theatres and formerly with Paul Whiteman's orchestra, has been commissioned to write a second book for Carl Fisher, Inc. The music publishers report quick demands for Siegrist's first book, "Trumpeter Up-to-Date," and his second volume will be titled "Highnotes and Technique."

The C. G. Con band instrument company is getting behind Siegrist on his picture house tour (next week at the Illinois, New York), the trumpet crack visiting local music agencies to instruct beginners.

Siegrist, in addition to his film house touring, has been recording with dance orchestras and has been approached by Brunswick to record a series of trumpet solos of his own composition which Robbins-Engel, Inc., is publishing.

Marcus Loew will most likely place "La Boheme" at the Embassy, New York, for a \$2 reserved seat run, but he doesn't know what to do as yet with "Mare Nostrum," the Rex Ingram-made Metro Goldwyn-Mayer special that is still abroad, where it was made. The "Nostrum" picture is reported for road showing. "La Boheme" in following "The Merry Widow" into the Embassy keeps up the light operatic tone of that picture house.

Though reported from the coast that Douglas Fairbanks would like to have the Globe, New York, to open his newest picture, "Black Pirate," in during April, it's understood Fairbanks has secured an option on the Apollo, New York, for that premiere. From the present substantial grosses for "Nanette" at the Globe, there appears small chance for the Frazee show to leave before the hot weather pushes it out, if then.

Are you cashing in
On the amazing rise
To Box Office Popularity
Of this man

RAYMOND GRIFFITH?
Five hits in a row

And NOW
His Sixth Sizzling Success—
"HANDS UP!"


(CLARENCE BADGER PRODUCTION. With MARION NIXON, VIRGINIA LEE CORBIN, MONTAGU LOVE, MACK SWAIN. From the story by REGINALD MORRIS — Screen play by MONTY BRICE and LLOYD CORRIGAN)

A Ready-to-Play
Paramount Picture


BEE'S WICKED LEFT BEAT SIEGEL—AND LOST

Couple at Montmartre Mixed
It Up—Another of Series
Won by Shimmy Dancer

Chicago, Jan. 19.

Bee Palmer, outside of shaking a wicked shimmy, also swings a wicked left. The battle of seasons which has been presented in the city times featuring Bee Palmer and Al Siegel was rehearsed again last week.

Bee is reported to have taken eight out of the first 10 rounds and easily awarded the decision. Though he proclaimed the winner it resulted in cancelling her engagement at the Montmartre, where the turn appeared as the feature attraction.

DANCERS ASK \$1,000

John and Christo Didn't Pay Off
Fowler and Tamara

Addison Fowler and Florenz Tamara "played along" with the 300 Club (under the former John and Christo regime) when dancing there last fall and had \$1,500 in accrued salary due them, accumulating through various amounts being held back weekly on the management's plea of poor business with a promise to repay when business picked up.

When the dance team signed with Vincent Lopez for the Casa Lopez, John Steinberg and Christo Tourtellus pleaded for a "cut" on the \$1,500 total to facilitate a speedy settlement, the parties agreeing on \$1100. John and Christo again asked for a concession to pay off the indebtedness in \$50 and \$100 weekly instalments, granted by Fowler and Tamara who were not in need of the funds through the new engagement and picture house dealings.

Having failed to fulfill the understanding, the dancers have started suit for \$1,000 against the 300 Club, the suit claiming the \$100 difference in suit to sue in the Municipal Court and secure speedy adjudication. Kendler & Goldstein represent Fowler and Tamara.

'Charleston' Shakes Bldg. Of Honky-Tonk Cafe

The Charleston as a "death dance" is anticipated almost any time in a side street honky-tonk cave where everything goes in the line of dance floor wrestling, with the Charleston in a highly abandoned degree as the popular dance. The old-style frame building literally shakes with each concerted "stomp" and a cave-in similar to the Boston catastrophe last summer will not be surprising.

Because of the nature of the enterprise, public officials and interested building investigators unfortunately are not aware of the unsafe condition of the premises.

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Cabaret Number Taken By Broadway Producer

June Astor's elevation to the female lead in the Melody Club revue, succeeding Dorothy Ramsey, has been auspiciously acclaimed. Miss Astor, of neat and refined appearance, is a personality asset to the clever Melody Club show, headed by Lew Brown and Sid Clark, her back stepping being in itself an unusual feature.

Monday Miss Astor went into Dr. J. W. Avey's Sanitarium at 205 West 75th street, to undergo an operation for appendicitis.

Miss Astor's "Bouquet of Flowers" number which she leads has been acquired by George White, for the forthcoming "Scandals."

Richie Craig, Jr., a versatile uke-soloist and stepper, is also a newcomer to the Guinan frolic. Craig is the son of the veteran Richie Craig, although but 23, is "doubling" in seven night places, making them all on schedule for specialty appearances, in addition to playing the Loew New York vaudeville theatres.

CABARET REVIEWS

Charlot's Rendezvous

On the same site and in the same room as when the Bowery Bachelors sponsor, with Gilda Gray as the stellar attraction, the nationality of the place has now changed from French to British, with Jack Buchanan, Gertrude Lawrence and Beatrice Lillie as the attractions.

One flash at this trio in the revue at the Selwyn is considerable inducement to follow them into a night club for further entertainment. And if you follow, you receive in full.

That this is a class threesome offering class entertainment to class patronage is as true as their English accent. In themselves they are worth the \$4 cover charge the Rendezvous is currently asking—and getting. But the room is not. And "Charlot's Revue" for a whole show is no higher.

As a cafe possessing capacity of around 160, the interior decorations lack warmth. It becomes pretty much of a cut-and-dried proposition when considering the miniature dance floor and a mediocre orchestra. They're there to see Charlot's "Big Three." After they've done their bit an inducement to linger is lacking.

Buchanan as master of ceremonies is what might be termed "delightfully informal." He makes no bones about kidding himself, and genially ridicules his voice, dancing and appearance continually. And now they like it, coming from this boy who is equally adept either on a stage or floor!

It's doubtful if the trio actually do more than 15 minutes at their first showing, but they again "go on" between two and three A. M. Mr. Buchanan and Miss Lawrence open with a double number, followed by Miss Lillie with a comedy lyric. At this point Mr. Buchanan asks the audience whether they'll have their entertainment in bulk or in snatches. The almost unanimous verdict of "in bulk" is, perhaps, in favor of early departures, due to the room being crowded. Miss Lillie and Miss Lawrence then provide with their burlesque on American sister acts, after which Buchanan returns to do a melody from last year's Charlot's show.

Corking entertainment all the way they are, but out. Were they to do an hour they'd never lose a patron. Undoubtedly a draw, the room was playing to capacity on a Thursday night. They're turning 'em away Saturday evenings. Strictly carriage trade, of course, the \$4 cover fee making for a select clientele.

Not being an attractive room and



LOUIS REDDY

Saxophonist with James G. Dimmick's Sunnyside Orchestra at Cinderella Ballroom, New York

Mr. Reddy is a comedy reed specialist, a shining light in the general hokum and entertainment, besides being instrumentally important in the sax trio. The versatile Dimmick Sunnyside orchestra is distinguished by its novelty entertainment in addition to the expert dance music, which explains the importance of Mr. Reddy's dual contribution in both departments.

holding an orchestra that comes under that same classification, the credit for business must belong to the regularity of their entertainment, always, and herein prove themselves just as valuable in a cafe as they are upon a stage. *R.K.G.*

PALAIS D'OR

It's almost sacrilegious to transmute the Palais d'Or of ancient and honorable memories as a class rendezvous under the Salvin regime into a chink place. They ran them in regularly at a \$1.50 table dote dinner scale, in addition to which a 12-piece floor show and a crack dance orchestra thrown in.

Why shouldn't the class cafes complain of a dearth of business? Compare the values, sans the ginger ale and covert change.

The show is naturally an indifferent proposition, sponsored by Ted Kelly. It has quantity if not quality, with a chorus of six, a tenor, male rag singer, prima and dance troupe. Kelly then has a truly worthy aggregation in Irwin Abrams' band, which alternates with the Knickerbocker Grill and is well known on the disks and radio.

The dance team, with a Spanish tango and an adagio, impressed unusually. They are anonymous, but will progress. The anonymity is a matter of choice with the show producer, who changes his people off and on, and cannot consistently assign featuring to any individual or team. The others don't count, exclusively.

The Abrams band is now exclusively an Abrams proposition, although formerly handled through the Ben Bernie office. They have a nice sense of rhythm and dance music, but the tunes in keeping with the patronage, which is naturally partial to pop and "hot" stuff rather than show numbers, as at the Knickerbocker grill. *Ad.*

5TH AVE. CLUB OPENS

The Fifth Ave. Club will open Friday night of this week with a floor show headed by Bert Hanlon and including Cecil Cunningham, Doris Canfield, Adler, Well and Herman; Mignon Laird, June Claire, Elizabeth Brown, Edith Babson, the Harry Archer band and six dancing girls.

The lyrics and music are by Lorenz Hart and Dick Rogers. Seymour Felix put on the dances. The club will have a \$5 cover charge to match the production. Lily Rose, the song writer, is the proprietor.

Dolly Sterling, Latest 'Find' by Texas Guinan

Dolly Sterling, Texas Guinan's newest "find" at Tex's 300 Club, is an eccentric comedienne, who dicked upon her metropolitan debut. The comedienne hails from Chicago and is sponsored by Tex as a protégée.

Miss Sterling's "Wineger Woods" number, "tough" specialty, is the highlight of a unique comedy routine.

Village Night Club Closes As Padlock Threatens

The Studio Club, formerly Club Gallant, Greenwich Village, reopening several weeks ago after having been padlocked for a year by a U. S. Court order, has put up the shutters again, this time permanently. The second closing was precipitated by threatened padlock proceedings against the place, with the new management figuring the voluntary closing better than waiting for government sealing.

Several other places listed for padlocking in this section are still running at the old stands, but have leased new locations to which they will move just as soon as the pending cases are called to trial.

While most of the open places and so-called clubs have been taken in this section for liquor violation, there are hundreds of speakeasies operating un molested.

It is figured with the change of policing many of the latter will be taken over by precinct men who are more familiar with their operations than had been the former Special Service Squad abolished by Incoming Police Commissioner McLaughlin.

Acts from 'Big Boy'

Chicago, Jan. 19.

The entertainment at the Little Club has been bolstered with two names recruited from local musical attractions. Frankie James, appearing in "Big Boy," and John Steehan, Jr., backed by six girls from "Castles in the Air," are the two augmenting turns.

The balance of the entertainers are La May and Tosina, Virginia Cooper, Dolly Austin, Hee and Lee, with Charley Kerr's orchestra taking care of the music.

Sunday Dancing in Boston

Boston, Jan. 19.

Sunday dancing in Boston may be allowed under certain conditions, decided Chief Justice Wilfred Foster in Municipal Court today, after a research through the blue laws.

Mr. and Mrs. Homer Snow were indicted on a guilty verdict of violation through having danced at the new and exclusive Argonaut Club early Sunday morning.

Samuel Ziskmond, Harry Pennington and J. E. Gross, musicians, charged with having furnished the dance music, were also discharged.

ABE FRANKEL, PROF. MGR.

Abe Frankel is now prof. mgr. for Watson, Berlin & Snyder, Inc., switching from Berlin, Inc. Frank Clark, the former incumbent, is due back from a European vacation next month. His offices as Clark, Inc. are open in his absence, at 1587 Broadway. Henry Watson is financially interested in the firm.

CABARET ROUTES

Names of players in cabarets will be found on page 17.

"CARRIE" BARTON IS FORMER PEKIN OWNER?

Woman of Several Names
Charged With Theft
From Person

Providence, Jan. 19.

A woman claiming to own the Pekin theatre, Providence, one of the old-time honky-tonk resorts, while her flowed freely, was apprehended in this city on three charges of larceny from the person and held in \$1,500 bail.

She first gave her name as Carrie Barton, then said it was Estella D. Hawkins. On the witness stand she said she was Carrie Estella Barton-Dempsey-Hawkins, owner of the Pekin, saying she's a business woman and didn't want her name in the papers. She was arrested New Year's night after a chase that ended in an alley. The police matron found \$111 pinned in her underwear under her right arm. She said she had left Cincinnati with \$200 a few days before, and explained that she kept the money pinned to her shirt so she wouldn't be robbed.

She was charged with larceny of \$27 from Antonio Simonelli, 138 Sabin street; \$100 from Harry J. O'Leary, 49 Westminster street; and \$150 from Claude Roberto, 25 Sutton street.

Bail offered by the woman was refused because of an attachment on property.

Culver City Mayor— "Clean Up or Shut Up"

Los Angeles, Jan. 19.

Mayor Clarence Loop, of Culver City, has served notices that certain cafes and road houses within the limits of his municipality must clean up or close up.

He states that the officials of Culver have been very lenient with the cafes and road houses and that they have done everything in their power to see that they had proper police, but they are not going to let Culver City become the dumping ground for Los Angeles and other Southern California cities.

It is said that one of the places which the Mayor insists cannot resume business is the Lyon's Den, which had its dancing license revoked by the Board of Trustees of Culver City recently after a revenue officer was arrested for alleged extortion.

There are four or five black and tan joints styled as cafes in Culver City which operate on a rip and are police. They have caused numerous complaints to be made to the authorities.

Supper Club Owners' Banquet

The Supper Club Owners' Association of New York will stage its first annual banquet at the Hotel Astor. The affair will be Saturday night in the north ballroom of the hotel.

Specht Band at Rector's

Miami, Jan. 19.
Rector's has a Paul Specht orchestra.

The "Rhythm" Hit from Earl Carroll's new 1926 "Vantiles"

RHYTHM OF THE DAY

An Ultra-Modern Fox-Trot

Orch. \$35.00

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KANSAS BILL TO REDUCE FAIRS

Meeting at Topeka—One Fair to County

Topeka, Kan., Jan. 19. If all the 57 varieties of county fairs in Kansas were in 57 counties everyone would be satisfied, but they're not. In consequence in some of the counties from two to five fairs divide up the county appropriations allowed by the state fair law.

At the meeting of the Kansas Association of fairs held here a new bill was drafted for presentation to the state legislature in 1927.

This bill, copies of which are to be mailed to all fair associations in the state, calls for fewer and better fairs in that if passed and becoming a law the enactment will provide for only one county fair in each county and that only to receive the money appropriated for the payment of premiums. The bill, drafted for the association by Senator H. H. Lang, of Russell, also calls for the payment of premium money on a basis of the total premiums paid by the fairs instead of the population of the counties. Senator Lang is a stockholder in the Russell county fair and will file the bill in the legislature. He announced also that on his own initiative, he will introduce a bill making it possible for counties to have a district fair and for such associations state aid could be given.

The fair secretaries and officials meeting in conjunction with the meetings of the state board of agriculture, were of several minds regarding the continuing of horse races as an attraction. It was agreed that unless big purses could be offered, the races had better be abandoned.

Officers elected for 1928 were as follows: Charles A. Babbitt of Willis, president. He was promoted from secretary. T. A. McCreary, Goodland, vice-president; George Harmon, of Valley Falls, secretary, and J. N. Wanamaker, Blue Rapids, treasurer. The meetings of the 1926 sessions were presided over by J. G. Lory, of Belleville, vice-president; O. Haugaworth, of Valley Falls, president, was unable to attend because of illness in the family.

Appearing on the program of the meeting were: Phil Eastman, of Topeka, secretary of the Middle West fair circuit; with a paper on "Fair Circuits"; Emma Knell, of Carthage, Mo., secretary of the Southwest Missouri fair circuit; the body on amusements. J. N. Wanamaker, of Blue Rapids, spoke on Fair Budgets, and Senator H. H. Lang, of Russell, on "Fair Legislation."

New Park at Sharon, Pa.

A new amusement park project is under way for Sandy Lake, Sharon, Pa., sponsored by the Stoneboro Amusement Co., recently incorporated for \$700,000.

The promoters have annexed 20 acres fronting on the water and plan installing stable rides and other amusement devices.

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SCENERY and DRAPERIES

SCHILL SCENIC STUDIO, Columbus, O.

Ringling, Grandfather, Son Abroad in Opera

Berlin, Jan. 5. Charles Ringling, the American circus man, is leaving London this week on the "Leviathan" for New York, and as a grandfather. His daughter-in-law became the mother of a son New Year's at Munich.

Mr. Ringling was here for several days to show his business becoming aware of it. He left yesterday for Darmstadt as a guest of the opera, to hear his son sing "Rigoletto." The Ringling circus is regularly engaged for this season to sing the baritone roles at the National Opera at Munich.

Over here for some time, Mr. Ringling, Sr., made his headquarters in Munich.

16 SALESMEN AT ASS'N—NOTHING MUCH TO SELL

No Outstanding "Name"—More Salesmen Than Secretaries

Chicago, Jan. 19. E. J. Byram has been added to the staff of the Western Vaudeville Manager's Association's Fair Department as a salesman. That gives the department a total of 16 salesmen. At a recent meeting in Northern Wisconsin more W. V. M. A. salesmen than secretaries were present.

It is indicated by the insiders that the Assn's fair department has approximately \$300,000 worth of acts signed up for the coming season and is having a hard time.

In no outstanding turn for a "name." The catalog for the coming season has not yet been issued and because of the "small stuff" the development has on hand to the exclusion of all impressive material it is quite likely it will omit the catalog and try to sell eight unseen.

SAUTELLE'S RING CIRCUS

Syracuse, Jan. 19. Sig Sautelle, veteran circus man, not only plans to send out a one-ring circus next season, but will make the tour by motor.

The Sautelle show will route its summer through New York and Vermont.

Bautelle in recent years has been operating a Punch and Judy show with carnival organizations.

C. I. T. P. A. DATES

Kewanee, Ill., Jan. 19. The annual meeting of the Central Illinois Trotting and Pacing Association was held here and the following officers were named: President, Theodore Boltenstein, Cambridge; vice-president, C. Bowers, Aledo; secretary-treasurer, J. P. Brady, Kewanee.

The following dates were awarded the five members of the loop: Jolin, Aug. 24-27; Knoxville, Aug. 31-Sept. 3; Kewanee, Sept. 6-10; Cambridge, Sept. 14-17; Aledo, Sept. 21-24.

No Carnivals in Hibbard

Hibbard, Tex., Jan. 19. No more carnivals or tent shows of any kind for Hibbard, Texas, or pay a fine of from \$25 to \$100 in the effect of a new ordinance just passed at this place.

Danville, Ill., Corp.

Danville, Ill., Jan. 19. The I. & I. Theatres Corporation, with a capital of \$25,000, has been organized here. R. C. Purky, W. D. Craft and F. L. Terry with headquarters at 156 North Vermillion street.

The incorporators are reported to have some \$150,000 worth of stock to engage in a general amusement business, including picture houses, carnivals, fairs, dance pavilions, etc.

FATAL ACCIDENT TO DAREDEVILS

"Cord of Death" Tragedy Serial in Germany

Berlin, Jan. 8. 1925 has been a very bad year for the circus daredevil performers. July 25, the death-jumper, Cliff Aeros, fell to the ground from a 16-ft. high bar doing a fourfold somersault at the Leipzig Park, Berlin. On the very next day in the very same park the tightrope walker, Herman Liepelt, had a fatal accident. A week later in the Neue Welt Kabinine, Bilk fell during a balancing act and was crippled for life.

Tragic catastrophes are also connected with the act "Das Sell des Todes" ("The Cord of Death"). This stunt is undoubtedly the most dangerous of its kind ever tried. It is a variation of the old "Leap the Gap" with the gap to be closed by a section held aloft by a rope. As the two riders come down a steeply inclined plane they shoot at the rope, releasing the missing section and closing the gap. The first time the gap did not close was on Aug. 19 in Hamburg, where a 26-year-old Hans Penkhus and his partner, Emmerich Coranick, got off with only slight injuries.

Sept. 13, while in the Circus Busch, Berlin, the second accident occurred. The partners seemed to have been made nervous by a superstition about the date and they failed to sever the rope. Penkhus quickly recovered but Coranick suffered severe internal injuries.

Four days later, with a new partner, Kurt Sallay, owing to a defect in the machinery, Penkhus again was thrown to the ground. And again he was luckier than his partner, receiving only external bruises.

Last week at Brussels, the final scene of this tragic drama was played. The 22-year-old Georg Lencke, Penkhus's last partner, lies dead and Penkhus's life is despaired of.

FAIRS

The Hambletonian inaugural state, richest event of the turf, to be run Aug. 30 at the New York State Fair at Syracuse, is worth \$62,500, with 65 colts and fillies eligible, according to the State Fair's racing secretary.

Seven county fairs in this section (Pana, Ill.), have formed a "short whip circuit" and adjusted their 1928 fairs to avoid conflicts. The dates are: Springfield (State Fair), Aug. 28-31; Decatur, Aug. 16-20; Champaign, Aug. 20-Sept. 4; Paris, Aug. 30-Sept. 4; Charleston, Sept. 6-11; Shelbyville, Sept. 20-25; Litchfield, Sept. 14-18; Taylorville, Sept. 6-11.

The Central Illinois Trotting and Pacing Association, Kewanee, Ill., comprising five county fairs in this section of the state, has elected Theodore Boltenstein, Cambridge, president; C. Bowers, Aledo, vice, and John P. Brady, this city, secretary-treasurer. Dates are: Jolin, Aug. 24-27; Knoxville, Aug. 31-Sept. 3; Kewanee, Sept. 6-10; Cambridge, Sept. 14-17; Aledo, Sept. 21-24.

Sam H. Thompson, president, Quincy, Illinois, Agricultural association, the American Farm Bureau Federation and of the Adams County Fair association, was re-elected fair head last week. W. T. Duker was re-elected vice-president; W. J. Singleton, treasurer; Frank J. Tarkenton, secretary, and C. C. Mast, manager.

Buena Vista County (Des Moines, Iowa) Fair association has endorsed project to raise \$125,000 for new building this year and elected officers as follows: George H. Watson, president; E. L. Edwards, vice-president; R. H. Wilkinson, secretary, and G. F. Tinknell, treasurer.

The Ohio Fair Managers' association has elected Myers V. Cooper, Cincinnati, president. The annual meeting of the association was held in Columbus.

Though Orme Caldara, 50 prominent actor, died at Saranac Lake, N. Y., Oct. 23, no obituary notice was printed in this paper although a report of his demise was sent out of the north woods to the New York press, it is claimed.

Mr. Caldara at one time was one of the most prominent of actors appearing on the American stage, for years leading man with Jane Cowell. One of his last stage appearances on Broadway was in the leading male role of Kenneth Wayne with Miss Cull in "Smiling Through" at the Broadhurst, New York, in January, 1920.

During his stage popularity he was a prominent figure around the Lambs Club. When his health failed he went to Saranac Lake in the hope of regaining it. When he died he was under fresh air treatment at the Trudeau Sanitarium, not far from the committee of which the founder's son, Francis B. Trudeau, is an active member.

Some years ago Mr. Caldara married Julia Dean, stage star, becoming separated later and were finally divorced.

As far as the theatrical fraternity could learn, Mr. Caldara had no living relatives.

His remains were interred in Saranac Lake cemetery.

WALLACE FORTUNE

Wallace Fortune, 42, former stage manager of Broadway shows and more recently director of "The Firebrand," died Jan. 12, 1928, at St. Vincent's Hospital, New York. Mr. Fortune had been confined with the stage for years, at one

time a stage hand and then appearing in pictures. He went in for stage managing and directing and made a success of it. He had lived at the Lambs' Club and when he felt quite ill several weeks ago went to the home of friends at 725 7th avenue who had him removed to the hospital when his condition failed to improve.

The remains were taken to Boston for interment.

ENRICO TOSELLI

An Associated Press dispatch from Florence, Italy, Jan. 15, carried the death notice of Enrico Toselli, 42, famous composer and singer, his illness occurring in a hospital there.

Toselli, in addition to his fame as an operatic artist, became internationally prominent in 1907 when he married the Countess Montenegro, former Crown Princess Louise, of Belgium, and the divorced wife of King Frederick Augustus of Saxony. Their separation was chronicled some years ago. It was reported Toselli died in poverty.

EDWIN BOOTH TILTON
Edwin Booth Tilton, 60, a veteran

Restoring Midland Beach

Midland Beach, Staten Island, N. Y., will not be scrapped as an amusement resort, as per previous report. It will be rebuilt during the winter and function as usual next season.

The resort was practically demolished by fire several months ago. At that time the land owners had entertained an idea to convert it into a summer bungalow colony rather than restore it as an amusement center.

Among the innovations promised in the rebuilding plans is an amusement park modernized and having the staple park rides and other amusement devices. The park project will be something new for Midland, since heretofore it has operated only with boardwalk shows and concessions.

H. B. Marks's Expo
Henry B. Marks will manage an "Exposition of Progress" at Elkhart, Ind., next summer.

The event will probably take place the week of Aug. 30.

OBITUARY

of the stage and more recently connected with various picture firms on the Pacific Coast, died Jan. 14, at his home in Hollywood, Cal.

At the time of his death, Tilton was in the scenario department of the Fox Film Corporation. A widow survives.

Mrs. Harriet Havens Cady, 91, widow of Chaucer Marvin Cady, of the music publishing firm, Root and Cady, prominent in the publication of such war songs as "Tramp, Tramp, Tramp" and "Marching Through Georgia" during the Civil War, died Jan. 14 at Sag Harbor, L. I. Three daughters, Misses Harriet, Charlotte and Sara Darling Cady, survive.

The mother of Dave Stamper died at her home in New York City Jan. 18.

The father, T. D. Bert Flowers, one of the owners of the Americana Circus Corporation, died suddenly of heart disease Jan. 15 at his home

IN MEMORY OF
My Dearest Friend
WALLACE FORTUNE
Who Died Jan. 12, 1928
Gone But Not Forgotten
DAISY WILLIAMS

In Wichita, Kans. Burial was held Jan. 18 in Wichita.

James H. McCann, 58, orchestra leader, dropped dead at his home in Mashpee, Mass., Jan. 14.

John Barr, father of the Barr Brothers, vaudeville and Evelyn (vaudeville), died Jan. 12. The widow, Mrs. Margaret Barr, also survives.

Deaths Abroad

Paris, Jan. 9. Georges Dorigane, 46, well known French painter, died in Paris.

Lucas Strofe, 48, French song writer, died at Nancy.

Etienne Charles, 59, French critic and journalist.

Bernard Ligerand, 95, veteran poet and French politician, died at Cannes, France.

Kate Rolla, opera singer (born Katherine Wheaten, at Wheeling, W. Va.), died suddenly in Paris.

Robert Charvat, 67, French playwright, died in Paris.

Frederic Boyer, 76, well known French opera singer.

Mme. Van Ghell, 81, famous opera comedienne, died in the Baron Taylor Foundation home for old aged artists. The deceased retired from the varieties in 1875.

Djombé, equilibrist, died in France, following an operation.

Moussine Pouchkine, French vaudeville comedienne, died at Lyons, France.

The mother of Edmond Castel, Paris agent, died at Marseilles.

Eugene Goirand, 61, Paris sales agent for L. Aubert, picture distributors.

Juli Carreta, 50, Spanish composer, at St. Feliu de Guixols.

Cedar Rapids' Big New Year Outdoor Features

Cedar Rapids, Ia., Jan. 19. H. S. Stansbury, manager Fort Dodge Exposition Park Amusement Co. and the Hawkeye Fair and Exposition in that city, has been named manager of the Cedar Rapids Amusement Association and will be in charge of one of the biggest amusement enterprises in the middle west this year.

The local program includes a big rodeo, livestock exposition, May festival, automobile races, three-day harness meet and Labor Day celebration.

A campaign to sell \$75,000 stock to liquidate present indebtedness and provide adequate housing for the rodeo stock and a \$30,000 industrial building is contemplated.

Mr. Stansbury will divide his time between this city and Fort Dodge, spending the first quarter of the year here, returning to Fort Dodge to open its exposition park summer season and returning here for the summer program.

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IN WILLARD MACKE'S MELIODRAMA
"THE DOVE"

LIMITED ENGAGEMENT 4 WKS. MORE

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LAURENCE STALLINGS'
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MORE LAUGHS THAN IN THE
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With Mary Young, John Halliday

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MEET YOUR FRIENDS

Mrs. Kohl's Vic theatre gave the Scandinavian population out around Belmont and Sheffield a pretty week audience last week. Vaudeville would seem to be half way over the hill to the porch when an act of Miss Curry and Graham is next to closing on a five-act bill. The turn in strictly No. 2 for the real small stuff, so that we can indicate the booking office considers Mrs. Kohl pretty unimportant.

While the Vic is supposed to be a "showing" house, actors in general regard it as a poor substitute for the American. With all the American's grief, at least some of the bookers will see your act. Most of the turns that play the Vic, like those who play the Academy, Mrs. Kohl's other house, use it principally as a fill-in between working for Mr. Diamond and Mr. Carroll.

The Laurel Sisters opened with an old-time hard shoe dance routine. Ryan and Moore, man and woman, followed with an old-time "comedy" routine. Both acts under New Acts. The third act, Vic and Peggy Binn, is a dance revue with the man carrying the burden and doing the incidental singing. Unless memory is at fault Peggy was once at the switchboard of a New York theatrical hotel prior to marrying into the profess. She does very nicely and the act will probably find work.

Anna Wykin, the sharpshooter, closed. She now has a production embracing two men and a girl dancer. The locale is Egyptian, with one of the men playing a Bedouin with pirate boots and a Dutch dialect. The other man is a monkey which comes to life and goes into a cross-fire act with the Dutch sheik. Follows the black-eyed hour with kinks and splits, and then Miss Vining sings before getting down to business. Her shooting is remarkable as always. Loop.

The conglomeration of talent that composed the last half show at the Central Park failed to do any conception of delivery but no voice to carry her over. The male dancer cannot even be classified as fair; with the other combination drawing a similar rating. There isn't a good performer in the entire group and the turn fell flatter than a pancake in a house where the audience is considered to be home.

Shriner and Fitzsimmons were handicapped by the poor impression that the preceding turn left. The first five minutes of their vehicle passed by unnoticed. After a considerable amount of chatter they connected for a few laughs and sailed from there on.

Clemmens Belling with an aggregation of animals, furnished the closing turn at the Palace. The entertainment as anything on the bill. The turn is neatly presented, with the audience fully partaking in the fun. Hel.

One of those "oh, it's all right" bills at the Palace this week. Two of the acts are holdovers. Trade Twins and the "Siamese Twins." While both clever and entertaining it scarcely strikes the fancy to play a fortnight in each house.

Two of the comedy acts had noticeable weaknesses. Chase and Latorre in their new presentation, a Paul Gerard Smith skit that has a production smack about it did well but not so good. On one side of the stage a tough dame, a rough diamond sweetie; on the other the bird in the silk did meet the ritzy trail from Park avenue.

The dialog is parallel with the comedy derived from the slang manner the tough pair may the same thing the swells have just said in polite lingo. Laughs but not enough.

The other combination with flaws in the fabric is Joe Campbell and Winnie Baldwin. Joe, as always, works in the box. At the Sunday matinee he was seated in front of Mr. Singer. The close association with the vice-president of the Orpheum Circuit seemed to go to his head. The slapstick humor of the Klein Brothers scored in the try but there was no instant demand for an encore and the boys have done much better on former occasions.

First prize went to Annette Kellerman who made the "grand slam." While her turn could be pared down in running time, particularly in the opening bits, it is good vaudeville. Castleton and Mack, sensational young hoofers, gave Miss Kellerman the strongest possible sort of support. The "little slam" honors went to Frank Day, next to closing and following Miss Kellerman. It isn't so many weeks since Frank was at the Palace. This didn't prevent him kicking an over with his powerful way of delivering a song. Loop.

Carmen Romano has quit show business and is now sales manager for his father, Lawrence P. Romano, realtor.

Parrell and Chadwick, mixed (colored) combination, benefited exceedingly from the corking support rendered by the house orchestra who comprise a good jazz outfit. The woman possesses the fairly good voice, with the man officiating at the piano also procuring a few laughs. The finish was never recognized without an announcement. Good turns for an early spot in the intermediates.

"Oddities" is one of the poorest flash combinations that have been presented heretofore. The turn consists of a male team of dancers, mixed dancing team and a singing comedienne. The latter has a good

conception of delivery but no voice to carry her over. The male dancer cannot even be classified as fair; with the other combination drawing a similar rating. There isn't a good performer in the entire group and the turn fell flatter than a pancake in a house where the audience is considered to be home.

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Eve Kohl, who left the Majestic Players, Waukegan, is leaving the lady with the short-lived Andy Wright Stock at the Calumet, South Chicago, has rejoined the Waukegan Co.

Frank Dare, Equity representative in Chicago, has been very sick for some time. During his absence his office has been in charge of his assistant, Frank Hooper.

KANSAS CITY
By WILL R. HUGHES
Shubert—"Nanette," two weeks.
Gayety—"Bringing Up Father" (Columbia).

Empress—"Hollywood Scandals" (Mutual).
Mainstreet—Pop vaudeville.
Newman—"Sally, Irene and Mary" (picture).
Royal—"The Wanderer," two weeks.

Liberty—"Tessie," picture.
W. O. Lenhart, manager of the Linwood, one of the big residential picture houses, was held up in the

theatre and robbed of \$384. It is the third time he has been robbed in the last four months.

"Inside Dope On the Movies" was the subject of a discussion conducted by Charles Raymond, manager of publicity for the Newman, before the local Ad Club at its meeting.

CLEVELAND
By C. S. GREGG
Hanna—"Student Prince,"
Ohio—"Grab Bag,"
Columbia—"Fashion Parade,"
Empire—"Moonlight Melodrama."

The Circle, under management of Warner Brothers, inaugurated this week its new policy of five Pantheons acts with its feature picture. To add attractiveness to this new plan, the management brought Monte Blue here for a personal appearance along with his picture, "The Man Upstairs."

Thirteen thousand Clevelanders turned out this week for the Martha Lee Club-Henry Ford "old-time" dance in public auditorium. Prizes were given to the best dancers in the ancient dance numbers. An old-time fiddle contest likewise was conducted and prizes also awarded.

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Rates: Parlor, bedroom and bath \$15.00—\$25.00 and up.
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VERA BALDWIN
WITH
Walter Fehl and Co.
Headline Attraction
Loew's State, Broadway, New York, this week (Jan. 18).
Dir., Meyer B. North and Joe Flaum

SYRACUSE, N. Y.

By **CHESTER B. BAHN**
Wieting—"Cherry Blossom" (all week), new musical comedy, world premiere Monday night. Marion Green and Edith Thayer featured; next week, dark, "Blossom Time" cancelled.
B. F. Keith's—Vaudeville.
Temple—Pop vaudeville.
Strand—"Infatuation."
Empire—"Brave Heart."
Eckel—"The Unguarded Hour."
Riviera—"The Rag Man."
Crescent—"The Iron Horse."
The Wieting, local Shubert house, is without a road attraction until Feb. 11, as a result of the cancellation of "Blossom Time," booked to return for a fifth time next week. On Feb. 1-2 the house will have the annual production of Boaz's Head Dramatic Club of Syracuse University. It's an original "Beastly Beauty," by Mrs. Gertrude Smith Buckland, graduate Syracuse University, 1918. There's a cast of 18. After "Beastly Beauty" the Wieting will have the annual Knights of Columbus Revue, this year with a mixed cast.
"The Daughter of Rosie O'Grady" brings the Rooney-Bent combination Feb. 11. Joe Laurie, Jr.'s, new show, "A Great Little Guy," will be at the Wieting Feb. 22-24. "Sky High," slated to follow immediately, has been canceled.

Despite extremely favorable notices, "White Collar" failed to draw last week, probably because the thespians were saving up for "The Rivals," which followed.

Emogene Landphier and Charles Reapack will have the leads in "Beastly Beauty," Syracuse undergraduate drama.

The new Olympic, under construction in Utica, opens about March 15.

The Syracuse "Herald" celebrated its 49th birthday Jan. 15 with a special edition. All local theatres, together with the principal theatrical

The Only Original
TIE GREAT
SIR JOSEPH GINZBURG
Famous International Star and the King of the Radio.
Personal Direction
Mr. WILLIE HOWARD, Star of "Sky-High"
Mr. EUGENE HOWARD, Manager

Stars Scintillate in I. Miller Slippers

--and buy them at
the Showfolk's Shoeshop!

Miss Nina de Marco, celebrated ballroom dancer, now featured in "Cocoanuts", with the Marx Brothers, came in last week and chose some very dainty slippers. For dancing or for walking, she thinks I. Miller slippers perfect.

Another welcome visitor--Miss Louise Brown--was choosing some delightful shoes for her leading role in Ziegfeld's "Kid Boots" now opening in Chicago. Obviously, charming stars know where to come for charming slippers.

Still another guest was Miss Alice Lawlor, the snappy little songstress of the Parody Club, choosing slippers as varied and as clever as her repertoire!

I. MILLER
Showfolk's Shoeshop--1554 BROADWAY

When stars lend their brilliance, and slippers their beauty, no wonder the Showfolk's Shoeshop is popular!

The Annual January Sale is Now in Progress

formerly to \$12.50
and
formerly to \$16.50

and picture producers, were represented by congratulatory messages.

Tom Morrissey, old-time minstrel, was given three minutes to get out of Danville following his arrest there on an intoxication charge. He was picked up in front of the Star theatre warbling "I Miss You Tonight." Tom beat it.

The Halesboro Dramatic Club, one of the best known little theatre groups in northern New York, will shortly produce "The Gorilla," and will broadcast the play through WCDA at St. Lawrence University, Canton. They will tour the district in the piece.

Local interest in the revival of "The Rivals" at the Wieting last week centered in the fact two former Syracuse stock players were in

the cast--Brandon Tynan and Lotus Robb. Tynan was leading man for the old Salisbury Players at the Bantable when only 17 and wearing his first long pants. Miss Robb played leading roles with the last company of the Knickerbocker Players.

Fred Gardner (Fred and Hazel Gardner), who appeared here last week, is a native of the Syracuse west end and a member of the Gardner family of the theatre.

PITTSBURGH

By **JACK A. SIMONS**
Nixon--George White's "Scandals."
Shubert Alvin--"Artists and Models."
Shubert Pitt--Thurston (2d week).
Davis--Vaudeville.

Gayety--"Happy Hooligan" (Columbia).
Academy--"Laffin' Thru" (Mutual).

Loew's Aldine--"The Only Thing." Grand--"Just Suppose." Olympic--"Mannikin." Cameo--"His People."

While appearing at Loew's Aldine as guest director last week, David Rubinoff signed a contract with Louis K. Sidney as permanent house director at the Allen, Cleveland.

The Charleston contest craze was supplanted last week by Old Fiddlers' contests, several of them being held in the city.

The Smoot Amusement Co. will erect a new theatre on the present site of the Hippodrome, Parkersburg, W. Va., costing about \$150,000.

000. Vaudeville and pictures will be the policy.

The recently organized Strand Theatre Co. has leased the Strand, Ceredo, W. Va. Garfield Maynard is president of the new firm and M. Webb, manager.

D. A. Harris, general manager, Sheridan Square, East Liberty variety house, has arranged to increase the seating capacity by 800.

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TO AMERICA

JOSÉ COLLINS

THIS WEEK (JAN. 18), B. F. KEITH'S PALACE, NEW YORK

Personal Management JENIE JACOBS

MILWAUKEE

By HERB ISRAEL
Davidson—"School for Scandal";
next, "Rose-Marie."
Garrick—"Desire Under the Elms."
Pabst—"Gergan stock."
Palace—Vaudeville.
Majestic—Vaudeville.
Miller—Vaudeville.
Gayety—"Speedy Steppers" (Mu-
tual).
Empress—"Radio Girls" (stock
burlesque).
Alhambra—"The Man on the Box."

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430 Broome St., New York

Garden—"Paint and Powder."
Merrill—"Road to Yesterday."
Strand—"Womanhandled."
Wisconsin—"Woman of the
World."
Auditorium—Auto show.

Howard Waugh, former manager
Alhambra (Laemmle), has signed as
general superintendent of the Saxe
chain.

"The Dove," scheduled for the
Davidson this week, was cancelled
when it was held over in Chicago,
and the "School for Scandal"
showed ahead in the local date.

Charles J. Fox (Fox and Krause)
has gone to New York to confer
with I. H. Herk on further plans of
the Mutual-F and K tie-up effected
this season.

Rumors the Garrick, dark most of
the time since the Schubert unit
shows went out of existence and
playing legit, pictures and club
dates, would become a four-a-day
burlesque house, have been denied
by the management.

Jack Mills, New York music pub-



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lisher, was here last week. Mills is
making a music survey of middle-
west cities.

Harry Long, manager Alhambra,
announces the theatre has ended its
contract for presentations with the
Capitol, Chicago, and will hereafter
produce its own.

Milwaukee's annual automobile
show opened Saturday in the Audi-
torium. It will run seven days.

SEATTLE

By DAVE TREPP

Orpheum—Vaudeville.
Metropolitan—Robert B. Mantell
and Genevieve Hamper.
President—"The Bat" (Duffy
Players).
Pantages—Vaudeville—"The Best
Bad Man."
Coliseum—"Merry Widow."
Columbia—"Kiss of the Bee."
Liberty—"The Beautiful City."
Blue Mouse—"Rose of the World."
Strand—"The Live Wire."

Lloyd M. Dearth, new manager
Pantages, has signed for all Tom
Mix productions. The house plans
to make more of a feature than ever
of the silent drama. Another fea-
ture is the music and "songologue"
prepared for each program under
direction Laura Van Winkle, or-
ganist. This is always an elaborate
presentation.

This week Swiss music, with Al-
pine yodeling, "I Miss My Swiss,"
and the characters, a man and two
young women, appearing in typical
Swiss attire, formed the motif of the

songologue. Dearth got a lot of
publicity on Mix pictures by having
the star send him a wire, and by
printing a lot of circulars on tele-
gram blank forms, with Tom's wire.

Mrs. Cecile Garh, young French
singer, has been rehearsing with the
Seattle Civic Opera Co. She has
impressed the judges so favorably
she may be starred.

BALTIMORE

By BRAWBROOK

Academy—"Student Prince" (1st
week).
Auditorium—"The Gorilla" (3d
week).
Maryland—Keith-Albee vaude-
ville.
Guild—"Charles Street Pollies"
(8th week).
Ford's—"These Charming People."

E. A. Lake, manager, Hippodrome,
is off for a vacation in Florida, his
first since his recent complete re-
covery from a serious operation.

Robert Garland, dramatic critic.

AMY COX

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"American," has been in New York
catching a few of the show hits.

New features at WBAL, Balti-
more's radio station, include a quar-
tette composed of John Wilbourne,
tenor; Edward Jendrick, tenor;
Walter N. Linthicum, basso; Conner
Turner, baritone.

The new J. Wilson Leakin memo-
rial organ recently installed in the
Penbody Conservatory of Music be-
comes a regular feature of WBAL
with Frederick D. Weaver as the
organist.

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TORONTO

By GORDON ALLAN

Royal Alexandra—"The Gorilla."
Princess—"Close Quarters" (new).
Uptown—"Cheating Cheaters."
Empire—"La Revue Parisienne" (club).
Hippodrome—"Mannequin."
Tivoli—"Infatuation."
Strand—Stock burlesque.
Regent—"Merry Widow."
Bloor—"The Freshman" (2d wk).

Fred Jacob, dramatic little for the Toronto "Mail and Empire," is having three one-act plays produced at Hart House theatre (University of Toronto) next week. They are: "Autumn Blooming," "And They Met Again" and "Man's World." Two Hart House players left to join the Theatre Guild in New York this week.

"Blossom Time," billed for Shubert's Royal Alexandra, has been replaced by "The Gorilla," which got off to a poor start Monday.

"Little Annie Rooney" closed after four weeks at U.S. Regent, to be followed by "The Merry Widow." As a prolog to the feature, Jack Arthur presents the "Merry Widow" waltz with Toronto's foremost dancers, Leon Leonidoff, Florence Rogge and Grant Milligan.

Mrs. Torrence Sheard (Lorna Maclean) and Madeline Gairth, both graduates from amateur ranks at Hart House (University of To-

ronto), have accepted small parts in "The Goat Song," soon to be produced by the Theatre Guild in New York. Both these girls played with Jacob Ben Ami when he played Samson and Delilah here.

"The Freshman" has started the rounds of the Toronto neighborhood houses.

Iden Payne, specialist in producing Galworthy's works, is coming to Toronto to put on "The Silver Box" at Hart House.

Former members of the Vaughan Glaser Players who have rejoined are Basil Loughbrane and Corinne Farrell. Miss Farrell was playing leads with the Glaser Players in Hamilton.

NEW ORLEANS

By O. M. SAMUEL

Tulane—"The Student Prince."
St. Charles—"Little Miss Bluebeard" (Saenger Players).
Strand—"Little Annie Rooney."
Liberty—"The Beautiful City."
Tudor—"Why Women Love."

"The Student Prince" is being held over a second week at the Tulane. The show grossed over \$15,000 the first seven days.

B. B. B. the Charleston fellow, is cutting up didoes at Victory Inn.

the Metairie roadhouse, in which he is a half-partner. Currently he is playing, besides himself, Sally Osmann, Charlotte Brand, Myra Adams, Twilight Clive and Eloise Winston. The Victory Inn revue is styled, "A Bit of City in the Country."

The Orpheum is currently celebrating its 24th anniversary.

"White Cargo" is underlined for the Tulane next week.

Easter Monday is the date now set for the opening of Loew's million dollar theatre here.

Saenger Theatres, Inc., takes possession of the Crescent early next summer. They are to reconstruct the theatre entirely. The Crescent will be used as a super-feature house, playing the road show type of pictures exclusively. It reopens in the fall.

The "States" is running the life story of Colonel Tom Campbell, manager of Tule, in serial form. Campbell is the dean of Southern theatrical managers.

CINCINNATI

By MELVIN J. WAHL

Grand—"Musie Box Revue."
Shubert—"Daughter of Rosie O'Grady."
Cox—"The Song and Dance Man."
Keith's—Vaudeville.
Palace—Vaudeville—"The People vs. Nancy Preston."
Olympic—"Black and White Revue."
Empress—"Hotsey Totsy Girls."
Photoplay—"Walnut."
Capitol—"The Road to Yesterday."
Strand—"Too Much Money"; Lyric, "The Merry Widow" (third week); Family, "Bright Lights."

National Players (Cox) have organized a tabloid theatrical company within the National company to present short sketches for charity. "A Roadhouse in Arden" will be their first offering.

Gladya Hurlbut, leading lady National Players, will spend a vacation period in Europe with her mother.

Music Hall is the scene of the

annual Cincinnati auto show this year. A number of soloists have been engaged to sing. The first artist to appear is Alma Clausen.

Grand bookings in the near future: "The Music Box Revue," "Lady Be Good," "Stepping Stones," "The Dove," Ziegfeld's "Scandals."

Don Burtoughs, leading man National Players, has recovered from blood poisoning which necessitated an operation.

Shubert bookings are as follows: "Artists and Models," "Desire Under the Elms," "Aloma of the South Seas," "Vanities," "White Cargo," "My Girl" and "The Fall Guy."

Nat Lewis

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Soap

is no stranger to thousands of radio fans—but I won't be satisfied "till" "till" "till" knows it."

Billy B. Van



OKLAHOMA CITY

By GEORGE NOBLE

The Cleveland theatre, Rochester, Tex., was destroyed by fire last week.

Joseph Weaver, former manager of the theatre here, has joined the Midwest road show as manager of all outside business.

Mrs. Z. A. Rhone has leased the Dreamland, Tulsa, and renamed it the Princess. The Liberty, Weatherford, Okla., opened Jan. 15. W. F. Parshall has just bought the Blue Mouse theatre, Dewey, Okla. J. R. Ketcham will open the Nashua at Chelsea, Okla., the latter part of this month. The new Moore theatre, Anadarko, Okla., has just opened. W. E. Wolfenberger has taken over the Rialto, Hobart, Okla. R. F. Maitlin is the new owner of the Liberty, Okla. Jess Jones will build two new houses at Houston. A new fireproof film exchange building is being erected here, which will house the Universal, Fox, First National and the Metro films. Kenton Franklin, Oklahoma City, has been promoted to district manager for Public Theatre Corp., Atlanta. Q. R. Thompson opens his new Waco theatre soon.

NEW ENGLAND

A cash prize will be awarded to the house manager who shows an increase in business this month over that of 1925 in the group of Famous Players houses in New England, under direction William P. Gray.

DeWolf Hopper, when opening at Parson's Theatre, Hartford, Conn., a "The Student Prince," was given an official welcome by Governor Trumbull and Mayor Stevens. It was just 30 years ago Hopper supplied the theatre with its first attraction when he played in "Dr. Syntax" there.

The Charleston dance has been banned by the Board of Aldermen, acting on a report by the Newport, R. I., building inspector, that the rhythm of the dance so shakes certain buildings that they are in danger of collapsing.

The Lake Shore Amusement Co., Worcester, Mass., is named defendant in a \$5,000 suit brought by Joseph Bachant, Worcester. He alleges he was injured while riding in a scenic railway tram at the company's park in Shrewsbury.

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& BORNSTEIN

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Music by MILTON AGER

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By JACK YELLEN and MILTON AGER

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Music by JACK YELLEN and LEW POLLACK

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"I'D RATHER BE ALONE"

By JACK YELLEN and MILTON AGER

"NO MAN'S MAMA"

By JACK YELLEN and LEW POLLACK

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Management LEE and J. J. SHUBERT

"I thought, however, that young Mr. Osterman was a bright spot in the exercises—urban, likeable and humorous. A snappy and a welcome newcomer."—Percy Hammond, "Herald Tribune."

"Jack Osterman—here is an attractive, quick, brimful speller. He had the pick of the evening's applause."—Gilbert W. Gabriel, "Evening Sun."

"But the outstanding hit of the evening was achieved by young Jack Osterman, who has it 'all over' every youth of his profession I have ever seen. He can patter, and sing, and exhort, and as he said, 'kill time' most adroitly and cleverly. Here is a young man who was 'made' last night. Vaudeville, I believe, was his. It won't be again."
—Alan Dale in "The American."

"A newcomer should, perhaps, have the first laurels, since he achieved the acclaim of the evening. He is, unless the program is French too, one, Jack Osterman, a sort of animated yeast advertisement coming rightly by the theatre and making himself at home."—John Anderson, "New York Evening Post."

"Jack Osterman was received not only with applause, but with ringing cheers."—Davis, "Herald Tribune."

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Opening January 26

DETROIT

By GEORGE WINTER

Garrick—"The Kiss in a Taxi."
New Detroit—"Stepping Stones"
(Fred Stone).
Lafayette—"Blossom Time" (2d week).
Shubert-Detroit—"The Big Parade" (3d week).
Bonstelle Playhouse—"Merton of the Movies" (stock).
Majestic—"Irene" (musical stock).

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Temple—Keith-Albee vaudeville.
Gayety—"Stop On It" (Columbia).
Cadillac—"Step Lively Girls" (Mutual).
Adams—"The Wanderer."
Capitol—"The Splendid Road."
Peppita Granados (dancer).
State—"The Masked Bride."
Herb and His Bunch.
Madison—"Sally of the Sawdust" (2d week).
Fox-Washington—"The Golden Strain."
The Owen Sisters.
Broadway-Strand—"The Keeper of the Bees"—Paul Zimm Orchestra.

Starting Jan. 4, the Capitol and State theatres change their opening dates from Sunday to Monday. The two other Kinsky houses will make a similar change later.

"The Harem" closed its tour at the New Detroit Opera House Saturday night.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lycium—"Ladies of the Evening."
Keith-Albee Temple—Vaude.
Gayety—"7-11" (Columbia).
Corinthian—"Hurry Up" (Mutual).
Fay's—Pop. vaude.
Victoria—Pop. vaude.

Eastman—"Clothes Make the Pirate."
Regent—"We Moderns."
Piccadilly—"Sporting Life."

John H. Glennan, manager, Gayety (Columbia) since its opening this season, will manage the new President theatre, Washington, D. C., a Columbia house which is to have a policy other than burlesque. Charles Lawrence, Columbia manager, Montreal, comes here.

Two annual amateur shows are working out for presentations at the Lycium theatre next month. Ned Wayburn is furnishing the material for the Chatterbox Revue, Feb. 1-2-3. His assistant, Max Jiney, is directing. The Rochester Press Club Show of 1926 is rehearsing at the Gayety for its show Feb. 9-10 at the Lycium. The Press Clubbers have 16 scenes with "We full a's."

"Tillika" the Temple revue of 1925, produced locally by Mrs. Florence Colebrook Powers, heads the current bill at Keith's.

BUFFALO

By SIDNEY BURTON

Majestic—Dark; next, "School for Scandal."

Teck—"My Girl," next "The Gorilla."
Buffalo—"King of Main Street."
Hipp—"Shore Leave."
Loew's—"Yankee Sonor."
Lafayette—"Other Woman's Story."
Gayety—"Talk of the Town," (Columbia).
Garden—"Kuddling Kuttles," (Mutual).

Scarcely of legit bookings continues. The Majestic is dark this week for the second week since New Year's. The Teck will repeat "The Gorilla" next week, for the second time this season and "The Student Prince" returns next month for its fourth week here in six months.

The stage of Shea's Hipp underwent a complete remodeling the same night of the opening of the Buffalo. The old orchestra pit be-

hind the footlights was boarded over, giving the theatre one of the largest performing stages in the city.

The Buffalo Players present "Androcles and the Lion" at his Playhouse for two weeks, beginning Jan. 25.

A mortgage for \$200,000 was filed this week on the Majestic theatre property by A. Victor and Co., the new owners. The valuation is \$400,000.

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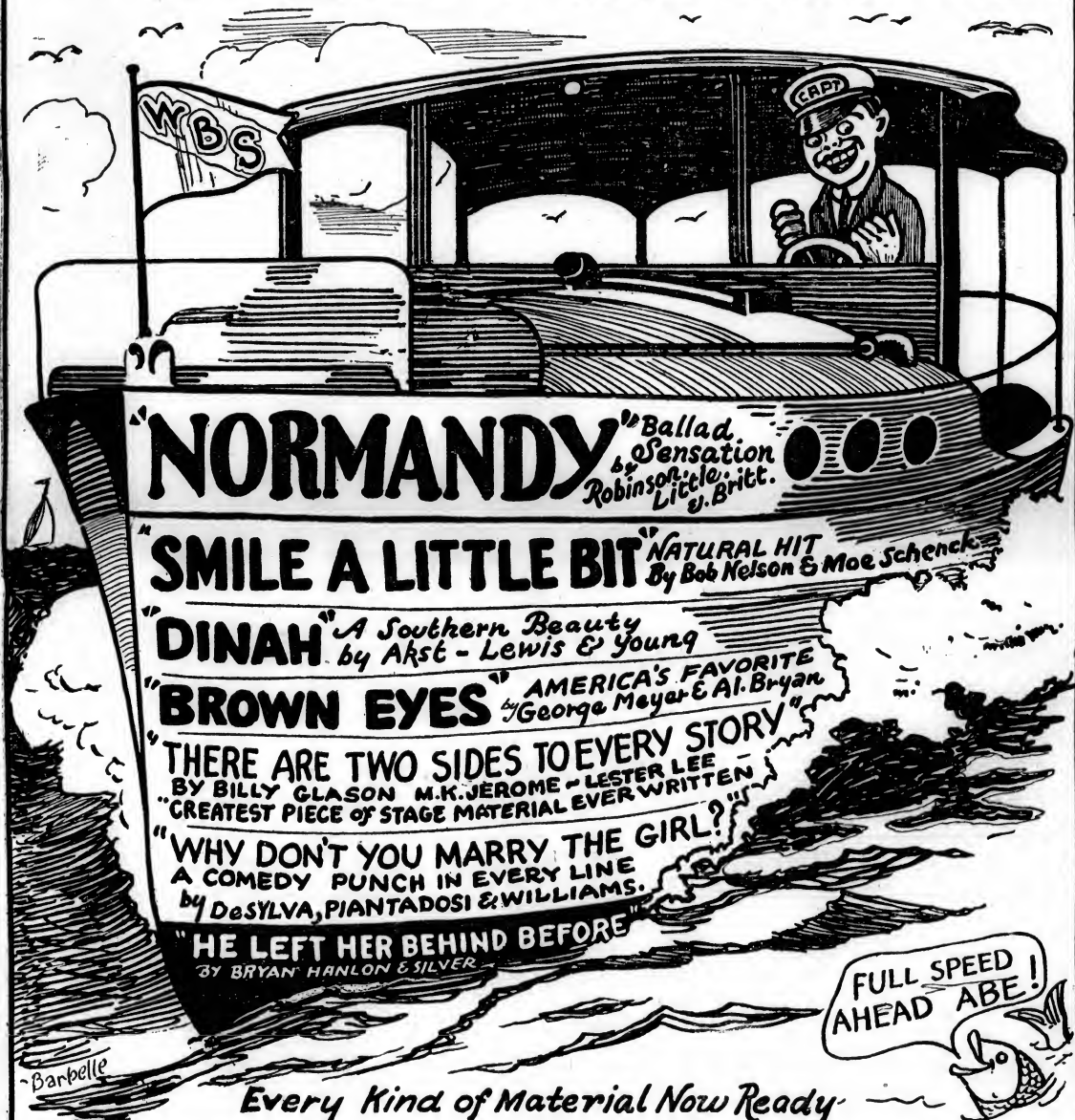
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What Leading Critics Said About

BELLE BAKER

"THE INCOMPARABLE"

KEITH-ALBEE
HIPPODROME

New York

This Week (Jan. 18)

CLEVELAND "NEWS"

By Archie Bell

"I always like the story (which isn't true, but which frequently is repeated on Broadway) that when Amelita Galli-Curci first came to this country quite unknown here she received an audition and after she had sung it is reported somebody said: 'Oh, send for Belle Baker.'"

"Miss Baker seems to me to be about the most individualistic personage that vaudeville has created. She has dozens of imitators. There are prettier girls than she. Girls with better singing voices. Certainly more subtle comedienne. But they are to Belle Baker what an acorn is to an oak tree. They merely show symptoms. Miss Baker is the real thing. She is the full development of vaudeville."

"This is her only Cleveland visit this season, as she joins the Ziegfeld management to star in her own show and give the \$5 clientele a treat."

Direction: EDWARD S. KELLER

NEWARK "LEDGER"

By Frank La Falce

"One who has long ago received and is still receiving critical enconiums is Belle Baker. To this chronicler she is the greatest single female entertainer on the American stage."

"Miss Baker's ability is to be plumed by her effect on the spine of her spectators. That staccato of interlocking bones becomes a mass of quivering jelly under the spell of La Baker's renditions. She is to the feminine portion of the stage what Al Jolson—or if you disagree, Eddie Cantor—is to the masculine. She holds the place that Fariello holds on the Italian rostrum. She is supreme in the ranks of feminine entertainers."

"Miss Baker does not need to worry about time-limit. She leaves that to average performers, Einstein and those who are guests of the State. She controls an audience from the footlights, sways it at will from laughter to tears and sends them out into the night satisfied with sheer pleasure."

"Miss Baker's effects are produced by her voice and her physical faculty of throwing herself into the song. Her voice is a flexible instrument which she uses with intelligence in getting the laugh and the tear. Her body becomes a part of the song and assists materially in producing the desired emotional pounding."

"The songs are pregnant with dramatic punch, sly pathos or nimble wit. Every rendition is a dramatic explosion and every song a carton of dynamite awaiting the spark of her personality and art."

ALBANY, N. Y.

By THOMAS S. BURKE

"Puppy Love," by Anne Nichols, opened a three days' engagement at the Capitol Monday, "Monkey Rhines" (Columbia) plays the second half.

Leading films for the week are "The Eagle" (Rudolph Valentino) at the Mark Strand and "Lights of Old Broadway" (Marion Davies) at the Leland.

Manager Oscar Perrin has the following bookings for the Capitol: "The Voice in the Wilderness," Jan. 25; Mrs. Fluke in "The Rivals," Jan. 26-27.

Bernstein Brothers, of Albany and Elmira, have sold the lease on the Van Currier, Schenectady, to the Lodge Street Building, Inc., of Albany, the president of which is

William W. Farley, former Democratic State Chairman.

The William D. Goewey chapter, Order of DeMolay, presents "Seventeen" Feb. 18. Emma A. Morrison, a leading local amateur, has the role of Mrs. Baxter.

A. J. Rochell, manager, Van Currier, Schenectady, has been appointed manager Keith's, Elmira, N. Y.

NEWARK, N. J.

By C. R. AUSTIN

Shubert—"Rose-Marie." Broad—"Alma of the South Seas."

Proctor's—Vaudeville. Loew's State—Vaudeville, "The Black Bird."

Newark—Vaudeville, "Flaming Waters." Mosque—"The Vanishing American."

Bransford—Vaudeville, "Infatuation." Capitol—"Isn't Life Wonderful."

"Madam, Behave." Rialto—"Rose of the World," "A Perfect Clown."

Fox's Terminal—"The Best Bad Man" (first half). Goodwin—"The Masked Bride."

Miner's Empire—"Wine, Woman and Song." Lyric—"Pleasure." Orpheum—"Bamville Dandies."

Donald A. Miller, business agent, Lyric, was killed in an automobile accident in Plainfield Jan. 10, and the following day Charles L. Doyd, treasurer of the same house, died in a taxicab on his way home from New York, where he had been confined in Bellevue Hospital since Dec. 26.

His widow, Babe Almond, to whom

he was married last spring, has been playing in the "Mutt and Jeff" Co.

George Osbrin has succeeded John Reinhart as assistant manager. Loew's State, Reinhart went to the Brevoort.

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By HARDIE MEAKIN

Auditorium—John McCormack (date to be announced); Washington Opera Co., in "Samson and Delilah" (Jan. 25). Food show current week in lower auditorium.

Belasco—Houdini; next, "Stolen Fruit" (Ann Harding, Rolfe Peters, Harry Beresford).

National—"The Wisdom Tooth" (new); next, "American Horn" (George M. Cohan).

A small, but newly furnished, comfortable room, \$10.50 to \$12.00 a week; others, \$14.00, \$16.00, \$18.00, \$21.00, for two persons in room, add \$2.00. Rooms for two, with twin beds, \$22.50 a week.



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Poli's—"The Big Parade," in for two weeks.

President—Dark.

Wardman Park—"The Handy Man" (Thomas Albert Stock).

Keith's—K. A. vaudeville (Karyl Norman).

Earle—Keith pop vaudeville (Elizabeth Brice-Kessler's Music Weavers).

Strand—Loew vaudeville (Guy and Pearl Magley Revue).

Gayety—"Happy Moments" (Columbia).

Mutual—"Speed Girls" (Mutual).

Columbia—"The Eagle" (2d week); next, "The American Venus."

Metropolitan—"Joanna"; next, "Infatuation."

Palace—"Manhandled"; next, "Mike."

Rialto—"His People" (Joseph Schildkraut) and presentation with Sacha Plavov, Louis Natalie and Annette Rokak; next, "Lady Windermere's Fan."

A sudden cancellation due to the illness of John McCormack moves the concert schedule for last week into the current week with no definite night set.

Paul Althouse and Louise Homering "Samson and Delilah" with the local Washington Opera at the Auditorium on the 26th. A big advance sale is already recorded.

Newman in travel talks is the card every Sunday afternoon and night at the National.

Helena Marsh, former soloist, Metropolitan Opera, is featured at the Mayflower with Spencer Tappan's orchestra for that hotel's first Sunday night concert.

Agnes Whelan, one of Washington's best-known sopranos, has joined the Crandall Saturday Nighters, a broadcasting plug for the Crandall house handled by Nelson B. Bell, Crandall publicity dispenser, with Bell announcing.

With the exception of his two leads, Steve Cochran, treasurer, National, has his stock all set for the coming summer, which will again be housed in his home theatre. Those of last season to return include Clifford Brooke to direct, Katherine Givney, William Phelps and Edward Arnold. The Edward Arnold engagement depends on what happens to



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HENRY FREY AND AILEEN STANLEY

FREAKS ON MARKET ST.
 (Continued from page 1)

ers' Circus and Menagerie. The location is the defunct and de luxe Astor theatre. A pretty spot for a freak show, for the interior decorations blazon with the pyramids of Egypt, creeping camels led by hooded Bedouins, many colored Oriental arches and ancient gods. Gons are the seats, the organ and the picture screen, and in their place the freak platforms with their red and white canvas stripes, the snake boxes, cages of monkeys,

props and the never-to-be-mistaken circus amell.

Let Lee Tell It

Let's start on the right, led by Lee Teller (he was with Golden 15 years ago in his first circus venture) and listen to the spiel: "Here, ladies and gentlemen, we have Sadie Hale, daring, death defying Queen of the Reptiles." Sadie has the snakes, plenty of them; they wiggle about her fair shoulders as they did the rocks and swamps of their native haunt.

... and on the next platform—Mme. Buddah (June Johnson), the girl who baffles the world—the mental marvel, whose brilliant mind and strange power enable her to predict the past and the future." Buddah is a good looking, tall blonde and the boys linger long. Two bits to

start Buddah going on her spiel.

... and now myself—far be it from me to talk about myself, but—I am a magician," cries Lee Teller in a voice that smacks of the days of Punch and Judy (he said afterward that he was picking up many an honest dollar in the swell homes of Nob Hill with matinees of Punch and Judy for the society folk who never even saw a Punch show). Teller gives them the good old tricks that never fail and then—he sells them a glorious package of seven distinct novelties and all for a single two-bit piece.

Here's a Glass Blower

Then—on to "Dad" Crowley—glass blower. You think they are all gone along with the sacred bull of the Indias? "Dad" Crowley is still at his trade—he started with Kelch's in Boston, has been all over the world and he is still doing the class act of his honorable and ancient trade.

"Captain John Leal, nature's miniature gentleman and world famous entertainer." Captain John is a midget, a rope thrower and spinner, a musician and a dog-gone good side show worker. His picture? A dime, a thin, small dime—everyone can spare a dime, so Capt. John sells quite a few.

"Now, boys, step a little closer—you'll thank me for the advice when I tell you this little lady of the olive skin and the beautiful shoulders is going to dance. But—she isn't going to dance with her shoulders—No, nor her feet—watch her, feast your eyes upon her—Miss Helen Davenport—queen of terpsichore." And we're here to tell you—Helen can dance—better than some in the \$3 operas. Not a hooch, but a straight Oriental dance that would fit into a picture theatre presentation. Maybe Helen can hooch—but she didn't today. She's got a queer racket—for two-bits she places a piece of paper the size of a postage stamp in the palm of your hand and

then—presto—the picture of your sweetheart. And do they fall? Or, maybe it's the chance to have your hand held by the "gal with the swaying hips."

Then—"The Great Laurie," sword swallower; "Prince Maho," the horse-like man; "Happy Jack," the human gorilla—he, mind you, has just come up from Hollywood after

working in the pictures. "Perry, King of Handcuff Kings" (he could get out of a three-day date in Mt. Vernon—Bill Hardy has the cage of "man-like apes." "Chick" Townsend is talking and selling on the front door.

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Happy New Year to All My Friends in the U. S. A., Including
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mystery: the right side of her body the contour and development of a man, her left, the curves and beauties of a woman. The man-woman with two distinct personalities, two voices—a nature torn by two different tastes and desires. Elsie was born in India, started life as a bearded lady with the original Barnum, developed into a worker on the flying rings—all these years passing up her greatest circus attraction.

Austin King, of the Barnes Show, is the manager—he's in charge of the freak show. Some day a vaudeville booker with an eye on a counter attraction for midgets and Siamese twins is going to see Elsie Baker and then—a new attraction in vaudeville.

And so—the city by the Golden Gate is back 20 years or abreast of the times, either way—for the Freak Show has hit Market street and society folk rub elbows with the masses as they saunter from platform to platform for a look at these queer children of Nature.

REFORMERS FIGHT

(Continued from page 2)

called a general caucus, the scrap resulting. Meantime another group under the title of the Council of Churches and including all the churches of the Protestant group with the exception of the Methodists, fell from grace in a similar campaign when their morals committee tread upon the toes of local newspapers by censuring them for accepting burlesque show advertising.

Newspapers Open Up

Feeling that they knew what to accept and what to throw out without advice from a church body, the

newspapers, before in a kindly mood toward the church-people and their intended campaign, started to ride and ride hard.

Playing their trump card, the church factions dragged out the 1925 statute books and began digging. They found that the ancient blue law of 1849 had not been repealed and now are flaunting this before the public while police assert that the law has been unenforced so long as to make it dead. Evidently they will not enforce it even though the morals meddlers do demand it.

The law reads that a fine not to exceed \$10 shall be assessed against any person attending or participating in a show, dance, ball game or taking part in any sport on Sunday and also provides for a fine for any person who keeps open his store, shop or place of business on that day or engages in any labor other than the works of charity and necessity.

The threat by the church people has had its effect already, however, as theatre and other amusement men of the city have gotten the

wires hot and sent repeated and strong instructions to the State legislators to get the dormant blue law off the books or else.

Wisconsin is one of the most wide-open States in the nation, the records show, despite the blue law. Only on one occasion in recent years has any attempt been made to enforce it, that being in an up-State village a year ago when a movie house owner was fined seven times for keeping the house open on Sunday.

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(Has Anybody Seen My Girl?)

by LEWIS and YOUNG and RAY HENDERSON

EXTRA CHORUSES

FIVE FOOT TWO

By YOUNG and LEWIS

Five foot two, doesn't drink
 Anything like glue or ink,
 Has anybody seen my gal?
 Always goes home at ten,
 Runs upstairs and down again,
 Has anybody seen my gal?
 Now she can do trick as nice and slick
 As Herman the Great;
 She can make a great big steak
 Disappear right off a plate,
 And no one knows where it goes;
 I hope it goes where I suppose,
 Has anybody seen my gal?

Five foot two, short and stout,
 A figure you can't figure out,
 Has anybody seen my gal?
 She was hung when she was young,
 And ever since she's been high
 Has anybody seen my gal?
 She studied botany, monotony,
 But I have to blush,
 In her exams she got in jams.
 She thought a mushroom's where you "mush,"
 At losing weight she's a "wow,"
 Rides a horse and eats a cow,
 Has anybody seen my gal?

Five foot two, so petite,
 But oh, boy! how that Jane can eat,
 Has anybody seen my gal?
 She could make you a wreck,
 It breaks your back to lift her check,
 Has anybody seen my gal?
 Don't try to take this queen in your machine,
 I'm sure she'll refuse;
 She'll only say, "Some other day,
 'Cause I've got on my dancing shoes."
 What a peach, what a plum,
 Beautiful, but oh! so dumb,
 Has anybody seen my gal?

Five foot two 'round the waist,
 But every man to his own taste,
 Has anybody seen my gal?
 When she cries she's a sight,
 Her left eye looks into the right,
 Has anybody seen my gal?
 Down at the bathing beach she's a peach,
 Now you needn't grin,
 If the tide is going out
 She can make it come right in,
 Once she took a little dip
 And sunk a great big battleship,
 Has anybody seen my gal?

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Sometimes the wise ones make mistakes, and often a fool is right.

I may be wrong when I state that I am the world's greatest and dazzlingly original comedian, but at **B. F. Keith's Palace, New York**. On Jan. the 25th, there is an all-British bill, and if there is anything more British than

DU'CALI!

I will swallow my ladder, and if there is anything funnier in singles than the aforementioned genius, then there must be something in the **Einstein Theory**.

Vacant for production in September—See WM. MORRIS

LOS ANGELES

Holding over of headliners and repeating acts of feature calibre in a short space of time does not seem so profitable so far as business at the Orpheum is concerned. As Los Angeles seems to be at "low ebb" so far as tourists are concerned, the best thing the circuit might do so far as endeavoring to draw a healthy trade to its local \$1.65 top

house is to change its bill in its entirety each week and not repeat acts during a season.

Eddie Leonard, the headliner, held over from the week before, got everything anyone could get out of an audience at the Monday night performance last week. Leonard is one of those showmen who has an organization of workers with him that know how to milk the cash players for everything. Even his pit musical director is well versed in this branch of labor. The result was

Leonard occupied the stage for about 40 minutes, sang everything he knew, danced, had his boys do their stepping—and he has some steppers—and walked away to a healthy hit. However, despite all, Leonard did not seem able to fill up the lower floors of the house, which he was able to do on his first week. The business in general in the house was much poorer than it has been in more than a month for a Monday opening.

Then Johnny Burke, here recently, came back for some more. They know the Burke act by heart, having seen it often enough. Laugh they did plenty at what he had to say in his squeaky monotone, but enthusiasm they did not, as he was in the next-to-shut spot, and an unknown, or at least unheard-of, gag might have gotten away much better.

Opening the show were the Nagytys, man and woman, who ate more fire and flames than it would be necessary to destroy a Hollywood bungalow. Then Gerald Griffin, a tenor, who has a tendency to remind the audience that he has a bit of Irish in him. Griffin sang a number of his own compositions, also an operatic number, told a few stories, permitted his pianist, Rex McCaugh, to demonstrate his accomplishments on the ivories as a soloist, and scored a big hit. Griffin might curtail his tale a bit and that would make the return fit in its proper place so far as running time is concerned, as several of the stories he tells have been told so often that it is a waste of time to unburden oneself.

Gretie Ardine, with John Tyrell and Dave Kaye, unlimbered themselves of a lot of tyroshoren evolutions which clicked in great shape. After them came rotund George Watts and Belle Hawley, with song and talk. Watts, possibly on account of his size, figures he can use any kind of lyrics and get away with them. But two numbers he used were away off key and a bit too "blue" for family absorption, as was some of his talk, also. Cleaning up would not hurt the turn at all, as they can sell and get by legitimately without unusual endeavor.

Bert York and Ed Lord, who are no strangers here, just goaled them with their grotesque comic antics and talk. It was a pushover for the boys from the start, and they kept at them hammer and tongs till they wrenched every laugh possible out of the mob.

Closing were Maurice Diamond and Co., consisting of Helen McMahon, Stroud Twins, Joanne Merton and Natalie Renee. This is the same act they played here last season, and it went just as big as it did on its initial presentation. Diamond does his stuff and makes them like it. The Stroud Boys, whom he is lucky to have do theirs, while the rest of the company make an adequate showing.

Had Pantages shown a bit of discretion, not burdening the bill with an acrobatic opener and closer, last week's bill would have gone a long way toward proving his much heralded promise of better shows for 1926 was a sincere resolution. Had he used in place of one of the acrobatic acts one of the many musical turns which for several weeks past the shows have been surfeited with, it might well set itself as a mark for the rest of the year's programs to shoot at.

It was given a "pip" of a start by Beebe and Hassan, who a "rip-smorting" six minutes of Arabian tumbling, head and hand stand work in full and then into one of the closing trick, a row of forward somersaults by Beebe to a hand-to-hand catch by Hassan lying on the floor, which was a real hard-bolled Pantages' sleeper to life.

Golet and Hall, piano, banjo, song and dance duo, bunked them, due to Miss Hall doing a series of dance bits for a finish, with Golet punching a banjo accompaniment and announcing the bits as impressions of George Primrose, Pat Rooney and George White. Rooney and White are still here to defend themselves, but that finish is a dirty trick to play on Primrose.

Lander Stevens and Co., in a one-act, credited to Willard Mack, followed with one of those sketches having to do with the husband, his wife, a beer and a gun. Lander gave a very likeable performance as the hubby who comes back for his rubbers, with his performance ringing true up to the shooting of the lover episode. The shot must have unnerved him, as from there on he was as false as a wet G string. The male member of his support wasn't a bit bad—when shot, he died a natural death. As for the lady playing his wife, it is very evident from out front she must be Mrs. Stevens.

The Watson Sisters—Fannie and Kitty—in the next to closing, were everything a lay-off actor tells the agent his act is—just a plain, unvarnished, and as more or less, while here and there in the "gab" an old boy was discernible. It was camouflaged as well it sounded new to the paying folks. The neat manner of Kitty's introduction of her single ballad was a high light of vaudeville construction. Both girls went from sport clothes to black and white, brilliant-studied gowns which fairly screamed class for a finish.

If a few of the gender playing the

local Orpheum of late would drop in and get a peek at the dress and general appearance of this team it would help them considerably. The Watsons delivered 100 cents on the dollar, going all the way to a score, a speech and flowers.

The Colleano Family of acrobats make a "wow" of a closer, with a double somersault from the floor accomplished by Horace Colleano goaling the unbelievers. Well.

Dr. Frank Crane, feature writer

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and father of James Crane, actor,
with his wife, is spending the winter
in Hollywood. It is quite likely that
he will endeavor to do some work
for the screen.

With business picking up, it was
decided to extend the engagement of
Bert Lytell at the Mason to continue
this week. Monday, The Golem
is scheduled to open for an
 indefinite engagement.

The San Carlos Opera began a
three weeks' engagement at the
Pillarhonic Auditorium Jan. 18.
Paying \$2.50 top.

Pearl Rail, former dramatic critic
for the Los Angeles "Express," is
giving a series of lectures on "How
to Judge Motion Pictures" before
the Los Angeles Parent-Teachers'
Association.

The Los Angeles "Examiner" has
been conducting a Christian elimination
contest in southern California,
and will hold the final contest
at the Olympic Auditorium Feb. 18.
The purse to be offered totals \$5,
000, with \$1,000 going to the winning
team. The contestants are grouped
into 15 divisions from all over the
southern part of the State.

W. L. Frank, vice-president and



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eastern representative of the Hal
Rough studios, is at the Culver City
"lot" arranging for productions to
be made this year.

James Loughborough to stimulate
business for "The Merry Widow"
(Million Dollar) conceived a novel
exploitation stunt. He has Moore
and Edith, whirlwind dancers, ap-
pearing in the theatre prolog, mak-
ing personal appearances at hotels,
restaurants and dance halls here
and the beach cities, doing the
"Merry Widow" waltz and a fast
whirling dance.

It is said this stunt is responsible
for large theatre parties from neigh-
boring towns.

Upon the completion of the run
of "The Fall Guy" at the Orange
Grove, the company goes on a coast
tour.

Thomas Wilkes, since his return
from New York, announces he will

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present the following plays for the
coming season: "Success," with
Charles Starr in the lead; Leo Car-
lino in "The Supreme" and "Desire
Under the Elms."
Dickson Morgan will direct.

"A Night in Dreamland" was pre-
sented at Philharmonic Auditorium
Jan. 15, with a cast of 300, including
Virginia Pearson, Alma Real, Helen
Ruth Davis and other professional
entertainers.

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Cullen Chloe
Davis Edith
Delaine Gertrude
Dennis Eugene
Dow R H
Dry Lillian
Ferguson R B
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French E P
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Hahn J
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Mastroni T
McKay G W
Merrill Beale
Moore Betty
Naily Miss
Nelman H
Nelson Hodge
Nelsons
O'Brien J A
O'Brien N
Ormond Mildred
Palmer & Huston
Parker Edith
Peebles Viola
Peebles Viola
Ray Eva
Raymond & Geneva
Read H
Rice Hazel
Rose Violet
Saville Sylvia
Beymour Grace
Sherrin M
Sherman M
Smollett Inez
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Stonish Alena
Stone Doris
Swift F
Waltch F B
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Haworth Verna
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Karlson Leo
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Mordelmon Jess
Murray E W
Maughn Dora
Meaden Kitty
Meaden Leo
Olive & Mack
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Riley Joe
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Simpson Fannie
Smith Rose
Veldman Marie
Vincent Syd
Walsh Billy
Wilson Alma
Yates Hub

FIGHTERS SELLING LAND

(Continued from page 1)
of Florida are Nicolai, Welch &
DeMitt, producers of traveling road
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seven performances in three days at
the Fairfax, packing them in so
hardly that an extra midnight show
was forced. Before the trio dis-
covered Florida they were sending
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on his own now and then, lost all
interest in his work when hearing
Nicolai, Welch and De Milt got
\$30,000 with "My Girl" around here
in a week, with seven more Floridian
weeks to go after that.

Arthur Voegtlin's Resort
"Fountains," at the Theatre de
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Peliz, Miami Shores is the billing of
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"A Florida Fantasy."
The resort fringes a development
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Spanish twist. Claude MacArthur's
orchestra is featured.

Elsie Janis was met on her arrival
today by members of the American
Legion. She starts an engagement
of five weeks at the Hollywood Golf
and Country Club Jan. 23.
C. R. McMullin, the original sky
writer, is here, exploiting the G.
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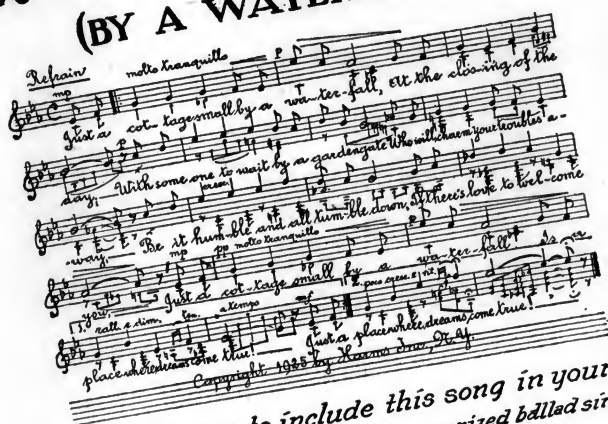


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NEW YORK CITY, WEDNESDAY, JANUARY 27, 1926

64 PAGES

'OLDTIMERS' FALLING IN SOFT

\$22,000,000 FOR NEW THEATRES IN GREATER N. Y. VIA BANKERS

Ask Assurance That Big Distributors Furnish Releasing Service—Latter May Prove Problem—P. D. C., U. A. and 1st Nat'l Wanted for Service Supply

One of the most attractive and lasting picture theatre deals ever presented to a single distributor or group is the proffer of downtown New York bankers of \$22,000,000 to build theatres within Greater New York, if the bankers can be assured of service programs from recognized distributors.

So far the bankers have selected United Artists, First National and Producers Distributing Corporation as the concerns to pledge their firm service to the new theatres. Along with the proffer is another that the distributors may divide the theatres among themselves for operation, with the bankers retaining their interests as an investment.

Intertwined with this deal is the offer of a picture trade weekly. He is said to have started the production with the bankers. Some of the latter have been interested in the show exhibiting business, with the entry of one banking firm new to pictures although that banking house is behind the financing of a new indoor amusement venture and (Continued on page 61)

\$125,000,000 NET FORD PROFIT FOR 1926

10,000 Fords Daily Turned Out—5,000,000 New Cars, All Makes

A private and unofficial checkup by automobile men on the production schedule of that industry for 1926 reveals that if the manufacture (Continued on page 14)

Colored Fashion Show

Under the auspices of the Mme. C. J. Walker Co., a colored fashion show entitled "Mi Lady," has been framed and it will make a number of "dates" under local tieups.

In addition to the show Wilmette Keeling Jackson, soprano, and C. Henri Robinson, tenor, are special musical attractions.

Puzzling Title

San Francisco, Jan. 26. Songs about California's golden gate, sunshine and climate are becoming as plentiful as Georgia mammys—the latest about the Golden State is called "California's Highway March." It was written by Damasus G. Galur, a "lifer" in Folsom prison.

LOEW'S FOUR \$2 FILMS ON B'WAY

May Be 5—"Mare Nostrum" at Criterion

Metro-Goldwyn-Mayer has secured the Criterion, New York, from Charles Frohman, Inc., for the presentation there of the latest Rex Ingram production, "Mare Nostrum." The picture was made abroad by Ingram.

The Criterion finished as a picture house about three weeks ago when "The Vanishing American" (Famous Players) closed its run. It was then decided to return the house to the legitimate theatrical field. Two attractions came in. One lasted but a couple of nights. The current show, "Open House," moved down from Daly's but has not particularly caught.

The M-G-M organization with the (Continued on Page 15)

The Loews Invited by President to Reception

Washington, Jan. 26. Mr. and Mrs. Marcus Loew have been accorded an unusual honor, personally invited by the President to attend the Congressional Reception Thursday evening (Jan. 28) at the White House.

This reception has been as a rule confined to official Washington. Mr. Loew met the President when here last week, exhibiting "The Big Parade" for Mr. and Mrs. Coolidge.

The Loews will stop off here Thursday on their way to Palm Beach, traveling in a private car.

WOOD CHOPPING, PIE EATING OR ANY 'CONTEST'

Henry Ford Started Something When "Discovering" Mollie—New England Excited—Extending to New York—Jazz Musicians Out of Work Thinking of Making Up—Theatres "Down East" Feeling Reaction—Old Boys Like Idea but Remember the Money

FIREMEN'S BALL, TOO

Lynn, Mass., Jan. 26. A wholesale revival in New England of oldtimers in minstrel shows, spelling bees, amateur and country store nights, wood chopping, marble, jack-knife and pie-eating contests.

Even the firemen's ball, red shirts and all, has come back.

It's the result of the flood of old-time fiddlers that has swept New England since Henry Ford "found" Mollie Dunham.

While the fiddler thing has laid many a golden egg in many a box office, it's now beginning to prove a boomerang to those same box offices. Every form of fraternal order is discovering among its members fiddlers or dancers. The result is that these orders are staging (Continued on page 48)

50% AD MAN IN CHICAGO'S N.V.A. CLUB

Chicago, Jan. 26. At the last "Frolie" of the Chicago N. V. A. 43 actors were present. Other spectators were either lay members or pickups off the streets, old artists long out of the game.

Some house owners and officials of the Orpheum Circuit have made (Continued on page 48)

MAE MURRAY REJECTS \$5,000 OR MORE WEEKLY FROM VAUDEVILLE

Did Not Mention Picture Salary, \$7,000 a Week—Keith's Hip Made Offer—Can't See Any Future Time—Secured German Cancellation

Oh, Lordy!

Of course, you don't see 'em around very often, but there they are—women wearing monodies in the exclusive night clubs.

Traced to the influx of the Lords and Ladies from England.

In a frantic rush for "names" to bolster up the business at Keith's Hip, New York, Mae Murray was thought of. She had but shortly returned from the other side.

Alf. T. Wilton, the Keith agent, is said to have dangled an offer of \$5,000 a week for Miss Murray to appear at the Hip, with a guarantee of two weeks. The picture star would have none of it. Miss Murray did not mention her picture salary, \$7,000 weekly, it is said.

It is admitted Mae Murray would have been a cheap headline for the Hip at \$5,000, since Miss Murray, besides her "name" and picture fame, can do a talent act. She "delivered" in her latest screen production, doing a couple of dance bits in a cabaret scene. Before entering pictures she ranked among the top-notch ballroom dancers when that field was at its height.

It is not stated whether the rejection by Miss Murray, the original Nell Brinkley Girl, centered on the limited time the Keith office could (Continued on page 8)

HEARST MAY ADD CARROLL

In Place of Ziegfeld—Theatres Go Along

Earl Carroll may be the next theatrical choice of William R. Hearst. The publisher, if agreeing with Carroll, will place him in the former theatre affections Flo Ziegfeld was held for a short while.

TENNIS CHAMP BEHIND FLOATING CABARET

Buccaneers' Club with Vincent Richards Pres.—Plenty of Names—No Booze

A floating cabaret, backed by social and literary people in New York, with a smattering of the sporting element, has been incorporated as the Buccaneers Club, with Vincent Richards, the tennis champion, as president. The group has bought a five-masted barkentine, 254 feet long (probably the longest five-masted vessel in the world), and they plan to operate seasonally at Miami, Baltimore, Newport, Bar Harbor and New York.

A prospectus has gone to a sea (Continued on Page 15)

ONCE DEADHEAD ALWAYS—FOR RADIO STARS

Taught by Radio to Pay Nothing, Mecca Held a Meagre Number

Once a deadhead always a deadhead, judging from the meagre attendance at the Mecca Auditorium Saturday (Jan. 23) to view the first concert of WEAF Radio Stars under Edwin W. Schuchling's direction. Possibly the \$3 scale was too (Continued on page 11)

COSTUMES GOWNS—UNIFORMS

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

BROOKS 1437 B'WAY
ALSO 15000 COSTUMES TO RENT

REPRISAL BILL IN CONGRESS AGAINST BRITISH DISCRIMINATION ON AMERICANS

Valle (R) (Colo.) Introduces Measure Striking Back for Restrictions on Yankee Musicians and Professionals in England—Paul Specht's Experience and Activity Bring About Bill—State Department in Full Co-operation

Variety Bureau, Washington, Jan. 26.
The barring of American jazz bands and performers in general in England has reached the point where the State Department is prepared to protest to the British government against the apparent discrimination threatening retaliatory action if the condition is not remedied.

However, official Washington, is not satisfied with the forthcoming diplomatic negotiations, for Congress has taken the matter up. Members of both the House and Senate foreign affairs committees are sponsoring a bill that will enable this country to strike back.

The bill is sponsored by William N. Valle (R) of Colorado, formerly on the House Immigration Committee but not assigned to that of Foreign Affairs, who has long been familiar with the conditions; and in the Senate by Frank B. Willis (R) assigned to both the Senate Immigration and Foreign Relations Committees.

This concerted action is the result of approximately two years endeavor on the part of Paul Specht, who has been fighting a lone hand for American musicians abroad where there is a lucrative field for the American symphonic music that has heretofore been closed while under our immigration laws British and other nationals have fairly swamped the situation here, entering without restrictions.

Immediate Action
That the present move in both the Senate and House will result in the passage of the provision is freely predicted with leaders on both sides promising, and in fact, offering to clear the way for immediate action. John Q. Tilson, the Republican leader in the House, after studying the measure, is making preparations to get the bill on the unanimous consent calendar for the coming week if the House Foreign Affairs Committee can get the bill out, which Mr. Valle is endeavoring to do, with the possibility looking

Text of Retaliatory Bill

Variety Bureau, Washington, Jan. 26.

Following is the text of the Senate and House bill as sponsored by Senator Frank B. Willis (R) of Ohio and Representative William N. Valle (R) of Colorado:

A BILL
Restricting the issuance of passport visas in certain cases.
Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled:

That wherever it shall appear to the Secretary of State that the government of any foreign country is limiting or restricting the admission of American citizens seeking to enter such country temporarily for business or pleasure, the said Secretary shall direct all American consuls to limit or restrict the issuance of passport visas to nationals of such foreign country applying under the provisions of subdivision (3) of Sec. 3 of the Immigration Act of 1924 for permission temporarily to enter the United States in the same manner, to the same extent, and with respect to the same classes of persons, as such restriction or limitation is imposed by such foreign country.

It is anticipated that in the matter of the decision as to such restrictions and limitations being practiced will be handled through the State Department, though the bill has been expressed that such would be a Labor Department function. The latter department has long approved such retaliatory provisions as the above bill contains.

toward a hearing here today (Tuesday) thus enabling the bill, with an accompanying report, to reach the House tomorrow.
Following the admission by the State Department to Mr. Specht on Friday last that from their study (Continued on page 10)



WILLIAM N. VALLE and KILSA NEWELL and MOST

"Newell and Most, in 'The Last Dance,' by Wilbur Mack, close the vaudeville program and stop the show. Their talk is funny and they score decidedly with songs and dances."—*"Enquirer"* Cincinnati, Jan. 31—Princess, Montreal, Canada, Feb. 8—Keith's Hippodrome, N. Y. Direction H. BART McHUGH.

SLUMP CHANCE'S LONDON SHOWS

Six Shows May Linger—
New List by March

London, Jan. 16.
Holiday enthusiasm for the shows lasted barely a week in the West End. With the passing of the old year a slump was felt by all types of entertainment, apart from pantomimes and "Peter Pan."

In consequence, the theatrical spring is arriving very early. The number of shows which can outlast the present slump without causing bankruptcies is limited to about half-a-dozen. The more experienced managers have already decided to cut their losses by changing the bill. The way will be led by the Haymarket, where "Mary Rose" replaces "The Man With a Load of Mischief," Jan. 21.

Among the theatres which have definitely decided on a change of program by the beginning of February are Wyndham's, Oxford, Winter Garden, Queen's, Globe, Garrick, Kingsway, St. Martin's, and Prince of Wales, in the case of the Garrick, however, a new production is not being installed since this theatre has been leased for "The Ghost Train," which, needing a larger auditorium, willingly relinquishes the St. Martin's to Basil Dean. His production there will be "Scotch Mist," by Sir Patrick Hastings, opening Jan. 24 with Godfrey Tearle, Tallulah Bankhead and Edmond Breon. Owing to the "wiggling" he received from the critics after "The River," Sir Patrick decided to present his next play anonymously, but his delight in his second-born has overcome this impulse.

"Lullaby" is to be withdrawn from the Globe Jan. 23, the company going to the provinces to make up the London losses. Margaret Bannerman, who has never before toured in England, will accompany them. Likewise, when "The Man in Dress Clothes" leaves the Queen's Jan. 30, Seymour Hicks takes this on to St. Martin's, "The Firebrand," which has already been tried out, is to be installed by Ivor Novello and Frank Curzon as their first venture in town.

"Tell Me More" finishes at the Winter Garden today, Jan. 16, and "Kid Boots" is to be presented directly. "Turned Up," the musical version of an old farce, is due at the New Bedford.

By the end of February the West End's list of entertainments will probably be changed from top to bottom with not more than half-a-dozen exceptions.

WHAT LONDON LOOKS LIKE

By HANNEN SWAFFER

London, Jan. 18.
The death of George H. Mair removes from this troubled sphere a dramatic critic who had a large sense of humor. So, like me, he was often in trouble.

Three years ago Frank Curzon's wife, Isabel Jay, appeared with her daughter in her own play, "The Inevitable," in which she made a return to the stage after 12 years' absence. It was one of those family party affairs, such as that which welcomed back to the stage Ellaline Terriss, who appeared with her husband and daughter.

The Isabel Jay play, which ran only a few nights, was one of the kind which made Mair dismiss it by describing a note which, he said, he had picked up in the theatre.

"Do come to our jolly party," it said, according to him. Curzon, however, manager and astute player-finder though he is, rushed to his wife's defense to the extent of banning from his next premiere—it was Gladys Cooper's first appearance in "Magda"—not only Mair, but the entire Hulton Press, of which he was a member.

The incident was soon forgotten; but Mair had that way of driving his point home. As it was once his official job in Paris to bolt down the Peace Treaty to 15,000 words for the world's press, you can believe this.

Mair's widow is Maire O'Neill, the Irish actress, so that he often got

(Continued on page 10)

FRENCH ARTIST ATTACHES GOETZ

Paris, Jan. 26.
Belove, French eccentric pianist, alleging that Ray Goetz had failed in the execution of a six months' contract with the Shuberts, commencing a new engagement, technically impounded Ray's baggage here, pending the deposit of \$2,000 as a bond.

Goetz smiled at the action and attributed it to a misunderstanding by the agents, Howell & Baud, who had failed to arrange a satisfactory settlement. Goetz said, after fixing the postponement.

Belove declares that the agents promised to notify him of the arrival here of Goetz but hearing nothing from them, he started suit, seized the baggage and refused \$5,000 ransom offered for the cancellation of his contract.

J. J. Shubert Attended by Doctors and Lawyers

London, Jan. 26.
J. J. Shubert, following his more or less comedy reception at Waterloo Station, has been confined to his hotel accompanied by doctors and lawyers.

The Shubert cohorts have threatened George Graves with a court action because of his having abandoned the comedy lead for the London presentation of "The Student Prince." The Shubert faction alleges that Graves entered into a definite arrangement before he sailed for New York.

Oscar Figman is being brought over to replace Graves.

New "Ghost Train"

London, Jan. 26.
Arch Selwyn, on behalf of himself and Al Woods, has acquired the American rights to "The Ghost Train," currently to be seen at St. Martin's.

This mystery play has achieved a local success only equaled by "No. 17" since the days of "The Bat." This, of course, as regards productions of the type.

The "Ghost Train" moves from St. Martin's to the Godfrey Tearle room for Sir Patrick Hastings' new play, "The Scotch Mist."

New Revue Unimpressive

London, Jan. 26.
The new revue at the Piccadilly, produced by Harry Foster, is generally unimpressive.

The new girls in the show are coarser in physique and not as youthful as their predecessors.

Harry Oliver, doing a Charleston; Gypsy Rhoumas; in a Spanish number, and Hal Sherman, in blackface, scored neatly.

TALKING OVER MUSICAL

London, Jan. 26.
After a supper with Frederick Lonsdale and Sir Alfred Butts for the purpose of discussing collaborating with Lonsdale on the next Drury Lane production, Irving Berlin and his wife left for Paris.

New York dailies carried cable dispatches yesterday on this project as definitely settled upon by the aforementioned parties.

If you don't advertise in Variety don't advertise.

'PLEASING' IS APPROVED

Paris, Jan. 26.
Jean Chariot changed his bill at the Potiniere Saturday (Jan. 24), putting on a new comedy named "Pleasant" ("Pleasing"), by A. Biraubeau and Rene Wachthausen. Its original title was "Le Camellion."

It tells of a sentimental widow, with sentiments changing according to the fellow she meets. The action is in Paris and on the Riviera. Mlle. Falconetti plays the changeable girl, well supported by Pierre Magnier, Marcel Valler, Janine Merry, Nune, de Guingand, and Josyln and Pierre Novelle (who replaced Roger Lambert).

The opening performance was approvingly received.

At the Theatre Paris, Leon Volterra has successfully revived Bat-taille's powerful three-act political writing, "Animator," with Yvonne Debray and Harry Baur.

Its reception was splendid.

Gaumont Palace, Paris, Intensified Presentation

Paris, Jan. 26.
The policy of vaudeville acts at the Gaumont Palace, pictures, is to be intensified according to Harry Portman, general manager of the Loew-Metro-Gaumont theatres, and in charge of the five other houses now controlled by that combination in France. The Loie Fuller's school made its advent in a series of classical dances at the Gaumont Palace, the bill also including the Five Magodors (jugglers), and a continuation of Arthur Flagg's organ recitals.

Cochran Has "Castles"

London, Jan. 26.
C. B. Cochran has obtained the English rights to "Castles in the Air," the Elliott-Meehan musical hit current in Chicago.

Lee Ephraim (English) is reported to have turned down this show for England while Martin Beck is also heralded as having refused production for it in New York. It is classed as a solid Chicago "hit."

Vaudeville Openings

London, Jan. 26.
White and Manning were a sensational hit at the Coliseum (vaudeville), taking 11 bows at last night's performance. Refsnach Brothers, from the Olympia circus, successfully closed the same bill.

At the Holborn Empire (vaudeville) Alma Barnes, American novelty prima donna, drew a fair reception.

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NIGHT LIFE OF THE WORLD

(The 23d installment of Night Life in the principal cities of the world.)

DETROIT

When Michigan went dry back in 1918, a few years before the rest of these United States, Detroit had within its city limits 1,300 licensed saloons. Now, in 1926, the most conservative estimate by Federal prohibition officers and local police give Greater Detroit, with a population of 1,500,000, something in excess of 20,000 places where drinking is done legally.

Explaining the night life of Detroit briefly.

The 20,000 drinking places include blind pigs, which exist in all forms and guises; open saloons, openly arrived at, where the principal beverage is beer, but you can usually get something stronger if you have influence; cabarets, where the cover charges are something awful, but where you can bring your own if you want to, or buy it at fancy prices from the proprietor if you know him, and he's not so hard to get acquainted with.

Wattest Detroit

Ask any of the brothers of the theatrical trade who now and then take to the road where they would rather be if they have to leave New York. The answer is Detroit, because, as the Federal men modestly admit, it is the worst spot in the interior of the country.

Some wiselimer in military affairs recently smiled broadly when asked how to dry up Detroit. His

(Continued on page 48)

BERT SWAN'S STEADY HARD LUCK DESTITUTE

Former Vaudevillian—Family of 6 Children—Youngest Fractures Skull

Chicago, Jan. 26.

One of the saddest cases of poverty in the theatrical world has been brought to light in the plight of Bert Swan. Before ill health overtook him, Swan had a trained seal in vaudeville. Then came rheumatism and divers other ailments and the stage was left behind.

Out of work and with small bankroll to support, his six children dined, and then vanished completely. With his family destitute Swan applied for a cab drivers job. His physical condition disqualified him.

Top of all his trouble, his youngest child, a girl four years old fell from a sidewalk to the entrance of their basement home at 170 W. Chestnut street and fractured her skull. She was removed to the American Hospital.

Jean La Plant Disappears Leaves Clothes—Money

Chicago, Jan. 26.

Police of Chicago were called upon Thursday night in an attempt to locate Jean La Plant, singer in an act owned by Jack Fine.

Miss La Plant had arranged to leave Chicago for Terre Haute, Ind., to fill an engagement. At the station, she left the others of the company, saying she wanted to say goodbye to a friend. She vanished and has not been seen since.

The act still has her complete wardrobe and considerable cash coming to her for salary.

Fanny Watson May Sign Warner's Picture Contract

Los Angeles, Jan. 26.

Warner Brothers are negotiating for the services of Fanny Watson (Watson Sisters), now headlining on the Pantages route.

Jack Warner has several stories he feels Miss Watson can play the title role in.

It is expected she will sign a contract before leaving the Pacific Coast.

Colored Waiter Is Teaching Society Buds

Grand Rapids, Jan. 26.

Wearing spats and carrying a cane, E. "Jazzy" Carew, colored waiter at the Hotel Morton, has assumed a position and attitude among the society buds in this town. He is the single local who knows the "Charleston" dance as it should be hoofed.

The buds are learning it from "Jazzy." Grand Rapids mothers and fathers aren't so wild about the idea, but the girls say "Jazzy" certainly can throw his shanks around; that's what they want to do.

PHONE-FINED IN NEWBURGH

Firemen at Cohen's Theatre Act as Cops

Newburgh, Jan. 26.

Several acts have been nipped by the local authorities for smoking back stage in Cohen's. The house fireman has discovered acts smoking in dressing rooms.

In one case where an act had to do another show the fireman called up a magistrate from the front of the house and was told to accept a \$20 cash bond from the act for appearance. The act put up the bond, which was forfeited when the trial date was set for several days later.

The last case concerned an artist who pleaded that he would have to forfeit his bail. The fireman got in touch with the local magistrate and the artist pleaded guilty over the phone, paying a \$5 fine to the fireman.

The strict supervision of the fire department over this particular house in regard to violations of the fire ordinance is commended locally.

Tinney Out of "Vanities" Bad Stomach—Wrestling

Frank Tinney is out of "Vanities" at the Earl Carroll, suffering from ulcers of the stomach. He was released from the Bartholomew's hospital Saturday night on the advice of Dr. Jerome Wagner. Al Herman went into the show Monday night.

The comedian worked under handicaps virtually all the new "Vanities" opened. Unable to retain food, he lost weight rapidly.

It is believed the strenuous practice required of Tinney in a burlesque wrestling bit, as opponent to a professional wrestler, aggravated his condition. Tinney will be out of the show for about two weeks, according to Dr. Wagner, who stated the comedian is a sick man.

Irene Franklin and W. C. Kelly in Concert

A proposal for a co-starring concert tour by Irene Franklin and George Walter C. Kelly next season is under advisement, with William Morris to direct it.

It is dependent present on the outcome of Miss Franklin's reversion, with the revue written by her and set for production.

As a platform attraction it will be the first of similar compositions, with singer, talker, comedienne and comedian, besides Jerry Jarman. Miss Franklin's husband as the accompanist.

LOLA GIRLIE'S INVENTION

Lola Girlie and Senia, dancers, go abroad Jan. 28 on the S. S. Cleveland for an indefinite vacation in Berlin. While on the continent, the Girlie invention of the heel-toe slipper will be copyrighted in the various countries. The protected product for prospective commercial marketing in ballet circles.

If you don't advertise in VARIETY don't advertise

KAHN BAND, \$7,500 FOR MET, BOSTON

Trying to Arrange Postponement N. Y. Prom to Accept—Competition in Boston

If Roger Wolfe Kahn can adjust matters with the undergraduate body of Fordham (Bronx) to sidestep a previous prom engagement for Friday of next week, the Kahn orchestra will play the Metropolitan (Famous Players) Boston, Feb. 1, at \$7,500 for the week. Kahn can leave the Hotel Billmore, New York, for the week, the Fordham prom being the stumbling block with indications up to yesterday (Tuesday) that the matter can be adjusted. The college organization is calling a meeting to accommodate the young bandman and secure some other "name" band for the prom.

The Kahn offer was made through William Morris.

The Met is after "name" bands to offset the Loew's State, Boston, competition.

Ails in Inde House

Baltimore, Jan. 26.

Roscoe Ails and Kate Pullman and Co., the vaudeville act, are appearing at an independent theatre here this week, Century (Whitehurst's) booked by William Morris.

The Ails turn is still playing Loew's picture theatres. This was an open week for the act.

3 LEADING TOPEKA CHURCHES CHANGE ADS TO THEATRE DEPT.

Sunday Editions Gave Entire Section to Churches at Lowest Rate—Highest Rate of Paper for Amusement Ads Paid by Churches—Good for Theatre

Johnny Hyde Among Alimomers, at \$75 Weekly

Johnny Hyde, Loew booker, received a matrimonial and financial jolt from Justice Levy in the New York Supreme Court, with a \$75 weekly assessment in favor of Mrs. Hyde. In addition, Hyde, who was sued for divorce, was ordered to pay \$400 counsel fees.

Justice Aaron Levy sarcastically opined that although Hyde admitted a \$5,000 annual income and agreed to contribute \$75 counsel fees and \$32 weekly alimony, he doubted the limitations of Hyde's annual salary and fixed the \$75 weekly assessment. Under a separation agreement, Hyde was paying \$50 weekly for the support of his wife and two children.

Johnny Hyde is the brother of Alex Hyde and Victor Hyde, vaudeville producer.

Alf Wilton's New Acts Grace George-Ted Snyder

Two acts new to vaudeville have been taken in tow by Alf T. Wilton, the agent. Grace George has a playlet designed for the twice daily with Wilton directing the vaudeville venture. Miss George is under the management of her husband, William A. Brady, for the legal part.

Ted Snyder is the other. With Georgia O'Ramey, Mr. Snyder will venture vaudeville, Miss O'Ramey singing.

Loew's Midnight, Weekly

The Palace, Brooklyn (Loew's) has added a midweek performance to its policy every Saturday night beginning last week. The house is booked by Sydney Piermont.

Harry Musgrove Arrives on Coast

New York, Jan. 26.

Harry Musgrove, Australian theatre manager, is spending a few days here before departing for New York.

Dancers "Rest"

Chicago, Jan. 26.

A report that persists here is that Joe and Rosay Morache, winners of the local Charleston championship, have died or become ill from too much Charlestoning. However, the report is denied.

The brother and sister team, who played numerous professional dates following their contest triumph, have not been busy of late and there is probably some truth that they are taking things easy. They do a most taxing Charleston with much jumping.

One ballroom manager suggests that certain ballrooms, not declared "in" on the Charleston publicly, might have circulated such stories to discredit the establishments that had sponsored the dance.

NEXT TO CLOSING 2-ACT LEAVES CABARET

Wells and Brady Open at Little Club, New Orleans, for Indefinite Engagement

New Orleans, Jan. 26.

Gilbert Wells and Florence Brady, two-act and a sure fire next to closing turn in vaudeville, recently having finished the local Orpheum (Orpheum Circuit), have deserted vaudeville in favor of a cabaret.

Mr. Wells and Miss Brady opened last night at the Little Club here. They are engaged indefinitely.

BLACKLISTING CARROLL'S ON SUNDAYS

Keith's Cancels 2 Acts—One "Doubled" From N. V. A. Club "Benefit"

For doubling from the National Vaudeville Artists' Club to the Earl Carroll Sunday night, Joe Darcy had his two Keith bookings cancelled. They were later returned when an investigation disclosed that Darcy had been instructed to play the Carroll by the manager of Moss Broadway, where he was also appearing.

According to the manager of the Broadway, someone representing himself to be Earl Carroll, phoned asking for Darcy to replace Frank Tinney on the Carroll's Sunday concert program. The voice informed the manager he was very friendly with the Keith Circuit. Terms were arranged and Darcy instructed to appear at 6 p. m. at the Carroll for rehearsal.

Darcy appeared on schedule and finding no one at the house left word he would be at the N. V. A. Club, where he was also scheduled to play a benefit. Later at the club he was again instructed via phone by the manager to report to the Carroll which he did and went on at the night show.

Kramer and Boyle were also ordered cancelled for appearing at the Carroll, Sunday, Jan. 19. They also doubled from the Broadway. The two-act played Keith's, Boston, last week.

The Carroll has been playing Sunday concerts for several weeks using independent vaudeville acts and acts recruited from Carroll's musical attractions.

The cancellations are tantamount to "blacklisting" the Carroll as opposition on Sundays.

SHOW ACTS IN CABS PREVALENT IN CHICAGO

Chicago, Jan. 26.

Cafes and night clubs of Chicago are following in the steps of the New York cabarets and are taking the principals out of the shows for their own "midnight" productions.

In New York this is an everyday happening, but Chicago producers have long felt that their principals should confine their work to the one or two shows a day, for which they are paid.

The latest legit folk to step into the cafe field are Frankie James and Johnnie Meehan, Jr., from "Big Boy." Also one of the night club has taken six girls from "Castles in the Air."

Chi. Attorneys Running For Judicial Bench

Chicago, Jan. 26.

Lawyers connected with the theatricals are out for municipal judge at the spring primaries. Among them is Phil Davis, an investor, first-nighter, erstwhile dramatic critic, author and divorce lawyer.

Mr. Davis has been having trouble with his eyes of late and figures life on the bench will be just the rest for giving the glimmers a rest.

Harry Klatsko and Lawrence Fenlon, law partners, associated with Harry Munna, the local Equity lawyer, are both running, one as the Democratic ticket, the other as the G. O. P.

Klatsko was formerly commissioner in Mayor Thompson's board and also commissioner of Lincoln Park.

TRIXIE FRIGANZA IN SHOW

Los Angeles, Jan. 26.

Trixie Friganza is playing "Weak Sisters" at the Majestic Sunday. She will be featured on a road tour of the Pacific Coast territory.

Lulu McConnell on Tour

Lulu McConnell and a cast of three from "Artists and Models" will open a tour of the Orpheum Circuit week of Feb. 1.

Kerry Instead of Denny

Los Angeles, Jan. 26.

Universal has decided to star Norman Kerry in "Three Women and a Man" instead of Reginald Denham. It is said the story fits Kerry better than Denny.

LOEW'S 20 PICTURE WEEKS

INTERVIEWS—INTERVIEWING

Being the Mournful Wail of a Dramatic Editor on Al Woods' "Suicide Circuit" Over the Sterile Imaginations of Most Actor Folk

By NELSON ROBBINS

Dramatic Editor, Baltimore "Daily Post"

If Variety will agree to await payment until the returns come in, I will put an ad in Variety along the following glittering and general lines:

LISTEN

YOU'D GIVE YOUR GOOD RIGHT ARM FOR PUBLICITY, WOULDN'T YOU?

Then why not be prepared for interviews with something that will get across? I HAVE IDEAS FOR INTERVIEWS.

Come and Buy 'Em!

And then, if actor folk are as intelligent as I think they are, I will make a fortune and Variety will make a good thing out of it.

Some time when I'm in New York I am going to take it up with Variety because the need is greater than the anthracite strike, prohibition or sleeper jumps.

Judging from my own experience, \$5-10-100 of the interviews will be secured.

(Continued on page 8)

NED NORWORTH SURLY, COFFEE SOOTHED HIM

For That and Striking Wife, Hazel Howell Given Divorce — "Nut," On and Off

Los Angeles, Jan. 26.

Ned Norworth, vaudeville comic and former music publisher, is minus a wife. Hazel Norworth, known on the screen as Hazel Howell, was granted a divorce from him by Superior Court Judge Gates on grounds of cruelty.

Mrs. Norworth informed the court in her application for the decree that her husband was a "nut," on and off. She testified he never allowed her to speak to him in the morning before he had his coffee and declared he struck her and bruised her face for violating this rule on several occasions. However, after Norworth had his coffee, Mrs. Norworth in her testimony says he was very affable and told her he was sorry he had struck her as he loved her.

When traveling on the road with her husband it made no difference whether others were present or not when he lost his temper, she said, and in the presence of a number of guests he struck her because she danced with a man introduced to her by her husband.

Mrs. Norworth testified she had to appear the next day before an audience with her face black and blue.

Several witnesses testified they had seen Norworth strike his wife. The Norworths were married in 1922.

Mayor Bars Police and Firemen From PASSES

Lynn, Mass., Jan. 26.

Closely following his abolition of the municipal theatrical censorship board, Mayor Ralph E. Bauer has placed a ban on free passes to theatres, dances and other amusements for city policemen and firemen.

The Mayor declared that the theatre managers have been imposed upon long enough by the free-pass graft.

CRIMINAL CASE ON COPYRIGHT DISMISSED

Margaret Eckhart, Complainant—"Jerry's Romance" Written by Her

Chicago, Jan. 26.

Harry Rogers and Billy House were exonerated in the criminal copyright action brought against them before United States Commissioner Glas, by Margaret Eckhart. She claimed an act produced by Rogers and staged by House was an infringement of "Jerry's Romance," written by herself.

Miss Eckhart testified she had presented the sketch in Los Angeles while working for the Dalton Brothers, prior to obtaining a copyright that quashed the case.

A chancery hearing is yet to come. Miss Eckhart claims her play is based on Shakespeare. It also bears a strong resemblance to "Charley's Aunt."

2 MULE ACTS NOW IN MARITAL SPLIT

A marital split between Tex Morrissey and Fats Woodward has resulted in both doing mule acts. Mrs. Woodward (Miss Morrissey) divorced her husband in Chicago for cruelty, the latter essaying a fourth marital venture with Nina Walby and sailing for London to open at the Kit Cat Club in the act known as "Hank, the Mule."

Miss Morrissey in turn is now playing clubs and cabarets with a new partner, Lou Thompson, in a similar skit known as "The Girl in the Donkey."

Behind this professional conflict is considerable trouble. Miss Morrissey alleges that her husband kidnapped their six-year-old child, Sunshine, and has taken the girl with him to London, although only authorized to have six months of the year. The wife was given sole custody of their two-year-old daughter, Joy. Miss Morrissey also states her husband has falsely circulated reports of her death in the profession.

She will seek to apprehend him abroad, hearing of Woodward's intention to play the provinces with Australia the first stop after England.

Eva Fay's Manager Deserted His Wife

Pittsburgh, Jan. 26.

Russell C. Brumbaugh preferred traveling as a manager of Eva Fay, a mind reader, to living with his wife, Mrs. Kathryn I. Brumbaugh, testified in her divorce action against her husband.

The wife was recommended a divorce in a master's report filed in Common Pleas court.

Brumbaugh was charged with desertion.

"NAMES" IN USE AT FILM HOUSES IN OPPOSITION

New Type of Policy for

Marcus Loew's Picture Theatres—Will Oppose Public (F. P.) in Nine Cities—New Loew Houses in New York—Opposition to Keith's Fordham Among Them—Feature Acts Already Under Loew Contract—Two Distinct Booking Offices—Public Now Has 16 Weeks

VAUDEVILLE NEWS

A radical step underway by the Metro-Goldwyn-Mayer-Loew combination, virtually forced on them by the de luxe presentation in the Public Theatres (Famous Players-Balaban & Katz) bids to make further inroads on vaudeville. It will undoubtedly not only affect the box offices of the vaudeville houses, but also place "name" material at a premium.

The Loew-Metro group is adding 55,600 seats in 20 theatres over the country to its circuit and starting with the current week at Loew's State, Boston, in direct opposition to the Public-operated Metropolitan there, they will begin the operation of a series of deluxe presentations together with pre-release picture showings in four cities immediately and add five more within a couple of months, expecting to wind up the current season next summer with at least 20 weeks playing this new type of entertainment.

The Loew presentations will differ from the Public policy in the matter of "names" at the head of each of the Loew units. Each unit is to play over the circuit. To this (Continued on page 8)

HAZEL KIRKE 'PLASTERS' EX-HUBBY, JIMMY O'NEAL

Demanding \$5,650 Back Alimony—O'Neal Says Too Much Money

Los Angeles, Jan. 26.

Jimmy O'Neal, manager of the Irving midlets, playing Pantages here last week, was surprised when a deputy sheriff confronted him in front of the theatre and served a "plaintiff" for \$5,650 back alimony and attorney fees upon him.

The service was made upon O'Neal under his legal name, James Schaefer, in favor of Mrs. Hazel Rawley, known in vaudeville as Hazel Kirke.

The attachment charges that O'Neal and Miss Kirke were divorced in Chicago, June 28, 1924, and that O'Neal was ordered to pay her \$50 a week alimony and \$500 counsel fees.

O'Neal asserts that he has not seen so much money as his wife wants since he gave up being a booking agent, and that he is now only a manager under salary to a corporation, and he doesn't see where his ex-wife, who is now a resident of Los Angeles, is going to collect from.

MILLER—BARGER WED

Joe Miller and Anna Barger, who have been playing vaudeville as a team, were married at City Hall, New York, Jan. 24.

FREE "BENEFIT" PEST COSTING ACTORS MONEY AND TIME LOSS

"Demands" Made for Acts to Play Gratis at Private Entertainments Called Benefits—N. V. A. Club Party to It—Actors Deprived of Extra Revenue

Grave-Digger Drummer

San Francisco, Jan. 26.

Fanchon and Marco acts play the California, Stockton, as a part of the route between Los Angeles and San Francisco.

A house orchestra of six plays the show. One show, with the music rather difficult, caused the girl in charge of the act to learn the "foots" at rehearsal, saying to the drummer:

"For the love a Mike—can't ya get it steady? Who are ya in private life—a bricklayer?" "No, mam," said the drummer, "I'm a grave digger. And a good one."

Demands for appearances at benefits on acts playing for the Keith-Albee and affiliated circuits have costed such proportions their Club Booking Department, formerly paying acts for appearances has all but ceased functioning.

The benefit evil has always existed where circuits have wanted to use the artists to curry favor with various interests and factions, but during the past year all existing records were broken for these gratuitous appearances. The method used to "induce" acts to play "benefits" is to notify the agent that such and such an act is expected. The name of a prominent K-A official is then used, if necessary, and the agent told to inform the act Mr. Magnate is personally interested.

If the act fails to appear or produces a strong alibi, the consequences are optional with the manager.

A similar method is used in the booking of the National Vaudeville (Continued on page 8)

NOTORIETY ACT BOOKED FOR HIP

Keith's Playing Policy Subject to Change

Wilda Bennett and Pepe, an Argentine dancer, after receiving sufficient publicity through a night club statement they were married and Miss Bennett's previous marital and other experiences, detailed in the dailies, have been booked for Keith's Hippodrome, New York, for next week.

The couple will do a dance act. When the papers reported the Bennett-Pepe marriage one day and denied it the next, the total publicity had been considerable, added to that received by Miss Bennett through her relations with Charles Frey, and Mrs. Frey securing a verdict against Wilda for alienation of her husband's affections.

Upon Hammerstein's Victoria passing out, the Keith policy of engaging "frank" or "notoriety" acts was seemingly against it, along with the E. F. Albee order not to permit blue jokes, gags, songs, dirty skits or dialog upon a Keith stage.

Condition of business at the Hip and paucity of available attractions for straight vaudeville entered into the booking of the Bennett-Pepe turn. It is claimed.

Previously and before Miss Bennett hogged the front pages, her name was frequently reported as submitted for vaudeville. In those days when merely a musical comedy prima donna, she could not agree upon terms, it also was reported.

What the notoriety is bringing Miss Bennett and her partner in cash returns from the Hip for a week has not been announced, although the Hip made no effort to dodge publicity itself upon the "notoriety act" engagement.

"State-Lake" at Palace

Cleveland, Jan. 26.

It is reported that following the operatic (Chicago Opera) season at the Palace, here, the house will revert to a combination policy playing seven acts and a feature at popular prices on a continuous basis, employing the same policy as the State-Lake.

If you don't advertise in VARIETY don't advertise

"BATTLING PAULINE'S" HUSBAND'S FATAL DRINK

Lady Boxer Ran Away With "Battling" Check, Prelim Fighter—Husband Forgave

Milwaukee, Jan. 26.

Rather than face his wife in court and have his testimony send her to prison, John Banyar drained a bottle of carboic acid in his home, the wife of the celebrated "Battling" Pauline, who has appeared as an added attraction in theatre throughout the Middle West as "lady boxer," is being held by the police on a serious charge following her elopement two years ago with George ("Battling") Check, local boxer, and their subsequent flight to California.

Pauline, with her 18-month-old child accompanying her, arrived here recently for a visit with her parents. Banyar heard of her arrival and informed the police, who took her into custody and wired California officials that a warrant was lying here for Check. The boxer disappeared the night before he was scheduled to box a preliminary in Pasadena.

Going to the county jail several days ago to see his wife and the child of the other man, Banyar was told by his wife's plea for mercy. He offered to take her and her child to his home if she wished. She was willing.

With Check sought and a clear case laid against Pauline, officials were loath to drop the case and Banyar was ordered to appear in court as chief state witness. He told officers that he could not face his wife in court and send her to prison. Going to the home of his sister, where he has resided since "Battling Pauline" ran away, he drank the poison.

A note addressed to his wife's mother was found next to Banyar, willing his entire belongings to a brother-in-law whom he had promised to educate.

Pauline's career has been indefinitely continued and she was permitted to attend her husband's funeral.

\$3,000 for Clarke-McCullough Clarke and McCullough are asking \$3,000 for vaudeville bookings to begin in March. A tentative Orpheum route is being arranged.

DORIS CANFIELD FORCED BACK TO KEITH'S BY INJUNCTION

Must Play Out \$350 Contract for Team—Miss Canfield Receiving \$300 Single in Cabaret—Wants Bert Hanlon, on Keith-Albee Blacklist as Partner

The injunction proceedings against Doris Canfield (Canfield and Allen), were dropped by the Keith-Albee Circuit Monday when the compromise signed an agreement at the house of Maurice Goodman, Keith's attorney, to return to work for the circuit at the end of the current week at the Fifth Avenue Club.

Miss Canfield walked out of a three-year Keith contract to accept the Fifth Avenue Club offer, automatically dissolving the team of Canfield and Allen.

The Keith people secured an injunction from Justice Aaron J. Levy, but the girl opened Saturday night despite the legal stay. Monday she appeared before Justice O'Malley in Supreme Court, when she claimed she was not voluntarily served. The Justice warned her she was treading on dangerous ground in violating a Supreme Court injunction and postponed the matter until Friday.

Monday night Miss Canfield again appeared in the revue at the Fifth Avenue Club, following which she signed the agreement to return to Keith's. She will be allowed to choose another partner to work out her Keith contract. The former partner was Ed Allen.

Picked "Blacklist" Act Tuesday Miss Canfield was in session with a committee to pick a partner, and informed the K-A official she would like to work with Bert Hanlon. Hanlon is a standard comedian who has been on the K-A "blacklist" since playing an independent date in Cleveland after appearing at Keith's Palace in that city.

Miss Canfield walked out of her banishment several weeks ago after playing 13 weeks. The following week she was booked at the Maryland, Baltimore. Among the affidavits submitted to Justice Levy by Keith's was one from Fred Schamberger, owner of the Maryland, which alleged in effect that the Maryland had suffered irreparable loss through the failure of Canfield and Allen to appear. The last time the players left the Maryland they were spotted No. 2 on the bill. The rest of the affidavits concurred that Canfield and Allen were "unique and extraordinary."

The sudden activity of the K-A Circuit in preventing the girl from appearing outside of the circuit is said to be the death of female comedienne left in vaudeville. Miss Canfield is regarded as having unusual promise, but it was not until outsiders began bidding for her services she became important from a vaudeville standpoint.

Canfield and Allen turn was booked at \$350 weekly. At the Fifth Avenue Club Miss Canfield received \$300 alone and also planned entering a musical comedy to double from the club.

ROAD CALLS

Road calls designated by International Association from its New York headquarters are: Local 477, against Columbus Club Auditorium, Green Bay, Wis.; No. 212 against Palace, Calgary, Can.; local 43 against Playhouse, Winnipeg.

MONDORF BACK—ILL

Harry Mondorf, Keith's international scout, returned to New York about a week ago. Mondorf's trip was curtailed upon the advice of a physician, it is reported. He is said to be ill.

Agent After Commish

Max Hart has two claims for commissions in law. He asks for \$12,000 due from Jim Barton and \$10,000 from "Ukulele Ike" Cliff Edwards representing 10 per cent of their salaries.

Florenz Ames Returning

Florenz Ames is returning to vaudeville in the former Dooley and Ames act.

Ames is partnered with Ray Dooley after the dissolution of Winthrop and Ames.

INDEPENDENTS STILL BATTLE ALL ALONE

Bookers and Managers Doing Their Best to Strangle Their Business

A hot fight in independent vaudeville is on to corral bookings of theatres in New York and eastern territories playing acts for one day, two, or three, on a split or full week. Bookers found the telegraph and telephone way of communication too expensive and is using a 2-cent stamp for results.

Another independent booker rounded up what looked like a peach of a circuit, getting several stands to break jumps that took acts from New York into the north-west where only huckles can make it by mugging. Acts were booked in a circuit, getting several stands to break jumps that took acts from New York into the north-west where only huckles can make it by mugging. Acts were booked in a circuit, getting several stands to break jumps that took acts from New York into the north-west where only huckles can make it by mugging.

In another instance an independent booker had signed several upstate (N. Y.) houses. Another independent agency wormed its way in by sending cheaper shows.

When the morning booker could not furnish certain acts, the house manager switched back to the original booker, writing that he had saved money on his bills for the short time he had been away, but almost lost his business. He wrote that, as bad as some of the shows his old booker sent him had been, they were better than most of those sent him during the change. He wrote he hated to admit it, but there was quite a difference between a "bad show" and "one that wasn't quite good."

One booker is getting his house commission in silver, the returns on four acts for a two days' booking.

Fire in Ogdensburg Causes Loss to Vaudevillians

Ogdensburg, N. Y., Jan. 26.

Mystery still shrouds the cause of this city's \$500,000 blaze that wiped out the combined town hall and city opera house late last week.

The theory that the boilers of the theatre exploded was disproved by investigation. The structure was three stories in height and was erected and owned by the town of Ogdensburg, of which the city of Ogdensburg is a part. It was built in 1880.

Much of the paraphernalia used by vaudevillians acts playing the opera house at the time of the fire was lost. The house had been following a combination policy of late. The flames were discovered about one hour after the close of the night performance.

The management of the Star theatre—Castle & Landry—threw open the house Saturday for a benefit for the vaudevillians, who lost heavily by the fire. The act playing the opera house at the time were Ramsey's Cannaries, Gaines and Ross, and Harvey, Henney and Grace. The first named lost 12 canaries in the fire.

Rolph's Ins. Business

San Francisco, Jan. 26. Three prominent theatrical men will be associated with James J. Rolph, Jr., mayor of San Francisco, when he launches his insurance business, March 1.

They are Marcus Loew, Cecil B. DeMille and Herbert Rothschild.



MASTER GABBEILL and CO.

In a One-Act Comedy

"THE LITTLE KICK"

Jan. 25th, Loew's Orpheum and American; Feb. 1st, Loew's Gaiety and Richmond Hill; Feb. 8th, Loew's National and Boulevard; Feb. 15th, Loew's State, Newark; Feb. 22nd, Loew's Metropolitan, Brooklyn.

Direction Charles J. Fitzpatrick, 160 West 46th Street, New York

FLASH ACTS CAN FIND TIME IN FILM HOUSES

Producers No Longer Wasting Time or Going Broke—New Market

Flash act producers are turning their products toward the film houses rather than wasting time as previously, "showing" for vaudeville and playing numerous break-ins at cuts that set them back to such an extent financially they are never able to overcome it even after a salary is set.

Some of the producers are placing their acts through independent agencies for picture houses, either as part of a vaude program or as presentation features.

The decision of numbers of medium sized picture theatres in New York and elsewhere to offer flash turns in conjunction with pictures has opened up a new market for the flash producers. Many claimed to be practically broke trying to sell their product to straight vaudeville.

Producers also claim that the film houses with which they do business know what they want and also set a price. This gives the producer an idea of profit and he sets his act accordingly.

Hip Possibility?

New Haven, Conn., Jan. 26.

Having refused many offers to appear in vaudeville, Olympia Macri, cabaret singer, who was tried twice for the murder of John Bagnano, cabaret "shik" and entertainer here, and acquitted, now is unable to find a job and is facing poverty. She has received several free-will gifts from persons who attended her trials. Olympia, in addition to caring for herself, also has her baby daughter. It is now believed by those who knew her that in view of her present dire straits she would not be averse to appearing in vaudeville.

COLORED WOMAN FLIER

Bessie Coleman, colored aviatrice, is doing an act.

Miss Coleman, billed as the "girl aviator," is now appearing in colored houses in the South, managed by D. Ireland Thomas.

Miss Coleman is considered without a peer in flying accomplishments among colored women.

London Broker in New York Jack Goodson, playbroker of London, is in New York, where he may remain for six months or so.

If you don't advertise in

VARIETY
don't advertise

'BLACKLIST' TERRIFIES NO MORE; 'NAMES' WITH INDEPENDENT MGRS.

Decided Change in Attitude by Theatre Owners Through Decided Drop in Business—Will Play "Names" if Price Is Not Boosted

COMEDY TURNS MAY BE USED IN FILM UNITS

Report on Publix Presentations Excite Agents—Future Policy Foreseen

A scurrying around of agents followed reports this week that the Publix Theatres (Famous Players, Balaban & Katz) were interested in booking possibilities of standard comedy acts to be incorporated into or added to the presentation now being played by Publix.

The report also stimulated the vaudeville producers of comedy acts into renewed activities. The producers have been doing nothing since the regular vaudeville channels became clogged, due to the salient situation and the method of booking acts week to week on pick up time.

Both the agents and producers see a new division opening if the picture houses now playing revues and presentations decide to incorporate comedy into the non-picture portions of their programs.

The success of many turns of various types in the picture houses, proves, in the opinion of the agents, that pictures and vaudeville blended will be the outcome of the present unit idea.

Following the announcement that Famous Players intended to form their own booking organization, although confined to agents, the picture people have been swamped with offers and suggestions from all straight vaudeville connections.

Sophie Tucker's Mother

Dies; Soph on Ocean

Mrs. Jennie Abusa, mother of Sophie Tucker, died at her home at Hartford, Conn., Jan. 24, while her daughter was speeding across the Atlantic in an effort to reach her mother's side.

Sophie arrived in New York today on the "Leviathan." She was apprised of her mother's death by her brother who met her at the dock. The funeral was delayed until the singer reached Hartford. Miss Tucker has been playing in London, cancelling her engagements to visit her mother in Hartford.

KAJIYAMA AS PUBLISHER

Tameo Kajiyama, the mental calculator, found his publishing ventures as editor and owner of "Psychology" financially disastrous. Judgment for \$1,127.31, representing a balance on a judgment recovered in Indianapolis Nov. 19, 1924, was entered against him. Japanese performer, by the Bristol Press, Inc., for labor and services rendered in getting out "Psychology."

Kajiyama pleaded for time in the interim pending his divorce suit against his American wife, which implicated a Loew theatre organist. Kajiyama secured the divorce recently.

LEVY BOOKING WARNER'S

Los Angeles, Jan. 26. Bert Levy circuit has added the Egyptian, Warner's hour, Pasadena, to its Southern California bookings. The house will play five acts the last half of each week.

Fox's Anniversary Week

Fox anniversary week is being celebrated at the Fox theatre this week, with the Fox vaude houses advertising eight acts.

Independent vaudeville houses are plunging heavy for names to rehabilitate a general all around slump. Agents are offering picture houses in their territories many of which are gradually swinging to a vaudeville policy has seemingly sounded an alarm and have prompted the smarter business groups to pay more attention to their vaudeville than has been customary.

The new arrangement occasioned a mad scramble for "names" among the independent bookers last week. Ben Bernie, back from Miami, was beseeched by several for independent houses and given practically carte blanche to write his own ticket. Ben's figures would then be submitted for okay by the desirous of Ben's band. Several also wirelessly offered to Sophie Tucker Friday, despite her scheduled arrival on the "Leviathan" the following day, the telegraphers figuring to head off competitors that would surly meet her at the pier with offers.

Bernie is practically set as a feature for the Haring and Blumenthal houses in Jersey City with that booking clinched by Arthur Fischer. The deal calls for Bernie's appearance at the Cernal's theatre and Lincoln and covers a week and a half. Vincent Lopez has also been taken for several independent dates by Fischer.

Whether the sudden change of extravagance on the part of independent vaudeville house owners is permanent or merely a flurry is worth a guess either way, but the fact remains that while they are hot for "draw" attractions the bookers are anxious to grab all they can and feed them as fast as they can arrange terms satisfactory both to performer and manager.

High Price Scale

The bookers figure the sudden demand may prompt some of those approached to tilt figures beyond proportion of prices which many had been offered to bookers prior to the sudden demand for "names." Should this occur the bookers figure that the current boom will be short lived and that conditions will drop back to the old routine of cheap bills and little regard for vaudeville that has handicapped development of the independent field for two years or more.

The independents also hold out that if a reciprocal arrangement can be made among those who stand capable of playing "names" and big acts some such an arrangement should be entered into at once. This "gentlemen's agreement" would give them at least 15 or 20 weeks of consecutive time which is at least as much if not more than a "name" can secure on the Keith circuit.

Another feature of the independent angle is that the houses requesting "names" thus far are not in "opposition" territories.

Previous plunging for "name acts" in the independent field has been a failure. Conditions made it difficult for bookers to supply the demand but things have changed. Acts are no longer being fooled and jockeyed around but are now playing for the highest bidder.

The "blacklist" is not as terrifying as formerly for a "name" or good act. Picture houses and cabarets are gradually swinging to regulation vaudeville, both in floor shows and presentations, have opened up a new avenue of employment for acts suitable for show houses and has seemingly given them greater independence than ever.

Carrillo Re-enters

Leo Carrillo will re-enter vaudeville this week in "Images," a four piece sketch by Edwin Locke. Carrillo will do his familiar "wop" character but will discard his monolog for the first time in his vaudeville career.

"Images" will play the Keith eastern houses. M. S. Dentham arranged the bookings.

BUT 28 STRAIGHT VAUDEVILLE WEEKS LEFT OF ALL VAUDEVILLE IN COUNTRY

18 Weeks on Keith Circuit in East; 10 on Orpheum Circuit in West—All Other Theatres Booked by Either Circuit Have Different Policy or Play More Than Twice Daily—Of Keith's 18, 7 Are "Cut Salary Weeks"—More Vaudeville Theatres Rumored to Change Policy Before End of Season

A check-up on the straight vaudeville houses (known formerly as big time) now being booked or operated by the Keith-Albee and Orpheum circuit, shows but 28 weeks left in the entire country, divided 10 weeks to the Orpheum circuit and 18 weeks to the Keith circuit.

All of the other houses booked or operated by either circuit have either changed to a pop vaudeville policy of more than two shows daily or a vaudeville and picture policy with a varying number of performances.

The straight vaudeville stands remaining on the Keith circuit are: Keith's, Portland, Me.; Keith's, Lowell, Mass.; Keith's, Boston; Keith's, Philadelphia; Maryland, Baltimore; Keith's, Washington; Davis, Pittsburgh; Palace, Cleveland; Keith's, Cincinnati; Shea's, Buffalo; Shea's, Toronto; Keith's, Detroit; Temple, Rochester; Hippodrome, New York; Riverside, New York; Palace, New York; Albee, Brooklyn, and Bushwick, Brooklyn.

The straight vaudeville stands remaining on the Orpheum circuit are: Palace, Chicago; Orpheum, St. Louis; Palace-Orpheum, Milwaukee; Orpheum, Denver; Orpheum, Kansas City; Orpheum, Seattle; Orpheum, San Francisco; Orpheum, Los Angeles; and Orpheum, Oakland. The Heilig, Portland, Ore., is a two-day stand but only plays vaudeville three days weekly.

The Princess, Montreal, is not included in the list of Keith big time stands the house having announced a change in policy to legitimate attractions beginning next month.

Of the Keith straight vaudeville stands listed, several houses are concerned with reports of a change of policy before the current season closes. Among those mentioned are the Bushwick, Brooklyn; Palace, Cleveland, and Temple, Rochester.

Of the 18 Keith straight vaudeville theatres, seven are known as "cut salary weeks," leaving but eleven full week, full salary, straight vaudeville theatres in the east. On the Orpheum time two or three of its straight remaining straight vaudeville houses play acts at a reduced salary.

DANCING SCHOOL IN CHI

Chicago, Jan. 26.

The Premier Attractions, Inc., of Chicago, has announced it is making elaborate preparations for the opening of a dancing school where dancers playing in current attractions in the Loop district may come for workouts or to put finishing touches on their routine.

The school is to be under the supervision of Harry Miller.

ROD. PANTAGES NOT YET 21 IS GEN. MGR.

Father Creates New Post for Son, Rodney

Los Angeles, Jan. 26.

Rodney Pantages, son of the head of Pantages Circuit, has been appointed general manager of the theatres. Young Pantages, who has not yet reached his majority, will make his headquarters in San Francisco and there direct the general theatre operation of the circuit.

His father has been grooming him in the work of operation and booking and feels that the young man is now qualified to take over a large share of his responsibility.

The position given young Pantages is one created for him and has never been filled by anyone before. In the past Alexander Pantages himself handled all ends of his vaudeville and picture business.

"Eternal Flapper" Has Record Return Date

Washington, Jan. 26.

Edna Wallace Hopper is to repeat at the local Earle, the Stanley house presenting six acts and a feature picture, week of March 15.

This will be a return for Miss Hopper within 26 weeks, the first time such a booking has been made in Washington.

According to the plans as now laid out the "eternal flapper" will give three morning matinees against one of the previous engagements when she played to over \$1,200 at a 50c gate.

GIRL PRESS AGENT PROMOTER

Los Angeles, Jan. 26.

Almee Edwards MacLean, for the past year publishing a magazine distributed to the patrons of the Pantages house here and who also supervised the publicity for the house, has been promoted to take charge of the Pantages office building as manager.

The edifice is a 12-story structure and has about 200 tenants.

Miss MacLean will continue to perform her other duties in addition to occupying her new job.



GEORGIE WOOD

"Humpty Dumpty"
Theatre Royal, Birmingham, England.
"All the King's horses and all the King's men couldn't put Humpty together again."
But Love and Unselfishness 'Did!

PAN ASKS \$50,000 FROM ASCHER BROS.

Chicago, Jan. 26.

Alexander Pantages has filed suit here against the Ascher Brothers, asking \$50,000 damages arising out of the cancellation of the Chicago franchise formerly held by Ascher Brothers prior to their conversion of the Chateau theatre from vaudeville to dramatic stock.

The terms of the franchise called for a booking fee of \$75 a week, plus 5 percent, from the acts direct, and to run until 1935.

Orpheum's Full Salary And Fares for 3 Years

Chicago, Jan. 26.

A contract for three years with 40 weeks a season guaranteed has been issued through the Simon Agency to the Tad Telman's Tunesmiths.

In the contract is provided that there shall be no cut salary week, with the Orpheum paying all transportation.

A. & H.'s 2d 5-Act Bill

Seattle, Jan. 26.

Ackerman-Harris will book an additional five-act show weekly in the west, starting very shortly, arrangements to that effect now being under way. One show will continue to come west over the Northern Pacific, as at present. The other will come over the Union Pacific to Salt Lake City, to Spokane, via Walla, Walla.

From Spokane to Seattle this second show will probably be routed over the Great Northern, and in Seattle a splitweek will be played at the Palace Hip.

The Palace Hip, dark since Will King left, is undergoing renovation. It will not reopen until March.

Telling 'Em H'off

Chicago, Jan. 26.

Pat Daley, while on the same bill at the Majestic here, approached the orchestra boys with Clinton Sisters and Band and made them a proposition on behalf of Greenwald and Weston, local producers.

The matter, however, was called to the attention of Tom Carmody on the Association floor and he ruled that the boys must remain with the Clinton Sisters.

ORPHEUM SUING FOR REFUND

Chicago, Jan. 26.

The Orpheum Circuit has filed suit against Mrs. Mabel Reinecke, Collector of Internal Revenue for Northern Illinois, asking refund on taxes and fines paid to the government during 1923, 1924 and 1925. These amount to \$32,055.32.

The petition filed with the federal court here states that the business of the circuit could not be classified as liable to capital stock tax.

STRAIGHT VAUDEVILLE—NOW

Total Number of
Vaudeville Acts
2,000

Total Number of
Vaudeville Acts
6,500

Total Number of Theatres
Playing Two Shows Daily
(Straight Vaudeville)
28

Total Number of Acts in
Straight Vaudeville Weekly
210

Out of an estimated total of 6,500 vaudeville acts in this country, only 210 acts are used by straight vaudeville houses or in houses where only vaudeville is played without a feature picture. Of this total but 28 remain in the U. S. and Canada of the Keith and Orpheum circuits.

The remaining acts play in the picture, pop vaudeville, cabarets and other houses other than straight vaudeville.

It is reckoned, that there are 2,000 such houses in the country now playing vaudeville. This includes all of the pop vaudeville circuits and independent vaudeville houses.

ALBEE TELLS LOEW AGENTS TO "TAKE CARE OF ACTOR"—SHOCK!

Surprising Information for Former Keith Agents, Given "Air"—Marcus Loew Unaware Competitor Talking to His Act-Getters—Keith Agents Never Invited Albee to Talk to Them

Afterpieces, but No Pay

Vaudeville acts are beginning to rebel against putting on afterpieces without additional remuneration above contracted salary. The first open demonstration happened in Jersey City, N. J., when approached by the local house manager named putting on an afterpiece without pre rate salary, refused on the ground it was not in their contracts. The Orpheum Circuit last season added a clause to the regular contract covering the afterpiece performance.

Assembled Marcus Loew agents did not know whether to chuck or laugh when hearing H. F. Albee admonish them to "take care of the actor," while addressing the agents at one of their regular weekly luncheons. Albee also informed the Loew act-getters that he knew a similar organization of agents assembled among the Keith "artists' representatives" but that he never had been invited to address them.

During the remainder of his remarks Albee emphasized the importance of agents to a vaudeville circuit, told them to work earnestly and with zeal as the vaudeville theatres were dependent upon the "new faces and acts" agents located but, said the speaker, and to another shock for the agents, they "must also work for the actor, to secure as much salary for them as they could and thought that the actor was worth" adding that the actor "never has been given proper consideration in the past."

Assumed Attitude

It is said Marcus Loew was unaware of his competitor's intention to tell Loew agents to get more for the Loew actor, nor any of the other Loew executives. They thought it peculiar Albee should have assumed the high salary attitude for the Loew time before placing it into effect in his own office. The Albee speech will also come as a surprise to several former Keith agents, who were given the w. k. air through becoming an "actor's agent," i. e., an agent who tries to protect and promote the actor's handles. The most enterprise is asking for more salary than an office "acts" or an agent attempting to promote his act in other ways has meant loss of "franchise."

When Albee mentioned his own agents had never invited him to talk to them, collectively, several often hearing him individually, he added, and tried to make it sound facetious, "perhaps because they knew me."

For the remainder of the day Loew agents spoke about the "thrill" of "hearing Albee as he really is," but none expressed any desire to become a Keith agent.

Foreign Dancers in Suit

A Parisian dance team, Pierre Jeneco and Yvonne Accent, brought over by Jules Maaboum and John McKean for a tour of the Stanley picture theatres, is in suit and counter-suit with the Acme Booking Office, Inc., for damages for breach of contract. The Acme is the Stanley's booking channel.

Jeneco and Accent ask for \$6,000 damages for breach of contract and for the time the team is asking for similar damages alleging the team refused to play the Stanley theatre, Philadelphia, when notified the middle of December. The dancers in turn, objected to the four shows daily, stating it was a physical impossibility. Their salary was \$400 per week.

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LOEW'S 20 PICTURE WEEKS

(Continued from page 5)

end Loew-Metro have already engaged contract Gallagher and Sheen to head one unit; a combination Rita Owen and the Six Brown Bros. for another; Al White Collegians; Frank Farnum; Herman Timberg; Roscoe Allen; B. A. Stoff and band; Cunningham and Co.; and the Grand and L. Wolfe Gilbert, the Gers-Dorf Sisters and Band, and Edna Wallace Hopper.

They will also make a specialty of having a number of traveling guest conductors to lead the regular house orchestras and likewise a number of traveling jazz conductors who will be utilized to augment the regular house orchestra. Experiment along these lines is being tried out at Loew's State, Boston this week, where Philip Spitalny and his jazz combination are augmented by the regular house orchestra of 35, in addition to playing a special stage number.

The first four houses as announced last week in Variety are Loew's State, Boston; Loew's Grand, Pittsburgh; Loew's Allen, Cleveland and Loew's State, St. Louis. To these will immediately be added houses in Harrisburg and Reading, Pa.; Boston and Cambridge, and Nashville. Then next are that a new house at Norfolk, Va., which opens Easter Monday, and another in New Orleans which opens the following Sunday. In Chicago, Ordway and Loew are jointly interested in the Saenger Amusement Co., which is aligned with First National.

Opposition Points

In addition to coming into direct opposition to the Public houses in Boston and St. Louis, there are other points where houses of the two organizations will be in opposition. They are Norfolk (Public is trying to arrange a partnership with Jack Wells) Kansas City where Public has the Howard, Royal and where Loew with Schanberg and Wolf are to build a new 4,000 seat house; Miami, where Public controls the town, having the Olympia, Fairfax, Hip, Paramount, Potomac and Park, and where Loew is to build a new house at the southeast corner of 2d and 5th, where Public has the Strand and Hamilton, and where Loew is also to build a 2,500 seat house; Atlanta, where Public has the Howard, Rialto, Forsythe, and where with Keith's they are to jointly operate straight vaudeville theatres, and in addition are planning for another house to be built in conjunction with a huge department store. Loew already having taken Grand, Atlanta, is to build a 2,000 seat deluxe house in San Antonio, where Public is to have a new house which Jesse H. Jones is building for them, and where they operate the Queen and the Capitol and have the Liberty (operated by the Saenger Amusement Co. under license). Loew will have a 2,100 seat house at Dallas. Loew is to build a new 3,000-seat house while the Capitol Public in the same town is the Old Mill, also operated by the Saenger Co.

13 More Loews

In addition to these new Loew houses the circuit is now either building, completing or about to start building 13 or more other theatres. They are a 4,000 seat in Pittsburgh, ground for which is to be broken May 1 when they come into possession of the property; a 2,500 seat house in Akron, O., almost finished; a 2,000-seat house in Canton, likewise almost ready; a 2,500-seat new house in New Rochelle, N. Y.; a 2,000-seat house in Stamford, Conn.; a 2,500-seat house in Greenwich, Conn.; a 2,500-seat house in the Fordham section of the Bronx, New York, (direct opposition to Keith's Fordham); two houses of 3,000 capacity each in lower New York; a 2,500-seat theatre in Va., and in addition a new 3,200-seat theatre in the upper part of New York State besides others the Loew people do not care to disclose at this time. Loew's plan is to run the entire London rebuilding for 3,700 seats and in opposition to the English house which Public will operate, to open next month.

In the present state of the framing of the Loew picture circuit which is to play the deluxe type of shows and the pre-release presentation is in the hands of Ed. Shiller, who has Lionel Kean assisting him, and Louis K. Sidney, the man-

aging director of the Aldine, Pittsburgh, in New York as the chief director of productions for the innovation.

For a time last week it seemed possible that the Loew-Metro group and the Mark-Strand interests would get together on the show that Joseph Plunkett has been producing for the Strand, New York, but this seems to have fallen through, it being figured that there would be too much waste of time before a composite set of stage requirements could be arrived at so that the Strand people could build their productions in order that they would be able to fit the stages of all the theatres that were to be placed on the Loew circuit.

In all the new Loew houses built to house the deluxe type of entertainment, the stages will be uniform in size as practical, affording the producer of the attractions greater leeway in making his production in any one house.

Signing More Acts

The Loew-Metro acquirers are lining up additional vaudeville material, especially those that have had production experience in revues or musical comedy and which couple entertainment with name value. Within a couple of weeks an additional line of acts will have been placed under contract.

The idea is to get one "name" attraction and build the entertainment around it. This is pretty much the same plan as the Public organization is following except that Public at present is not utilizing "names" in their revues.

As yet no special producers have been engaged by Loew's but it is understood there are to be two or three chosen from the ranks of those active in New York for the framing of the presentation shows.

It is also understood that the Loew's picture presentation department for production and booking of acts and names will be distinct from Loew's pop vaudeville booking. J. H. Lubin as its chief, Loew's pop vaudeville houses play vaudeville and pictures, while the Loew's presentation theatres, though virtually playing the same general policy, are classified as picture theatres, playing pictures and presentations, a technical distinction understood only within the trade.

Public Theatres are now reported routing their unit presentation for 16 weeks.

MARRIAGES

Thomas R. Atchison (Thomas O'Grady) to Margaret Lucille Coombs, professionally Pegky Coombs, in Hollywood, Cal., Jan. 18. Both are screen players.

Viola Ida Allen to Joseph F. MacLennan, both of San Rafael, Cal., Jan. 18. Miss Allen is a screen actress, Mr. MacLennan a banker.

Sal Gianettino, trumpet player with Phil Romano's orchestra at the Hotel Kemmore, Albany, to Minerva Gianabellina, of New York, Jan. 7.

William Boyd, actor, to Elinor Faure, actress at Santa Ana, Cal., Jan. 12. Both are with Cecil B. De Mille and were working in "The Voiea Bontman" at the time of the elopement. Mrs. Boyd's maiden name was Elinor Cowie.

Charles Lamont, director for Educational (Mermaid) comedies to Estelle Bradley, actress, at Santa Ana, Jan. 4.

William Nolan, film editor for Douglas Fairbanks, to Louise Spear, non-professional, at Los Angeles, Jan. 14.

Felix Marasco to Estelle Dudley, Jan. 9, at Erie, Pa. Both are in the vaudeville act, "The Four Dance Lords."

E. Ruth Fuehrer, of "The Student Prince," to Russell B. Lind, non-professional, Jan. 19, in Cleveland.

BIRTHS

Mr. and Mrs. Lyons, Jan. 22, at St. Lukes Hospital, Chicago, daughter. The father is Chicago district manager for the Brunswick Corp.

Mr. and Mrs. C. C. Burr, Jan. 23, son. The father is a lawyer, has been named Richard Henry Burr. He is the fourth boy to arrive in the Burr family. His father is the picture producer.

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INTERVIEWS

(Continued from page 5)

tors, actresses or producers are supplied in toto, solely and ganz and gert by the reporter who does the interviewing. The interviewed says: "Umph—humpf—write what you want—look at that line." And the thing is done.

Small Time Interviews

The result is that a collection of interviews—for the reporter always has a standby interview which he dresses up for each person, interviewing—looks more like the examination papers of a class of morons than like something in which the public might possibly be interested and which would bring the person interviewed before the public in an interesting light.

Of a long line of profitless interviews—and I have gotten mine down to the simple formula of letting the person interviewed talk and then writing my reactions to his or her personality—I can remember two persons who have been ready with interviews.

The most recent was two years ago, when Harry C. Browne, who sincerely is almost startling, gave me a story regarding Equity which ran for nearly a column and was good meaty stuff all the way through.

The other instance was when Ina Claire gave it as her opinion that Paris, from which she had recently come, was over-pres-agented and that there is nothing in Paris that couldn't be duplicated in New York—and then proceeded to prove it.

I knew that it was bunk, Miss Claire knew it was bunk, and she knew I knew she knew it was bunk—but it was a darned good story.

On the Other Hand

On the other hand—Lord, help us! Even Fred Stone couldn't think up a decent story to write. When he was here last I tried to drag something out of him, but all he could think of was that he had a farm up in Connecticut where he was raising polo ponies—and if there is a paper in America that hasn't published that story four times, it doesn't use either type or boiler-plate.

Ruth Chatterton, here last fall in that lovely but ill-fated "Man With a Load of Mischief," which wasn't doing so well even in the province where she put her pretty little nose up in the air and said:

"I shall feel awfully sorry for America if this play fails."

I didn't have the faintest to use it, but I have often wondered since if she has ever seen the humor of that remark.

Even Lew Fields, dear old lovable Lew, interviewed more times than Carey had had wars, a total loss so far as writeable material is concerned.

"They all use our old stuff," he said, "and we let 'em. We've got plenty."

That was all—there weren't no more.

Will Rogers' Bargain

Will Rogers, who should have had a story of some kind if he hasn't sold them all to the papers, bargained that way.

"I'll give you an interview," he said, "if you'll give me local color for my gags."

And then when I had given him the local color I could think of he still didn't have anything that he would do, so I had to print the story of the bargain.

And then the vaudevillians:

Pert Larr, whose song "Teggy Cat" had been in the mood, is a classic, didn't seem to get the idea of an interview at all.

"The audience," he insisted, "was kinda dumb today. They didn't seem to care to go to the show."

Sophie Tucker said she had a good story. It was to the effect that she couldn't go to Europe because her mother wouldn't let her. But there were many of us who can't go to Europe because our bankers won't fall into line with the idea that the story didn't go so well.

Florence Reed once complained, humorously, of course, that the trained seal act got more applause than she did.

"But they get a bon bouche after each act," she said. "Naturally, they try hard."

I tried to work a story out of that, but it didn't go either way.

And so on and so on. They all appear to lack imagination, or initiative, or something.

Half the actresses I see want to tell a waiting public that they are cooking good cooks, or sempiterns,

or waffle makers; and the actors incline to the idea that women are not such strange and devious creatures after all.

"Dolly Dingle Loves Her Home," a headline burlesque, as if that were sufficient to place Dolly in the Hall of Fame without preliminary voting. So, if Variety is willing to take the chance, I am going to advertise:

Let no reporter catch you unaware. Be prepared. Interviews supplied by mail at reasonable prices. All details furnished for first page, top column publicity. Write, wire or phone for details.

But I shan't expect to teach little Alice Weaver, who was here with White's "Scandals" in the very recent past.

Lovely little Alice sat beside me, took my horny hand in her two little rose leaves, looked straight into my eyes, and said:

"You are so clever and I don't know any more. Won't you write a really fine story, one that will make people love me?"

And then she patted my hand.

She got a two-column headline at the top of the page and a picture with the nicest cut lines I could think of in two hours of deliberation.

That's the kind of an interviewer I am.

"BENEFIT" PEST

(Continued from page 5)

Artists' Bohemian Night "shows." The names of acts refusing to agree to appear or showing reluctance are handed to a K-A official and the act is "interviewed" as to why it won't appear.

For unusual activity in securing acts to appear free at police entertainment, the K-A Circuit official was given a title in the Police Reserves some time ago. The election of Mayor James J. Walker and the end of the Enright regime automatically dissolved the reserves.

Actors Used for Good Will

The promotion of the numerous benefits has almost completely submerged the Club Department, presided over by Frances Rockefeller King. "Club acts" (private entertainments) were at one time eagerly sought by artists, but as the benefits piled up, the clubs, instead of applying to the Club Department for approval, went to the prince with the heads of the K-A Circuit and secured talent without charge save a slight donation for charity.

The loss of revenue from the Club Department is reported to be of less importance to the K-A Circuit than the "good will" engendered by the wholesale supplying of free talent to the various applicants. The revenue loss to the actor is considerable. In the past it was relied upon for extra work.

The agents are expected to sell the benefit scheme to the act, using "names" when necessary. In addition to the K-A Circuit, agents must supply their own automobiles when transportation is required, and in some cases have been instructed not to tell passengers that the cars belonged to them. In one instance this occurred the town officials and friends assumed the agents were hired chauffeurs, supplied by the Keith-Albee people.

Publicity Curse

In numerous cases acts that are laying off or waiting for pick-up bookings have been told they were expected to appear, and after playing the benefit were forced to secure regular bookings from outside circuits.

In the opinion of people close to the inside, the benefit evil has developed through the publicity accruing to one man. Favorable publicity lauding him as a philanthropist is one of the principal reasons for the further exploitation of the actor, until the free benefit thing has become such a factor that acts in a position to dictate have stipulated they would play no benefits, when signing contracts.

IN AND OUT

Maurice Diamond, at the Orpheum, Los Angeles, dislocated his kneecap and was forced from the bill. The other members of his act kept on and the Sterlings, roller skating act, filled in for his specialty.

Harry Broadus, of Broadus and Brown, was forced to leave the Hill street, Los Angeles, because of illness. His partner finished the week alone.

FORUM

Newark, O., Jan. 26.

Editor Variety:

Please contradict that Ted Lorraine of vaudeville was killed or missing in the accident on the Williamsburg Bridge. If someone by that name it was not the Ted Lorraine of Lorraine and Minto.

For three weeks I have been visiting with my partner's family, Mr. and Mrs. W. G. Gaunders of Newark, Ohio.

We open in Philadelphia Monday, Jan. 25. Ted Lorraine.

JUDGMENTS

Arthur Lange; T. Weintraub; \$131.25.
La Panessa, Inc.; M. Burmann; Inc.; \$345.87.
Tames Kajiyama; Bristol Press, Inc.; \$1,220.13.
Jos. Knorr and Knorr Amusement Corp.; R. D. Kohn et al.; \$1,697.54.

ILL AND INJURED

Patricia Ann Manners, in "The Student Prince," was painfully injured when she was struck by an automobile and knocked to the ground. She is instituting damage suit for \$2,500.

Ruth Palmer understudied. Nola Luxford, chorus actress, was operated upon at the Sylvan Lodge Hospital, Los Angeles, for a correction of a spinal ailment. She sustained it eight years ago when thrown from a horse.

John H. Brown, actor, had his right leg badly crushed when struck by an automobile in Hollywood, Cal. He is at the General Hospital and it is feared amputation may be necessary.

Blanche Sweet was operated upon for tonsillitis at the Good Samaritan Hospital, Los Angeles.

Albert Dominiqui, cornetist, with Nola Luxford, chorus actress, was operated upon at the Sylvan Lodge Hospital (Pantanes Circuit) last week for against a pain of glass while playing at an Elmer and severed an artery in his wrist. He was attended by a local physician and will be out of the act for 10 days.

Bob Hutchinson, Keith pop vaudeville booker, returned to his desk Monday, after a month's illness. The booker was stricken with pneumonia.

"Butterfly Girl" Condensed
"The Student Prince" after a short road tour last season as a legit musical is being condensed for vaudeville. It will have a cast of 13, including six chorists and will be sponsored by E. H. Hornburg.

MAE MURRAY REJECTS

(Continued from page 1)

offer her at over \$5,000 weekly, but the impression has gained ground among the bigger names of the show business that there is little consecutive time in straight vaudeville at two names daily for her New York appearance. People in the Times Square section and in intimate touch with theatricists said they were unaware Melle was at the Hippodrome at \$7,500 a week, finding there was no other place for him to go in straight vaudeville at anywhere near that salary.

Needs Draw

The Hipp's business of late indicated that a drawing card of magnitude is called for. For the past two weeks had Melle Draham, the "Henry Ford" fiddler from Maine. Notwithstanding the stupendous publicity given the elderly fiddling player, no exploitation worthy of the name occurred for his New York appearance. People in the Times Square section and in intimate touch with theatricists said they were unaware Melle was at the Hipp, and happening to walk past the theatre.

Miss Murray and her advisers are said to have agreed that should she care to take to the stage or go to person appearances, she should picture theatres would yield her a much greater amount than straight vaudeville, through the star playing the film houses on a percentage.

Picture Contract
While in Berlin Miss Murray received a cancellation of her UFA contract for picture making in Germany. It leaves her free to negotiate with American picture makers. Two or three large film producers are after her.

Miss Murray's last film engagement over here was with Metro-Goldwyn-Mayer, for whom she made "The Merry Widow" with Billie Russell at the Embassy, New York, in its 17th week at \$2 top. "The Merry Widow" is one of the outstanding pictures of this season.

BROWN QUILTS ORPHEUM TIME; 'AFTERPIECE' WORK WITHOUT PAY

**Stopped at Omaha—With Orpheum Unit Show—
After Regular Act, 11 Musicians Expected to
Appear for 30 Minutes in Afterpiece**

Omaha, Jan. 26.

Tom Brown and his band of 10 are no longer part of the Orpheum unit show that came in here last week. Mr. Brown quit the Orpheum Saturday night, opening yesterday for the current week at the World theatre here (Pantages-booked). At the end of the engagement he will return east.

Brown and his saxophone minstrels had to do their regular act as part of the unit, then wait and double into the "big afterpiece" that held them on the stage for 30 additional minutes.

From accounts it is said no act in the bill received extra pay for the extra work although the afterpiece, running 30 minutes, saved the Orpheum Circuit the cost of two acts it otherwise would have had to secure to fill out the run-in, its time.

In some of the Orpheum Circuit's theatres where three or more shows daily are played, if the unit appeared in them, it would have doubled up the playing length of the turn three times at least.

2 INDEPENDENTS AMALGAMATING

**Independent Agency
Suffer in Upheaval**

The recent upheaval among independent bookers has not subsided, but has merely begun, according to the show.

Within a fortnight is predicted the amalgamation of two of the largest independents. If consummated it will make the new alliance the strongest agency factor in independent vaudeville. Both sides have denied such a possibility, but each is still holding meetings behind closed doors. Each has been the other's only serious competitor.

Arthur Fischer's recent dissolution with Fally Markus, with whom Fischer held a one-third interest, has cost Markus seven of his best stars, which swung over to Fischer when the latter opened his own booking office. The withdrawals included the Hyatt and Blumenthal houses in New Jersey, Fischer by Markus for some time. Fischer also annexed the Mike Glynas houses on Long Island. The latter alliance has given rise that Glynas is a silent partner of Fischer in the new agency.

Frank Belmont's withdrawal from the Walter Pinner office to join Jack Linder has brought the latter seven new houses and has practically taken the cream stands out of Pinner's control.

The drop out occasioned by Fischer and Belmont's new connections have prompted their employers to plunge into heavy field work, to replace, if possible, the drop outs with new houses. The current campaign has raised competition among the independents to a fever heat.

Jones-Schaefer, South

Chicago, Jan. 27.

Aaron J. Jones and Peter J. Schaefer, two thirds of Jones, Linkin and Schaefer, left for the South Friday, both from the same station but on different trains. Jones is heading down to Biloxi from whence he will return via Hot Springs, French Lick and all points south where a man can swing a golf club. Mr. Schaefer is taking an extended tour of South America with his wife. They are accompanied by Mr. and Mrs. Fred Schaefer.

All the business for the firm, is being handled by Johnnie and paternal ancestor's rooming.

Fern Rogers' New Hubby Very Wealthy—Admits It

Cleveland, Jan. 26.

Dr. Roy K. Bowman, of Columbus, O., Philadelphia and New York, wealthy world-famous medico-electro surgeon and nerve man doctor, now retired, has taken unto himself an actress wife—pretty Fern Rogers, here last week with "Grab Bag."

Their secret marriage in Columbus came to light here, details of the ceremony having been freely furnished by the newweds.

"We're sailing March 12 on the 'Majestic' for Europe, the physician-husband declared.

"Yes, and we will have the regal suite, the best one on the boat, the blushing bride supplemented, adding that she intended leaving the cost of the "Grab Bag" next week.

"I've retired twice," Dr. Bowman explained, with the additional statement that he was a large stockholder in the Standard Oil Company, the Bethlehem Steel Company and Sears-Roebuck & Co. "We were married in the Neil Hotel in Columbus," Dr. Bowman said. "We tried to keep it quiet," he went on, explaining, "you see I have so much money I didn't want a lot of publicity."

Mr. Bowman is going back to Columbus, home of the bride's parents, soon, and expect to take the parents along to Europe with them.

Low Cantor Sued Under Contract
"Low Cantor" guaranteed Merle Epstein 20 "hits" this season at \$75 a week.

The actress claims Cantor fell down on his contract and is suing for \$2,000 damages.

BIG TIME REINVESTIGATION

(Continued from page 3)

of the commission, will disclose, that the current here the Department of Justice. The commission never passed upon the interstate commerce phase.

Never Read Record

Within less than 48 hours that record was returned to the commission and evidence indicating that it had never been opened. At the commission it was admitted that this record had apparently not been opened and that if it had it would have been impossible to study the testimony in that brief period of time. Still the Department of Justice returned the case within 48 hours after receipt of same and immediately issued the opinion that vaudeville was not engaged in interstate commerce.

The coming Senatorial investigation, it is stated, verify the report current here that the commission have since expressed themselves as regretting their action.

The "airing" of this investigation will bring out the alleged powerful influence which has been brought to bear by big time vaudeville to head off the commission and will, at the same time, make public an inside story that will prove even more influential than the disclosures developed during the Tea Pot Dome scandal. Here, however, will be an added interest for the readers of the dailies, for whereas only the same man, as was proposed to the average citizen, amusements are anything but that.

Alleged Pressure

This inside story of the alleged pressure brought to bear on the commission is reported to have extended to the Department of Justice. It is stated that when it breaks there will be involved a former secretary to a President of the United States in the same manner as was disclosed by Federal Trade Commissioner Huston Thompson when this member of the commission "applied" the appointment of George Christian, former secretary to President Harding, as a member of that same commission. Mr. Thompson made the charge before a Senate committee that Mr. Christian had tempted influence the commission in its investigation into the motion picture industry, while the former secretary was up for confirmation by the Senate on President Coolidge's appointment.

Several Errors

The coming investigation is expected by many to bring to the surface the employment of numerous alleged "fixers" purported to be closely allied with the then existent administration.

A BANK GOES BLOOEY

Yorke and King had \$10,000 in a bank at Muskogee, Okla., that went into the hands of receivers last week.

The pair are in vaudeville and had been disposing their savings in the home town bank.

Jimmy Duffy Sent Away For 30 Days by Mother

"Jimmy" Duffy, formerly of Duffy and Sweeney, was sentenced to the Workhouse for 30 days in the West Side Court by Magistrate Flood, Thursday.

Duffy was arrested by Policemen Rauch Wednesday night on complaint of his mother, Margaret Duffy, who charged her son with using abusive and threatening language to her and being almost continuously under the influence of intoxicating liquors.

He had been arrested before on similar complaints and admitted it in court. His mother pleaded with the magistrate to send him away as she said it might help him to pull himself together.

Duffy said she might be right and was taken to the island. He resided at West 46th street with his mother.

DIVORCE FOR OLIVE ALORN

Los Angeles, Jan. 26.

Olive Ann Alorn, dancer, divorced from Louis Scheerer, her former manager. They were married four years ago but have been separated for two years.

THE CENTRE OF THE GREAT PORTION

In this reported pressure was John Walsh, then chief counsel of the commission, who is now a practicing attorney in Washington. Mr. Walsh is acting for Max Hart in the latter's complaint pending before that same commission against the same vaudeville interests.

This attorney is within easy call of the Senate committee. Possession of an intimate knowledge, acquired both as a prosecutor and for the defense of the vaudeville situation, in testifying he will be in the position to further present his client's interests and at the same time be able to substantiate the purported laxity on the part of the Department of Justice.

Should the Senate committee fail to get to the surface of this case the commission still has an opportunity to bring it to the surface, for it was stated by chief examiner Millard F. Hudson of the commission in a Variety report that "the commission would immediately open its investigation under the Hart complaint into the vaudeville interests at the conclusion of the case pending in the New York courts."

As was reported in Variety of last week the Max Hart brief is to be filed in New York by Epstein and Alorn, attorneys for the former big-time agent who is suing the vaudeville interests for \$5,250,000.

"Variety" Declared Out

Defendants in the Federal Trade investigation into vaudeville, were the B. F. Keith Circuit, Orpheum Circuit, several other circuits and individuals of big-time vaudeville, and also Variety, the latter alleged to have been in cohorts and employed its influence to aid the defendants in establishing a monopoly.

At this time and at the office of the Federal Trade Commission it is stated that there is no case against Variety or its publisher; that the records of the investigation show that both Variety and its publisher answered through their attorneys, O'Brien, Malenkoff & Dracoll; that neither Variety or its publisher testified nor filed a brief, and that the brief filed on behalf of the Keith, Orpheum et al. was plainly marked: "Briefs for the Defendants (Except Steve Silverman)."

A brief for Max Hart in his action against big-time vaudeville was filed by his attorneys, Epstein & Alorn, last Saturday (Jan. 23) in New York.

LONDON CLUBS BOOKING ACTS IN NEW YORK

**Piccadilly-Kit Cat Open
Office Over Here—A. J.
Clarke in Charge**

The advent of A. J. Clarke who arrived from London in the "Homesick" as special booking representative of Stanley P. Jones, managing director of the Piccadilly and the Kit Cat Club, is a move by prominent London resorts to encourage direct booking with American artists. Mr. Clarke will be headquartered in the Strand Theatre building for the next three months at least. "He will interview American talent and act as personal representative of Mr. Jones, take a personal interest in all acts going abroad.

This means the elimination of Harry Funnell, the London agent, an exclusive booker for the Piccadilly and Kit Cat, the cabarets planning now to organize their own booking exchange.

Mr. Clarke, an American, returns to the States with a new perspective on what Great Britain demands in entertainment. He states that heretofore American "musicals" and other acts were promiscuously sent abroad with little thought as to their possible impression or lack of impression because of the British audience's tastes and dislikes. Of late, with the novelty the American twang and the American breeziness wearing off, the American performer in London is receiving closer attention as to his or her talent.

Mr. Clarke's status with the Piccadilly and Kit Cat is that all American acts must do business through him. Agents offering material will be encouraged to "pitch" their act or performer, essaying to book direct with the London office, will find themselves referred back to Clarke in New York.

Mr. Clarke is a new idea by Mr. Jones, the managing director, to place responsibility on several shoulders. Heretofore he bore the brunt of the details. Now he is leaving the bookkeeping to Clarke in New York; somebody else in London, Paul Specht is being imported from America to take charge of supervising and coach the bands for Jones' entertainment. The American band impresario sails in about three weeks.

LEW SHANK'S TRY OUT

**Ex-Mayor Opens in Home Town
Feb. 14**

Indianapolis, Jan. 26.

Samuel Lewis Shank, who retired from the office of Mayor of Indianapolis Jan. 4, will be at Keith's office of Feb. 14. This may be in the nature of a try-out for vaudeville.

Shank said he had signed to receive \$300 for one week here, but did not know whether he would get further time. Shank will do a monologue. He was in vaudeville 10 years ago after leaving the mayor's office before his first four-year term had expired.

Several years ago Shank was holding out for \$500 against a \$500 offer. He told newspapermen that his wife would not let him go back into vaudeville for less than \$500.

NEW MOSS, ELIZABETH

B. S. Moss has purchased a site in Elizabeth, N. J., and will erect a picture and vaudeville house.

The completion of the Moss house will give Elizabeth its third large modern theatre. The William Fox Co. has a house in Elizabeth and the Fabians have the Regent. The former Proctor house was sold recently and is being remodelled.

Independent Agency South

Atlanta, Jan. 26.

A new independent booking office, to handle acts and musical tabs through southern territory, has been opened by Charles A. Bailey and Joseph Spiegelberg.

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COLUMBIA CIRCUIT MANAGERS MEETING ON DISCRIMINATION

Sam Scribner Sends Out Call in General Letter—All Shows, Local Affairs and Amateur Performances Present Nudity, but Prohibited in Burlesque

A general meeting of all Columbia Burlesque house managers has been called for today (Wednesday) to devise ways and means to enable the Columbia attractions to compete with musical comedies, beauty contests, fashion parades and other spectacles where nude and semi-nude girls are paraded indiscriminately, affecting the business of the various Columbia houses, which are meanwhile subject to the strictest kind of censorship supervision.

The meeting was announced in a general letter to all managers from Sam Scribner, describing the condition and voting his personal observations made at a recent show given at the New Capitol, Washington, where society girls appeared, scantily clad.

The burlesque official inquired why, in view of the performance given, and the showing of semi-nude girls in musical comedies, burlesque was prevented from doing the same thing? He was informed that the girls were clean and no salacious material was in the book, no objection would be forthcoming to burlesque chorus girls glorifying the human form as much as their musical comedy sisters.

Burlesque Only

According to opinion from the Columbia managers, all of whom were asked for reports on local conditions, burlesque alone is discriminated against. In several cities fleshings are obligatory, due to local ordinances. Where this occurs, burlesque is obliged to conform, the burlesque houses have no quarrel, but in many other cities the musical comedies are allowed to undrape, but burlesque cannot.

The plea that the musicals are "artistic" in comparison with Columbia Burlesque attractions does not stand up in face of the facts, say the burlesque men. They point to Arthur Pearson's "Powder Puff Revue" as an example. The Pearson show shows several semi-nudes, artistically presented without offensiveness.

Organize for Even Brask

The meeting will be the first organized attempt of burlesque to obtain an even break from the various local censors and supervisors of shows around the circuit. The results of the effort will decide whether the Columbia will continue to try and buck musical comedies with undraped girls or abandon the onus under which burlesque seems to be laboring, and drop the word "burlesque" entirely, calling their shows musicals.

It is the intent of the Columbia to exercise the strictest kind of supervision over their comedians and principals in dialog and comedy scenes. No double entendre will be tolerated and no suggestive or blue bits allowed, but at the same time they will permit the chorus and women more license in the matter of dressing and dancing. The circuit has been adding dancers here and there over the circuit to good results, according to Scribner. A result in point is the Columbia, Cleveland, which has been playing a dancer as an added attraction. The gross at the house has been on the increase since the switch in policy was made.

BURLESQUE BALL HELL

The second annual entertainment and ball of the Burlesque Club at Terrace Garden Sunday night far outdistanced last year's revel as an entertainment and for financial angle.

More than 3,500 attended. Although final figures have not been determined, it is expected the affair will net the club \$5,000. This sum was realized solely through the sale of tickets, ranging from \$1.50 general admission to \$35 for boxes seating 10.

Mortan's "Vacation"

Nat Mortan, independent burlesque casting agent, is back at agency work in New York after a four weeks' engagement on tour as an added attraction with "Siding" Billy Watson's Big Fun Show, playing the Columbia Circuit.

Mortan was a former burlesque performer before entering the agency field. He made the first week jump as a sort of vacation, went on for a gag and was retained on salary for three additional weeks. For his coming tour he featured yodeling and his human saxophone bit, which he had previously done both in burlesque and vaudeville.

3 STOCKS ON UP-TOWN'S 125TH

Former Gotham Resuming Original Policy

The 125th Street, New York, will change from its current pop vaude policy to stock burlesque Feb. 3. The new stock will provide additional burlesque competition for the uptown street, inasmuch as Hurlig & Seamon's and Minsky's Apollo are also spotted on the same sidewalk, but further west. The former plays Columbia burlesque, while the latter's policy is stock burlesque.

The change brings the East Side house back to its original policy. It was built several years ago, then known as the Gotham, as the uptown stand for the Empire circuit burlesque shows.

After having discarded a burlesque policy the former Gotham has had various others from dramatic stock to pictures and vaudeville.

But 2 Montreal Winners

Montreal, Jan. 26.

Barney Gerard's "Polka of the Day" grossed \$2,100 at the Gayety here. Ed Ladd's "Rarin' To Go," the black and white show, grossed \$3,800 with a \$1,700 midnight show New Year's eve.

These are said to be the only Columbias of the last six that turned a profit here. Lena Delia's Show played to \$3,500; "Wine, Woman and Song" to \$3,600; "Burlesque Carnival" to \$3,600, and Fred Clarke's "Let Go" grossed \$3,400.

The Gayety sharing terms are 50-50 since the house returned to the circuit after an experiment with stock burlesque.

Pepping Up in Wash.

Washington, Jan. 26.

George Abbott is in town generally pepping things up for the Mutual burlesque theatre and incidentally giving the staid old capital something in the way of advertising. It has never seen before an old time burlesque act, and the current attraction all over the place.

It needs 100 lines across three columns in the Sunday spreads to tell it in. This in contrast to the customary 35 line single usually carried by the house.

MACK'S TRIP TO WEST INDIES

J. Herbert Mack, of the Columbia Amusement Company, will sail from New York Wednesday (tomorrow) for a month's vacation in the West Indies.

Mr. Mack is chairman of the board of directors of the Columbia. He was succeeded last year as president of the Columbia by Sam Scribner.

Scribner will leave for his annual vacation at Palm Beach, Friday.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Feb. 1

Bathing Beauties—Gayety, Detroit.

Best Show in Town—Gayety, Pittsburgh.

Bringing Up Father—Star and Garter, Chicago.

Burlesque Carnival—Hyperion, New Haven.

Chuckles—Columbia, New York.

Fashion Parade—Lycium, Columbus.

Follies of 1926—Palace, Baltimore.

Follies of Day—Empire, Brooklyn.

Golden Crook—Orpheum, Cincinnati.

Happy Heiligen—Columbia, Cleveland.

Happy Moments—1, Wheeling, W. Va.; 2, Cambridge, O.; 3, Zanesville, O.; 4, Canton, O.

La Revue Parisian—Gayety, Rochester.

Let's Go—Casino, Boston.

Look Us Over—Miner's Bronx, New York.

Lucky Sambo—Gayety, Washington.

Miss Tabasco—Casino, Brooklyn.

Modesty and Thrill—Gayety, Kansas City.

Monkey Shines—Gayety, Toledo.

My Little Jeff—Empire, Toledo.

Peek-a-Boo—L. O.

Powder Puff Revue—1, 3, Lyric, Dayton.

Razz Duss—L. O.

Rarin' To Go—Empire, Newark.

Reynolds, Ade, Rounders—Empire, Toronto.

Seven-Eleven—1, 3, Van Culer, Schenectady; 4, 6, Capitol, Albany.

Shocking Stocking—Empire, Providence.

Step On It—Gayety, Buffalo.

Steppe, Harry—Gayety, Montreal.

Talkin' Town—1, 2, 4, Auburn; 3, Oswego; 4, 6, Colonial, Utica.

Whison, Jiding Billy—1, New London; 2, Stamford; 3, Meriden; 4, 6, Lyric, Bridgeport.

White and Black Revue—Gayety, St. Louis.

Williams, Mollie—Casino, Philadelphia.

Wilton, Joe, Club—Orpheum, Paterson.

Wine, Woman and Song—Hurlig & Seamon's, New York.

MUTUAL CIRCUIT

Band Box Revue—Empire, Cincinnati.

Broadway Belle—Savoy, Atlantic City.

Chick—Gayety, Milwaukee.

Cunningham, E., and Girls—Playhouse, Passaic.

French Models—Star, Brooklyn.

Giggles—Mutual, Washington.

Giggles—Empire, St. Paul.

Happy Holers—L. O.

Hey Ho—Garrick, St. Louis.

Hollywood Scandals—Gayety, Minneapolis.

Hotel Topsy—Broadway, Indianapolis.

Hurry Up—State, Springfield.

Indecent Maids—Hudson, Union City.

Jackson, E., and Friends—Lyric, Newark.

Jazz Time Revue—Gayety, Scranton.

Kandy Kids—Trocadero, Philadelphia.

Kuddlin' Kuties—Howard, Boston.

Laffin'—Tops—Miles-Royal, Akron.

Mademoiselle Jack—1, Allentown; 2, Columbia; 3, Williamsport; 4, Sunbury; 5, 6, Reading, Pa.

Make It Peppy—Gayety, Baltimore.

Moonlight Maids—Gayety, Louisville.

Naughty Nifties—Gayety, 7,oklyn.

Night Hawks—Corinthian, Rochester.

Pleasure—Gayety, Wilkes-Barre.

Red Hot—Academy, Pittsburgh.

Revue of the Town—1, York, Pa.; 2, Lancaster, Pa.; 3, Altoona, Pa.; 4, Cumberland, Md.; 5, Uniontown, Pa.; 6, Washington, Pa.

Smiles and Kisses—Read's Palace, Trenton.

Speed Girls—1, 3, Lycium, Beaver Falls; 4, Park, Erie.

Spasdy Steppers—Cadillac, Detroit.

Step Along—Mutual, Empress, Kansas City.

Step Lively Girls—Garden, Buffalo.

Stolen Swatts—Majestic, Jersey City.

Sugar Babies—Olympic, New York.

Tempera—1, 3, Grand O. H., Hamilton; 4, 6, Grand O. H., London.

Who's the Girl—Garrick, Des Moines.

White Bang Revue—Empire, Cleveland.

Mutual's 5-Day Lay Off

The Garrick, Des Moines, a full week stand on the Mutual Burlesque Circuit, will in all probability drop the shows during the week, playing them on Sunday only in the future.

The switch in bookings will have a five-day lay-off on the Mutual Circuit between Kansas City and Des Moines.

Girl Club (COLUMBIA)

Prima Donna—Hazel Alger, Specialty.

Comedian—Joe Weber, Specialty.

Comedian—Alma, Specialty.

Ingenu—Mona Wynne, Specialty.

Specialty—Mona Wynne, Specialty.

Specialty—Mona Wynne, Specialty.

Specialty—Mona Wynne, Specialty.

Featured—Joe Wilton.

Rex Weber, who is not featured, ties this show in knots and is the outstanding feature of a conventionally good opera that entertains.

Joe Wilton, the featured member, is a good straight, nothing more. Wilton leads his lines in a monotone that becomes monotonous before the two acts are over. He is also romish in spots, failing to dominate in scenes where domination is depended upon to develop the comedy.

Weber is hidden in the show until he walks out for his specialty. In eccentric clothes he announces he will sing a song, a monotonous, list singing a song. So perfect is his lip control and enunciation that it seems impossible he hasn't a cadence. This supposition is dispelled when he discards the dead pan stuff to finish the song, a la tango. The song is "Daddy's Little Girl." The next novelty touch is bringing out a chorus girl. He explains the girl is "gawking" and she stands aside her and does the ventriloquizing. It is flawless and the best of its kind ever seen. The bit stops the proceedings cold. For an ender Weber does a "sneezing" song, also introduced novelty, when he pleads he has a cold, but will try and oblige with a song.

This chap is a logical big time comedian, and is doing it right now. It is the surest kind of a sure fire novelty turn and one that will wham them in any kind of company. Why? Because the burlesque will have to be solved by the acouts.

Julius Howard is the principal comedian with the Girl Shop, and succeeds in getting consistent laughs. He is a good "Dutch" and is at all times reminiscent of Bert Lahr (now in vaudeville). He has copied Lahr's heavy breathing for stunt and several other funny mannerisms. Howard knows values and is an all around capable comic.

Wally Jackson does comedy relief work for Howard, and turns in some very good material. He is a man, also handle an old-fashioned song and dance bit that outlasts the other ten years.

The man even carries a cane. They clicked just the same.

Julius Howard is a comedian to register were Al Ulls and Harry Preston in a single turn well rounded. Both are good and voice over the top convincingly. A slow ballad was their best number.

The show is fortunate in having three good principal women, all good looking, led by Hazel Alger, a blonde with a splendid singing voice. Next is David, a blonde blonde subcortie, who can jazz and dance, and Mona Wynne, a nice looking blonde ingenue with corking figure.

The show holds plenty of comedy following revue formation at times, but now and then an aging of old-fashioned burlesque. "The cop you like to meet" with Howard as the cop and the first girl as the nurse maid against stout opposition from a chorus girl baby, was a very amusing bit.

The "Fireman" faced better, due to some hokum and underling by Howard ("Shooting a Movie," one of the most overdone scenes in burlesque, got some laughs, and "The Magic Tose," another old standby, did not.

"The Fixer" was the funniest scene in the show. Wilton as the exponent of a new profession sells his services as a fixer, and the audience is in the furniture is moved on and off as his fortunes ebb and flow.

A minstrel first part used as a closer in the second act was one of the best few minutes of the burlesque. Weber clicked here under the leadership of Ulls.

Preston also scored. Wilton was a good interlocutor, and the song of the end and then greeted sympathetically. The scene opened with all hands in minstrel costume and in white face. The cork is played on the chorus act as the left and right wings of the ensemble. Wally Jackson and Howard concerning a "song" of some kind, and the audience understanding conversations, also landed heavily a bit ahead.

The Girl Club has a big laque chorus and one that is palpably not under wraps. The show is clean and will entertain anyone. C.

Lease Sale of Majestic, J. C.

The Majestic, Jersey City, has changed hands. John J. Jennings, John L. Corbett and Walter Sigmund purchased the lease of the house from Charles Suzzo. The new owners will continue the Mutual Burlesque policy prevailing before the transfer.

Burlesque Performers Letting Down—Complaint

The mid-season let down that has seemingly set in with performers and audiences alike, and mutual wheel shows, many of whom are letting down and giving ragged performances has precipitated complaint in spots concerning recently successful attractions that are permitting their performers to become complacent.

The result may prompt an unexpected inspection tour to check up on complaints. It will be insisted that shows be kept up to standard since the reaction from bad performances is not overcome for weeks and is reactionary against the following.

Complaints against these lines have been more numerous this season than before. Not that the violations have been more frequent but rather the idea that burlesque house managers are paying more attention to this matter than before. Previous they seemingly have figured a show a show regardless of quality. But now, under conditions none too good and other proposition they are attempting to remedy the general let down, figuring the latter may be responsible for bad business in some spots.

DEADHEADS

(Continued from page 1)

much for the tank, a plausible enough deduction judging from the top-shelf gallery. The deadheads were enthusiastic in the claim of the radio stars, the concerted and prolonged upstairs response sounding "claque" at times but the peculiar knowledge of circumstance.

The Mecca Auditorium is over 4,000 in capacity and the attendance appeared comparatively small in view of the number of seats. It was a poor show, although the name show packed 'em in in Boston. The out of town success was what prompted a New York try but seemingly there are so many other forms of amusement to attract the "\$3.25 patron that a bill of radio "names" for the New Yorker is something not particularly fetching. At a pop sale, say a \$1.15 ticket, the show might prove more encouraging on the second try at the same stand Feb. 13.

The Silvertown Cord Orchestra under Joseph Knecht's direction, with Ben Foner alternating as conductor; the Silver Masked Tenor; the Larkinties Male Quartet and Graham McNamee, the popular announcer, were the attractions.

It proved a likely line-up with a program nicely routine. The Silvertowns play dance music in ultra style. The personnel includes Dick Doerr, a saxophone lumina; two soloists, who clicked with "Vain Lili," which Doerr has recorded for the Victor and other records. Milton Rettenberg, formerly piano soloist with "Vain Lili," played piano and the two, with Foner at the violin, comprised a fetching trio ensemble for one number.

The Larkinties Male Quartet, assuming the Larkinties for radio advertising purposes, comprises four big Victor recording "names": Elliott Shaw, Franklin Daur, Wilfred Glenn and Lewis James. Their past performance shows they are "rough guarantee unto itself."

The Silver Masked Tenor did several solos in pleasing tenor, behind his silver mask, the rag having been through the radio exploitation and now utilized for box office purposes. In the trade, the Silver Masked Tenor is quite well known and it's a question whether the "fresh" idea is too perfect to straight performance. He is personable enough and could click as effectively sans the camouflage shield.

McNamee As Single

Graham McNamee, the popular in his vivid word pictures of important sports events, sang O'Hara's "Lectie Bateens" and Oley Speaks' "Sylvia" to show-stopping results. Mr. McNamee is as worthy a vocalist as a singer. His talk on studio nights was gripping and not unfunny.

The program shined up as good money's worth and the deadheads were in a condition of the scale should not attract mass attendance. Abel.

If you don't advertise in VARIETY don't advertise

NEWS FROM THE STAGES

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

Upon arriving in Tampa, Fla., from Cuba, Constance Bennett (Mrs. P. Plant) announced her intention of devoting her life to her home with no return to the stage.

Maude Odel, in "Princess Flavia," celebrated the 35th anniversary of her stage debut.

From Paris comes word of Nita Naldi, who denies that she is either to wed or become the adopted daughter of J. Scott Barclay, New York clubman, as reported.

That directors of the Metropolitan Opera Company have finally decided to accept Otto H. Kahn's plan to move the Met up to 57th street is evident.

The rendition of Louis Sherry, the restaurateur, who has been ill for several months, unable to leave his suite at the Hotel Ambassador during recent weeks, is not changed.

Norma Shearer is in New York prior to going to Montreal for a two weeks' vacation.

The sesqui-centennial exposition in celebration of the signing of the Declaration of Independence will open in Philadelphia on June 4, as originally planned.

Ethel Day, of "Vanities," according to a tabloid which devoted much space to the tale, is anxiously awaiting and hoping for papers in the suit for divorce which G. A. Brown, her husband, is to bring against her.

A motion picture theatre, to be erected by the Denkey Amusement Co., will replace the present church at 127-31 W. 93rd street.

That Constance Binney is to marry Charles E. Cotting, former Harvard student, now in business in Boston, was announced by her mother, Mrs. H. W. Gray.

The Tobacco Industries Exposition began at the Grand Central Palace Monday to continue through this week.

Nina Morgan, Metropolitan soprano, filed suit against the Chadwick Pictures which asked \$25,000 damages. The suit, which was filed in Supreme Court, charges the film company with having used Miss Morgan's name for a character in the picture, "The Matinee Girl," thereby "detracting from her character and reputation."

Word of the death of Abraham H. "Abe" Hummel, famous divorcee lawyer and "hot" time, who was 70 years ago, was received from London. He was 75.

The dallies "went" hard for the reported marriage of Wilma Bennett and Pepe de Aldro, a dancer.

Last Wednesday the "marriage" of this pair was slipped all over the front pages. What seemed to strike the newspapers as being peculiar was the fact that Miss Bennett was recently sued for and lost \$37,500 to Charles Frey for alienating Frey's affections. That Wilma would give up Frey and the money was not thought likely. Nevertheless, the papers fell for the "marriage," only to feature Miss Bennett's and Aldro's denials the next day.

According to Miss Bennett, she and the dancer were together in New York when she was taken to their table and congratulated them upon their "marriage." Instead of acting surprised, they kept up the "and by the time they reached Texas Guinan's club the news had spread. Miss Bennett and Aldro told reporters they had eloped to Greenwich, Conn., and married.

Countess Salm, the former Mill-cott Rogers, may go on the stage. Flo Zienfeld is named as her probable sponsor.

In a tie-up with Lewis and Gordon, the "Mirror" has been a con- sideration for girls and boys. It is to be awarded an understudy role in "Easy Come, Easy Go," a year's contract at \$50 a week.

A long-term lease on the centrally located Palace theatre in Chicago has been obtained by the Chicagoans. Until recently this house was of the Orpheum circuit.

Pauline Frederick has arrived in New York from Hollywood.

The run of "The Miracle" in St. Louis suffered a deficit of \$30,000. As a result backers of the show were called on to advance \$50,000 to cover.

"The Miracle" opened in St. Louis on Dec. 21 and closed Jan. 20. Upon noting the loss the management decided to hold two additional performances to reduce the deficit.

George C. Tyler was subject to an abdominal operation at Roosevelt Hospital last week.

The Roosevelt Memorial Association is looking for actors, the one with the strongest resemblance to Theodore Roosevelt to be starred in "The Rough Riders," a forthcoming film to be released under the sponsorship of the organization.

Winifred Hudnut Valentino was awarded a divorce from Rudolph Cagliele (Rudolph Valentino) by the Seine tribunal in Paris. She charged desertion and non-support.

Paul Groll, producer, will place into rehearsal a comedy by W. W. Pratt... Irene Franklin's "Red Head" will be seen in the same city.

The Shuberts will produce "Princess Flavia" in London this spring... "The Butter and Egg Man" will be seen in the same city.

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kins. Mr. Moskine is at present with a road company in "Rose-Marie."

Officers and Directors of the Balaban & Katz Corp. were re-elected at a meeting last week.

The life of an understudy is a hard one. Ruth Palmer, after 10 months of standing in the wings waiting for something to happen to Patrick Manners, Gretchen of "The Student Prince," finally has taken the part, substituting for Miss Manners, who is out of the show as a result of minor injuries in an auto smash.

Announcement has been made by the Ascher Bros. that they will be closing the theatre on the North Side to be used exclusively for stock.

The Liberty Inn has been ordered padlocked for one year. Martin "Babe" Mulaney, owner, testified in his own defense, but Judge Cliff Felt found the evidence sufficient cause for issuing a padlock.

Evanston's younger set has been warned that from now on the two dance halls in this suburb will be closed at one a. m. Any girls under 16 will be ejected from the place unless they can show a letter from their parents permitting them to stay out late.

A meeting was sent out from the regular monthly meeting of the Evanston League of Women Voters. The meeting was held at the home of a hostess in each ballroom at the expense of the management.

LOS ANGELES

Albert Dixon, known as Denver Dixon, picture producer, filed a \$100,000 suit in the Superior Court against the actress, from whom he divorced. The complaint alleges Mrs. Dixon neglected her children, was a poor housewife and failed to pay him after she had been given money to pay them.

Irving W. Irving, screen writer, has filed an action to recover \$1,000,000 from Famous Players-Lasky, Adolph Zukor, David L. Long, Harry J. Froman and Walter Woods on a complaint that they infringed on copyrights for the picture rights to a story called "The Code of the Pony Express."

Ground has been broken for E. L. Dobson's legit theatre, at 11th and Hill streets. It will be between two 12-story office buildings, to cost \$2,500,000, and have a capacity of 1,200. In this corporation are Edward Belasco, Fred J. Butler and G. O. Davis.

Revenue Collector R. B. Goodell has filed income tax liens against the Los Angeles City of Los Angeles. The liens are for \$302 for 1923 and \$1,144 for 1924.

Elaine Hammerstein had 11 stitches taken in her face as the result of a toboggan sled crash Sunday morning on the Fox Theatre. Her fiancé, Fire Commissioner Kays, was with her at the time. She recovered from the upper lip and forehead and became unconscious. A local physician attended, and she was then removed to her home in Hollywood.

United States District Attorney McCall declares that W. M. Shaw, jointly indicted with Benjamin W. Whitehurst in a "four for one" case, was a duplicate and was in no way implicated in the alleged conspiracy. He is asking the Attorney General for permission to dismiss the charges against the man. Whitehurst, who has operated under numerous aliases as E. L. Whitehill and W. Dupont, pleaded guilty to the indictment. On his promise to pay back \$900 to investigators, he was released on a \$10,000 bond. Judge Henning sentenced him to six months' imprisonment and granted him probation for one year.

George Lazo, a local promoter, began suit in the Superior Court to recover \$50,000 damages from C. C. Grange, C. C. Fyle and P. H. Halbritter on charges of a breach of contract. He alleged that Fyle arranged for him to promote a month game for Grange and then went back on his contract.

The day after the suit was filed Lazo was taken into custody by the police, who alleged he had 20 tablets morphine in his possession as well as a number of forged prescriptions for morphine. The police, who held him in the city hall without bail, say Lazo is the importer of the morphine of an automobile, transported out of the state.

Martin Durkin, the Chicago "shiek" gunman, recently arrested in St. Louis, lived in a Hollywood bungalow for over a month before returning east. He told neighbors in the bungalow court he was here attempting to get work in pictures. About two years ago he stopped at this same place and is said to have had with him a woman.

Yesterday (Jan. 26) marked Paul Ash's 1,000th performance at McJannet's.

Desertion of his actress wife and then two months on the charge of desertion led to his being arrested last week in Superior Court by Muriel Greel of "Castles in the Air" against her husband, Charles Men-

BOSTON TEAM UPSPTS KNICKS; N. Y. A. C. WINS

Pere Marquette Triumphs 3-2 in Hectic Hockey Game—League Race Tightens

The weekly hockey double-header at the Garden on Sunday night had most of the excitement packed into the second game when Pere Marquette of Boston took the Knickerbocker Club by a score of 3 to 2. In the first game the N. Y. A. C. had rather an easy frolic in downing the St. Nicholas sextet 5 to 0.

The Boston team was in fine fettle, showing superior team work and shooting ability to the ragged efforts of the Knicks. Both teams started at top speed, the play going from end to end of the rink to the other. Gillespie, the diminutive defense man for the Knicks, finally tore down the ice, and by a neat bit of dribbling poled the puck past the Boston goalie. The New Englanders failed to tie the count until the second period, when Fisher raced over the ice to weave through the opposing defense and then pass back to Gahan, who passed the disc past Lewis, the Manhattanite's cage defender.

Hardly had the crowd settled down when Nelson tore down the north side of the rink, accompanied by "Red" Hall, New England's former ice ace, and after passing to the latter took a return pass and was in the clear before the New York net, which he disturbed with a shot that put Pere Marquette in front at 2 to 1. It was not long after this that the Boston offense again swung into action with Foley picking up a loose puck right on top of Lewis, whom he passed for the Beantown boys' third score. It was not until the end-of-the-third period approached that the Knicks got their second goal when one of their specialists, Eddie Shore, a wild rubber and drove it into the Boston net.

The battle continued at a terrific pace with savage body checking and a few fights. Suddenly just a resumption of the feud which started over in Boston between these two teams the previous week. The boys was as busy dodging the haphazard wildness of either side as they were with any sort of a riot always in the offing. However, there was no more scoring.

"Red" Hall, playing for the N. Y. A. C., the principle responsible for the humiliation of St. Nick. The latter team minus Bulky and Dave, the two boys responsible for giving the Knicks heart failure the previous Sunday, were out of the lineup and it unquestionably made a difference. Bulky "got it" up against the boards at the outset of the game and retired. Around 12:00 witnessed the games.

MOTOR BOAT SHOW

The annual motorboat show, at the Curtis Hall, Fairmount, is showing its usual assortment of aquatic vehicles, with the attendance in advance of last year's figures. The show opened Friday night and will continue through the rest of the week.

Lovers of the sport can easily spend a couple of hours or more looking over hulls, motors and accessories. Quite an assortment and the salesmen report a noticeable increase in interest from the patrons. This doesn't restrict itself to questions but includes sales. Tuesday many of the concerners of the show were running ahead of daily schedule of a year ago.

Dodge's Popular Prices
That motorboats are being brought within the reach of the average man is amplified in the Dodge exhibit of two models. Both models have two prices sealed according to the material installation. The smaller of the duo, 23 1/2 ft. in length with a beam of 67 1/2 in., capable of 40 miles an hour with a Dodge-Curtiss (aviation) motor of 90 h. p., and sells for \$2,975.

For ever, with the Dodge motor, cost \$1,475. The Dodge auto engine, the boat lists at \$2,475. It wasn't so long ago that 40 miles an hour on the water meant an outlay of at least around \$7,000. The other Dodge boat is a double cockpit "job," 25 ft. 11 inches in length with a beam of six feet, seven inches. This model also carries the same two motors and with the Dodge motor, cost \$1,475. It is \$3,475, and will turn up 45 m. p. h. If the Dodge marine motor is desired the price drops to \$2,925. All Dodge boats are designed by George F. Crouch.

WRONG REPORTS ON BOX COMM'N

Gov. Waiting—Rescinding Smoke Rule

Albany, N. Y., Jan. 26. Press rumors concerning Governor Smith's willingness to see the Boxing Commission abolished are misleading. The report was brought about by James Farley's and William Muldoon's terms as members of the Commission having expired with the Governor not as yet reappointing them.

It is learned that the Governor is only waiting to see what bureau or department the former Governor Hughes' non-partisan commission for the reorganization of state departments places the athletic board before making the reappointments. Chairman Farley, a close friend of the executive, is certain to be named but the chances are that Muldoon, a Republican, will be shelved in favor of a Democrat.

It is also understood at the Capitol that the Boxing Commission's rule against smoking at bouts is very likely to be rescinded at the next meeting of the board. Muldoon, of course, is still opposed to the executive's plan to oust Farley and George B. Brower, the third member of the Boxing Commission, compose a majority, the ban is sure to be lifted.

ZIVIC'S UNPOPULAR WIN

By JACK CONWAY
Jack Zivic, Pittsburgh welterweight, copped an unpopular decision from Tommy Milligan, European middleweight champion, at Madison Square Garden last Friday night.

In the semi-final Willie Harmon lost his hands full warning from Harry Dudley, the colored welter from the coast. California Joe Lynch made a host of friends, although losing a decision to Mickey Green, formerly Bushey Graham, the Utica jumping-jack.

All of the bouts were 10 rounds and interesting. The crowd booed the Zivic-Milligan verdict to a great extent and there was the point Zivic was entitled to a draw. He carried the fight to Zivic and always staged a rally that more than evened things up.

In the fourth round Zivic had Milligan in a bad way from left hooks, but the latter refused to go down. He kept Zivic from pressing him by crouching and weaving. The Pittsburgher was the point and failed to score a knockdown. It was a good fight all the way.

Lynch looked mighty sweet, although plainly at sea before the elusive Graham. The latter, about the fastest bantam in the racket, Bushey was credited with a knockdown when he crossed with a right and the pusher Lynch to the floor. The latter took a short count and arose. He was never in danger thereafter. He showed a corking right cross and against an orthodox boxer would have made a decided impression. He will bear watching in these parts.

Dudley made quite a fight against Harmon and had he started earlier might have grabbed a draw. He was too cautious in the early rounds and allowed Harmon to pile up points. The colored lad is clever and a good stiff puncher. Harmon bullied him around in the clinches, but he held his own fairly well at this style of milling and at long range was Harmon's superior. In the seventh round he opened a cut over Harmon's right eye with a left cross and thereafter was able to excellent advantage. He also showed a willingness to trade with Harmon that is rare. It was one of the best bouts of the evening. A return match between the two probably see Dudley doing much better.

Cowboy Jack Willis kayoted Tony Lyons in the first round of a preliminary for the only knockout of the evening.

Shedder than a show—and thrills
SUNDAY NIGHT HOCKEY
Madison Square Garden
Eastern Amateur League
Boxing A. v. St. Nick
Others, 11 and 11:30

HELLO TO GANG SAYS KID MCCOY FROM PRISON

Going to L. A. for New Trial—Popular at San Quentin

San Francisco, Jan. 22. Gee, but it was dreary in San Quentin.

San Francisco had been bad enough; cold, a drizzling rain had set in. With the little "Golden Gate" ferry had pushed off for the trip to the island, the great long whistles open—the fog, from land and sea, was thick and cold. As we ran into the dock the rain started in earnest—solid sheets of it, and the cut-off to the prison a slippery line of yellow mud. We dropped in behind the prison bus at Greenbush. It was crowded with Sunday visitors bound for the big house—mothers, wives, sweethearts, men for two men, probably to visit a pal in str.

San Quentin, California State penitentiary, lies on the bleak shores of the Pacific, a nose of land sticking its tip into the sea. In long summer, or on a sunny day, San Quentin is beautiful, if any prison can be. In the rain it is horrible, cold and forbidding.

The report to the captain of the guards, a trusty gives you a bit of paper to sign with your name and address, and then—you are announced. Outside again, you pass into the visiting room. In the corner, on a chair built up a few feet from the floor, sits a guard; all the world like the look-out in a gambling room. Through the center of the room runs a double-sided desk, perhaps two feet wide; chairs on either side, a guard at the end. The elbow of one visitor is touching another; at the back, ever moving, is another guard. No chance for confidence here; hearts may be breaking, but you'll tell your story that the world may listen.

And then the kid came in. Kid McCoy, sentenced to San Quentin for the murder of a woman, the way he loved. Kid McCoy, one of the cleverest boxers to ever step into a ring; Norman Selby, lover of and loved by beautiful women, a good one; a fighter here, as he always was.

Kid on Prison Paper Put a business suit and a white collar and shirt on Kid McCoy to-day and, if you didn't happen to know him, he would make you eye and you'd probably say, "There's a prosperous, handsome looking business man."

Kid McCoy looks good, mighty good. His kind eyes are clear and snappy. There is good color to his skin, and his hands are indicative of the strength that lies under the white of his shoulders. The kid is assigned to the prison weekly paper, "The Bulletin." His task is easy; he is a favorite with the officers of the guard and given the privilege of the gymnasium.

A "hail" is a big thing to Kid McCoy. His friends of the theatre haven't the time to get over to San Quentin, and word brought from the "gate" outside is welcome.

"That's just like the gang," said the kid. "I know they haven't forgotten me, and it makes me feel good. I won't be here much longer. You know that, don't you. I'm going back down soon for a new trial. Gee, it was tough enough being accused of that rotten thing, but then, to be convicted, that's the toughest of all. But I'll come out all right—everything is with me, and I'll prove myself innocent."

"Tell the gang 'hello' for me. Tell 'em I'm healthy, that they treat me fine, that the old upper lip is still firm and that ain't ever going to count ten over him. I'll get the decision next time."

Time was over—another handshake and the kid turned back into the prison. Easy come and easy go McCoy; the man whom millions had cheered and struggled to shake his hand—into a nine by eight cell and a number.

Mollie Stillings Asks \$100,000 for Photo

Because the New York "Evening Journal" published, allegedly without authorization, photographs of Mollie Stillings, a \$100,000 suit comes up for trial this month in preference to other causes. Miss Stillings, who admits to 19 years of age, is suing, through her legal guardian, the White Studio, Inc., Eastern Photo Co. and the International Feature Service, Inc., for violation of the Civil Rights Law and libel.

The plaintiff scored a point this week when the defense was ordered stricken out as being shameful and insufficient at law.

The girl sets forth that as a test for the Eastern Film Co., interested in utilizing her services for a promotional feature dealing with an Indian princess, she was taken to the White Studio for some photos. The next she heard was the use of her pictures, starting in a "Journal" double-page spread Feb. 23, 1925, and in the "World" and "Herald" and titled "Nalkin Ba-Jan-jan." The pictures were utilized as part of the feature serial, "Innermost Secrets of India's Rajahs and Slave Girls," which was published and sold by the beautiful naughty dancer, Banjan, who escaped from bondage as "bride of a God." Several of her photographs, Miss Stillings alleges, were captioned "Nalkin Ba-Jan-jan, the Moonflower of the Valley of the Gods."

Miss Stillings was never employed by any of the defendants, the tests being purely experimental and not paid for, hence her claim for \$100,000 to compensate her physical and mental anguish, loss of reputation, etc.

Marty Owens Transferred; Detective Bureau Shakeup

Detective Marty Owens, probably the best-known detective on Broadway because of his knowledge of "Butterfly" thugs and always called in to assist local talent in investigations of this sort of crime, has been transferred from the West 68th street station to the Empire Boulevard precinct in Flatbush. No reason was forthcoming from Police Commissioner McLaughlin except "for the good of the service."

Wiseacres in the Police Department when asked will tell you that "Marty" was too friendly with the outgoing boss, McLaughlin, except "for the good of the service."

His transfer is said to be the forerunner of a general clean-out in the detective bureau. A few days later half a dozen of the Fifth Avenue Squad were taken off the "Ave" and sent to divers precincts. This is considered a way to demotion. The Fifth Avenue Squad is a detail.

This shakeup took place following the 48th street and Fifth avenue holdup, where two jewelers were beaten and robbed of \$10,000 in gems. Shots were fired by one of the transferred men and a traffic patrolman, but the thugs escaped unscathed.

Following this darling holdup McLaughlin had orders issued asking jewelers and pawnbrokers when transferring gems from the safe to the wiseacres to lock their doors. They do, but that does not stop the banditry.

\$2,500 Bail for Secretly Prima Donna's Dogs

Charged with the theft of two Russian wolfhounds, James Russell, 23, colored superintendent of an apartment at 119 West 85th street, was held in bail of \$2,500 for further examination by Magistrate Flood in West Side Court.

Russell was arrested on the complaint of Mrs. Hattie Del Pino, former operatic singer and the wife of Paolo Del Pino, tenor of the Chicago Opera. The Del Pinos are at the Pasadena hotel, 61st street and Broadway.

According to Mrs. Del Pino's story, she was seeking apartments at 119 West 85th street. There she met Russell. She asked if he would care for her two wolfhounds. He agreed to pay him the dogs' board and keep.

She returned to the apartment and inquired for the dogs. He told her his wife had taken the dogs to New Brunswick for an airing. She went to the West 68th street station and notified McConachie and McGovern. They placed Russell under arrest.

VON BRANDENBURG FOR 2½ YEARS AT SING SING

Appeal Pending for 5 Years—Convicted in 1920 for Fraud

Earl Victor Brundage von Brandenburg, prominent along Broadway a few years ago, is again lodged in the Tombs. He was arrested by Detective William Sullivan of the District Attorney's office.

After more than five years of liberty pending an appeal, von Brandenburg was sentenced to Sing Sing for two years and six months imposed in 1920 by Judge Crain in General Sessions after a jury had convicted him of grand larceny in the second degree. The Court of Appeals recently affirmed the conviction and sentence, and von Brandenburg will have to go to Sing Sing.

Von Brandenburg was arrested early in 1920 on complaint of over a dozen men and women who had been defrauded out of savings amounting to nearly \$200,000. They were charged with part with the money and with conspiracy. Von Brandenburg's glowing accounts of an asbestos mine at Tompkinsville, S. I., had lured them.

Suspected Bandits With Counterfeit Money

Detectives Joe Daly, John Cordes and Francis Walsh, head-quarters dressed as plumbers, arrested three men in connection with the holdup and robbery of Kenneth Gratton, manager of the Loew's East 14th street, after Loomis, 29, Charles W. 25, Third avenue, and Nelsa, 29, 134 Liberty street, Yonkers. N. Y. They were arraigned before Magistrate Flood in West Side Court and held without bail for examination today.

In the event Gratton fails to identify the trio, they will have to answer to other charges in Yorkville Court. Victims of recent stick-ups in the Square will visit the court and endeavor to identify the trio, if possible. They were arrested in bed at 8:30 a. m. in the apartment of a woman.

The three were captured after a ruse on the sleuth's part. Daly obtained an empty milk bottle, leading it with water and poured it under the door of the apartment. Daly rapped at the apartment door and a woman's voice inquired: "Have you a leak in your apartment?" said Daly. "I'm the plumber," he added. "I should like to have 'til let you in immediately." And the latter said: "We was surprised when the sleuths drew their guns and covered the prisoners, who were soundly sleeping. They told the three they were detected. The three were ordered to dress and then taken to headquarters. Wrapped in a woman's apron on top of a shelf in the apartment, Daly said he found two loaded .38 calibre guns.

The prisoners expressed amazement when shown the guns. They said they never knew they were in the list. A search of arduous looking by Daly, the latter said, revealed three counterfeit \$100 bills. Farucci said someone must have placed them in his clothing. The Treasury department agents were notified.

Many speak-lips and supper clubs have been recipients of bills of the same kind. They have been used to "square" because of the nature of the business and have taken their losses bitterly. In the event the trio are freed in West Side Court they will be arraigned in the Southern District in Yorkville Court. Farucci will also have to tell the government agents how he acquired his make-believe money.

\$11,785 FOR COMMISSION

William J. A'Hearn, erstwhile actor and now real estate broker, was given a verbal order for \$11,785 against Morris M. Glasser, realty operator and lessee of the Hotel Claridge, New York, in his suit for commission involving the Claridge lease.

A'Hearn argued he originally introduced Glasser in the hotel as an investment but that Glasser later ignored him and closed the deal himself.

2 Youthful Wild Drivers Are Held Without Bail

The two youths that drove madly through Times Square and the adjacent avenues west after 30 shots were fired at them by detectives and traffic policemen were arraigned in West Side Court before Magistrate John V. Flood on the charge of grand larceny. They waived examination and were committed to jail for the action of the Grand Jury. Several other charges are pending against them.

Detective Joseph Daly, of Headquarters, who fired prominently in the pursuit, explained to the Court of the wild chase and many shots that were fired. When Magistrate Flood heard the details from Daly he fixed no bail. Daly added that he was going before the Grand Jury this week and expected an indictment to be handed down against the pair.

The prisoners gave their names as George Arnold, 23, chauffeur, 342 East 14th street, and Michael Flynn, 18, laborer, 721 11th avenue. They were charged with grand larceny of a taxi owned by Patrick Harley, 949 8th avenue. In addition to this charge they will have to answer to the charge of shooting at a police officer, burglary and violation of the Sullivan law.

The pair stole Hartley's cab at 8th avenue and 51st street. His taxi was parked at the time. They then went to a department goods store, 606 6th avenue, and stole cameras, guns and ammunition together with some cheap metal watches.

Drug Addicts, 4 Months; Two Men Are Sent Away

George Roth, 44, living at 360 West 61st street, received a term of four months in the Workhouse in Special Sessions last Thursday. Roth had pleaded guilty to possessing heroin when his room was searched by the Narcotic Squad of the Narcotic Squad Jan. 18 last.

Roth told the justices he was a habitual user of the drug and for this reason had not had a theatrical wig cut for a long time. He would not say for whom he last worked or with what show.

John Nowles, 55, antique dealer, of 111 West 63rd street, was sentenced to the Workhouse for four months in Special Sessions. He had pleaded guilty to unlawfully possessing heroin. According to Officer Petrie of the Narcotic Squad, a large supply of the drug was found in Nowles' apartment when the officer searched the place on January 18th. Nowles admitted the ownership and told the officer he was an addict.

'Dramatic Art' Student Arrested for Assault

Herbert Bergman, 18, salesman, 2626 Broadway, who told newspapers that he was studying dramatic art, was arrested by Magistrate Flood in West Side Court in bail of \$3,500 for the action of the Grand Jury on a serious charge.

Bergman, well dressed, solicitor for many years, was arrested by Detectives Donnelly and McDonough of the West 100th street station. They arrested Bergman at his place of employment. He was arrested on the complaint of Mabel Crawley. Bergman was seeking sales of the magazine in the building when he is alleged to have assaulted Miss Crawley. A subscription blank was furnished by the defendant. Through it Bergman was traced.

The detective stated that Bergman was out on bail at the time of the assault and he pleaded guilty to the charge. He also pleaded guilty to the charge that it would ruin his dramatic career.

COUNTERFEITING FLOOD OF \$50-\$100 BILLS

A flood of counterfeit \$50 and \$100 bills have been loosed on Broadway. The phonies are excellent imitations, probably made from photographic plates. While the quality of the paper used in making the bills is seemingly of the usual grade used by the government, the spurious notes have been detected by bank tellers.

Saturday in one of the Broadway banks 100 of the phonies were picked up. Tellers advised some depositors they reserved the right to examine the money later. In such cases the numbers of the bills were marked down for identification.

TWO 'CON' MEN ARE SENT AWAY

Roache and Murphy Met "Costello" in Depot

John Roache, 40, salesman, 325 West 49th street, and Joseph Murphy, 50, salesman, 320 West 95th street, two alleged confidence men, were sentenced to the workhouse for five and 30 days respectively by Magistrate John V. Flood in West Side Court. The pair were arrested by detectives Barry and Finken of Police Headquarters who arrested them in Times Square.

According to the detectives, Roache and Murphy—Murphy who has a criminal record—met a confidence man—attempted to swindle "Percy Costello" a wealthy Washingtonian by "matching" coins.

"Costello" was at the Penn. depot waiting for a train for the Capitol City. He began conversation about the weather and stated he was an out-of-towner. "We have some time to wait for our train," suggested Roache, "what do you say to seeing a show?"

The Washingtonian assented. They strolled up the "Big Stem" when they accosted Murphy, who stated he was a stranger and seeking employment. In a conversation Roache and "Costello" explained they were strangers and were unable to help Murphy. "That's great. Suppose I join you." Murphy is alleged to have said.

Presently Murphy and Roache were in a "flipping" game. They urged "Costello" to join them. "Nothing doing," said "Costello." During this time Barry and Finken, plainclothes in the depot, knew Murphy, trailed behind. When the game started they were arrested. As the pair were taken into custody, "Costello" averred "I thought though they were 'Bunco' men," he said.

When the prisoners were arraigned they denied they had any criminal motives. Each pleaded that their families would suffer. The Court told them they should have thought of that before.

When Roache received the light "bit" Murphy yelled at him, "what a lucky guy you are."

S. Kraft, Restaurateur, Killed in Apartment

Patrons in the restaurant Ye Fate Shoppe, 732 8th avenue, were shocked last night by the death of the night manager, Siegfried Kraft, 48, murdered in his apartment, 111 West 62nd street. His assassin escaped with almost \$1,000 in jewelry. The detective under the direction of Sergeant Clarence Daly of the West 63rd street station, have several clues.

Kraft, former delicatessen dealer and the parent of Ruth Hamilton, vaudeville, was well liked by the theatre folk who patronized the restaurant. Miss Hamilton (formerly Mrs. Ruth McCool), one time wife of dancing studio proprietor with a place of business in the Roseland building, furnished the detectives with valuable leads.

Mrs. Zelner, a Kosovian, married the sister of the slain man, wife of a physician on the East Side, identified her brother's body. She said that he was a widower, born in Berlin. She and the police she had seen his brother around Christmas holidays and he told of the ring. He also told her of befriending the taxi chauffeurs who needed the money to buy the cab.

Held on Minor Charge After "Move On" Flopped

Sol Myers, manager of Daly's theatre, was held in \$25 bail for trial in the Court of Special Sessions on the charge of permitting a minor to perform in the play "Move On." Myers was written by Charles Hoyt, formerly of the New York "Evening Sun." It was short-lived.

Paul E. Jacobite, high school student, 15, stopping with his folks at 111 West 63rd street, played an office boy. Bail of \$25 was fixed by Magistrate Flood. Myers put up the cash bail.

THE DRESSY SIDE

By SALLIE

The Creative Bronnies

Mr. and Mrs. Cleveland Bronnies are expressing their creative genius in "Dream Fantasies" at the Hipp this week. Their act is decidedly class from start to finish and one of the big bright spots of the interesting bill. The set of chiffon serves as a great background and helps the illusion.

The "Spring" number with the butterflies fitting here and there with wings and bodies of opalescent colorings and the roses dressed in tulle frocks with petals scattered and large poke bonnets with front facing basque cut low sleeveless and finished in a ruche and an eccentric hat perched on top of her slick headress, she handed her audience a big laugh. Another bauble is of blue satin with long tight sleeves with a tan taffeta skirt and hat with blue plumes, making this outfit a scream.

Rae Samuels as an entertainer excels, and wears the last word in a chausson velvet, one-piece, face with deep border of white for trim in silver. The neckline front is low and round the back out very décolleté, round and crossed in silver bands embroidered in colors. Bands of the same are fastened at shoulder in front extending to the waistline and finished in a smart box and ends. A bandeau of this velvet is used for headress and green satin pumps of the same shade of velvet with beautiful buckles and the much used nude hose.

Miss Samuels' piano wears a drape of a king blue gown embroidered in colorful roses. Her accompanist, Mildred Lord, a good artist, wears a simple black lace frock over gold with French blue sash, a pretty blonde marcel bob and fetching smile.

Great Lovers in "Abie's Irish Rose"

Anne Nichols' human "Abie's Irish Rose" is still going strong at the Republic, and all members of the splendid cast are doing their share in the same sparkling fashion at every performance. The sentimental Abie and Rosemary are great lovers.

Evelyn Nichols is a peach as the bride in knee length white chiffon embroidered in brilliants with a broad white satin panel from shoulders embroidered at end and thrown carelessly about her arm. This is a new frock, as is most of the dressing this season. The four flower girls wear tulle of rose pink with pleated skirt panels finished at bottom in French blue velvet tiny bodies décolleté with picture hats of this tulle faced in flesh tone and trimmed in flowers and blue streamers.

Ida Kramer's operations have no depressing effect on her jewels. She's a scream in a dinner dress of colors of all nations and many jewels. Her U. S. A. pom pom headress and large orange fan complete it.

An Animated Colleen

Colleen Moore episodes through a series of "stew" trying to convince her not altogether modern parents that "to do as she pleases" is her right. She finally finds her reaction in believing they are the only one and gives a delightful performance in "We Moderns." Her eyes are most expressive and altogether she's an animated Colleen.

Escaping from her home through the window is a little top coat made perfectly plain and boy's cap. One dancing frock is worn of white knee length embroidered necklace. Thrown over this is a little white wrap.

Her regal looking mother wears much marcelled gray hair and a beautiful black velvet cut décolleté earrings and neck pearls are worn. Two good sets, a pretty garden with a comfortable living room with lamps in parlors, and on board the dirigible which finally goes up in smoke.

Students in "Clarence"

The American Academy of Dramatic Arts' performance Friday afternoon at the Lyceum of "Clarence," Taklington's comedy, proved good entertainment. Lawrence Leslie's acting is decidedly individual and he should be heard from.

The girls wore pretty clothes. Little Margaret Watson is vivacious. When she does, she does well, looking lovely in two clothes. One is a rose two-piece sport, the other green taffeta with lamp shade effect; skirt partly taffeta and a deep lagoon of ecru lace.

Florence Moore's coloring is good. She is clever, in a pink crepe with small flounces from waistline to bottom, embroidered in crystals. Her scarf of the same, with long flowing ends embroidered and fastened at the shoulder with pretty flowers. This outfit finished with silver pumps was good.

If Emily Hammond doesn't change her voice tempo all her husbands will leave home. But with her blonde wave she looked nice in a pretty white crepe, embroidered in crystals.

At the Opera

Operatic dressing satisfied as to eye shading and ear coloring. The Thursday night performance of "Die Walkure" was of inspirational beauty and tremendous shading, voice, music, scenes and costumes. Especially so in the last and third act.

Larsen Tilden, nearly regal in a ruby red velvet gold-trimmed robe over white satin, with her wavy tresses and beautiful jewels, gave the superb star a magnificent approval.

Marya Freund, Polish soprano, gave a recital Sunday at Aeolian. Her shortcomings gave way to her imaginative sense. She interpreted songs in poetic style while wearing a white simple embroidered short décolleté frock. Flowers in numbers were a charming background.

A Reluctant Tomboy

Sally O'Neill is a rollicking tomboy in "Mike," the daughter of the boss of a construction crew and her home in a box car. The train hold-up is the one kick in the picture. It's worn around slim fabric, but with a few good laughs. Miss O'Neill's role calls for little dressing—just plain, washable things, besides one simple suit worn with a Peter Pan blouse and small hat.

Ruth Rogers' Lovely Gown

Ruth Rogers is wearing one of the loveliest gowns on the concert stage this season. It's a white crepe over peach satin with deep flounces of crystals and tulle and sleeves and neckless, worn with silver pumps. Her voice is pleasing and she drew a nearly full house at the Aeolian.

Cast Better Than Story

Carol Dempster is the daughter of the good Broadway season's invaded crook. "That Kooky Kid" is pretty in a few well-thought-out clothes. A one-piece long sleeve worn with small tulle and pumps in good. Another dancing frock is of a short evening effect and fluffy.

Florence Auer looked well in a satin crepe made present mode flare, and Ida Waterman was attractive in a low neck, also short, as well as Dorothy Love's little dance frock.

Aside from being a long drawn-out picture, one must get compensation from the nearly all-star cast in a seemingly disconnected story.

FORD'S PROFIT

(Continued from page 1)

turns turn out the number of cars they say they are going to produce this year. There have been 6,000,000 or more cars marketed before Jan. 1, 1937.

The figures show that during 1935 over 4,000,000 were sold. In 1936 over 4,000,000 were sold. "A good year" by the automobile interests.

To accomplish this gain of approximately 1,000,000 machines a liberal transportation some of the company's production schedules go with it. It is understood that Hudson will go on a 2,000 daily production basis beginning Feb. 1; Chevrolet assembly jobs but include the 2,000 and 3,000 a day; Dodge 1,500; Chrysler, Buick and others are hitting around 750 every 24 hours; Hupmobile is in the neighborhood of 300; most daily doses or so are getting out of 75 by the day, but the most stupendous production output goes to Ford, who, having for some time been turning out 10,000 daily, now jumped to a 16,000 daily schism.

With Ford that 10,000 mark means a stupendous money figure, an estimated profit of Ford of \$500,000 a day. The 10,000 daily cars are not all "new" models. Some are the shipping of unassembled but complete cars to dealers. The \$500,000 daily net is the outcome of a \$50 clear profit on each car, considered a modest estimate.

If carried out to a full year Ford's annual total net on only his assembled cars is \$125,000,000. This is the result of a 24-hour day at the Ford plant, a five-day week. Deducting the Saturdays and Sundays and holidays leaves 251 working days. It is believed that there are between 100,000 and 125,000 men now employed at the Ford plant, the largest of its kind in the world.

Worries Ahead

With such heavy and competitive production schedules, automobile men freely predict that there's an abundance of worry in store for a number of somebodies.

To meet the situation, and before the recent automobile show in New York, it is understood that Dodge, under new banking regime of Dillon and Reed, called 2,000 of its dealers into Detroit for the annual convention to discuss price reduction. This there was a sense of showmanship connected with this affair is proven by the arrival of the dealers being so planned that 13 special trains pulled into the Michigan central depot in Detroit almost at the same time, in which the new were paraded through the streets in some 30 convoys. The actual meeting took place at the New Detroit Theatre in Detroit almost at the same time. This was just before the New York show.

The Dodge concern is the center of much conjecture at the present time. The president, who is staunch with which it has adhered to a four-cylinder motor. With the modern trend in automobiles in favor of six-cylinder engines it is reported the Dodge people are ready to "six" and may even have one on a block in the factory. It is said that Hupmobile had its eight-cylinder model "on the road" for a year before it was marketed. The latter concern is understood to have sent this pioneer "eights" as far north as Alaska and as far south as Mexico to ascertain the stability of the motor and also the climate.

Sidelights on the annual auto show here are that probably not half of the automobile men who come into town for it ever actually attend. It is a festive week and most of it is spent by the transients in the precincts of the hotels neighboring the Grand Central Terminal with nightly voyages to the theaters and clubs.

Some idea of the influx during auto week is obtained through the transportation of the 20th Century from Chicago to New York. With the show having opened here on a Saturday, it is stated the "Century" daily ran out of Chicago in 10 sections from the preceding Thursday to the following Monday.

"Hands Up" All Fun

"Hands Up" is a good comedy picture. It has no particular excitement because it's all in fun. Raymond Griffith does a number of the clever stunts and is most entertaining. The picture is a good one. Marion Nixon and Virginia Lee Corbin are pretty and sweet in their old-fashioned gowns as the daughters of a mine owner.

FOR WOMEN ONLY

One Woman Programmed

Cecil Evans, the only woman programmed in "The Blueblood," has nothing very unusual to do. "The Blueblood" is a comedy of the other to do with the American aristocracy of soap-makers, chewing-gum manufacturers, bootleggers and such. Miss Evans is the only one in the picture who seems to have a good deal of it is largely an aristocracy of cash. She is pert and not too self-conscious.

Americianized Jap

A little breath of Japan was brought to Broadway vaudeville by Kanosan, a Japanese woman whose hair is bobbed a la American and whose aspirations run to choral recognition. She has become Americanized at the cost of her native charms, and her chinchina was less amusing than her parodied "mammy" song. Her highly embossed kimono, a Japanese bandana look Oriental enough but the novelty rests in her Americanization rather than in her naturalness.

Cuts Trick—Sally O'Neill

Marshall Neilan's production "Mike" was written and directed by Mr. Neilan. Sally O'Neill as Mike only gets a chance to wear one dress during the entire picture. That is a quaint old fashioned gown, her mother's wedding dress.

Sally wears overalls the rest of the time. She's a cute trick and her saucy little manner is most fitting to her boyish outfit.

Back to '49

Anna Q. Nilsson, Gladys Brockwell, Marcelina Day and Pauline Garon are the feminine stars in "The Splendid Road." Little Mary Jane Irving, as the oldest of the three orphaned Gephart children, is a bright and interesting child. As Sandra Dehault, a young woman who stifled her sense of adventure to "mother" another woman's children, Miss Nilsson is tender, brave, militant, rascal and glamorous.

To a contradictory character, this Sandra, but Miss Nilsson vivifies every shade. The film has been timed during the 1949 gold rush when women, too, became mad and took it worked and fought for gold. It was a telling piece of business for Sandra, clad in her working blouse and trousers, to bundle up the youngest of the Gephart babes and take it through to the town's dance hall where hungry search for music. Satan's Sister (Gladys Brockwell) provided the music at the hall. Miss Brockwell's role is limited but very good. Pauline Garon is the delectable dance hall "queen," but she is neither tough nor rough enough for the part. Marcelina Day is in the story in the interests of Cupid, but Sandra's little love affairs are as biting as tepid water.

The title, "The Splendid Road," is explained as being the road of dreams.

Dobson's Dancing Girls

Frank Dobson has a quartet of very pretty girls with his act. When the curtain rises two girls, one in a smart riding habit and white linen and the other in a cut green and white sport dress, are doing a hot Charleston. Another little girl enters, dressed in pink gingham, and, as the music changes, she and the other hurriedly change into a most adorable pair of blue pajamas, to do an excellent ballet dance. The girl in the green and white dress does a high kicking acrobatic routine, and she can do it. It is Dobson does his share with good comedy.

Ann Clifton's Unique Turn

Ann Clifton has a unique turn. She first appears in male attire, suited to her low voice. While singing, the lights go out, you can see her change from men's clothes into a sparkling white dress, due to her radium clothes. Clifton then sings a ballad in soprano; and it is pleasing.

Hero Manhandles Fork

Californian straight ahead has amusing situations, but a discriminating audience is likely to wonder how so exacting a girl, as the one played by Gertrude Olmsted, could be so easily manhandled. A little about handling her fork as the hero of this picture.

Lucille Ward, mother of the heroine, got a laugh when she said to her swearing husband: "Such

language, Jeffrey; you're not at home." Here is the role of one of those too-fussy women who invariably lose their cooks.

Miss Olmsted is quite interesting and especially entertaining as she makes the mistake of many screen stars who think they must be "realistic" in their quarrels. The semblance of the battle is much more effective.

"Wedding Song" Women

Leatrice Joy, Ethel Wales, Gertrude Olmsted, Mary Wells and Rosa Rudani have the femininity in the film, "The Wedding Song." Leatrice Joy is the bride who has married her pearl king under false pretenses, but later developed what Ludovici would call "divy." The audience was inclined to snicker at this caption: "She had a shot in her shoulder but the triumph of love in her heart."

The role of the infuriated girl tragically, her dressy infatuation with the white pearl king, has been obviously deleted. Rosa Rudani gives a splendid performance of what remains. Mary Wells is another native servant. It is not a role in which she is enabled to see Gertrude Olmsted as a gun-totin' crook who lives by her wit. Ethel Wales does very nicely as the shoplifter.

Mimi Rollins' Radiant Dress

Mimi Rollins, on the Loew time, makes her entrance in a very attractive cerise velvet cape trimmed with white fur. A radiant white dress is effectively set off with a touch of white ostrich feathers. In it she sang pleasing songs. Miss Rollins has a nice personality and took several encores, including a brilliant impersonation of Ruth Royce.

Girls Held Bloomers Against Salary Deduction

Dorchester, Mass., Jan. 26. Haled into court on the charge that they had stolen the bloomers worn by the girls of their costumes in a singing and dancing act at the Dorchester theatre, six youthful chorus girls were discharged by Judge Churchill when he heard their story.

They explained that when they received their week's pay from Gregory Stephanides, owner of the show, their envelopes lacked \$150.

Upon advice of the show manager, they then decided to take the money from the show, which had taken the bloomers and six ballet costumes when their full salary was not forthcoming.

Following the disappearance of the girls with the costumes, Stephanides swore out a warrant for their arrest, charging larceny. The judge could not see it that way and showing Stephanides that he had been a poor comer, found the girls not guilty.

HEARST-CARROLL

(Continued from page 1)

Columbus Circle. That hurt Hearst. He had agreed to turn over to Ziggy the new theatres contemplated by him and Arthur Brisbane under the name of Sixth Avenue.

When Ziggy lost his theatre standing with W. R. the Amsterdam compiler of "The Follies" serial let slip the Sixth avenue houses after the manner of a madman on top of one of them, to which Messrs. Hearst and Brisbane had agreed.

Hearst, the same account says, upon Carroll as an ambitious young theatre manager, painter, manager and producer, besides owner and author, without Hearst going so far as to investigate Earl's publicity record, unequaled before after "The Follies." With his accumulating biography, Mr. Hearst thinks Carroll is just the man. If the owner of the largest newspaper circuit doesn't change his mind, Earl will be the next blond-haired boy bowing to Christopher around 59th, as well.

Mr. Carroll yesterday would not utter a sound—nor confess he had ever heard of Hearst or "The Follies." Earl's only complaint when "The Graphic" was mentioned, but looked away at the added mention of Macfadden.

If you don't advertise in VARIETY don't advertise

Little, Simple and Easy Dancing in "Enemy" Show

By ROSE ADAIRE

"Dearest Enemy," at the Knickerbocker, had its dances arranged by John Murray Anderson. Little dancing. What they have is simple and easy.

"High-Lo Luckadady" is the first number with mostacy. It is led by Flavia Arcaro, who plays Mrs. Murray. The girls have a charming, quaint manner, suitable to the period of the play, as they were short of flappers in those days. The girls look sweet in their second-fashioned costumes of '18.

"War is War" is the second number, also led by Miss Arcaro. The number is well staged, with little to do.

"Full Blown Rose" is the comedy number of the show, in which the girls are excellent. Instructed to make themselves ugly, to be utterly unattractive to the British soldiers, they are not the least bit shy in so making themselves. Their hair is in tight knots and their eyes are covered with spectacles. The facial contortions of the chorines here are in the finale short, but works up to a climax.

The opening of the second act is a "Gavotte," done by the girls, assisted by the soldiers. The girls are in blue and yellow costumes with white wings. This number is beautifully done.

"I'd Like to Hids It" is led by Helen Ford, as Betty. It is dancing. "Where the Indian River Flows" is a short dance number done with the assistance of the British Soldiers. "Old Enough to Love" is led by Detmar Popen, as General Tryon. It has a short, but dainty dance routine. "Sweet Peter" follows, with the girls dressed in cute Dutch costumes of red with wooden shoes. The male ensemble is laughing, and the girls in wooden legs. The chorus appears in the third act, but merely to dress the stage in a short scene.

The girls are Polly Williams, Josephine Payne, Peggy Bancroft, Elizabeth North, Joy Lelch, Devan Worrall, Gloria Faye, Mildred Mann, Lucille Smyser, Eugenia Reno.

VIVACIOUS CHORUS

With Wilton's Columbia Burlesque Show

The chorus of Joe Wilton's show, "Tip Club" (Columbia), had the dances arranged by Frank Montgomery. The girls, in the majority, are good dancers. They had cute short costumes in the opening and not much dancing. In "Here They Come" the girls in a peppy dance routine, well staged. The little girl in the brown costume who steps out for a specialty dance does very well.

"Want a Little Lovin'," led by Helen Alger, is a short scene, and the girls have little dancing. "Step-ple in Society," led by Alma Davis, is just a simple routine.

The girls are much more vivacious than the chorus of the average burlesque show.

In the next number the girls wear short black and white costumes and do a pair (Tiller) routine. The girls do a Charleston in the finale at the Charleston wedding, and nicely.

"A Venetian Fantasy" is rather Spanish for the name with the girls in Spanish costumes. The six girls dance front in red and orange costumes look especially well. The little blond girl assisting Rex Weber in his ventriloquist impression is pretty. "Charleston Charlie" is a pretty number, led by Alma Davis. Eight girls blacken up for the minstrel. The bathing girls that come out for no reason at all just before the diving act are attractive in their different color suits.

The finale is short, but has lots of pep.

The girls certainly work hard to keep up their part of the entertainment.

Pretty Pearl Legend

"The Legend of the Pearl" ballet was at the Capitol last week with Doris Niles as the Goddess of the Pearl, Bayard Rustin as the Prince, Fisher and Ylstra Maslova as the Pearl. Miss Maslova does some very graceful dancing and the adagio of Mr. Rustin is splendid. It is a beautiful scene, at the water's edge with a large shell beneath the rocks, in which Miss Maslova is concealed. When the shell opens the pearl appears dressed in a radiant white costume.

The choristers had nothing to do but dress the stage costumed in simple garments.

If you don't believe in Variety don't advertise

RIGHT OFF THE DESK

By NELLIE REVELL

It was the first time in six years that the vault attendant at the bank where I have a safe-deposit had seen me. Always before during that long period I have had to ask my dear friend and personal attorney, William Grossman, to transact my business there, but last Thursday I decided to take up where I had left off and do my own banking. Despite that interval neither I nor my box had been forgotten. The vault manager greeted me by name and had the box out in a jiffy. It was all as though I might have been in there yesterday, an auspicious welcome to one who wanted to resume just where she had stopped so long ago.

He assigned me to a tiny cubicle and closed the door, but it was some time before I could muster courage to open that tin box. My coming, my welcome had made it seem as though there had not been a hiatus in my life; but I knew that in that receptacle were things to prove how long I had been gone from the busy life I had used to lead. I unlocked it, slowly.

There on top was my receipt for automobile insurance. And I had to sell that automobile and have never had another one. The lease for my apartment was underneath it, the apartment I had been forced to give up after furnishing it with things that I loved and from which I was carried out on a stretcher. There was the fire insurance receipt covering that pridefully chosen furniture. The deed for the Long Beach bungalow I had disposed of almost before I had lived in it. A dozen and more papers there told things that had been sold down the river to pay doctor and hospital bills and were no longer redeemable. And, shining at the bottom, the only piece of jewelry I had saved out of the wreck—a ring given to me many years ago by Tom and Mary Ryan (Ryan and Richfield) in the days when they called me "All the little girl they never had."

In that small black case were the ashes of my former life. It was an incinerator of hopes, the crematory of the plans and successes that had been.

Before I went down to the vault, I had been afraid I would not be able to stem the tears for I knew what I would find. But I came out dry-eyed. I had walked down the steps to the little room and I walked up, steady, unassisted. And I found that my new ability to conquer steps had left me still on the credit side of the ledger and the world owed me nothing.

No, I'm not back in the hospital. But if Betty had been handy when the paper appeared last week, she might have gone to one. (Don't take me wrong, Betty.) Instead of this tower of typewritten heads headed "Right Off The Desk" as it has been for the past two years, Betty had taken the copy and titled it "Right Off The Chest," as it used to be when I was in bed and had to use my chest as a roll-top. The shock almost put me back in bed and justified the title. Three readers called up to find out if the human reconstruction camp.

There must be something wrong about Betty's copy, for the copy desk never hesitates to change mine but they let hers go through without shifting a letter. At that I don't know whom the joke is on—Betty, the copy desk or that fleet of make-up men who go down to put this paper to bed every Tuesday night. And it is said that while that paper goes to bed early, the men stay up all night.

Speaking of the editors and assistant editors and assistant-assistant editors on Variety I have my own story to tell. I asked the wife of one of them to tell her husband something for me.

"All right," she promised, "I'll mention it to him when he comes home in the morning—if he does."

Hereafter, I'm going to lead a dog's life because that phrase "Treated like a dog," means living pretty nicely if the dog happens to be the proprietor of a hotel.

I, Hoot Somerset, guest writer, am a dog. One of my favorite dishes is grilled beef bones, but in the two years I have been living at the Somerset I have never seen this delicacy on the menu of the White Swan restaurant in the hotel. Mrs. Kelly, the owner, often appeases the hunger of the guests with delicious cuts of roast beef but strangely enough this roast always has seemed to be without bones. So last week I inquired of August, the steward, the reason for this.

"Oh, madame," he told me, "we always give the bones to the guests who own dogs."

A dog has never been among my possessions but it looks now as though I'm going to have to get one. Then the restaurant will give me grilled beef bones but I'll hold out on the dog and feed him dog biscuit.

A young lady from Texas came into my room Saturday in a state of high indignation with New York. I calmed her down after a bit and then got this explanation of her perturbation.

"I've been in every city in the west, south and middle west and in most of the towns, too; the places they laugh about as being small-town and narrow minded, Kalamazoo, Des Moines, Mauch Chunk and Steubenville—and after every meal I've smoked an innocent little cigar without any hotel or restaurant manager saying a word to me."

"Then I have to come all the way down to New York where people are supposed to be liberal and liberal they are, but the reason for this, I went and got to Drake's restaurant about 20 steps from Broadway, advertised as the most daring street in the world. And the headwaiter steps up to me just as I light a cigar and says, 'The house rules don't allow ladies to smoke here.' I told him that ladies could smoke even at the Plaza. 'Yes,' he continued, 'they can smoke there, but they must prefer for some reason to eat here and those who do eat here—don't smoke here.'"

When a man means business, he ought to say "business," according to Harry Yost, the new manager of "Sweetheart Time." Recently, while ahead of a one-night stand company of "White Cargo," he arrived in a small Carolina town and immediately repaired to the telegraph office.

"Got any wires or money for Harry Yost?" he asked.

The operator, suffering from a severe case of hook-worm, shook his head negatively.

"You better look and see," Harry advised him, for he knew that both his salary and instructions for the week should have been wired to him in this town.

Getting up lazily the station agent went to his file and pulled out the third item from the top.

"I done had some money for you," he admitted, "but I cancelled it. The bus driver said you left on the 11 o'clock train."

"You what?" shouted Harry.

"I cancelled it. The bus driver said you left on the 11 o'clock train."

"What the deuce did the bus driver have to do with it?" the showman demanded.

"Well," the operator defended himself, "this wire was addressed to the 'bus manager' and the driver said the boss of this bus line went out of town."

Several of Irving Berlin's friends have been around to convince me that my statement last week concerning the jazz king's ability to play the piano with one finger is underestimating it a bit. But whether he can play with two fingers or only one, he can certainly make love with both hands.

Heaven always tempts the wind to the shorn lamb. Clarence Mackay may have lost a daughter but the million or so words that have gone over his telegraph and cable lines concerning her honeymoon ought to give his company its most prosperous year.

FLOATING CABARET

(Continued from page 1)

lected list with a \$200 life membership fee asked, this fee the only payment. For others there will be annual dues. The announcement states they will not violate the prohibition laws.

The up-north season, counting some time out for other resorts, will be about nine months, while three months will be spent in Florida.

The board of governors consists of Mr. Richards, George Putnam Palmer of the publishing house bearing his name; Arthur "Bugs" Haer; Ferrius P. Merritt, of F. P. Merritt, Inc., banking house; James V. Reddy, Foreign Exchange; Thomas J. Carrigan, set down as an actor-manager and member of the Lambs; H. J. Doc Kelton, sportsman, and Henry Hirsch, clubman.

A long list of honorary members takes in Captain Robert Bartlett, Arctic explorer; Dr. "Walter E. Traprock," author-humorist; Captain John F. Millard, secretary and treasurer of the Neynae Association; William Beebe, explorer, scientist and author, and Theodore Roosevelt Pell, who owns the last of the Clipper ships, the "Benjamin F. Packard."

The proposition has been financed, according to officials, and the vessel itself has actually been paid for, having been purchased in Baltimore and renamed the "Buccular." It will be in readiness by March 15 and will begin its season in New York, going to Florida next year.

The only entertainment figured on so far is a last but not least dancing. A dance floor will be laid on the deck.

LOEW'S \$2 FILMS

(Continued from page 1)

advent of "Mare Nostrum" will have four 12 pictures on Broadway simultaneously. "The Big Parade" and "Ben Hur," at the Astor and Cohan, respectively, and "The Merry Widow," at the Embassy. The run of the latter may conclude within a few weeks and the house will then be given over to the presentation of "La Boheme."

There is a possibility that Marcus Loew may secure another Broadway house to exhibit "The Temptress," a Cosmopolitan (Hearts) picture, released through M-G-M.

LADIES OF THE ENSEMBLE

Stepping out, yes, sir, Little Dorothy June, while in the chorus of "Betty Lee," her first show, acquired lots of ambition and decided to do a sister act in vaudeville with another girl in the show, Agnes Clara. They have been on the Orpheum circuit since the close of "Betty Lee."

Erma Dane is at the "Sans Gene Club."

Six girls, recently of the Moulin Rouge, Paris, have joined "A Night in Paris." Nave Knodo, a little Japanese girl, is also on the Century Roof.

Anita Pam has left the "Everglades" and joined the "Greenwich Village Poilons."

Helen Sheppard, Nina Lewis and Kitty Banks are leaving this revue.

Paulette Winston won a Charleston contest held at the "Twin Oaks Club."

Hope Minor is back in New York and feeling fine after her long illness.

Ann Wood has been appointed understudy for Dorothy Mackaye in the "Song of Flame."

Following are some of the understudies in "Tip Toes": Betty Wright for Amy Revere, Blanche O'Donoghue for Gertrude McDonald, Betty Wright for Janet McDonald, and Paulette Winston for Lovey Lee.

Going-up on the scales. That's the explanation for Flo Watson's makeup shelf at "Tip Toes" being covered with reeling gum.

Vivienne Sigal, prima donna of "Castles in the Air," in Chicago, is out of the cast temporarily, suffering from a state of laryngitis. Her understudy, too, is indisposed. The management was bound to call off the performance last Thursday night but Era Briggs, one of the

SUICIDE BY SHOE POLISH, KATH. SMITH, CHORISTESS

With "Rose-Marie" — Often Despondent Over Death of Sweetheart Long Ago

Katherine Smith, chorus girl with "Rose-Marie" during its run in New York and who went with the show to Newark, N. J., committed suicide Sunday evening in her furnished room, 105 West 16th street, by drinking a quantity of shoe polish.

Miss Smith, who was 21, lived at that address on the same floor with Marion Bonnell, another chorus girl with the same show. They have been friends for a number of years.

Miss Bonnell came to Katherine's room about 8:30 o'clock in the evening to take her out to dinner. Miss Smith said she didn't think she would have anything to eat. She said she had something to think about.

When Miss Bonnell returned several hours later there was a note on her dresser from Katherine, in which she said that she was "very, very sorry to do what she had done." She asked Marion, in the note, to pay the bill for her, due for room rent and also asked that her urn be given to Charlie.

Marion hurried to the room of her friend and found her writhing in pain on the bed. A policeman called an ambulance and meanwhile first aid was resorted to. When the ambulances arrived she was dead.

But One Love Affair

According to Miss Bonnell, Katherine had only one love affair in her life and that was seven years ago. The young man died. Charlie, she explained, was a younger brother of her chum who resides with another married brother in Wilkes-Barre, Pa., and she also has a married sister, Mrs. T. M. Kane, of Larchmont, N. Y., but who is now in Miami.

Since the death of her sweetheart Miss Smith had fits of despondency and melancholia every once in a while.

The poison resorted to by her was evidently the kind of shoe polish used on silver tinted kid shoes. It is said to have among other ingredients cyanide of potassium.

LADIES OF THE ENSEMBLE

chorus girls, announced — that she knew the part and if the house permitted she would be pleased to play it.

The audience was notified and and with the spirit of the occasion with it being said that Miss Briggs played the part almost perfectly.

Blanche Morton's engagement to Hale Hyers, the orchestra conductor of "High Jinks," has been announced, with the ceremony to occur Jan. 30. Miss Morton, a dancer in the show, will retire from the stage.

Lillian Ojala, former member of the Royal Ballet of Petrograd, Russia, is understudying Ula Sharon in "Song of the Flame."

Maudie Lydian, "Cocoanuts," is at the Lexington Hotel having undergone an appendix operation.

Dorothy Dale and Florence Marshall are at the "Silver Slipper."

Danzel Gould has joined "Merry Merry." Gretchen Grant has been out of this musical through illness.

Eight of the Gertrude Hoffmann girls in "Amateurs and Models" Charlestonized up Fifth Avenue one day last week.

Alice O'Brien left "Tip Toes" and the girls gave her a farewell party.

The secret is out, Marie Marceline of "Tip Toes" has been married for several months to Jack McElroy, now rehearsing with "Suzanne."

Marjorie Malley left Lyn Duffer of "Tip Toes" that she wouldn't walk home to Astoria after the show. Marjorie is showing the money.

Mary Warren has implicit faith in bargains. She got a \$2 hat for \$1.25.

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15 YEARS AGO

(From Variety and "Clipper")

"Madam Sherry," the reigning musical, had reached that enormously successful stage when five touring companies were out.

Martin Beck was sailing for a European tour and Charles Feilsky, of the Orpheum office, accompanied him. Feilsky is now manager of the theatre at 45th street and Eighth avenue which bears Beck's name.

The Showmen's Association of circus owners had gone into a tit with the Billposters' Association and the scrap involved a fight between the circus men and the various men who controlled billposting space in all the major stands. The circus men, to throw a scare into their opponents, calmly announced that they would decline to do business with the billposters until they agreed to do away with free tickets as an adjunct to billposting.

(This is being written 15 years after the fight and billposters still hold on to the requisite of passes to distribute to the holders of certain desirable stands.)

The Four Mortons, through Sam Morton, announced their retirement. Now, 15 years later, they are still playing, this time in independent vaudeville, having recently jumped the Keith-Albee circuit for the first time since in vaudeville.

Percy G. Williams' Colonial, New York, was offering a gold medal to the headliner who would draw the largest sum into their box office over a period of four weeks. The utmost house capacity was \$12,000. Genes, the first to try for the medal, drew \$11,400. Nat Willis followed her.

Variety's contest for a judge to determine the ideal vaudeville bill was being led by Pat Casey with 2,733 votes. William Morris was the runner-up with 2,335 votes.

Julius Lensberg, now leading the orchestra at the Hippodrome, was at the Colonial and general opinion was that Julius handled the best outfit in the New York vaudeville houses.

One of the novelty acts was Dr. Carl Herman with an electrical trunk. Dr. Herman's claim was that he could take almost any quantity of electricity into his body and then use it for any purpose. He used himself as a rheostat, a plug and a lighter.

50 YEARS AGO

(From "Clipper")

The San Francisco Minstrels started what they called their "parlor entertainment," commented upon unfavorably by a "Clipper" writer. . . . Symphony orchestras weren't so popular, and the Philharmonic Society had a hard time filling the Academy of Music for its Saturday evening concerts, which consisted largely of Beethoven's music. . . . Sol Smith Russell was playing at the Olympic. . . . G. C. Howard was reviving "Uncle Tom's Cabin" at the Bowery. . . . Edwin Booth was playing to heavy business with his "Julius Caesar."

Adeleide Neilson had signed a contract to return to America with Strakosch and to sing at \$500 weekly.

It was recorded that during 1875, the animals in the Philadelphia Fairmount Park, consumed, among other items of food, 10,000 worms.

Maggie Weston, one of the earliest of the male impersonators, billed herself as "the most genteel impersonator of dandies." She was noted as a popular favorite in '76.

THE WAY OF ALL NAKED FLESH

Within the past two years the musical comedy stage has suffered immensely because of the exploitation of naked women as a box office draw. Even the drama took part, in a degree. Reformers, ministers, decent people who regarded the legitimate theatre as a decent institution quite removed from its early beginnings, were loud in their dispraise of the nudity. The box offices, however, prospered and the producers gave no heed to what seemed an impending torrent of disgust.

Now comes the movies—following suit. "The American Venus," released by Famous Players-Lasky this week, is solely an attempt to make money through a display of women as nearly naked as they dare to show them. Silk bathing suits are used throughout under the pretext of displaying perfect forms selected by the Atlantic City Judges of the last Beauty Contest. Brasieres have been discarded and to rub it in stronger there is introduced a series of "tableaux vivants" ("living pictures" with lots of bare flesh showing). To make the epidermis more luring, much of it is shown close-up in natural colors.

Because "The American Venus" is a tiresome picture with a slight story, it is apparent that Famous-Players and Jesse Lasky had but one thing in mind—the wholesale display of more flesh than the screen has ever seen at one time—a display which makes Betty Blythe's old breast heaving acts seem childish.

This picture is offered to the screens of the world. If it goes through the regular channels, "The American Venus" will eventually be shown in the small cities and towns where the movies have built up a following of church people and other strict minded folks who demand decency in their entertainment. And it will make enemies for the picture industry.

It will set the censors on their ears—not the New York censors, but the censors of other states—and the reform element.

Pictures cannot afford to shoulder the reputation throughout the land that "Broadway musical comedy" has gotten through loose nudity on the stage.

What the remainder of the picture business has tried to do in building up against censorship, one picture such as this F. P.'s "American Venus" may pull down. Probably Will Hays will have to stand censure for it, but it's not Mr. Hays' blame in the tiniest. When Mr. Hays knows of a salacious or lurid story previously, he intervenes. But he neither sees the script nor the rushes of pictures from members of his organization before they are publicly shown. That much judgment must be left to the producers.

And F. P.-L. should be the last one to stumble into anything like "The American Venus," despite its possibilities for publicity, procured as that was prior to the release, and as it is now being sought once again.

PICTURES, AUTHORS AND REWARD

Ten years ago, one of the popular theatrical bromides, already then shabby and seedy from overuse, was: "Moving pictures are still in their infancy." In 1926 there is more tangible reason to still believe that than in 1916.

For in 1925 more wonder films, surpassing anything ever before done, came forth, then ever did in the early days when almost anything different on the screen was sensational. "The Covered Wagon" thrilled the nation, then came "The Big Parade," and now "Len-Hu," all dissimilar, all based on entirely varying themes and methods, yet each succeeding one a newer and bigger wonder-work.

When "The Birth of a Nation" asked it at the door and drew capacity, the wise ones shook their heads and said the ultimate had been reached. In truth the ultimate hadn't even been approached.

Two assured developments, alone, guarantee strides yet unattempted for the screen:

Trick photography, with its ever advancing skill and imagination and mechanical refinements, leave open one certain avenue along which gigantic effects will be projected, as already exemplified in numerous instances; by use of models and perspectives, investment expense will be curtailed and results will outshadow any of the tremendous natural and genuine photography.

The other positive forward step is in authorship, for as great as has been the enlistment of brains for the screen, the foremost literary minds have not yet been induced to create for motion pictures, and are still writing with other ends in view and therefore withholding from the silver sheet the last measure of their genius; little by little the playwrights, the authors, are being converted toward first-hand photoplay service.

A second generation is growing up, professionally born to the screen and not converted to it after getting ingrained notions in some allied or remote line.

Intelligent organization has brought efficient direction out of what was chaotic confusion. Only in that way could false values be eliminated and sound elements established and encouraged. There is no longer a reward for shady sex stuff, lurid abominations, sordid rot; it now pays to make fine, decent and uplifting films. And it is the law of humanity that what pays will grow.

Are Statesmen Bolder or Wiser?

Are our statesmen growing bolder or wiser?

It's almost incredible that a delegation of ministerial reformers should have been handed with so much understanding as was disclosed last week before the Senate District Committee at Washington. The delegation insisted upon an appearance before the committee to agitate the closing of Washington, D. C., on Sunday.

Washington has been urged by the reformers as the horrible or persuading example to the remainder of the U. S. "If we can close Washington we can close the country," reformers have repeatedly declared. One of the oligarchs informed the committee he didn't see that an objection could be entered against a man kissing his wife on Sunday, but everything else should cease. He didn't even give the wife or young unmarried people leave, if this minister would have his way, the President could not go out riding on the Sabbath. Nor someone else buy milk for the baby.

And what did Senator Druce (Md.), say? He said it! Speaking to the befuddled delegation and to any one they might see, he said:

"You're the people who passed Prohibition and increased the arrests in

this district in a year from 7,000 to 11,000." (A news account of the committee-delegation proceedings is reported elsewhere in this Variety.)

Think of it! Only a U. S. Senator and talking to a minister like that! You can blame that, too, upon Prohibition, surely, for Prohibition was mentioned.

And the others of the committee spoke their thoughts.

If statesmen are thinking and talking like that to ministers, what's going to become of the Wheelers and the other professional reformers?

Maybe this country is going to turn over at last and declare its freedom.

INSIDE STUFF

ON LEGIT

On the railroad routes from New York to Philadelphia, "The Enemy" is well represented with 24 sheets on billboard stands. The text of these sheets reads:

"Good God, what a play!" and that testimonial is signed by a prominent person. It happens that several of the Jersey towns in which these billboards stand have objected to the phraseology of "Good God" and accordingly a new phrase was substituted. The new phrase is, "Oh, Look!"

A divorce suit instituted several months ago by a stock manager against his wife may never come to trial if late developments mean anything. Despite the sensational nature of the testimony incorporated in the complaint, the couple have frequently been seen in each other's company and friends believe that a reconciliation is not far away.

The divorce action and allegations created a stir in stock circles at the time with the sympathy entirely with the husband, whose loyalty to an ambitious actress-wife had cost him plenty.

Charlot's three stars will continue at the Rendezvous, New York night club, for four more weeks anyway. Their contract with the place was for four weeks with an option.

The theatre and hotel building being built opposite the Theatre Guild property on West 52d street is owned by a cloak and suit manufacturer named Cannon. He is a young man, rated a millionaire and has not yet decided what will be the disposition of the theatre. It will seat 1,000 and play legit shows.

It is likely that Cannon will align himself with an independent producer and attempt to make his own productions for the house. The hotel will have 250 rooms and bath.

Murdoch Pemberton, general press representative for Crosby Gaige and now handling "The Butler and Egg Man" and "The Enemy" is sending out press stories in printed form, and enclosed in heavy folder. Pemberton claims that stories sent out in this way are more easily read by the dramatic editor; that he can estimate their length in the column at a glance and that the neatness of the printed form compared to that of woe mimeographed work gives the story a better chance of landing.

Benjamin Holtzman, theatrical advertising manager and dramatic editor of "The Evening Journal," will be associated with William Anthony McGuire in the production of "A Great Little Guy" in which Joe Laurie will star. The show goes into rehearsal this week and is due for New York in about a month. Holtzman is known along Broadway not only for his newspaper work but as press agent for Zigfield several years ago. He resigned the Zigfield job to take over the advertising work on "The Journal" and has been very successful in getting a large representation in his paper, although the "Journal's" rate is the highest in town—\$1.50 per line.

The case of Ossip Dymov, playwright, against Guy Bolton and Comstock and Gest, charging that Bolton plagiarized an idea of his in "Polly Preferred," comes before the United States Circuit Court of Appeals early in February. The case has already been heard in New York. Dymov won a verdict of \$100,000 damages against the playwright and the producing firm. They appealed.

When Mary Milburn was married to Harold Shattuck two years ago she intended to retire from the stage permanently. Her husband is a son of the Shattuck who owns the Schraft candy stores and an officer in the corporation. Miss Milburn returned to the boards in "Sweetheart" and "The House of Mirth" and now knows to a few friends that she viewed married life in quite a different hue. The couple are reported to have separated several months ago and Miss Milburn is said to be residing with her parents.

Following Sam Harris' declaration that John Cort's Windsor in the Bronx was an "opposition" house to the Bronx opera house, a unit of the subway circuit, a clause has been placed in the contracts of all shows playing the B. O. H. that they cannot play the Windsor. By the same token, no show which has played the Windsor, even on a break-in, can later play the Bronx opera house. Harris controls the Bronx booked jointly by the Shubert and Erlanger offices.

The B. O. H. and the Windsor are in widely separated sections of the Bronx, the opera house at 149th street and 3d avenue and the Windsor in the Fordham section.

A peculiarity in this connection came last week when Henry Miller's production of "The Maelstrom" played the Windsor. This was because W. Herbert Adams, an attorney, secured backing for the play. Adams is Earl Carroll's lawyer and is also closely connected with Cort.

Milton Shubert holds the record for having produced all of the road shows of "Blossom Time" for his uncles, Leo and Jake. This season there are three "Blossom Times" on the road—last season, five. Milton is the younger of the Shubert nephews; he has a brother, Lawrence, also with the Shuberts, in Philadelphia.

A \$34,000 week was gathered in by the "Greenwich Village Follies" between Palm Beach (2 days) and Miami (4 days).

"Young Woodley," a Broadway success was written by a young English college instructor, but there is no plan for its production overseas. The Lord Chamberlain, England's play censor, is said to have turned down the piece, probably because he feared it might arouse the displeasure of British school masters.

M. J. Nicholas' production of "Mission Mary" has been temporarily held up by the producers' effort to effect a settlement between two scripts of the play—the original by Ethel Hales and one which Nicholas had and Willard Mack wrote. There are portions of the Mack script which the manager likes and there are portions of the Hales script he wants retained. Until these sections have been welded into a complete script, the show will mark time.

Florence Rittenhouse will have the lead when it comes in, playing the same role she handled when the piece was tried out.

TWO CONTESTANTS AT \$21,000 FOR NON-MUSICAL LEADERSHIP

**B'way Grosses at Peak—Increased Last Week With-
out Heavy Transient Trade—"Sunny" Way Up—
"Cocoanuts" Off Through Lost Seats**

Broadway's season is at the peak. Thrilling trade for all attractions worth while should continue until the end of February. That gives the season another five weeks during which big business will be looked for.

Last week's business in general indicated the excellent going. There were no special events attracting an unusual number of visitors, yet grosses in many instances lifted the marks reached the previous week, when the automobile show crowds were of considerable benefit.

Barring heavy storms, business for the leading attractions will probably not fluctuate this side of Washington's birthday.

Last week's jump in business of several attractions which were in doubt interested Broadway. Particularly is that true of "By the Way" an English revue, which went up \$4,000 and grossed \$15,000. While that is not exceptional money compared with other grosses, it is quite probably for this attraction. "Money Talks" also picked up about \$2,000 and will watch theatres because of other booking. Whether such increases are "fashions" will be shown this week and next.

Non-Musical Leaders
Leadership among non-musicals is being contested by "The Last of Mrs. Cheyne" and "Cradle Snatchers." The latter show has been topping its field for some time, but in the last two weeks "Mrs. Cheyne" claims a slight edge at \$21,000. "Cradle Snatchers" gross has continued to hold its own. Shows are capacity draws. "Mrs. Cheyne" used \$3.85 scale at the Fulton, topped at "Cradle Snatchers" \$3.30 top at the Music Box.

"Able's Irish Rose" jumped \$1,000 last week, going to \$13,000 and only has four months to go in completing its fourth year; "The Green Hat" is still making money, about \$13,000; "Craig's Wife" at nearly \$16,000 had its best week, beating the holiday week, which had nine performances; "Easy Virtue" proved its class by getting nearly \$15,000; "The Jazz Singer" improved and hit the same mark; "12 Miles Out" holds up very well, about \$12,000; "Alma the Deacon" reached the same figure and ought to stick; "Easy Come, Easy Go" was just under that mark; "Butter and Eggs" held up to \$11,000; "The Enemy" improved, credited with \$8,500; "The Enemy" again beat \$11,000; "Naughty Cinderella" making money with nearly \$12,500 again.

The musical group cannot touch "Sunny," bettering \$43,000 right along; "The Cocoanuts" is the runner-up at nearly \$36,000, the difference in gross from the previous week being explained by the removal of the extra seats and the order of the building department.

"The Vagabond King," around \$32,000, with "Song of the Flame" under the same; "Vanities" at over \$21,000; "Artists and Models" approximating the same mark; "Greenwich Village Follies" about \$27,000; "Nanette" equally as good and "Tip Toes" at \$24,000 (capacity) makes a formidable group. "Hustle" makes a formidable group. "Hustle" makes a formidable group. "Hustle" makes a formidable group.

Another healthy jump was recorded by the Moscow Musical (Continued on page 27)

Wintz' \$100,000 Profits; Road Show of 'Scandals'

New Orleans, Jan. 26. George Wintz has so far this season cleared over \$100,000 in profit from his road show rights of Whitte's "Scandals" (1924). The Wintz show has been a huge hit throughout the south, the box office sensation in this belt of years. "Scandals" has been liberal through his good fortune. Theatre attaches have been crowned astonished to receive tips of \$50 or \$100 from him.

DAZEY'S 'OLD KENTUCKY' AND JOLSON'S 'BIG BOY'

**Star and Shuberts Charged
Producing Unauthorized Version—Golding for Dazezy**

Charles T. Dazezy, author of "In Old Kentucky," has retained Samuel R. Golding to institute action against the Shuberts and Al Jolson for plagiarism, alleging that Jolson's "Big Boy" is an unauthorized musical version of Dazezy's 27-year-old melodrama, "In Old Kentucky."

The playwright will set forth that he had a contract signed with Ziegfeld for a \$100,000 production of a musicalized version of the old-time melody, but when Ziegfeld approached Charles Dillingham for the loan of his star, Marlyn Miller, Dillingham is alleged to have written back querying why he should authorize Miss Miller to appear in a musicalized "Old Kentucky" when Jolson has done so well with it in "Big Boy."

William Anthony McGuire had been selected to do the Ziegfeld adaptation, according to the veteran playwright.

Dazezy's lawyer, Golding, who is also a playwright and producer, sponsoring his own "Open House" at the Criterion, will ask for an accounting of all the profits from the Shuberts.

Golding is the attorney who successfully represented Osgood Dymov, the Russian playwright, in his plagiarism suit against Guy Bolton involving "Polly Preferred."

It is claimed that the similarity of the racing horses on a treadmill device and other common situations were commented on by the newspaper reviewers.

A. E. Aarons' New House And New Show

Alfred E. Aarons has formed a corporation to finance the building of a Broadway theatre. It is understood a Wall street banker has underwritten the project and circulars from the firm offer the stock at public subscription.

Aarons is also readying a new musical comedy in which Jack Hazzard and Robert Emmett Keane will be featured. Jack Macgowan is concerned with the writing of the show. Aarons was taken ill after leaving the Erlanger office and rested for about six months before becoming active on Broadway again.

'Music Box' Closes Feb. 20

Sam Harris' "Music Box Revue" is slated to close its season Feb. 20. From reports, the show has made no profit in its touring so far this season. It was kept travelling to promote publicity for the title.

Hitchy's New Role

St. Petersburg, Fla., Jan. 24. Raymond Hitchcock, who played here Jan. 13, will have the role of "Ponce de Leon" in a play which George Ade is writing, to be titled "Florida."

John Golden is spending the winter at Clearwater, Fla., and is working on two plays. One is the Ade piece.

STOCK AND FILM

Omaha, Jan. 24. Current at the Empress is the H. R. Seeman musical stock, playing "The Devil's Claw" as a spoken play, with the "East Lynne" picture thrown in.

WYN RICHMOND WITH 'LOLA'

Wyn Richmond is with "Hello Lola" at the Eltinge, replacing Edythe Baker as the "Baby Talk Lady," the girl lead.

Miss Baker, handled in her notice the night the show opened.

Woods Rents Beck, Optional Renewal

Martin Beck's theatre will pass to A. H. Woods, under a rental arrangement for four months from Feb. 15 next, with Woods holding an option of prolongation under the same terms for all of next season.

On the date of possession, the Woods office will present "The Shanghai Gesture" with Florence Beck.

Martin Beck built the theatre named after him. The nearest to a success had by it is the retiring "Captain Jinks," musical, not a Beck production and playing the house on sharing terms. Beck's largest individual try as a theatre producer-owner was "Madame Pompadour," a disastrous flop. Beck has been reported holding a revue idea under his own production methods to give New Yorkers the Continental idea, but Woods' sure money looked more attractive.

With the lease, Woods had to take over the entire house staff, including Charles Feleky as manager. Feleky succeeded Eddie Sullivan as house manager for Beck. Mr. Beck brought Sullivan on from St. Louis where he had a life job as manager of the Orpheum (vaudeville). During Sullivan's illness, Beck's manager, Beck summarily dismantled him, supplanting Feleky, associated with Beck as a play reader and companion while Beck was president of the Orpheum Circuit.

LYRIC SEATS TAKEN OUT

**Building Dept. Orders—
House Remonstrated**

The Lyric, New York, resealed two weeks ago, increasing the capacity of the lower floor to 700, or 149 additional seats, which placed about \$5.00 on "The Cocoanuts" weekly gross. No plans were filed with the building department.

Arraigned Dec. 20 in the District Court at Lawrence, Mass., Parsons was held in bail of \$1,000 for the case. Parsons claims that, March term, when probable cause to take such action was found by the court. Mrs. Elizabeth Nickerson of Newton and Malden, ticket seller in the Malden Police Court, a number of years, was the complainant. She alleged that Parsons gave her a check in March, 1925, for \$1,000 and asked her to cash it for him at her bank.

Parsons then had a lease on the Colonial, Lawrence, and owned a stock company playing here. Miss Nickerson said that the \$1,000 check was to pay off the east, the producer being behind in payments. It was later returned marked "insufficient funds." Miss Nickerson, who endorsed it, took up the check, she said, and Parsons has paid her back only a few hundred dollars of the amount, she testified.

The company closed shortly after this episode. Parsons went to Gloucester where he obtained a lease on the Union Hill theatre and ran stock productions for a while. According to officials, occurrences similar to the Lawrence check episode happened in Gloucester. Parsons claims that Miss Nickerson agreed to go into partnership in the Colonial, Lawrence, with him but drew out at the last minute.

Testifying in his own behalf in the Lawrence District Court, Parsons said he had a little money when he started operating in Lawrence but after he paid the fares of the company from New York to this city he was pretty short.

He testified that Miss Nickerson was well aware of the fact that the check was no good when she took it. In fact, he said, she suggested that he return the check down the street where she would come in to meet it. She denied this.

"Kid Boots" closing in its 17th local week, did \$31,000 last week. No time has been set to end the Chicago run of a phenomenal success for this city.

"Kid Boots" is expected to reopen Feb. 8 at Indianapolis.

Eddie Cantor reached New York yesterday, and is at his home in Mt. Vernon. Chicago physicians advised that Cantor would come in, through detaching a light touch of pleurisy.

WITH MALE STARS AWAY \$35,000 FOR GAMBOLE

**Record Admission Scale, With
\$50 Top for Orchestra Seats,
\$500 for Boxes**

New York is singularly bare of legit male stars. All the male names appear to be engaged but are appearing out of town. The road can hardly complain of the situation, which proves the supposed practice of stars refusing to leave New York is a fallacy.

The matter was brought to attention through the Lambs Gambol at the Manhattan Sunday night. Sponsors of the show expressed themselves as satisfied, despite the absence of stars, for the reason that players less prominent invariably worked harder, making for a better performance.

Among the favorites in public club entertainment who are out of the city are Al Jolson, Leon Errol, George Cohan, Howard Brothers, Will Rogers, Eddie Cantor, Raymond Hitchcock and W. C. Fields. In addition stars of the drama are also mostly on the road at the present time.

Healing the situation Tommy Melghan, Shepard of the Lambs, snarled as many picture names as possible for the Gambol.

High Scale

Instead of an auction of tickets this season a record high price for tickets was set and it was suggested to patrons that they buy seats in blocks. Seven of the boxes were priced at \$500 with the top boxes at \$60. The first six orchestra rows were scaled at \$50 a ticket, the next three at \$40, with two rows at \$30, and five at \$25, and others at \$20 and \$15, with the balance of the lower floor, last seven rows at \$10. It was expected to gross \$35,000.

Myron C. Parsons Held On Bad Check Charge

Lawrence, Mass., Jan. 26. Myron C. Parsons, 24, a Newton, Mass., stock company producer and actor, is in hot water in several Massachusetts cities as a result of alleged check cashing campaign to obtain money that his stock companies might continue. In a few short years Parsons rose from chauffeur to one of the leading figures in the theatrical line outside of Boston.

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CONTRACT FORM FOR AUTHORS PREPARED

**Suggestions from Pro-
ducers Will Be
Considered**

The authors' new form of contract has been drafted and will be presented to the Dramatists League for acceptance at a general meeting dated for next Tuesday. A well known playwright who examined the contract described it as being "radical but not revolutionary."

It was also stated that any legitimate producer who desires to be fair to the author or who has been in the past related will not object to accepting the new contract. At first when the authors held indignation meetings and exposed the methods of certain managers in disposing of picture rights, producers expected the conditions of the proposed new contract would make it impossible to do business with the authors.

After the authors' contract is accepted by the League, the next procedure will be its presentation to the managers. It is understood the latter will be asked for suggestions if certain stipulations are objectionable. Just how far the authors will go to make such suggested changes is a question.

Author's Ownership

The principal feature of the new contract is the technical ownership of a play, so far as the picture rights are concerned. The authors demand the right to dispose of their plays for pictures, with the manager receiving 50 per cent, as at present. A time limit will probably be set and a bureau or one salaried executive in the authors' organization will handle the picture sales.

One prominent showman expressed the opinion that if the authors are demanding protective measures, they in return should do likewise for the producer—not alone in the sale of picture rights. The manager stated that he had advanced from \$8,000 to \$10,000 to several playwrights in the past three years and is unable to secure a play from them or get his money back. He stated the Dramatists should guarantee the return of such advances.

While the new contract is being finished the authors are inviting all writers of plays to join the League. Included are writers whose works have not yet been produced. The item is to reduce the chances of managers side-stepping the new contract by tying up plays by non-members.

WOODS RETAKES FROM SHUBERTS

**Eltinge and Adelphi Back
Home**

The Shuberts have withdrawn from participation in two A. H. Woods theatres, Eltinge, New York, and Adelphi, Chicago. Early in the season the Shuberts were desirous of absorbing a number of theatres, but it was understood they now anticipate there are more houses than there are new productions available. Woods appears satisfied to retain sole control of his theatres.

Under a leasing agreement made to cover a period of years the Shuberts agreed to pay Woods \$75,000 rent plus 50 percent of the profits.

A similar deal was offered for the Selwyn and Times Square but rejected by the Selwyns.

KATHY
Arlington, Inc.
233 West 52nd St.
NEW YORK CITY
Phone BR 9-1446
COSTUMES

6 SHOWS OUT

Another six shows leave Broadway at the end of the week. Three were profitable and the others were not.

"Gay Pares," summer revue at the Shubert, goes to the road after a run of 24 weeks. Business held at a good figure through the fall, averaging over \$21,000. It has been fluctuating for some time and just about breaking, even of late, probably around \$16,000.

GAY PARES

Opened Aug. 22. Met with varying opinions, most of which dodged its address and fifth and sixth. Hammond ("Harold Tribune") called it a good revue, but Woolcott ("World") and Harrison ("Post") dodged a definite opinion. Variety (Lat) called it "the final gasp in nudity," and predicted that it would prosper.

"Captain Jinks," produced by Schwab & Mandel, tours from the Martin Beck after 21 weeks. The pace was between \$18,000 and \$19,000, taking a jump after a cast change. While not among the musical leaders, it is rated a success.

CAPTAIN JINKS

Opened Sept. 9. Dale ("American") and Winchell ("Graphic") called this one bad, but the most of the audience, and even stragglers with the exception of Mantle ("News"), called it a hit. Mantle stated, "set for the winter."

Variety (Ibex) was favorable, with "enough entertainment to mark for a fairly good Broadway engagement."

"The Vortex," produced here by Joseph P. Bickerton, Jr., and Basil Dean at the Henry Miller, has played 26 weeks. For the first three months virtual capacity rated at about \$15,000. Thereafter trade gradually declined and lately the grosses were under \$10,000.

THE VORTEX

Opened Sept. 16. Generally good notices, but Hammond ("Harold Tribune") calling it "the new season's best play." Mantle ("News") was adverse and thought it too sordid to get over. Others were kindly inclined and some enthusiastic.

Variety (Sime) said the show would not run beyond January unless developing a balcony draw.

"May Flowers," produced by the Shuberts at the new Forrest, leaves after playing 10 weeks to moderate business. The average trade was between \$11,000 and \$12,000 first two months, then dropped under \$10,000. May have broken even, but probably shows a loss, being a musical comedy.

MAYFLOWERS

Opened Nov. 24. But three first-string men sang this show, their verdicts being favorable. Dale ("American") praised its daintiness, while other reviewers were in the same general vein. From the dailies not one really adverse notice was received.

Variety (Abel) predicted that, being a Shubert show in a Shubert house, it might be forced, but that on its merits it would not receive great attention.

"Money Business," produced last week at the National, will be taken off Saturday. Takings the first week were reported not over \$10,000.

"Move On," produced by Edward Miller at Daly's 43rd Street last week, was withdrawn Saturday, the sponsors figuring the show had no chance.

MOVE ON

Opened Jan. 16. This newspaper play got unanimous and sound thumbing from the critics. Mantle ("News") expressed the general opinion by saying it was "crude and unconvincing."

Variety (Sisk) said that if it existed at all it would be strictly on out-rare support.

week, was withdrawn Saturday, the sponsors figuring the show had no chance.

If you don't advertise in

VARIETY
don't advertise.

Owen Davis' "9:45"

Owen Davis' "9:45," a comedy mystery play presented in London last month has settled down to a \$1,000 weekly gross, that figure being considered satisfactory in England. The veteran playwright was accused of having borrowed the plot idea by two newspaper men in London but both appear to have had personal reasons.

Instead of a review, Basil MacDonald, Hastings, critic and author, merely ran a short item in the London "Daily Express" to the effect that "9:45" contained the same idea as did "Hanky Panky John," written by Hastings. The latter show was a farce. It lasted but three weeks.

As it was the only adverse notice the publishers of the "Express" took Hastings to task, with the result an apology was written and Hastings resigned.

It was proven that Davis' play was produced at the Playhouse, New York, by W. A. Brady in the summer of 1919 (the only play by a member of the Producing Managers' Association to run through the actors' strike), whereas Hastings' farce was put on in London 13 months later. Hastings has to his credit a real success. It was "The New Sign." Jolo, of Variety's London office, saw "9:45" several nights after the premiere, attending the performance with his wife Charlotte Parry. The report sent Variety by him was to the effect that the Davis play was a hit from "The Comstock Mystery" which Miss Parry appeared in some seasons ago. There was mention of legal action by Jolo but none by the playwright, J. H. Collins, who made the English production of the Davis play.

FUTURE OPENINGS

"The Night Duet"

Starring Marjorie Rameau. Will bow in at Stamford, Conn., Feb. 1. The play is by Daniel Rubin and is the first of a series of productions announced by The Playgoers, Inc. Support includes Felix Kremba, Charles Ritchie, Ellean Wilson, Amy Ongly and others.

"Monkey" Moving

"The Monkey Talks" will move from the Sam Harris to the National Monday, succeeding "Money Business," in which Lew Fields opened last week.

The "Monkey" play had a booking agreement providing for a stop limit of \$12,000 with the house having the privilege of giving one week's notice if the gross fell under that mark. The second week's takings dropped under \$10,000 and a guarantee was paid the theatre.

Under the contract, tenancy of the Harris extending until Jan. 30, with the option of extending the time by Jan. 18. Arch Selwyn's office did not notify the theatre to exercise the option for several days after that date. Monday, when the house booked "Love 'Em and Leave 'Em," notice was given the "Monkey" play although the latter show jumped \$2,000 last week and grossed \$12,000.

Kent Opens in "Song"

William Kent went into "Song of the Flame" Monday replacing Bernard Gorcey as the shrill prince. Kent is being featured with a Rosa Costa. Gorcey holds a run of the play contract and will collect salary weekly unless another engagement is secured for him. Kent's salary is \$1,000 weekly.

During his first performance, while dressed in an officer's uniform, an epaulet dropped from Kent's shoulder. He picked it up and started fanning himself, the company as well as the audience laughing at the bit, which looked so good Kent was ordered to keep it on.

"Sky High" Closed

"Sky High," which starred Willie Howard, closed its season in Boston Saturday. Eugene Howard was the manager.

The show was a Shubert production. The brothers may reunite for a third time, with the latter in a tentative plan for Willie to appear in another comedy.

BOX HOLDER AT MET
CLASSIFIED AS SPECGeorgine Iselin Appeals From
Additional Tax Upon Sales
of Her Vacant Space

Washington, Jan. 26. Oral argument was heard in the United States Supreme Court in the appeal of Georgine Iselin to have set aside an extra tax imposed by the Federal government upon the sale of the use of her private box at the Metropolitan opera house, New York, during 1919.

As a stockholder in the company owning the Metropolitan, she was entitled to a box. Not using it herself, the box was sold for the various opera performances with the regular tax paid by the stockholder as imposed under section three of the Revenue Act of 1918, and, under protest, an additional \$3,252 under section 6, which it was contended was enacted to cover ticket scalpers only when tickets purchased at the box office were resold.

Attorneys for the government alleged it was the purpose of the section to tax the additional money she received when selling the box and that it was not sufficient for her to pay only the tax provided upon those who occupied their own boxes.

Lamb's New Musical, with
Violet Mercereau Starred

Arthur J. Lamb, who is starring Violet Mercereau in a series of 12 twin-reel comedies, with a local theatre production in 1921, he also appeared on the screen acting in a musical comedy.

Lamb is a veteran songwriter, although he wrote his first musical production in 1921. He is now taking to songwriting primarily.

DONATION FOR MINERS

The Associated Actors and Artists of America, which holds the basic labor charter governing the various actors' unions, known as the "4 A's," voted \$1,000 for the relief of the United Mine Workers at a special meeting held Monday.

The meeting was in answer to a general call issued by the American Federation of Labor to supply food and clothing to the anthracite miners who are out on strike. There is about \$5,000 in the 4 A's reserve fund. Last summer the surplus was cut to \$1,000, the balance being disbursed to the unions holding sub-charters.

Esther Muir's Award

By arbitration Monday Esther Muir, who was dismissed without notice from "Vanities" last week, was granted \$400, representing two weeks' salary.

The decision is against Earl Carroll, but the manager claims Miss Muir was replaced at the suggestion of Miss Muir's manager, and that therefore he must pay the amount of the claim.

Miss Muir played bits in several "Vanities" skits, along with Joe Cook and Frank Tinney.

Justine Johnston in Show

Justine Johnston has achieved "Judy Gray" her first big vehicle, in which she appeared under direction of Lewis and Gordon.

Miss Johnston will be featured in "No Questions Asked," a legit production by Mann, Furst and Alfred Jackson, being readied for an early showing.

2d "Garrick Gaeties"

The Theatre Guild plans another edition of "Garrick Gaeties." It will put the show into rehearsal in April, taking the Garrick at the end of the regular season. The junior members of the Guild and members of the Guild School will be the participants.

REWRITING "MAELSTROM"

The Maelstrom, which Henry Miller and W. H. French Adams produced in association, closed Saturday at the Windsor in the Bronx. The piece will be rewritten.

"GHOST TRAIN" COMING OUT

A. H. Woods and Arch Selwyn will present an English melodrama called "The Ghost Train" in partnership later in the season. It was written by Arnold Ridley.

Attention for Critics

A letter which The First Nighters sent to the various producing managers regarding the laxity with which seats for the actual critics are handled has taken effect. The complaint was that critics were not seated, and that they were often put off the aisles.

Morris Gell, Dillingham office, Shuberts, Frohman office and several other firms have replied stating they will revise the seating arrangements so that critics actually covering shows will be placed down front and on the aisle, so that if an editor has to leave to make an edition they may do so without trading on others.

PALM BEACH NIGHTS' NO
RIOT AT PALM BEACHExclusiveness of Montmartre
Club Qualified—Ziegfeld Col-
lecting Weekly, \$25,000

Palm Beach, Jan. 26. Ziegfeld's "Palm Beach Nights," staggering along to poor business at an \$11 top in the Montmartre Club, has two press agents spending money in an effort to draw trade. The show had its premiere a week ago Thursday to a capacity crowd but the following night drew 75 paid admissions. The opening of Bradley's Casino coincided with the show's second night and it was expected when the crush at Bradley's was over, the show would pick it up. It failed to do so until this week.

John Henry Means was brought down to handle publicity and Bernard Sobel, the Ziegfeld general press representative, came here from Chicago.

Page ads were placed in the local dailies announcing that the club wasn't really so exclusive and that anybody with the necessary tempo plus the dollar tax could get by the ropes. The ads also added that after the show Art Hickman and his orchestra would play for dancing and that those not caring to see the show but wanting to dance could do so for \$5.50. This concession on the part of the management is still in effect.

So far Hickman has been the only one to get any kind of billing, despite that CHM (Ukulele Ike) Edwards is in the show and would be a draw with some billing, as his records are in demand here.

The show proper is a good night club revue and ranks higher than probably anything ever attempted in a similar line. But the club thus far has been a failure because Paris Singer has been the sole director of the policy while Ziegfeld sits on the side lines and collects his weekly guarantee, said to be \$25,000. The estimate is that the show's overhead is \$12,500 weekly or thereabouts.

With the return of Anthony Bidle (one of Ziegfeld's backers in the project) from New York, and the advent of the press agency, a change in both cast and policy is anticipated within the next week.

Wilda Bennett Demands
"Class" Cabaret to Dance

Wilda Bennett is being offered as a cabaret attraction with no takers because of her insistence on a class room. Pepe de Alberg, her reportedly-denied new husband, an Argentinian dancer, will appear with her.

De Alberg was formerly of Peppy and Lovey Lee. Previously he danced with Princess White Deer at the Ambassador hotel, Atlantic City.

Low Grosses

Several low grosses were registered last week, notably by "Downstream" and "The Makropulos Secret."

"Downstream" at the 48th Street is reported to have taken in \$18 on one of the early evenings of last week, and of that sum, \$24 came from the cut rate agency.

On Friday, following its premiere, "The Makropulos Secret" gave a machine at the Charles Hopkin and played to about \$100, there being around 50 people in the house.

IF FIELDS LEAVES,
"FOLLIES" MAY CLOSE

W. C. Fields will withdraw from Ziegfeld's "Follies" Feb. 20, according to report. The Ziegfeld revue plays St. Louis that week. It may conclude the season for the attraction. That becomes a matter of securing a comedian in Fields' place. To date none has been chosen. When Fields left the "Follies" in Boston, business dropped off sharply.

Fields will immediately start on a series of pictures in which Famous Players will star him. The first will be filmed in Florida.

It is understood that Fields' contract with Famous calls for a salary payment to him of \$400,000 for six features.

The turn of pictures after Fields' debut in "Bally of the Sawdust" brought about a contract controversy in which there were three factions.

AHEAD AND BACK

Arthur Tarsish, for seven years on the advertising staff of "Women's Wear," has been appointed advertising and publicity director of the Lewy Realty Holdings, 1339 Broadway. Mr. Tarsish also heads the leasing department of all the Leifcourt buildings.

George Gerhardt, former film critic of the New York "Evening World," is now publicity director of the New York City Theatre.

Bud Murray, stage manager with "The Student Prince" in Chicago, has changed over to "Big Boy" in the same capacity.

James G. Fowle, publicity on "Maggie" (Maxine Elliott).

Dave Kaufman, back with "Coconut" (Lyric).

Ruth Benedict, publicity on "Goat Song" (Guild).

Walter Herzbrun is now with Lewis & Gordon, succeeding Dave Wright, manager in "The Jazz Singer" and "Easy Come, Easy Go." Werner is now with Universal.

Dan Curry, who was managing the Cosmopolitan, is back with "Palm Beach Nights," Ziegfeld's midnight revue in Palm Beach.

Dayton Stoddard, agenting "The Great Gatsby" for W. A. Brady, also publicity for the Eastern Amateur Hockey League.

Matt O'Brien is directing publicity for the Repertory theatre of Boston.

Al Butler, formerly with the Ringling-Barnum-Bailey Circus, agent for "The Gordian" (Const).

Alta Coleman, publicity for "The Love City" (Little).

Brown's Richmond, publicity for "The Maelstrom," on tour.

Love Letters Ruled Out,
Betty Burch Loses Suit

Washington, Jan. 26. Betty B. Bradford, known when a chorine on Broadway as Betty Burch, lost her suit for an absolute divorce in the District Supreme Court. The decision followed the airing of the domestic troubles of the former chorus girl and her real estate dealer husband in the local dailies for a year.

James an alleged co-respondent whom the husband was accused of maintaining in one of the fashionable apartment houses here. Miss Burch had her trump card thrown out of court when the judge ruled a batch of letters, which it was claimed contained evidence enough to get the desired divorce, could not be admitted. The ruling followed by refusal of the alleged co-respondent to identify the letters in question for fear of incriminating herself.

New Vanderbilt Show

An arrangement has been reported for the new Lew Fields musical production, featuring Sammy White and Eva Puck, to follow "Merry Merry" at the Vanderbilt, New York.

Lyle Andrews, who at his theatre is expected to leave by April 1, for a road trip to Philadelphia and Boston for the remainder of the season.

The Fields show has been written by Helen H. Hopkins. Mr. Fields will stage the book, with the number producer not yet selected.

BUTTERFIELD CANCELLED 'ABIE'S' EXTRA MAT—WANTED NEW TERMS

Nichols Show Playing 75-25 Asked-by Butterfield for 50-50 for Special Matinee—Nearly Lost "Abie" for Entire Circuit—Did \$15,000 in Flint

Troubles of attractions in the smaller stands are often reported with local managers charged with making conditions harder. An instance cropped up last week when "Abie's Irish Rose" played the Gladner, a Butterfield house at Flint, Mich. The Butterfield office was apparently provoked over the business drawn by "Abie" and called off a special matinee unless the house got better terms. That was refused and the matinee was abruptly canceled, though there was an advance sale of \$300 and a capacity house anticipated. "Abie" got \$15,000 on the week in Flint in nine performances.

"Abie" is receiving 75-25 in all stands booked and does not share for stage hands nor orchestra. When the attraction played for Grand Rapids, William De Lignemere, general manager of "Abie," made a concession to Butterfield because of the latter's extra expense in leasing the Powers theatre. The same terms stood but the show shared on all over four stage hands and the orchestra. An attempt was made to force similar arrangements for the other Butterfield houses but "Abie" stood out and only a telegram from Butterfield verifying the original contracts prevented the show cancelling the circuit.

Wanted 50-50
Although the Butterfield office laid out the route, it was found that "Abie" could not reach Flint from Saginaw in time to open Sunday night, last week. A special matinee was agreed upon for Friday. When it was seen that big business was in sight, an additional special matinee was inserted Thursday. The second extra matinee was agreed on between Arthur B. Benson, back with the show, and K. F. Boothman, local manager at Flint. Gramp, general manager for Butterfield, also assented.

Thursday afternoon, Butterfield, on the telephone from Detroit, "bawled" Gramp for agreeing to the added matinees on the same terms and declared if the attraction did not split 50-50 for Thursday's matinee, the Friday afternoon would be called off. Benson refused the demand. Gramp explained the Friday matinee would mean from \$400 to \$700 for the house, but Butterfield was obstinate.

It seems that when the Flint manager mentioned the two special matinees to Beatty in the Butterfield office, Beatty is alleged to have angrily replied: "Why should 'Abie' get all that money; do they want to take all the money in town away with them?"

A demand for the attraction's share of the canceled matinee was made on the basis of capacity. The matter will probably reach the courts.

AMAZING LULL

The lull in production activity is amazing the casting agents. With so many theatres available, there seems to be no inclination by producers to put on new offerings.

CLARK'S 'LEARN TO ACT' \$16 CO. WITH RECEIVER

Cameraman Wants Back Salary—Edmund Young Clark Former K. K. K. Head

Indianapolis, Jan. 26.
The "Learn to be an actor for \$16 a year" scheme of which Edmund Young Clark, former head of the Ku Klux Klan, was one of the organizers here is in the hands of a receiver.

Chouinard, cameraman, filed the suit which resulted in the receivership. He alleged back salary was coming to him and the firm, the Twentieth Century Motion Picture and Dramatic Clubs, was insolvent. At the same time O. H. Hendren, stockholder, who was named receiver, filed suit in Federal court to recover \$52,000 of the alleged \$200,000 assets alleged to have been turned over to the Twentieth Century Land Co. of Florida with which to purchase a site for a studio.

It was alleged that Stoughton A. Fletcher, former Indianapolis banker, president of the land company, used most of the money with which to buy an interest in a Florida development company and one business lot, neither suitable for a studio site. Fletcher replied that the assets were in absolutely sound real estate and no one would lose money.

Meanwhile Clark, according to news dispatches, is in the east organizing a new "hundred per cent American" organization. Indianapolis business who bought "life memberships" in the Twentieth Century clubs for \$100 are watching the receivership with interest.

The concern announced several months ago it would form dramatic clubs all over the country, provide competent directors to produce amateur affairs. From the casts the best students were to be picked for further training in dramatic university in Indianapolis. They would become the stars in movies to be produced under sunny Florida skies.

MIRACLE LOST \$33,000 DURING ST. LOUIS STAY

37 Performances Given—Guarantors Assume Loss—Gest Guaranteed \$300,000

St. Louis, Jan. 26.
"The Miracle" has just completed a 37-performance run here at a loss to the guarantors of \$33,000. St. Louis, Cleveland and Cincinnati gave a guarantee to insure its presentation. In New York and Boston it was presented on spec, like any other production.

The guarantee here was \$225,000 plus \$75,000 for the cost of construction and promotion. A guarantee was given also of \$5,000 (plus 11 1/2 per cent, the authors' royalties) for each of the five extra performances given above the number originally agreed upon.

The first 10 performances did poor business; the receipts for the last 19 ran from \$9,000 to \$13,000 each. In between business was generally profitable, but not sufficiently so to make up the loss at the outset.

The spectacle opens a six weeks' engagement at the Auditorium, Chicago, Feb. 2.

Frank McGlynn Loses; "Run of Play" Defined

Equity has rendered a decision against Frank McGlynn, who claimed that the closing of "Desire Under the Palms" did not invalidate his "run of play" contract. McGlynn's contention was that "run of play" entitled him to work in that play as long as any management was operating under the management of Jones & Green (The Bohemians, Inc.), by whom he had been employed.

McGlynn was in the Eastern company. When engaged last summer, he was guaranteed 18 weeks and also had a run of play clause inserted in his contract. His company was ordered to close recently, while the other company kept on. McGlynn argued with Jones and Green that he was entitled to be shifted to the other company, but the managers were of a different opinion and referred the matter to Equity.

Haskell's Co-operative Revue of All-America Stars

Jack Haskell has started to cast a co-operative musical revue to be billed as the American All Stars, with a title of the production to be later decided upon.

In some respects the show will be along the lines of "The Co-Optimists" of London, originally composed similarly and running since. Following their success in England, "The Co-Optimists" went under regular management.

Mr. Haskell lately staged "The Song of the Flame" for Arthur Hammerstein, making a distinct mark for himself through it, although he has previously staged musicals for the Shuberts, since returning to New York from London.

Liberty, N. Y., Sold?

The Liberty, New York, is reported sold. It is understood the sale followed an offer for the ground lease which has seven years more to go.

Under the terms of the ground lease it is stipulated that at the expiration of the rental, the owners of the site must refund to the builders the cost of the theatre with the figure mentioned as \$485,000. A. L. Erlanger and the estate of Jack Mayer are the principals named in the ownership of the Liberty.

Mary Milburn's Quick No

Mary Milburn, co-featured with Eddie Buzzell in "Sweetheart Time" turned in her notice the opening night of the musical at the Imperial, New York, following an argument with Rufus LeMaire. Miss Milburn did not want to open on Broadway but did so against her wishes.

Chl. Treasurer's Ball Feb. 26
Chicago, Jan. 26.

The annual ball of the local grand officers will be held Feb. 10 in the Grand Ballroom of the Hotel Sherman.

THE PRODUCER

By J. C. NUGENT

Hoi ho!
At the Woman's Club dinner at the Plaza recently I was introduced as "The Actor Manager".
That's another title.
Gee, I'm a lot of things now.
Playwright, actor, director, monologist, sketchist, after-dinner speaker and I also shave myself.

And I have been a newspaper man. There's one you didn't have. Not that it is unusual in this land of romance. Any, or most, Americans of my length of time on the stage have been most of those things at one time or another.

If anyone cares, my ambition is playwrighting. My heart and feelings, if any, are with the actors but I cherish most an independent mind, also if any, and if I have a motive, central or otherwise, it is for the general good of show business.

Certainly the word "Manager" does not start the heart beating with any love sufficiently tumultuous to blind me to their faults. But there are many kinds of managers. Each class would justify a book.

One class I admire more than any in the show business. That is the producer of plays on the street known as Broadway. If that be treason, make the most of it!

The heart breaks and disappointments of the actor I know as no one knows. The hell of doubt which is the playwright's—the lingly uncertainty which beset the vaudeville—how the gods toss them all about for their Olympian humor, I know much.

Much too much!

Gambling on a Play
But after all, the actor and even the author floats on a ship which the producer must build. When it comes to a test of sportsmanship, try this on your piano. Namely, take twenty thousand, more or less, cold iron men and risk it on a play!

If you are a man of sense there is no sense to it. You can start safely with that.

If you are one of those statisticians who figure percentages, get a list of the year's productions, then count at this year's success, take your six-per-cent, \$1,000 bonds out of the strong box, change them for three per cent, ones, and lock them right up again as you laugh your head off. Men of sense do that anyhow, in any business.

Of course there is a come-back to having too much sense—you never have any fun.

The Sure Things
There are people who take chances and people who play the sure things.

The three-per-centers and six-per-centers will eat and sleep and die safely and warmer and comfortable, but the Chance Takers, after all, discover being an artistic plunger, a picturesque gambler, after while he has built all of Broadway's theatres, employed all of Broadway's actors, paid all the royalties of the Broadway authors.

They are the music makers. They are the dreamers of dreams. They are of those who realize that life has no prizes for those falterers who ask for a certainty.

They are sports. They shoot the works. They get a kick out of life in any case and by the grace of those Gods who love a game guy, once in a while they land a prize and if life holds a greater thrill than that, tell it to me!

Of course, the higher the fever, if you know what I mean. The more successes, the less kick. A habitual picker becomes gradually scientific. From being an artistic plunger, a picturesque gambler, after while he degenerates into one of those academic, scientific reasoning play pickers with a "theory."

He begins to think there are rules to go by. "A play is as strong as its big situation," he explains. "As the Lord knows what else. Anyhow, he is spoiled and as he goes to know it all he has got to stop."

When the present big producers were young and had the courage of youth they produced what they liked. What they felt. Not what they reasoned out. And they made hits—and hits, make them. Look at what they produce now.

The producer trusts his emotional reaction to a play rather than his tape measure, he plays the safest hunch. Those who are so detached from humanity as to reason about the feelings have separated themselves too far from feeling to know the feel of an audience. He writes the best who just writes what he feels, he acts best who acts through the feelings, all glacial art of the intellect to the contrary notwithstanding, he produces most successfully who realizes, first, that producing is a gamble, but it's the least known gamble for big returns.

And secondly, that no play is going to add anything to the present store of human knowledge from a mental standpoint—and thirdly, that the best play is written to PLAY, and not to read, usually written by someone who either acts or knows the art of practical acting.

Fatalities and Values

And fourthly, hurried and incompetent direction or production is fatal to the best play.

And fifthly, that there are few good directors but that they are worth their price.

And sixthly, that there are few good actors for the particular part but that they are worth any amount of "name" actors who don't fit.

And seventhly, that there is a chance for picture, stock, published book, published play, touring and foreign rights, in addition to the Broadway run of one hundred and twenty minutes, nights, weeks or months, as the case may be.

And eighthly, that a hit is a fortune, a half hit a half fortune, a ten weeks' run a money maker, and a flop, a great lesson to a hero.

But it's a gamble and only a nut tries to make it an exact science. "You are trying to discourage producers," say you.

No.

I'll tell you a secret.

My new play is ready and I want a producer.

It's a good play. I admit it.

But I won't cheat.

I want him to know the worst at the beginning.

Because I only want to travel with a game guy.

That "Kenny" and "The Poor Nuts" were turned down by every one in New York—but were outstanding hits proves nothing; that "The Nut" is turning them away in Boston now, proves nothing; that we have had flops proves nothing. Life is very young and the world is created anew every morning.

—Play the game, kids.—And remember that any surprise you may get good or bad, is in the future.

The past is washed up.

KUSSEL-CONWAY SHOW

"Plastic Perjury," a comedy by Jack Conway (Variety), and Dan Kussel, will be produced this fall by Kussel.

The play is based on one of the "Dear Chick" letters which have appeared in Variety.

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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 profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

"Abbie's Irish Rose," Republic (193d week). Business held up very well last week; in fact, many grosses topped those of the week, and the going should be strong up until Washington's Birthday. "Abbie," the wonder draw, jumped a thousand and got \$13,300.

"Alise the Deacon," Hudson (10th week). Went upward again and it now looks like Sam Wallace will end up with a money-nakch; last week between \$11,000 and \$12,000; closer to latter figure claimed; this is same show that opened out of town under title of "The Deacon's Daughter."

"A Lady's Virtue," Bijou (10th week). Seat sale extends to Feb. 27 and engagement may last longer; pace not too fast, but profitable; \$5,000 to \$5,500.

"A Night in Paris," Century Roof (4th week). Rated as one of the musical leaders, with agency seat sale heavy; this is a novelty for pure entertainment; estimated over \$24,000.

"A Week Women," Ritz (1st week). Strong cast appearing in this new attraction, which is regarded as brilliantly written; opened Monday.

"Arms and the Man," Garrick (20th week). Theatre Guild revival of Shaw's comedy has made successful run; good reviews; but seat sale changes may affect trade now, however; \$7,500.

"Artists and Models," Winter Garden (12th week). While in ease of capacity, Shubert's leading revue is making plenty of coin and should run at least the season; well over \$30,000.

"By the Way," Gaiety (15th week). Took a hearty jump last week; the increase approximating \$4,000 and the gross going to about \$5,500; indications now point to English revue landing; getting another draw.

"Butter and Egg Men," Longacre (19th week). Holding up very well; last week somewhat better than the week previous and now far from \$11,000 claimed.

"Captain Jinks," Martin Beck (1st week). "Jinks" went on tour; this musical avenue commanded fairly strong business; last week over \$20,000; and with average draw \$18,000 to \$19,000; house soon to receive "The Shanghai Gesture."

"Charles Revue," Selwyn (12th week). Class of this favored English attraction keeps it up and the musical went on tour after two months, but still getting plenty; last week \$24,000.

"Cradle Snatchers," Music Box (21st week). Playing to all the house will hold, with standees in all shows; business good; seat sale extends into spring; \$20,500; only "Last of Mrs. Cheyne" rated as strong.

"Crane Wife," Morosco (16th week). Best week since opened recorded last week; gross of nearly \$18,000 bettering the one during extra performance New Year's week.

"Dearest Enemy," Knickerbocker (20th week). Went upward surprisingly last week; the increase being about \$3,000 and the gross going up to \$17,000; that is a quite profitable.

"Easy Come, Easy Go," Biltmore (14th week). Held its own, too, last week, when the "oes" was about \$11,500 and \$12,000; ought to ride into spring period. "Easy Virtue," Empire (8th week). Has climbed up among the house shows since the holidays; last week nearly \$15,000; while in capacity, business considered strong.

"Gaiety Fare," Shubert (24th week). Final week; a summer revue that was carded to leave town some time ago, but strung along profitably; "Princess Flavia" reported moving down from Century.

"Greenwich Village Follies," Chitlin's 46th Street (6th week). Getting good trade, grosses being the best of last year's edition; takes last week slightly over previous week, \$27,000 to \$28,000.

"Don't Go," 49th Street (1st week). William "Tiddie" the tennis champion, makes his stage debut with this attraction, which is a road show under the name of "Kid Himself"; reported mediocre; opened Tuesday.

"Hedda Gabler," Comedy (1st week). Actors Theatre has decided on a policy of revivals; this Ibsen play being the first this season; reported Monday; with carefully selected cast; rates of offered students upstairs.

"Hello Lola," Eltinge (3d week). More excellent than preceding with night trade an improvement; takings were approximately \$11,000, which should have turned a

good profit; show scaled rather high at \$4.40.

"Let Set So?" Central (5th week). Expected to run through the season; reports for fair money; this time; rated getting between \$9,000 and \$10,000.

"Laff That Off," Wallace's (13th week). Always a moderate money show, with cut rates allotted plenty of tickets; with pace around \$7,500 it can stick.

"Maggie," Maxine Elliott's (1st week). Bertha Kalich returned to Broadway this week; came here from Chicago, where moderate run was recorded; Lawrence Anhalt producing.

"Mayflowers," Forrest (10th week). Final week; intimate musical comedy which was given good sendoff by reviewers, but could not command real money; averaged \$11,000 to \$12,000, with less than \$10,000 lately; "The Matinee Girl" next week.

"Merchant of Venice," Hampden's (1st week). Intimate musical comedy which was given good sendoff by reviewers, but could not command real money; averaged \$11,000 to \$12,000, with less than \$10,000 lately; "The Matinee Girl" next week.

"Merry Merry," Vanderbilt (19th week). Still making money; though rated not exceptional, this intimate musical comedy has been successful because it held its own against heavy competition; last week up about \$12,000; claimed that agency sales are much better; most to National Monday; "Love 'Em and Leave 'Em" comes in here.

"The Monkey Talks," Sam H. Harris (4th week). Jumped about \$2,000 over previous week; gross going to \$12,500 or a bit more; that is a healthy jump; but agency sales are much better; most to National Monday; "Love 'Em and Leave 'Em" comes in here.

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ances, indicating a pace of \$18,000 which should grow.

"The Coccinelle," Lyric (8th week). Building department forced house to remove the sides of the sides seats; inserted recently; that brought gross under previous week; estimated at \$36,000.

"The Enemy," Times Square (15th week). More than holding its own. Last week beat auto show period and went close to \$12,000 mark; looks like this drama will easily run into spring.

"The Goat Song," Guild (1st week). Third new production by Theatre Guild this season, not counting the more or less successful Shavian revivals; opened Monday with Lynn Fontanne and Alfred Lunt in the leads and went over from "Arms and the Man."

"The Green Hat," Broadhurst (20th week). Might be able to last through season, though if trade does not appreciably it would be sent on tour; last week again \$17,000 to \$18,000.

"The Jazz Singer," Cort (20th week). Completing its fifth month and likely to run through the season; business holding up excellently and jumped last week when takings were close to \$15,000.

"The Last of Mrs. Cheyne," Fulton (12th week). Claims top money for long time; last week between \$20,000 and \$21,000; which is several hundred more than "Cradle Snatchers"; higher scale here, with both shows doing capacity.

"The Love City," Little (1st week). Sesue Hayakawa, Jap film star, made Broadway debut last week; opened Monday; attraction said to be guaranteeing house.

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STOCK SHOWS CLASSIFY AS LEGIT ATTRACTIONS

Equity's Edict On and 2 Weeks Closing Notices — "Shoe-string Boys Drunk"

By way of clarifying the air for shoe-string promoters of stock enterprises, Equity has issued an edict which classifies their status as regular legit attractions. The rule is that companies closing within four weeks after opening will be required to give one week's notice and those running over that period shall be required to give two weeks. Those not giving notice will be held responsible for additional salaries even if paid up to date at the time of sudden closing. A number of premature closings recently prompted Equity's action in the matter.

Chi Opera Due at Memphis Auditorium

Chicago, Jan. 26. The Memphis, Tenn., municipal auditorium, owned jointly by the city and county, will play the Chicago Civic Opera Company March 4-6. This auditorium, one of the largest in the country, has a theatre seating 6,000 with a removable stage which, when taken out, creates a convention hall capable of accommodating 10,000. The Memphis auditorium is a member of the Auditorium Managers' Association which has a circuit in the moderate-sized cities.

In new edition of his summer revue, with scale now at \$5.50 top takings are estimated over \$31,000, which is virtual capacity.

"Young Woodley," Belmont (15th week). Only show on the list playing nine performances (three matinees); pace of \$10,500 or better means capacity in this small theatre.

Outside Times Sq.—Little Theatres "Not Herbert" offered by a new producer group, opened at 12nd Street Monday; "Great God Brown" new O'Neill drama at Greenwich Village; doubtful; "Tia a Pity," Lenox Hill; "Carmen" at Park; "Shelter," Cherry Lane; "The Master Builder," Princess; "The Kapok," mixed comment; "Tangled Lives," Bramhall; "The Dream Play," Provincetown; "The House of the Seven Gables," special matinee attractions; "Little Eynol," Guild; "John Gabriel Borkman," Booth.

PLAYERS IN THE LEGITIMATE

BLANCHE BATES
Management, GUTHRIE MCCLINTON
NEW YORK CITY

JAMES A. DEVINE
34 Year Original "Sergeant Ferguson"
Management, FRANK G. GLORY
Adelphi, Philadelphia, Pa.

RAYMOND GUION
"CRADLE SNATCHERS"
Music Box Theatre
New York City

SAM HEARN
GREENWICH VILLAGE FOLLIES
Seventh Edition
Chitlin, New York—Indefinitely
Management, JESSE S. GREENE

HARRY G. KEENAN
"MY GIRL"
Lafayette, Detroit
Direction, Lyle D. Andrews

FLORENCE MOORE
"Greenwich Village Follies"
CHITLIN'S, NEW YORK

HARRY PUCK
Leading Man and Producer of Dances
"MERRY MERRY"
Vanderbilt, New York

GEORGE SWEET
"MY GIRL"
Lafayette, Detroit

LUTHER A. YANTIS
The Yankee Prince of Wales in
"MET THE PRINCE"
Hudson, HARRY HOGAN,
Woods Bldg., Chicago

JOHN BYAM
"MY GIRL"
Lafayette, Detroit
Management, LYLE ANDREWS

HELYN EBY-ROCK
Management
CHAS. B. DILLINGHAM
GLOBE, N. Y.

MAX HOFFMAN, Jr.
Producer of
TWIN OAKS
FLOOR SHOW

GEORGIA NEESE
WOODWARD PLAYERS
ST. LOUIS, MO.

MARIANNE RISDON
WOODWARD PLAYERS
ST. LOUIS, MO.

"MERRY MERRY"
WITH
MARIE SAXON

CORINE MUEER
Prima Donna
"ARTISTS AND MODELS"
ON TOUR

FLORENCE MILLS AEOLIAN HIT

The Intrepid International Composers' Guild, Inc., probably cited the box office when it laid plans for its second concert at Aeolian Hall Sunday night and decided that a dash of jazz in the form of a dusky emissary from Harlem, Florence Mills, would do the trick. The result was standing room, for the sedate concert patrons, for the peculiar faculty of responding eagerly to the ministrations of syncope.

So, albeit a composers' congress, including such modernists as Eugene Goossens, Ottorino Respighi, Alfred Casella, Germaine Tailleferre, and our American Charles Ives, and that talented discolor of Edgar Varese, William Grant Still, among those represented, it was the dusky singing comedienne who accounted chiefly for the high spirits of the evening.

The talented young negro composer, Still, contributed a group of four songs under the nonconformist, "Love Land," which, with the importance of Mme. Elsa Respighi's American debut, and Ruggles' "Forsyth," for string ensemble, it was the star of all the Plantation cabaret who copped everything for individual attention and results.

Miss Mills is a heretic. She is inimitable in her method of vocalization, and wisely enough she is not phased by the venerable confines of Aeolian Hall. A temptation might be to strive for "finish" in her singing, but she "hey! hey!" in individuality. In the end, the group of songs by Still one with a "blue" home-yearning plaint, the best of the quartet, and concludes with a scale now at \$5.50 top takings are estimated over \$31,000, which is virtual capacity.

On top of which, Miss Mills hied herself to her \$3 covert cabaret in the Winter Garden building and came down to earth on two feet and gave them the usual "I'm a Little Blackbird Looking for a Bluebird."

Her husband, making her debut, sang her husband's "Sylvan Ditties" song group, after Antonio Rubino's poems, in fact, referring to the compositions are as colorful more so than another series of South American Indian numbers with Respighi accompanying him. The latter were too much in the same vein.

If you don't advertise in VARIETY don't advertise

EDNA COVEY
With Leon Errol in
"LOUIE THE 14TH"
Ohio Theatre, Cleveland

RITA GOULD
ANCHER'S STOCK PLAYERS
Chicago, Chicago, Ill.

WILLIE HOWARD
"8KY HIGH"

MISS (Angie) NORTON
AT LIBERTY

PAUL NICHOLSON
"Johanna," First National
HOLLYWOOD THEATRE (LUB)
HOLLYWOOD, CAL.

BILLY E. STOUT
FEMININE LEADS, SINGING, DANCING
"Artists and Models"—On Tour
Direction: HERMINE SHONE

ALFRED H. WHITE
Leading comedienne
"ABE'S RISKY ROSE"
Republic, N. Y.
Management, ANNE NICHOLS

If you don't advertise in VARIETY don't advertise

CHI. MUSICALS HOLDING UP WELL

Cantor's Illness Comes in Middle of "Boots"

Chicago, Jan. 26.
The final week's announcements brought out heavy receipts for "What Price Glory" and "Rain," the Studabaker card went out Saturday, getting an unexpected last-minute call and raised the receipts to over \$10,000. The same was true at the Harwood where "Rain" went to \$13,000 on the next to last week. "Rain" looks like over \$20,000.

Few Grosses Fall
In only one or two instances did grosses fall over the previous week, but augmented business came from convention visitors. "Dancing Mothers" inclined to slip on the fourth week, but the pace remains higher than in any other city where this place has played since leaving New York. As the stop clause of the Twin Theatres remains around \$14,000, "Dancing Mothers" will be turned over to the LaSalle on Feb. 1. Instead of the Selwyn getting "All For You" they play "These Charming People," which was originally headed for the Blackstone to follow "The Dove."

Estimates For Last Week
"Cort" (Cort, 10th week). Holding its own at close to \$13,000.
"Dancing Mothers" (Selwyn, 5th week). Around \$12,000, only moves to the LaSalle Feb. 4 as stop limit at Twin houses is \$14,000.
"The Dove" (Blackstone, 11th week). Still the town's dramatic leader and going like a house afire at \$15,000.
"Glossom Time" (Studabaker, 1st week). Opened strong on third visit here. "What Price Glory" went out to strong draw of \$18,000.
"Rain" (Harris, 17th week). In its last week now but last week drew \$18,000 when notice of rain ended went up.
"Jack of Hearts" (Central, 4th week). Doing profitable business at around \$6,000 weekly pace.
"Big Boy" (Ap. Ho, 5th week). Only \$5,000—that's all.
"Follies" (Illinois, 5th week). Big local trade and got \$28,000.
"Kid Boots" (Was the third week). Lines of Cantor closed show with end of run nowhere in sight. Last week got \$31,000 and had big advance.
"Castles in the Air" (Olympic, 10th week). A local sensation with almost \$25,000 turned in last week.
"The Student Prince" (Great Northern, 49th week). Getting reporters and will probably stick through the spring. Last week at the regular pace of \$20,000.
"School For Scandal" (LaSalle, 3rd week). Stopped off at early and Mrs. Insull's draw didn't prevent slump to \$7,500.
"Old English" (Adelphi, 3rd week). Letting big money and considerably over first week's pace of \$16,000.

HOUDINI DID IT

Got \$10,000 at \$150 in Washington Last Week

Washington, Jan. 26.
For the second time this season the Belasco, Shubert house, got some business, it taking Houdini to turn the trick at \$150 top.
Widow T. Smith caused barely a ripple at the National.

Estimates For Last Week
Houdini—Belasco, Splendid week; \$10,000.
"The Wisdom Tooth"—National. New. Brought glowing notices, tempered with advice; \$5,000 to \$4,000.

This Week
"Stolen Fruit"—Belasco; "American Born"—National.

Police Pounce on Song
Pittsburgh, Jan. 26.
To get a suggestive song over here is like growing bunions on a gushkin. It can't be done. Monday with "Artistes and Models" at the Shubert Alvin, sang "Spanish Juanita." It was as outspoken as any.

They heard on a local stage in years. Police critics were on the job, reported to the Director James M. Clark, and that was the end of "Juanita."

Meet the Husband

Acting on a complaint that girls under 16 were appearing in "Hello Loin," at the Eltinge, a representative of the Gerry Society went backstage. He was unsuccessful in the search for tender juveniles, but was suspicious of Marjorie White. When he asked her how old she was Miss White introduced the Gerry man to her husband.

COHAN \$50,000 IN 3 WKS. AT PHILA.

"Lulu Belle" Stirs Town "White Cargo" Big

Philadelphia, Jan. 26.
Philly seems to be developing into a fast mid-winter town for legit. Last year the fall season had a choice assortment of notable plays, and the season started until after New Year's. This year, the situation has been much the same, with the Garvick, Broad and Lyric now busily engaged in catching up with themselves.

The Broad is again the center of attention this week, with Lenora Ulric's "Lulu Belle." The premiere of the Belasco show was set back to Tuesday, which decision is standing out. The demand for seats for the Ulric play has been phenomenal. "American Born" did better than \$50,000 in three weeks here.

At the Garvick "Seventh Heaven," because of the time which elapsed between the New York stay and its visit here, looked very dubious, but the Golden show got a great figure last week, considering the absence of a star or big drawing card. The show has at least eight weeks, and it is understood that the house has nothing definitely booked until "Nanette" comes back in April.

The third house to stage a great co-act-bill is the Lyric with William Hodge's "The Judge's Husband." The stay for this one was originally set for three weeks; then a fourth was added, and now with "What Price Glory" flopping, it will move to the Adelphi on Feb. 1 and stay two weeks there, giving it five in all.

The Shubert has also taken on a new lease of life with the coming of "Nanette." Last week business was slightly, but the run has been extended to Feb. 22. To do this, "Captain Jinks" was put back two weeks. "Topsy and Eva" at the Forrest had a good week but showed a noticeable falling off from its former pace. The show is the third week in town for the Duncan Sisters' show, which has four to go. Considering that it was automobile show week something better was expected. The local auto show doesn't mean half as much as it does in New York or other cities. The show is being counted as a factor in the legit situation.

The one house in town which hasn't varied much one way or the other all season is the Walnut. It is this theatre's best year in a long time.
Last week "White Cargo" opened, and instead of being hurt by "Aloma" it jumped into immediate popularity. The show has a \$250 top and looks like an eight weeker and "The Maiden Voyage," the Ned Wayburn musical comedy, in its second week at the Chestnut, made a neat gain, while the town's one week sister was "What Price Glory." This one has been nose-diving since its second week.

Estimates For Last Week

"Lulu Belle" (Broad, 1st week). Belasco show opens tonight (Tuesday), with much interest all over town. Cohan's "American Born" did almost \$18,000 in last week of great engagement.
"Nanette" (Shubert, 3d week). Mitzel musical has proved surprise hit here; just failed to touch \$27,000. Stay extended to six weeks.

"Topsy and Eva" (Forrest, 4th week). Business off, considering; auto show; just beat \$25,000. Promising satisfactory profit for seven weeks stay.

"Seventh Heaven" (Garvick, 2d week). Did almost \$16,000 after two weeks advance sale and week start.

"White Cargo" (Walnut, 3d week). Leading dramatic show in town; title story of \$20,000. Apparently held rather than hurt by "Aloma."

"The Maiden Voyage" (Chestnut, 3d week). Made nice run and claimed \$12,000.

"The Judge's Husband" (Lyric, 3d week). Hodge show has proven draw here and moves to Adelphi next Monday for two weeks; little short of \$14,000.

"What Price Glory" (Adelphi, 6th week). Town's weakest, and inched \$7,000; goes out Saturday, two weeks having been clipped from run.

English Folks Held Over For New American Show

An innovation in conjunction with an all-English company will be the addition of a couple of 'merican players to the present Paul Murray organization of "3y the Way" at the Gaiety, New York.

After the English show shall have played its road time, inclusive of Canada, the company will return to New York for rehearsal of a script in musical comedy form worked out by Mr. Murray and Jack Hulbert, the latter principal comedian of the "Way" show. Guy Bolton will whip the book into shape. Kalmar and Ruby and Hart and Rogers will fill in gags, melodies and lyrics.

No selection of the Americans has been made. They will be placed, respectively playing opposite Mr. Hulbert and Cleo Courtney. Murray's current co-star with Hulbert, in the new combination will be four stars, 50-50 English-American.

L. A. Grosses

Los Angeles, Jan. 26.

"The Student Prince" still leads the town and in its fourth week at the Billmore turned \$26,000. The engagement is indefinite.

The San Carlo Opera in the Philharmonic Auditorium did but fairly, getting \$17,000 first week. "Silence," fourth and last week at the Mason, fell to \$5,000; "Kiki," in its fifth week at the Morocco, held up to \$7,000.

The second week of "Weak Sisters" at the Majestic showed that this show may stick around for some time. Its gross was \$4,500. "The Fall of the House of Usher" at the Orange Grove, got town's low mark of \$4,300.

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Kick for a Cue

A kick for a cue was what brought Harry Puck back into the action of "Merry Merry" at the Vanderbilt a couple of nights ago.

Mr. Puck had thought of the very occurrence, but did not anticipate that it would happen without his knowledge.

At the opening of the second act, Puck is seated under a sofa. It is necessary for him to lie there in warm as well as cold weather, before he is discovered and brought out. "That night" Harry fell asleep. His cue arrived but he did not.

Guessing the situation, Bob Pitkin slipped his best foot under the sofa, not soft-like either, and Mr. Puck nearly lost half of his scalp in the haste to get from under.

Allenstown, Pa., Jan. 26.

Putting on a show with all local talent that ran for four days with a Saturday matinee, with a good profit realized on the count-up, was accomplished by the Tall Cedars here Jan. 20-23.

The Harry Miller Co., New York, staged the show. Mr. Miller and Curtis R. Vance directing a minstrel show voted the best local affair ever staged.

Messrs. Miller and Vance left for Amsterdam, N. Y., to stage a show there for the Elks.

One of the features here was a Charleston dance done by eight Allenstown girls.

Nazimova Has 'Kathrine'

Mrs. Nazimova has "Kathrine" a play by Alexander Kord. Andreier is the Russian who wrote "His Who Gets Slapped."

'GORILLA,' \$18,000 MAKING BALTO. RUN CITY

Holding Over for 4th Week—Local 'Follies' in 9th Week

Baltimore, Jan. 26.

The Academy topped last week when "The Student Prince" registered capacity for the first week of an extended run.

"The Gorilla" finished its third week at the Auditorium, the sensational draw continuing. Not since the "Bat" has a mystery play approached this draw. At Ford's, Cyril Maude brought "The Bat" its first Arden play and the results were satisfactory.

Estimates For Last Week
Academy—"Student Prince" (1st week). Week practically sold out in advance. Sale for second week big. First week capacity, around \$31,000.

Auditorium—"The Gorilla" (3rd week). Box office sensation. Capacity most performances with sell out Saturday matinee, with many juveniles present. One of outstanding box office draws of season. Returns for third week only slightly below two previous, \$11,000. Holding over.

Guido Theatre—"The Charles Street Follies" (1st week). Business continued big for this intimate revue that has broken all records for this sort of thing in Baltimore.

Ford's—"These Charming People" (1st week). Cyril Maude favorite in Baltimore. Desire to see "The Bat" plays to reach this town also helped.

This Week

Academy—"Student Prince"; Auditorium—"The Gorilla"; Guido—"Charles Street Follies"; Ford's—"The Show-Off."

MUSICALS TOP BOSTON; "NANETTE" DID \$24,000

Boston, Jan. 26.

The greater part of the business last week went to two musicals, "Nanette," a repeat, and Earl Carroll's "Vanities." These two were the bright spots in a week that was otherwise devoid of anything startling.

It is expected that "No. No, Nanette" will continue to do very fair business, but this is the final week for "Vanities." The house is scheduled to be occupied the coming week by "Gay Paree."

After being dark for several weeks, the Boston Opera House opened Monday night with the Chicago Opera Company, billed into the house for two weeks' stay. The advance for the opera company was fair, but did not come up to last week's "Nanette" which placed \$150 top in the orchestra with \$3 for box seats.

The only new opening was "Le Zai So" at the Lyric last night. It replaced "Bky High."

Local showmen are interested in the park, where "Rain" is due. This is really the first chance the house will have had to do big business. The Colonial, for the past few weeks, has been housing "Stella Dallas," the picture, but is to return to legit ranks next week with the "Music Box Revue" for two weeks. "White Collars" is due to finish at the Plymouth this week and "Rainbow Rose" a musical, is next. This is one of the very few occasions when a musical has been billed in the Lyric.

Last Week's Estimates

"The Matinee Girl" Park (2d, final week). For a new musical this one made quite an impression on local patrons. It was well placed in the matter of a theatre, but got \$7,000 its opening week.

"Le Zai So" Lyric (1st week). In final week "Bky High" got \$16,000.

"No. No, Nanette" Tremont (2d week). Continued to be most popular last week, doing \$24,000; biggest money maker in town.

"The Poor Nut" Hollis (3d week). Building and did \$18,000; better by \$1,000 than week before.

"The Irish Rose" and "Glorie Fugate" (17th week). Both not pick up, and going along below \$10,000.

"Vanities" Shubert (2d, final week). Did exceptionally well opening week with \$25,000.

"White Collars" Plymouth (2d, final week). Did not get over at all on opening week.

"Chicago Opera Company," Boston Opera House. (1st week). Booked for two weeks; advance sale rather light compared with last year.



GILBERT W. GABRIEL

Dramatic Critic of the New York Sun
Gilbert W. Gabriel, dramatic reviewer of the "Sun," was born on Jan. 18, 1890, the third production of Samuel and Anne Lavigne Gabriel, Brooklyn, N. Y. He was present at the performance, but not in a critical capacity. He attended various kindergartens, public schools, prep and military schools without meeting any of the experiences of "Young Woodley," and finished at Williams College A. B., 1912. Here his quality of acting in college dramatics undoubtedly won him his place on the track team.

After further idling in the most learned and lazy European cities, he called it an education, came home and decided to go to work. Compromised by going on a newspaper, it was "The Sun." Here, almost continuously, he has remained. Count one year out for service in Infantry. U. S. A., ending up as a second lieutenant and a married man. Wife is Ada Vorhaus, painter and illustrator.

Reporter, magazine page editor, book review editor of "The Sun" in turn. Music critic for nine years. Had four famous Cleopatra's Nights in 1924 as combination dramatic and musical critic. Along came latest amalgamation. "When last seen," said Variety of that date, "Gabriel was headed for the East River." Greatly exaggerated. Merely went up and lived on Broadway Brown for the summer, at the end of which time became dramatic critic of the "Telegram-Mail." One year more. Then, since the beginning of the season, back to "The Sun."

Author of three novels, none of which has yet paid for the typewriting. He has been called "dramatic" by ex-friends among the play reviewers. Regular contributor to "Vanity Fair," "The New Yorker," "Century," "Theatre Magazine," etc. Conductor of lecture course on dramatic criticism at N. Y. U.

God, what a life!

(This is the sixteenth of the series of photographs and brief sketches of the dramatic critics of the country.)

PEAK OF FILM PRODUCTION IN FEB. AT COAST STUDIOS

Chance for Free-Lancers to Slip Over Salary Raise
—Regulars and Independents Going to Normal
or Above—Short Reel Makers Slower

Los Angeles, Jan. 26.

Picture production at the studios around Los Angeles will be at a high peak in February. There will be a drought of featured actors, with indications the free lancers will have an opportunity to again boost their salary.

Coast production slackened last fall. None of the studios since that time has operated at normal. Free lance players had rather a lean fall and early winter. With several studios in Hollywood, Culver City and Universal City preparing to make up with its production schedule, all are planning a production drive at the same time.

Famous Players-Lasky, averaging from two to four productions at a time, have set a schedule for the West Coast studios of eight pictures for February. At the United Studios, where the First National organization and several of the United Artists units are working, all of the eight stages will be in full blast with M. C. Levee, president of the Studio Company, having refused space to independent producers, due to lack of room.

At Universal City it is said 10 companies will be going during the month while at the Metro-Goldwyn-Mayer lot in Culver City it is expected a similar number of companies will work. At the De Mille studio, close to the M-G-M lot, three companies besides Cecil B. De Mille's own unit will work during February. The Metropolitan studios in Hollywood besides the Corinne Griffith and Harold Lloyd companies, five more will turn out productions for P. D. C. with two or three laboring on production for the independent market.

12 for Fox

At the Fox lot it is planned to have 12 companies going including those on the contract side. Several super features will be put into production including "What Price Glory," which Raoul Walsh will direct.

While all of this is going on, studios making short subjects will keep their schedule and slow down as a result.

One is the Christie lot which contemplates its entire crop for this year finished Feb. 15, and will then close for March and a part of April.

Warner Brothers, reported still ahead of schedule, will have another production drive in February. They anticipate having six companies at their studios in Sunset boulevard and at the Vitaphone studios, which Warner also owns.

Though reports were current of a lack of independent productions, the majority of the smaller studios where these pictures are made report they have at least a demand for space and that they are not in a position to comply with the requests made for February.

Many independent producers are anxious to divide the time these studios to enable them to get out their productions to meet with State rights demands.

Bridge Case on "Wagon" Thrown Out of Court

Kansas City, Jan. 26.

The null n-dollor suit for damages against Famous Players-Lasky, brought by Mrs. Virginia Bridger Hahn, of Kansas City, Kansas, who alleged that the defendants in the picture, "The Covered Wagon," had libeled her father, Jim Bridger, was thrown out of court by Federal Judge Albert L. Reeves, this week.

Mrs. Hahn sought the damages claiming that the picture showed her father, Jim Bridger, as a drunkard and squawman, reflecting upon her. The attorneys for the defendants entered a demurrer, claiming Mrs. Hahn had no cause for action because a descendant may not sue for libel of ancestors unless this libel injures his posterity.

JENSEN-VON H. REPORT WITH F. P.-L. REAPPEARS

Firm Announces New Theatre
for Portland—Both Partners
Lately in New York

Portland, Ore., Jan. 26. After an extended Eastern trip, C. B. Jensen, head of the Jensen & Von Herberg interests, arrived in town and immediately gave out the statement that his firm will soon start building a large picture house. Remodeling of the Liberty, their ace house here, is also on the expansion program.

It is known that they have a downtown site already purchased, which is located across the street from the new theatre that North American (Producers' Distributing Corp.) is erecting.

Jensen would not go into details concerning this venture but rumor has it that while he was in New York recently, he perfected a deal with Famous Players, calling for a joint management of their houses, with Famous providing any financial assistance that may be necessary.

Famous has been angling for the J. & V. theatre nearly a year. J. G. Von Herberg, partner in the firm, is in New York on the road to recovery, states Jensen.

No information could be secured while C. B. Jensen was in New York, after his partner, J. G. Von Herberg, became ill in this city, that either of the northwestern picture men had reopened or concluded negotiations with Famous Players-Lasky for a partnership deal.

It was claimed when Mr. Von Herberg first reached New York that he had arrived to procure necessary financing for proposed new houses on the circuit, but that the financing would be done through New York bankers and not Famous or its bankers. Jensen, it was said, came on and completed the financial arrangements following Mr. Von Herberg's at one time serious illness.

About a year ago there was some talk and a few conferences on the coast (San Francisco) between the northwesterners and representatives of Famous. They were without avail. It is claimed by New Yorkers that they were not reassured by the frequently so reported. Meanwhile it may be significant that no other picture distributor in the field for houses has been reported as after the Jensen & Von Herberg circuit.

MENJOU APART

Separation and Settlement Reported
Agreed Upon

Los Angeles, Jan. 26.

It is understood Adolphe Menjou, Famous Players-Lasky star, is now at the Los Angeles hotel and his wife, residing at their Beverly Hills home, have agreed to a matrimonial separation.

According to those who have been on the inside so far as the Menjou affairs are concerned, it is said the couple have had considerable trouble during the past year or more, due to Mrs. Menjou endeavoring to handle and regulate her husband's business affairs.

After Menjou had settled his differences with F. P. it is asserted a sort of coolness sprang up between him and his wife. He was to have made a picture at Fox's Hollywood studio in November, but he suddenly departed for New York. It is said that he had persuaded officials to enable him to do so after a tiff with his wife.

Mrs. Menjou, after her husband's departure for the East, followed him, but returned to California. Immediately after her return, there were various rumors she was ill, operations, etc., had taken place and that Menjou had been summoned to return home. Menjou did not arrive as scheduled, remaining in the East. After the couple got together, and a separation was agreed upon, it is said.

Mrs. Menjou was a newspaper woman in New York at the time she married Menjou. They have one son, at a military school in the East.

If you don't advertise in
VARIETY
don't advertise

1st Nat'l's All Over

Although the Strand is the franchise house for First National pictures on Broadway, pictures produced by this firm have been shown in every first-run house on Broadway with the exception of the Embassy, which plays a two-day policy. Into the Rialto First National has put three pictures—"The Unquarred Hour," "The Knockout" and "The Splendid Road."

The Capitol shows the Norma and Constance Talmadge films, issued under a First National trade-mark but sold on the open market, while, in addition, this house also exhibited a Louis B. Mayer production released through First National called "Fashion for Men."

The Colony has shown several of the Barbara La Marr features, made by Sawyer-Lubin but released through First National.

Warners (when the Piccadilly) shows several La Marr, "Wins of the Four," "The Knockout," and several others.

The Rivoli showed "This New Commandment," a Robert T. Kane production released through First National, while the Cameo has also given several for first runs.

In addition to this, the New York had first run for a day on the National circuit released "Girl in the Limousine," made by Larry Semon. Three weeks ago a first-run First National called "The Scarlet Saint," was given a first showing showing as one-half of a double-feature show.

FINEMAN GOING WITH 1ST NAT'L

Leaves F. B. O.—June
Mathis Producing

Los Angeles, Jan. 26.

Bernie P. Fineman, general manager of the F.B.O. unit here, leaves March 1, to become a unit producer for First National, making four pictures annually. Fineman's wife, Evelyn Brent, remains with F.B.O. as the star of a series of society dramas.

Fineman is highly regarded as a studio executive on the coast. He inaugurated the unit system of production for F.B.O. and was slated, at various times, to do the same kind of work for Famous Players, also Metro-Goldwyn. He leaves for New York today to confer with Richard A. Rowland, president of First National, regarding future productions.

Joseph Schmitzler, formerly vice-president of F.B.O., will remain with the coast to take temporary charge of the studio. He is seeking for three unit producers to handle the work formerly done by Fineman. One will probably be J. J. Hawks, present scenario writer.

Coincidentally with the acquisition of Fineman by First National, it is also known that June Mathis will abandon her supervision of the scenario department and become a producer, working with four pictures a year. John McCormick, in the future will be general manager over all production activities in the west.

Rowland is expected to announce that First National has an option on two sites for a new studio, one of which is close to the Lasky ranch, near Universal City, while the other is in Westwood. Both sites contain 15 acres of ground, and Rowland will submit the proposition to the Board of Directors of First National at a special meeting. The understanding is that he will recommend the former site.

400 Picture Theatres In Province Ontario

Toronto, Jan. 26.

In the Province of Ontario are over 400 picture theatres with few of them looked upon as pop vaudeville (and pictures) houses. The License Department of the Province has been deluged with applications for 1926.

TOWNS OF 3,000 DYING, SAYS RICHEY-MICH.

Everything Against Small-
eat Exhibitors—Toured
Michigan

Detroit, Jan. 26.

H. M. Richey, business manager of the Motion Picture Theatre Owners of Michigan has completed a trip to the "sticks" of this state. He returned with a concise summary of conditions as he found them. He declares exhibitors in Michigan towns under 3,000 are facing extinction.

"If the small town theatre owner is, as so often has been said, the backbone of the motion picture industry, we had better look to our backbone," said Richey.

"Never before did I realize what the small town theatre owners were up against until I visited about 175 of them throughout the state. Good roads, radio, supers that fall to 'super,' high cost of deliveries and high-pressure but low-conscious salesmen are all combining to eliminate the exhibitor in the towns of 3,000 and under."

"I do not know what they are staying in business now for."

MANKIEWICZ' FILM

Herman J. Mankiewicz, of the "Times" dramatic staff, who sat in while George S. Kaufman was on a leave of absence last summer, has gone to the coast to advise in the production of a picture to be made by Metro-Goldwyn. Mankiewicz' story was accepted on the word of Laurence Stallard, the "World" man, who wrote "The Big Parade" for the same producer.

The new picture has a naval theme. It is hoped to work out a running mate for the military "Big Parade."

Mankiewicz' agreement is for five weeks and it is understood he received an advance of \$5,000. He returned from the "Times" before leaving for the coast, but may receive the staff upon his return.

MANNIX WILL DIRECT

Quits as M. T. Studio Mgr.—V. H. Clark Succeeds

Los Angeles, Jan. 26.

Edward J. Mannix, general studio manager at the Metro-Goldwyn-Mayer plant for the past year, has vacated in favor of Victor H. Clark, formerly of Famous Players-Lasky. Mannix, in the future, will devote his entire time to production activities. He is now associated with Irving Thalberg, learning the ropes of production, and will shortly branch out as a finished producer on the Metro-Goldwyn lot. It is said that Mannix will have four units to supervise and that the first picture under his direction will be a full length comedy-drama.

Jess Robbins' Films for M. G. M.

Los Angeles, Jan. 26.

Jess Robbins will produce pictures for Metro-Goldwyn-Mayer on the coast.

FORUM THEATRE BEAUTIFUL LOS ANGELES

Week Beg. Jan. 30

WARNER BROS.

Present

Ernst

Lubitch's

Production of

"Lady

Windermere's

Fan"

TED HENKEL

ORCHESTRA

Added Events

FAMOUS AND LOEW'S REPORTED AGREED ON NEW THEATRES IN GREATER N. Y.

Zukor and Katz Said to Have Arrived at 50-50 Understanding with Marcus Loew on Added Houses by Either Chain—Loew Now Operating 52 Metropolitan Theatres—Reported Sam Katz Contemplated Extension of F. P. Circuit Through Big Neighborhood Houses in New York

Threatened friction between Famous Players-Publix and Loew's has been smoothed, from a reliable account, through Adolph Zukor and Sam Katz reaching an agreement with Marcus Loew that neither shall construct another theatre in the suburbs of the metropolitan area without the consent of the other, with each to hold an equal (50-50) interest in the house.

Loew's, Inc., is operating 52 theatres in Greater New York. Publix's theatre holdings in the metropolitan area are confined mainly to its three houses on Broadway, with its largest on that thoroughfare projected as the Paramount.

Upon the arrival of Sam Katz in New York as the president of the Public Theatre operating corporation of Famous Players, it is said Mr. Loew inquired as to the contemplated theatre building activities of Publix in the metropolitan district. Report says Loew made plain he intended to protect his many houses if the theatre building system of Balaban & Katz should be placed into effect in New York for F. P.

Asked for information in the Chicago neighborhoods B. & K. has constructed large theatres, virtually "rusing" up the sections spotted, with opposition houses in the same neighborhoods experiencing difficulty in securing drawing pictures or programs. To offset the possibility of a repetition in the Greater New York district, by two new houses from its west, who invented the plan in Chi. Loew is said to have requested Zukor and Katz to come clean with their intentions in the theatre building respect.

The outcome was the agreement, as stated and per report, that neither Loew's nor Publix will build within the New York section without consent and a joint ownership, or existing, they may intend to extend their present holdings around New York is not reported. The neighborhoods of Greater New York holds many theatres besides Loew's. Some are in dependent houses, while others are on local or interurban chains, with several of the borough theatres attached to a national chain. Fox's, Keith's, as the examples.

Tang's Staff Reached the solution of the neighborhood question in New York by Zukor, Katz and Loew left entangled once again the ever present question as to whether Famous and Loew's do not work in a communion of interest. It's so authentically reported that no doubt remains but Loew and Zukor reached their territorial understanding under a direct statement, however veiled, from Loew that he wanted definite information as to Publix's building policy.

On the other side, observers say, Famous and Loew's are interested in the same proportion, through minority, majority or equal shares, and other cases of where either has left alone a deal for the benefit of the other, or has turned over "trading" negotiations, upon request or by request.

In the story as given by Variety's informant it is made clear that the present agreement is only existent in the Greater New York district.

Colored Church Playing 'Commandments' for Week
Washington, Jan. 26. One of the largest local colored churches has gone into the picture business on an extensive scale, utilizing the religious pages of the Sunday Bulletin to urge attendance at the church presentation of "The Ten Commandments."

The ad occupied approximately a quarter of a page at the special church rate and announces four shows daily for the current week.

PLAN COAST 'CHAIN' MERGER

Frank Wilson, Howard Ingals and Harry Arthur, Talking It Over

Los Angeles, Jan. 26. Frank Wilson, head of Motion Picture Capital Corp., and Howard Ingals, a business associate of J. J. Milbank, the latter financial backer of the Producers Distributing Corp., and North America Theatres Corp., are due here this week. They will go over the theatre situation on this coast, outlining a program of organization with Harry Arthur, Jr., vice-president and general manager of the North American Theatres Corp. It is understood they contemplate merging various theatre corporations established by them in this territory to enable them to do block picture backing.

At the present time they control the Far West Theatres Corp., Southern California Golden State Theatres Corp., San Francisco, and two corporations in Washington and Oregon where they are now directing houses. Solidifying of their interests will give them about 75 houses in the chain. Each corporation will function on its own with, of course, co-operation always accessible.

It is also said that several new houses in both Southern and Northern California will be added to the organization and that negotiations are to be closed for the erection of two 5,000 seat houses, one in Los Angeles and the other in San Francisco.

Irving Thalberg May Make More Stars

Los Angeles, Jan. 26. Metro-Goldwyn-Mayer has given Conrad Nagel a new contract by the terms of which it is expected to bring this actor to stardom. It is the plan of Irving Thalberg to present Nagel in a series of light comedies, figuring he can hit along the same lines as did Wallace Reid and a number of others.

Thalberg it is said also expects this year to elevate to stardom through their work Greta Garbo and Sally O'Neill. Last year Thalberg was responsible for bringing to the fore and stardom, John Gilbert, Norma Shearer and Lon Chaney.

"3 Faces East" Pre-View With Riesenfeld Mountain

The initial presentation in New York of "Three Faces East," the second of the Rupert Jurgin directed productions for Geo. B. De Mille will be given Feb. 2, in the ballroom of the Plaza Hotel under the auspices of Film Mutual Benefit Bureau and a \$5 tariff will be charged.

Dr. Hugo Riesenfeld will direct the screening of the picture.

The picture is to go into one of the Public theatres Broadway houses.

Billy Elson Exploiting

Chicago, Jan. 26. Billy Elson, long connected with the reportorial staff of Variety in Chicago, has resigned to accept an advanced position with the Great States Theatre Co., as house exploitation manager and special exploitation of productions.

ZIEGFELD PUTS ON 1ST SHOW

New Paramount Making Protentious Preparations

Flo Ziegfeld will stage the initial presentation for the new Paramount theatre in Times Square, due to open next September.

It is reported the deal has been settled upon, with the Ziegfeld Presentation with picture to open with the new Famous Players 3,700-seater.

Other details are unknown. What will interest the show people when they are announced is whether Ziegfeld is to be limited in production investment and what time he will be allowed for his tabloid spectacle.

Varley reported some weeks ago Famous was prepared to sign Ziegfeld as its producer at \$250,000 annually. It found ready believers on the money end.

'07 VITA. FILMS SHOWN, MANY YET IN PICTURES

Los Angeles, Jan. 26. As bait to get members of the film colony to attend a preview of his latest picture, "The Bride of the Storm" at the Writers' Club, J. Stuart Blackton presented scenes from various pictures made by Vita-graph as far back as 1907.

Among the players who appear in these oldtimers and who still are in the picture business were Florence Turner, Maurice Costello, Florence Lawrence, Anita Stewart, Earl Williams, Dolores Costello, Rose Tapley, Arline Pretty, Lucille Stewart, Templar Saxe, Leah Baird, Ralph Ince, Corinne Griffith, E. K. Lincoln, Alice Joyce, Harry Semon, Walter MacGrath, Norma Talmadge, Flora Finch, Julia Swayne Gordon, Harry Mory, Antonio Moreno, Marc McDermott and Clara Kimball Young.

Pauline Garon Never Misses Publicity Chance

Los Angeles, Jan. 26. Pauline Garon is one of those pint-size screen actresses, but when it comes to publicity makes sure to tower over her taller sisters of the craft.

There is never a time when Miss Garon cannot conceive some way of breaking into print. Her latest was to have her press agent announce she was going to marry Lowell Sherman. When a local newspaper pressed her for an answer one way or another she smiled and said: "I just finished talking to Mr. Sherman in Kansas City on long distance and he is coming out here in five weeks or so. Then we will decide what we are going to do."

The checkup of motion-picture production organizations fails to reveal any Sherman contact calling for his presence on the coast.

Series for Judy King

Los Angeles, Jan. 26. Judy King has been placed under contract by Pat Powers to be co-featured in a series of six pictures to be made at the Solit studios for release by Associated Exhibitors.

Creighton Hale will play opposite Miss King in the series.

Uncensored "Mary"

Baltimore, Jan. 26. "Mary" at 11 top and uncensored was a film that brought much trouble to a stag audience last week.

"Mary" was heard about by the police and the judge said \$50 each the next morning.

CONFIDENCE RESTORED IN BOSTON'S MET BY HEAVY WORK

An intensive advertising campaign indulged in by Publix theatres in Boston under the direction of A. M. Botsford seems to have had the effect of reassuring the public as to the safety of the new Metropolitan. The \$10,000 reward offered in the Boston daily papers for the arrest and conviction of the persons responsible for originating the rumor that the house was sagging brought any number of replies.

The Shuberts now have printed on the tickets for their Majestic that it is "The Safest Theatre in the World."

Business at the Metropolitan dropped off alarmingly from New Year's week on when the house did \$50,000 with "A Kiss for Cinderella," and the last three weeks were away below that figure. Early last week it was decided that drastic steps were necessary to fight the rumor. Botsford was dispatched to Boston to cope with the situation.

Botsford's Helpful Work
Statements were obtained from J. R. Worcester, a noted engineer, and John H. Mahony, building commissioner, of Boston, both of whom had the building examined thoroughly and whose opinion was the basis of the \$10,000 reward advertisement that was offered.

Botsford visited the publishers of all of the Boston daily papers and obtained front page stories and even editorial comment decrying the fact that the Boston public was permitting itself to be misled by a rumor. Even the Boston "Transcript" went after the matter with an editorial, something heretofore unheard of in connection with that publication and the theatre.

Sunday of this week the house is said to have played to receipts slightly in excess of \$1,000, accepted as proof that the campaign to discredit the rumor had worked out successfully.

One of the paragraphs in the reward advertisement would seem to indicate there is some thought in the minds of the Publix executives as to where the rumor might have emanated from, read:

"It seems a shame that owners of the great properties like the Metropolitan theatre should be compelled to protect themselves against the malicious attacks of ignorant and malicious persons who have no thought in their minds except to harm and destroy."

The spreading rumor was handled in such a fashion that it is the general belief an organization of some kind was behind it.

STRAND'S COMPARATIVE GROSS WITH AND WITHOUT RADIO OR SHOW \$36,000 IN '26; \$27,000 IN '25

On Broadway and at the Strand, pictures, with Joe Plunkett, managing director, is a comparative figure for the present and one year ago, with or without radio and with or without a regular presentation.

One year ago the Strand, with radio and an ordinary stage program, was doing an average weekly business of from \$24,000 to \$27,000. Currently the Strand, without radio and with a carefully-prepared presentation under Mr. Plunkett's supervision, is doing from \$34,000 to \$36,000 weekly.

About six months ago the Strand, on Plunkett's instructions, after a trial over the radio, with Plunkett announcing, discontinued radio as injurious to the Strand's box office.

Colleen Moore's Next Will Be "Ella Cinders"

Los Angeles, Jan. 26. Colleen Moore will not have "Shebo" or "Miss Nobody," as the story is now called, as her next starring vehicle. Instead she will appear in "Ella Cinders," which John McCormick bought from Wm. Conselman, a former newspaper man, who is syndicating the story as a strip cartoon. Alfred E. Green will direct when Julian Josephson and Conselman complete the screen adaptation.

To play the lead in "Miss Nobody" Anna Q. Nilson has been selected. She will start work when finishing her current vehicle, "The Second Chance," which Lambert Hillyer is directing for First National.

Irving Thalberg in N. Y.

Los Angeles, Jan. 26. Irving Thalberg, one of the Metro-Goldwyn producing supervisors, leaves for New York in about 10 days, to confer with home office officials on future production plans. Following his business trip to New York, Thalberg will join Marcus Loew on a vacation in Florida.

Eddie Mannix will officiate at the studios during Thalberg's absence.

Sid Grauman Due East

Los Angeles, Jan. 26. Sid Grauman leaves for New York Feb. 10 to locate sites for building theatres.

JACK MULHALL'S CONTRACT

Los Angeles, Jan. 26. Jack Mulhall has been placed under a five-year contract by First National. For the first two years he is to be featured in all pictures and after that period starred.

Burned in Fire Scene

Los Angeles, Jan. 26. Mary Cunningham, 22, and Arthur Thalasso, 43, screen players, were painfully burned when venturing too close to a fire in a scene being made at the Fine Arts studio.

They were supposed to be trapped in a burning den. The blaze started and the girl's clothing caught fire. Thalasso, in an attempt to save Mrs. Cunningham, burned his arms and hands, while the girl sustained burns about her arms and legs.

Both were taken to the Dickey and Case Hospital, where they will be confined for about a week.

Brewster No "Angel"

Los Angeles, Jan. 26. Eugene V. Brewster, head of the publishing company in Brooklyn which issues several fan magazines, is here and announces he will not finance the picture career of Corliss Palmer, his protégé. It appears, by his announcement, that he and Miss Palmer have quarreled because of her insistence upon a screen career and that she left their home in Morristown, N. J., to come to California.

She met Brewster at the train upon his arrival. He states that he again impressed her with his attitude regarding her career, but asserts that he hopes to see her quite often while he remains here.

COSTUMES FOR HIRE

PRODUCTIONS
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DENNY FIRST TIME AT MET. \$27,000 AND TOPPED L. A.

\$3,000 Ahead of Nearest Figure—"Royle Girl," \$9,100 in Six Days at Rialto—Forum, \$7,700, and Figueroa, \$6,000—"Big Parade," \$24,000

Los Angeles, Jan. 26. (Drawing Population, 1,250,000) Metropolitan drew the picture shoppers last week with the house getting the top figure by \$3,000 and playing to a profit. The attraction was "What Happened to Jones" (Reginald Denny). This is the first Denny (Universal) picture to ever play this house, and the drawing power of this star asserted itself from the opening day. Denny also demonstrated the fact that he can pull trade into a house which some of the so-called P-P-L stars are unable to do.

Next in the gross was the Egyptian, where "The Big Parade" is still galloping along at better than even pace. Sid Grauman is determined to make this picture a big winner for the house. Realizing tourists are practically all gone from the community this season, he has been doing a lot of out of town ballyhooing, which has brought him big excursions to play the tariff.

"That Royle Girl" got off to a flying start at the Rialto on Tuesday. With the elimination of an evening premiere and the natural free distribution of tickets which go with such an event, the house got off to a noon day grind on the opening day and played to capacity throughout. The name of D. W. Griffith appears to be a box office magnet around here, and indications are that four weeks will be a cinch for this picture.

Monte Blue and Patsy Ruth Miller can always knock them for a "goal" at the Forum. Warner Brothers' "Red Hot Tires" in which they are co-featured, got off to a ripping start, and held its pace with the influx in the top money row for this house.

"The Great Love," a Marshall Nolan product at the Rialto, did far better than most of its predecessors have done here since the reduced scale went into effect. "Madame Behave" second and final week at the Figueroa, dropped about 30 per cent below its record making return the week before.

Estimates for Last Week
Metropolitan—"What Happened to Jones" (U. R.), (2,700; 25-35); Reginald Denny, surer fire locally with \$27,000.
"Million Dollars—"Merry Widow" (G. M.), (2,200; 25-35) With finish close at hand, everyone came down. Drew \$18,500.

Sid Grauman's Egyptian—"The Big Parade" (M. G. M.), (1,800; 50-150) Sid Grauman's method of getting "hon" from new patrons is peculiar. Responsible for trade of \$24,000.

Loew's State—"Clothes Make the First" (F. P.), (2,300; 25-35) Got off to good start and fairly good returns at \$18,000.

Criterion—"The Great Love" (M. G. M.), (15-35; 25-35) Had faculty of drawing for his pictures, no matter where shown. Business jumped to \$4,000.

Forum—"Red Hot Tires" (Warner), (1,800; 15-35) Monte Blue and Patsy Ruth Miller spell box office in this town. Got \$10,000.

Rialto—"That Royle Girl" (F. P.), (900; 50-65) Started off to steady stand. Six days at \$24,000.

Figueroa—"Madam Behave" (P. D. C.), (1,650; 25-35) For second week this Christie did remarkably well, getting \$6,000.

HARVARD'S WARNING

Concerned About "Brown of Harvard" as Film Play

Cambridge, Mass., Jan. 26. Harvard has issued a warning that whoever makes "Brown of Harvard" into a screen play will do well to "truly interpret" Harvard. The "Brown of Harvard" of stage history was booted off a Boston stage 30 years ago by Harvard itself.

Metro-Goldwyn is planning to film "Brown of Harvard" and an auto has been driving about the outlying buildings of the university, snapping shots of students going to classes and other incidents of local color.

The photographer has been "chaperoned" by members of the student council of Harvard.

The "Harvard Crimson," college publication, editorially warns the producers to make a good job of it or face the wrath of all true sons of Harvard.

Jesse Robbins, Adapter-Director
Los Angeles, Jan. 26.
Jesse Robbins has been signed by Metro-Goldwyn-Mayer to direct "There You Are," being adapted by him.

KING ON DIRECTORS

Henry King, who directed "Stella Dallas" and the last "Potash and Perlmutter" production, arrived in New York from the coast Saturday. He was accompanied by Samuel Goldwyn. King will remain in the east for about 10 days. He is looking for a story suitable for Ronald Colman and Vilma Banky, next to appear under his direction.

King is of the opinion that the average picture director tries too hard for "box office" in his picture making, so doing the worst of the very thing that he is aiming at. The man that "dopes" his picture from beginning to end and then goes ahead to make the best picture he can is usually the one that achieves the box office quality in a production rather than the fellow that starts out to shoot only from the gross angle.

PEGGY JOYCE TO \$9,000 LAST WEEK PROVINCENCE

"Skyrocket's" Eastern Opening Leaves Impression

Providence, R. I., Jan. 26. One of the best weeks in a long time. Everybody went after the dough and came out with their arms full. Generous exploitation, light touches are the most attractive last week to a blue ribbon.

Peggy Joyce went over big to clever copy in the dailies and plenty of it. The Victory was packed all week. A good lobby display aided, and besides that, the Victory's electric lights are the most attractive in town. "Mannequin" was liked at the Majestic, and with more exploitation could have done more. "Mannequin" should be better on second run here, and may be coming back.

Estimates for Last Week
Victory (1,950; 15-40). Peggy Joyce in "The Skyrocket" (A. E.), S. R. O. all week to about \$9,000.
Rialto (1,450; 15-40). "Bluebeard's Seven Wives" (Lat N.) and "Crack O' Dawn" (Rayart). Good at \$4,100.
Majestic (2,500; 10-40). "Mannequin" (F. P.) and "Ship of Souls" (A. E.); \$5,000, unusually good.

Strand (2,200; 15-40). "Unsung Hero" (Lat N.) and "S. O. S." (Columbia). Extra big business; \$7,500.

This Week
Victory, "The Fool"; Rialto, "Too Much Money"; Majestic, "Infatuation" and "The Splendid Road"; Strand, "Hands Up" and "Memory Lane."

THEATRE MANAGER GETS BANDIT IN LOBBY

St. Louis, Jan. 26. Sylvos Cordas, manager of the Grand Central, stopped an attempted holdup yesterday, had the youth handling the gun end of the work arrested, and on the lad's confession six others have been arrested. A suspected bandit group are being sought.

Cordas was in the theatre lobby at 5:15 o'clock in the afternoon talking to some friends. The youth entered, called Cordas aside and offered him a sheet of paper. As he gave Cordas the paper his hand dived for the gun, but the manager's eye was too sharp and detected the move.

Immediately he grabbed the boy's arms and put a wrist lock on them. After taking the revolver he had a policeman called. At police headquarters the boy confessed that a string of robberies, hitherto unsolved by the police, had been committed by his gang, the series including the \$5,000 holdup of Liberty Hall Dec. 21 of last year.

Butterfield Leases First House in Grand Rapids

Grand Rapids, Jan. 26. W. S. Butterfield has leased the Idle Hour, the first picture house to open in this city.

Mr. Butterfield heads the circuit under his name, which has theatres throughout the state. While here he also renewed his lease on the local Isis.

Colored House After Special Acts
The Franklin picture theatre, Lenox avenue and 132nd street, Harlem, catering to colored audience, has gone in for special attractions.

BUFFALO, \$45,000 FOR 9-DAY OPENING

Other Film Houses Unaffected—Loew's Up \$2,000 With Tom Mix

Buffalo, Jan. 26. Shea's new Buffalo theatre, opened on 30-40-90, with a capacity of 3,500 and estimated house seating capacity almost \$40,000, ran to \$45,000 for first nine days, covering Saturday and Sunday of the preceding week, the change in program not being made until Monday. Business was topnotch, although it is figured that some of the "turning them away" advertising kept the standees down.

The effect of the new house on the other picture theatres is watched closely. Loew's bettered its preceding week's business while the Hipp held up under the new opening to an excellent gross.

Last Week's Estimates
Buffalo (1,400; 30-40-90). "King of Main Street," "Melting Pot." Opening nine days' business represents more of curiosity from any estimate of real value of attractions. \$48,000 for period.

Hipp (1,400; 30). "Shore Leave." Art Landry band. House proved superior of week, playing six shows a day with Landry for three.

Opened Sunday one of the biggest day's business theatre has had in several years. Takings continued heavy all day and the week when Stormy weather drove gross off slightly. Almost \$10,000, about even with preceding week.

Loew's (3,400; 35-50). "Yankee Senor" and vaudeville. Mix feature proved Florida during the week. Business in fact of most vigorous opposition. Gross 2,000 over preceding week's figure, for total of \$17,000.

Lafayette (2,400; 35-50). "The Other Woman's Story" and vaudeville. Business continues somewhat of secret. Holding up, but apparently difficulty in obtaining picture and vaudeville. Estimated at \$16,000.

PICTURES IN FLA.; ACTORS LIVE ON BOATS

A number of picture producing units are to shoot their exterior scenes in Florida during the next couple of weeks. The Earl Hudson First National unit making "The Savage" with Ben Lyon is to leave this week on a specially chartered yacht. This plan is being utilized so that the company can be cared for on board ship instead of seeking hotel accommodations at the height of the season.

C. C. Burr is to take his star, Joan Hiltz, south about Feb. 18. They will also travel to Florida by boat and about the exterior scenes for "The Brown Derby." Hiltz' next First National release.

Joe Schenck's Influenza
Los Angeles, Jan. 26. Joseph H. Schenck, who has been sped to his home for five days with a slight attack of influenza. He is expected to return to his office at United Studios this week.

'MODERNS' TOP, 'SALLY' OFF IN SMALL TOWN

People of Topeka Don't Follow Notices—Lowest Gross Last Week Under \$1,000

Topeka, Kan., Jan. 26. (Drawing Population, 75,000) "The Moderns" panned by the critics, showed up D. W. Griffith's "Sally of the Sawdust" last week at the box office. The Griffith picture was at the top of the week's list by the newspapers, but at the bottom of the box office list.

Estimates for Last Week
Topeka (700; 40). "Stage Struck" Gloria Swanson. Did not please. Showed last week and the older set thought it Gloria's best. Slightly under \$1,400.

Orpheum (400; 30). "The Moderns" first half, almost set record for three-day run here. Coleman Moore drew them in. Last half Bebe Daniels' picture in "Quintantine" pleased. Total for week took jump to \$2,200.

"Sally of the Sawdust" liked by those who saw it, but Griffith's name failed to be a box office asset. Under \$1,000. Gains (600; 55). "The Winding Stair" did not draw first half of week, but second run of "The Iron Horse" last night got money. About average with \$700.

U'S 2-REELER SUIT

C. E. Holah Seeks \$55,500 for Termination of "See America First" Series

Los Angeles, Jan. 26. C. E. Holah has filed suit in the Supreme Court against Universal for \$55,500, alleging breach of contract in earnings on pictures produced by him under the title of "See America First." His complaint filed by Wm. L. Plante charges that U. breached its contract by not releasing this film series as agreed. Holah also asks for unpaid salary in accordance with the contract.

The contract was made by Carl Laemmle with Holah to tour the United States, making a series of two-reelers in the larger cities under the auspices of day newspapers. The agreement with the newspapers called for the release of these pictures through the Universal Exchange system and contracts were made with about a dozen newspapers. While Holah was enroute to the New York office, Universal suddenly terminated his tour and directed that he and his unit return to Universal City. Upon his arrival he was informed that the studio had no instructions from New York regarding the continuation of his services.

The complaint alleges that Holah was employed by Fox at the time he was engaged by Laemmle and that he resigned his position to go with U.

CONN. LAW UPHELD

New Haven, Conn., Jan. 26. The United States Supreme Court has refused to review the new Connecticut law that imposes a tax and censorship upon motion pictures.

The court has denied the petition of the American Feature Film Co. of Boston for an appeal from the finding of the U. S. Court of Appeals, which had upheld the decision of a constitutional court that the state film statute was constitutional.

The Fox Film Corporation of New York and the American were the concerns that sought to test the validity of the law, but the Fox company withdrew when the case went to the Supreme Court.

P. D. C. Trade Showings

The first of a series of de luxe presentations of the product of the Producers Distributing Corp. for the benefit of the exhibitors in the New York territory will be given at Wurtzel Hall tomorrow (Thursday) at 2 p. m.

Two features will be shown, the first "The Million Dollar Handicap" featuring Vera Reynolds, Edmund Burns and Ralph Lewis; the second, "The Venus" featuring Marguerite De La Motte and Allan Forrest.

Fairbanks Postpones Trip
Los Angeles, Jan. 26. Due to the illness of Mrs. Charlotte Pickford Smith, mother of Mary Pickford, the trip of the latter with her husband, Douglas Fairbanks, to Europe has been postponed until March 2.

HOLDOVERS TOP LAST WEEK IN PHILLY

Stanton Got \$24,000, Only Fair for 'His Secretary'—Fox Did \$20,000

Philadelphia, Jan. 26.

The newcomers along film row didn't set any records last week. It was left for a couple of holdovers to do the real business. The auto show could hardly be said to have meant much to the film house box office, while, on the other hand, two or three spells of very bad weather hurt attendance.

The Karlton had a poor week with "The Splendid Crime," Bebe Daniels being another whose draw has dwindled here.

The drop-in houses on Market street all for the last week. This week finds the Stanley, for the second time in three weeks, looking for a new previous at the Aldine. "The Hunch" and the arrival of "The Big Parade," was the season's big noise of the pictures which tried for high prices.

The Fox has another elaborate surrounding program, perhaps even more notable than last week's. Orville and Patti Harrod held over. There are also Benny Davis and Co. and an elaborate number called "A Spanish Fantasy," with a company of 15 and featuring a ballet and a marionette band.

The Stanley has a specially staged program for "The Phantom," with Guirán and Marguerite featured.

Estimates for Last Week
Stanton (4,000; 35-50 and 75-). "His Secretary" (M-G). Not strong enough for house, although Norma Shearer acquiring following here. \$24,000.

Aldine (1,500; 35-). "Big Parade" (M-G). Still shows sensation; \$18,500 last week, fifth here.

Stanton (1,700; 35-50 and 75-). "That Royle Girl" (F. P.) (2d week). Weak draw. Down to \$3,500 last week. "Vanishing American" succeeded for run.

Fox (3,000; 30-). "Yankee Senor" (Fox). Tom Mix not quite as good draw as usual. Remarkable surrounding bill, including Harrod, Glendard Sisters and Fuld, did not account for as big a gross as it should have. Weather may have hurt \$20,000, but however.

Arcadia (800; 35-). "Merry Widow" (M-G) (1st week). Third run in downtown house. Looks like another box office wallow. \$1,500; very big in small house with low scale.

Karlton (1,100; 50-). "Splendid Crime" (F. P.). Another weak sister. Less than \$2,000.

Consolidated Tax Report, On Appeal, Refused

Washington, Jan. 26.

The Goldstein Brothers Amusement Company has springfled lost its appeal to the Board of Tax Appeals involving a consolidated return covering affiliated corporations consisting of the Goldstein company, Samuel and Nathan E. Goldstein, Inc.; Broadway Theatre Co. and the Victory Theatre Co. It was in reference to the last two named companies that the Commissioner ruled the affiliation did not exist and the Goldstein and Goldstein additional \$11,501.30 for the years 1919 and 1920.

An over-assessment for 1918 of \$356.10 brought the amount involved down to \$1,655.20.

The Goldstein Brothers were the builders of the Victory Theatre in Holyoke, Mass., and in making the return in question contended they controlled the stock of the companies.

In upholding the commissioner's decision, the board ruled that in the circumstances of this appeal the ownership and control of 75 per cent of the stock of a corporation by the same interests is insufficient to constitute a control of substantially all the stock, and the Victory Theatre Co. and the Goldstein Brothers cannot be affiliated upon that ground during the years in question.

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LITERATI

Autobiographies, Best Sellers

The surprise of the past year in the book publishing field, with business great, was the overwhelming demand for autobiography. Starting with "The Life and Letters of Walter H. Page," the close of the year totalled the biggest sale of autobiographical works in the history of the book business.

On the inside it is claimed that Bernard Macfadden really started the demand, via his true confessions. After all biography is more or less of a "true confession." On top of that, the New York "Tribune" began an unusually heavy advertising campaign for "The Life and Letters of Walter H. Page," which it is running serially, and that started the "true confession" readers. It. Whether the story holds, it nevertheless remains that "Life and Letters" has been a non-fiction best seller for months, and other autobiographical works are also well up in the best seller lists. Although nearly all of the publishing houses will increase their output for the ensuing year, there may be less fiction than last year, in favor of more autobiography. With autobiographical works selling at about one and a half times to more than twice the amount of a book of fiction, in spite of a usually slightly larger cost of printing, the publishers naturally see more money in autobiography.

Stealing Dana's Famous Ed

"The Sun" (New York) editorially lambasted the editor of the "Long Beach Progress" recently for reprinting the late Charles Dana's famous editorial on Santa Claus without giving credit and for palming it off as a piece of original work.

Mr. Dana wrote his editorial after receiving a letter from a little girl, Virginia O'Hanlon, who asked if there really was a Santa Claus, she having heard reports to the contrary. His reply, which was in the form of a letter to the girl, has since become one of the classics of newspaperdom.

The "Progress" editor "used" the editorial, addressed it to a little boy named Arthur Daly, of Long Beach. Instead of referring to "The Sun" in the text, referred to "The Progress."

Many papers annually reprint the Dana piece, but always with credit lines.

Millions for "Liberty"

Millions are available to put over "Liberty" by the Chicago "Tribune" group. It is said that the new weekly so far represents an investment of \$4,000,000 with the amount McCormick and Patterson are willing to spend, unlimited.

The same crowd when deciding to start the New York "Daily News" is said to have been advised by S. S. Carvalho that it would use up \$3,000,000 before inflicting a turn. The "News" turned at \$1,500,000.

John Wheeler (Wheeler Syndicate) is no longer in charge of "Liberty," and is Heywood Brown a contributor under contract. It's not known if there is a relation between the two, but Wheeler did issue a contract to Brown for the latter to contribute one story weekly for "Liberty" at \$20,000 annually, this not to interfere with Brown's work on "The World."

It is said that Patterson got the idea of the friendliness of the Wheeler Syndicate with "The World" was too apparent. After

Wheeler departed and Patterson got a flash of the Brown agreement, Patterson also discovered Hey had been somewhat lax in his weekly contributions, having missed for two weeks. Patterson decided that was a breach and advised Brown his "Liberty" contract had been voided.

Woodcott and Brown

Alexander Woodcott, dramatic critic for the New York "World," is said to have requested his colleague on the same paper, Heywood Brown, to comment upon Variety's criticism of Woodcott as a monologist or lecturer, when Woodcott recently discoursed upon the dramatic arts under the auspices of the Theatre Guild.

Variety's notice was not complimentary to Woodcott as an entertainer at \$220 top. Following the article Variety received several letters. One was from a layman in Atlantic City who stated he had bought tickets for the Woodcott series of lectures and had no idea he would ever get even on his bad bargain until reading the notice in Variety.

From the story Brown declined to take up any cudgel for Woodcott in the particular matter Alexander mentioned. Brown is reported to have advised Woodcott he had subjected himself to criticism by appearing on a platform with a gate and should take what he got, good or bad.

Syndicates Battling

Two newspaper syndicates are in legal battle over the artistic output of Nicholas Afonsky and the writings of N. Brewster Morse.

Wheeler-Nicholson, Inc., claim a prior contract with Morse for both his and Afonsky's output and is suing the McClure Syndicate, alleging it is damaging them through having wrongfully entered into another agreement with Morse to release through the McClure channels. An accounting is asked for to determine the amount of damages.

Beach's Percentage Terms

Usual for an author to receive percentage terms for picture rights but it is reliably reported that Re Beach, in the recent sale of the film rights to "Padded," his serial story will receive five per cent. of the sales from Famous Players, purchaser of the story.

Famous is said to have given Beach an advance of \$85,000 against the sharing terms. Variety some weeks ago reported the sale of "Padded" to Famous as an outright sale at \$80,000. Hearst's "Cosmopolitan" holds the serial rights and Hearst waived an option held by him for the picture rights at \$50,000.

This could be the beginning of "royalty" for picture rights, figured by net or gross, divided by portion of it. It is unknown whether Famous paid Beach \$85,000 in cash or guaranteed that his share via five per cent. would reach that amount.

Hyman Tied Up

"The Graphic" claims to have paid \$20,000 for former Mayor Hyman's memoirs of his eight years as Mayor, and will begin publication of his papers this week, syndicate also. Hyman's work, of course, defends his administration.

"The Graphic" sewed Hyman up so tight that they have refused him even permission to issue a farewell address to the public, stating that under their contract with him he can

make no utterance except exclusively through the "Graphic." Last week the Mayor called up the "Graphic" editor and asked that he be allowed to make a statement, but the request was refused and the former mayor was held to his contract.

Hearst Buys McClure's

"McClure's Magazine" is reported having been purchased by W. R. Hearst. Price is reported as nominal, Hearst assuming outstanding obligations, eliminated as for current accounts only and not over \$25,000. "McClure's" is said to have dropped to 30,000 circulation, published late by a group of Grand Rapids school supply manufacturers. Hearst will probably place "McClure's" under the direction of Ray Long.

"The Century" (magazine), in the "McClure's" class, is said to be of about 25,000 circulation at this time.

Those Tabs and Runs

Circulation figures, somehow, of the New York tabloid dailies evoke continual interest. Just now and as nearly authentic as the grosses may be secured, "The News" is running over 1,500,000 daily, with "The Mirror" slightly above 330,000, and "The Graphic" 150,000 net out of a run of 190,000, although "The Graphic" people allege a daily net of over 200,000.

"The Graphic" kinda broke out over the Rhinelander case, carrying a front page picture one day that never will jibe with its back page editorials.

Newark Tabloid

The New Jersey "Transcript" has leased the four-story building at 12 Beaver street from the Adams Bros., owners of the Newark theatre, for a long term. The Transcript Company plans to issue a new tabloid daily next month. The Transcript was published during the recent campaign as an adjunct to the A. Harry Moore campaign for Governor. Its officers are Robert H. Reed, president; Rex Case, treasurer, and William Steinka, secretary.

Otto Kahn, Author

Otto Kahn's artistic interests don't lie in the theatre only he being also a member of the Authors Club. The financier gained membership through his sworn statement of having written two plays and a short story when a young man, though he tore them all up later. Now he is a member in high standing of the Authors Club, though with no literary work to his credit other than a few articles on the theatre published here and there.

Arthur D. Marks is back at his old desk as business manager for Ned McLean of the Washington "Post." Marks succeeds Charles S. Abel, formerly of the Baltimore "Sun," who has left for a two-year's journey around the world.

Marks terminated a 20-year management of the "Post" to go with Hearst in Baltimore.

Publishing Plays

The publishing of plays has been found so profitable that nearly every popular book concern is bringing out stage works quite regularly. Formerly it was the custom to print only the literary plays, or those written for reading rather than for production. Brentano's was the pioneer in issuing plays after production, and the publishing house is going the idea one further by publishing plays in many instances even before their stage presentation.

AMUSEMENT STOCK QUOTATIONS

Yesterday held nothing startling in the market with the exception that the proffered of Famous Players-Lasky hit a new high mark for the year that is less than a month old. All the other amusement stocks on the big board either held their own or were slightly off. Pathe was off 1 1/2 of a point and Fox Films A for a single point.

On the Curb Market the Warner Bros. Pictures were the only shares that showed any improvement by going up half a point. Three of the others had no sales whatever: Trans-Lux screen dropped off 3/4 of a point.

	Sales.	High.	Low.	Close.	Change.
Famous Kodak.....	13,200	100 1/2	100 1/2	100 1/2	.....
Famous Players.....	400	118 1/2	118 1/2	118 1/2	.....
No. preferred.....	1,200	11 1/2	11 1/2	11 1/2	.....
First National.....	2,200	27 1/2	27 1/2	27 1/2	.....
Fox Films A.....	1,200	20 1/2	20 1/2	20 1/2	.....
Loews, Inc.....	2,200	10 1/2	10 1/2	10 1/2	.....
Motion Picture Corp.....	600	30	30	30	.....
Orpheum Circuit.....	1,000	7 1/2	7 1/2	7 1/2	.....
Pathe Exchange A.....	1,400	14 1/2	14 1/2	14 1/2	.....
Universal Pictures preferred.....	1,400	14 1/2	14 1/2	14 1/2	.....
Warner Bros. Pictures A.....	1,400	14 1/2	14 1/2	14 1/2	.....

	Sales.	High.	Low.	Close.	Change.
American Seating Co.....	100	10 1/2	10 1/2	10 1/2	.....
Busch & Kitz.....	100	10 1/2	10 1/2	10 1/2	.....
Film Inspection.....	100	10 1/2	10 1/2	10 1/2	.....
Fox Theatre A.....	1,100	12 1/2	12 1/2	12 1/2	.....
Trans-Lux Screen.....	100	10 1/2	10 1/2	10 1/2	.....
Warner Bros. Pictures.....	100	10 1/2	10 1/2	10 1/2	.....

*No sales or quotations.

PICTURE POSSIBILITIES OF CURRENT PLAYS ON B'WAY

"Sweetheart Time"

"Sweetheart Time" (musical comedy, Rufus LeMaire, Imperial): This production based on the farce, "Never Say Die," done in pictures about a year and a half ago. While the musical version is somewhat different, there is some doubt as to the producer's ownership of the picture rights. *Idea.*

"Money Business"—Favorable

"Money Business" (Carter-Arkato, National): Story with much appeal and could probably qualify as a program picture. The comedy motif is also such as could be sustained in captions. *Edna.*

"Move On"—Possibility

"Move On" (Daly's, Edward A. Miller, producer): Lots of action suggested while its central figure or a tramp printer offers opportunities for character man. It is a sympathetic plot while the other role principal those bringing in the love interest between two youngsters, are sufficiently developed to make them stand out.

The desirability of "Move On" for pictures depends largely on the needs of the firm, but this one well handled and cast should be entertaining—much more so than on the stage. *Sak.*

"The Makropoulos Secret" Favorable

"The Makropoulos Secret" (Charles Hopkins and Herman Gantvoort, comedy-drama, Chas. Hopkins theatre): Karel Capek's comedy from the Hungarian is a flop stage offering but quite possible for pictures. Its adaptability would depend chiefly on the scenario and director. Dealing with a theme of eternal life (an idea which also lends itself to exploitation), the heroine plays a 33-year old "girl," a secret elixir of life accounting for this perennial youth. The idea permits for period flashback stuff to depict her past conquests in the many generations she has lived through. The philosophy of long life would also make a good box office catch-phrase for the films. *Abt.*

"Goat Song"—Unfavorable

"Goat Song" (Theatre Guild, Guild theatre): Reveals no film potentialities unless all the theme is cast away, and even then the plot is impossible for the screen; could only be tortured into a picture in case it should attain a big stage hit, when it will have to be cut to the bone and rebuilt from it. *Lot.*

Indef. Runs at Forum

Los Angeles, Jan. 26.

Forum has booked "Lady Windermere's Fan" for next week and it is expected to remain indefinitely. This will alter the house policy, which has been weekly changes.

Following "Lady Windermere's Fan" will be "Tumbleweeds," William S. Hart's, also for an indefinite engagement.

The admission scale will remain the same, 50c top, with the stage and pit features of the entertainment, Ted Henkel's orchestra.

Philip Daniel, Caster, Had 2 Wives—Bigamy Charge

Los Angeles, Jan. 26.

Within two hours after Justice Blake had issued a warrant for Philip Daniel, assistant casting director, on the complaint of bigamy, he gave himself up.

Mrs. Blumberg Daniel informed the Court she had married the defendant Dec. 30, 1922, and had never divorced him. Dora Davis Daniel stated she had married the casting director six months ago.

Daniel will be arraigned for a hearing on the charge this week.

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PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"GATE IDEA" (24)
Singing and Dancing:
17 Mins.; Full Stage (Special Set)
State—Los Angeles

Fanchon and Marco took the pirate idea of the "Ivory Mask the Pirate" feature and in last week's presentation had 17 minutes of the best entertainment they have trademarked in a long time. Carpenters, scenic artists and the electric department well deserve commendation for giving the "Pirate Idea" its accoutrement, a pretty and novel stage setting of the deck of a Spanish Galleon. Scenically it would do justice to a Broadway musical no-limit stage picture. The water stereopticon back ground for its deck scene is a gem of good lighting. Opening in the dim light of dusk with the personnel of the opening song number, three women and two men in Spanish 14th Century Period costume.

Joe Bonomo, programmed as "Variety's Most Perfect Strone Man," comes into the story as a leader of a pirate crew taking possession of the Galleon, with story allowing for his single handed battle of the male pirate captain to a prize ship—the scuffle ending with Bonomo tossing two defenders overboard and then going into a series of hand-to-hand catches with a light top mounter. Bonomo does the understanding, closing with strong arm pitch of the top mounter over the side of the ship. An interpolated classical dance by Mike Egan and Harriett Griffith is picturesquely done in Spanish slave costume.

The chorus finale allowed for by 12 dancers boarding; the foreground show over the side is nicely conceived and colorful pirate gear permitted a considerable flash of chorus underpinning.

The finish number in rhythm and

perfect work on double ship rope ladder—six girls to a ladder—in double team formation mounting the ladder to music with kicks and drill work on such a precarious rigging with the top team at each rope-ladder a full 15 feet up drawing whole-hearted response from a packed theatre. Wait.

"PALM BEACH FROLICS" (24)
Revue
22 Mins.; Full Stage (Special)
Colony, N. Y.

As an added attraction to the Peggy Hopkins Joyce feature at the Colony for a run, Jere De Rosa and Henry Shaw have staged a revue that reflects the Florida season. The scene is in a cocoanut grove and the principal portion in the hands of Jimmy Carr and his orchestra of 10 men. In addition is a girl quartet of blues singers, four other girls and four boys who dress the picture but have little else to do except in the finale, and a specialty dancer who does two numbers.

Outside of Carr there is really nothing to the revue. The opening number entitled "Florida" failed to register. Then came the first load of Jimmy Carr, then the Locust Slayers with their blues melodies. It is cute but far from effective. One of the girls looks to be meant for comedy, something that should be elaborated on by the owner of the turn.

Then the second load of Jimmy Carr. The first of the dances by Norma Gallo followed and she got over quite nicely.

Then the third load of Jimmy Carr, this time a comedy recitation with all of the more familiar of the Kipling works in it and the audience took it with a good laugh. A number by the orchestra and the resounding dance hit by the Gallo girl. Then the finale.

Carr has a rather nice personality and a manner about him that gets over what he tries to do, but with the three numbers he overshadows everything else on the stage, and in this particular case there wasn't so much to be overshadowed. Which means that they were lucky to have Carr to fill in and grab off the honors for without him there wouldn't have been any show at all. Fred.

"NEW STRAND FROLICS"
Revue
30 Mins.; 6 Scenes
Strand, New York

One more great stage show—actually great. It trumps last week's entertainment and sets a mark which Joe Plunkett will find it hard to maintain. It is amazing that a show like this can be stood for financially by a single picture theatre. Boiled down, it is big time vaudeville in spots, the best of the revues in others and, as a whole, a peculiar sort of entertainment which blends well into the picture house atmosphere.

Opening, Peter Higgins, tenor, and Amelia Allen, dancer, do separate work with Higgins in the foreground singing "Song of India," while Miss Allen on platform does acrobatic dancing, fitted to the music. Higgins is dressed elaborately as an Indian potentate, while the curtains which revealed Miss Allen, part in lens style and close angular point descending to gradually blot the space.

Jack Smith, "the whispering baritone," next with his piano in "one" to sing a few pop numbers. Smith almost talks his stuff in a low voice, but it penetrates all over the house and his ingratiating manner as well as his reputation gained by recording for Victor, puts him over solid. A good vaudeville single.

Six Empire Girls, English dancers, before an odd and beautiful curtain, do a short routine, followed by Borrah Mineevitch, king of the harmonica players, doing his stuff with lots of comedy, before the port curtains. Mineevitch is doubling from "Sunny," but it doesn't take that kind of an identification to send him over, for his comic attire and his "hot" playing sent him skipping to a tremendous hit.

Then the real punch—a ballet presentation called "Then and Now." For this a setting of five panels,

pointed to fit with one another, backs a parade of old-fashioned New York gallants parading Fifth avenue. There is some walk across stuff cleverly handled. Then led by Mile. Klemova and M. Bourman, the ballet goes into a schottische, Mile. Klemova having preceded it with a lively polka.

Five girls back against the panels, turn them, and the panorama is a colorful representation of Fifth avenue today. So, of course, there's a Charleston, with everybody participating, to which George Raft, a demon with that step, adds a final flip. He sits the houses to actual enthusiasm. Raft is the best Charleston stepper seen around here—the works like a superman displaying the energy of a dozen ordinary

dancers and the skill of the best. A sensation in his line, he is the top note of a great picture house show. Back.

ELLYN'S PARISIENNE REVUE
26 Min.
Windsor, Chicago

Take eight very sweet little girls, garbed in delightful lingerie or beautiful Spanish shawls, add Nat Nazzari, Jr., with his snappy stepping and silly but amusing songs, plus Dottie Knowles and Betty Fellegi with their songs and dances, and it sums up into Ellyn's Revue, a fine house presentation.

Under the title of a revue, Ellyn, whoever he or she may be, cleverly presents a style show, displaying everything that milady will wear

for the coming season, from shoes to gowns to the other things. The odd part is that it presented as a real production and is. All signs of vulgarity are missing or so cleverly covered that even the odd maids of the audience have no kick.

Nat Nazzari, Jr., holds the stellar position. He very ably executes several difficult numbers, and deserves much credit due to the fact that the act was reviewed after Nazzari had had but one rehearsal with the troupe.

Ellyn's Revue promises to have a rather successful run among the picture houses here, and after the outfit gets going and a few of the rougher places are smoothed over, it's "angles" may send it out to the vaudeville world. Loop.

"IF YOU HAVE SOMETHING GOOD TO SELL IN SHOW BUSINESS, ADVERTISE IN VARIETY"

(Macy and Scott)

No better solicitation could be made by Variety or anyone on behalf of it than is contained in this voluntary wire from Macy and Scott.

Macy and Scott have given visual evidence in Variety for many months that they practice what they preach.

One of the earliest advertisers in Variety for picture house bookings, and after Macy and Scott had established themselves as a topnotch picture or vaudeville house attraction, the couple has been consistent advertisers ever since.



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MACY AND SCOTT.

This message bears out Variety's statements that the picture house field at the present time looks to Variety for its stage attractions. The picture field just now is handicapped through the absence of an organized booking system. It depends upon Variety and agents; agents depend upon Variety to bring their attractions to the attention of managers.

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All Seats Reserved
Tickets Selling in Advance for All Performances

Twice Daily, 2:45 and 8:45, Sunday Mat. at 2 p. m. Night at 8 p. m. Sat. Mat. at 12 p. m., including Sun., 8c to 12c

INSIDE STUFF ON PICTURES

The whispering propaganda against the Metropolitan, Boston, brought large display ads to the Boston papers. The ads were picked up by the Boston dailies with news stories in which the campaign that had been waged against the house was described together with the statements of engineers, building commissioners and others in authority to refute the charges. The ads were continued during the week but the news stories ran for but one day.

For several weeks reports filtered into Boston newspaper offices to the effect that the Metropolitan theatre was in a dangerous condition and that it was liable to collapse. These reports were to the effect that the building had been condemned by the building commissioner. At first the reports came over the telephone in the way of "tips." Investigation of course showed them to be false. Later the rumors spread in much the same manner as the throwing of the missiles at the Keith house a few months ago.

None of the papers printed the rumors about the Metropolitan and the action of those in charge of the house in taking official notice of them caused local surprise. It was figured that the case of the Metropolitan was not much different from that of the National theatre, the big house which the Keith people erected several years ago, and which was also the target for rumors along the lines that it was in danger of collapsing. The Keith people are interested in the Met, holding about 25 per cent.

That Jesse L. Lasky will play an important part in the matter of operating the Famous-Players-Lasky studio in Hollywood, despite Victor H. Clarke, who was his personal representative as general studio manager, leaving is signified by the presence here of Walter Wanger, production chief at the Long Island studios. Under the former plan of operation the general studio manager was supreme so far in production and studio operation. Under the new arrangements Milton Hoffmann, who succeeded Clarke, is subject to the orders of Ben E. Schulberg and Hector Turnbull, the producers at the studio.

When Clarke left the lot, it is said that Lasky had an inkling that things would not run true to "Hoyle" so far as he was concerned. He dispatched Wanger to the Coast studios. The latter is now conferring with both producers and Hoffmann and outlining to them the policy which Lasky desires pursued in the future, as far as studio operation and general administration work is concerned. Wanger will remain in Los Angeles two weeks.

Appearances are that Metro-Goldwyn-Mayer have another big winner in "La Boheme," recently produced, starring Lillian Gish. The picture has had three or four previews around Los Angeles, being shown in 13,000 feet and at present is down to about 8,500 feet. John Gilbert plays opposite Miss Gish. The picture was produced under the supervision of Irving Thalberg by King Vidor.

Having been taken from the opera "La Boheme," it was natural to believe the picture would be full of pathos. From observance the comedy rolls in it are handled with such finesse they off-stand the weeping moments.

The picture is dealt with in a human way and is one that will be for the masses and classes. No portion of the story will bewilder the audience.

John H. Kunsely, in Detroit, has been doing a little cleaning up outside of his theatre. Reports have come to New York to the effect that he was "in" heavy on Chrysler stock and as a result cleaned up.

The manner in which "The Big Parade" has been accepted by the members of the official German family in this country leads the promoters to feel assured that the picture will achieve as great a success abroad as it has in this country. Since the picture opened in New York it has been viewed by the first secretary of the German Legation in Washington and also by the German consul in New York. They expressed themselves greatly entertained and were highly gratified in the manner in which the German troops were handled in the production.

From reports the special picture Universal wants to play in a Broadway house is "The Midnight Sun" with Laura LaPlante.

A somewhat startling announcement appeared Monday in the New York "Evening Graphic" (Macfadden), to the effect the daily would start a serial by Jesse L. Lasky on the Atlantic City Beauty Contest and its connection with "The American Venus," the Famous Players-Lasky picture released this week. "The Graphic" sought to "expose" the Beauty Contest and incidentally panned Lasky, Famous and anyone else the paper could connect. It brought Earl Carroll's name into it with damage allegations to have been started against the paper by Carroll, also Atlantic City civic and official bodies.

Fay Lanphier, "Miss America," and now in "The American Venus," was also heavily featured and panned by "The Graphic."

Graft Bros., San Francisco picture producers, were granted a permit to market shares for their new Altamont Producing Co. (recently organized to make 12 pictures annually for A. E.), after much wrangling with the corporation commissioners of California. A deputy commissioner had advised his chief to refuse the necessary permit as he regarded the brothers as "bad boys" and also made other uncompromising statements. The Grafts threatened to make a public issue of the quarrel, in reference

to the deputy's remarks. The Board relented and granted the permit to avoid embarrassment.

Max Graft was at the head of the Graft Productions up to last year when he was forced out by unfriendly stockholders. Graft was charged with purloining a fur coat, the property of the corporation, and making a present of the coat to Estelle Taylor, then working for the producers. Graft was acquitted in court with the presiding judge being Judge Jacks, who is now a director in the new Graft corporation. It is reported.

Graft was also charged, it is said, with squandering the firm's funds and figuring in an escapade in New York, but Judge Jacks held that such indiscretions were irrelevant and of no concern of the stockholders, many of whom are thought to have lost large sums as investors.

The Graft corporation has started operations at San Mateo studios, but the Grafts, it is said, will not have a hand in the financial end of the business.

Fay Lanphier, the "Miss America 1925," of the much discussed and allegedly "faded" Atlantic City Beauty Pageant is appearing this week as an added attraction at the Rivoli theatre on Broadway where "The American Venus" is being shown. Immediately after winning the contest in Atlantic City Miss Lanphier was around making personal appearances at the rate of \$700 weekly. She recently went west, but returned from the coast so as to be on the ground when the New York opening of the film came to pass, figuring that she would be able to pick up a personal appearance route with the showing of the film. For her New York week the price is said to have been cut less than half.

Famous Players is on a quest for stars, from report. The picture producers prefer to develop them, it is said, or to procure new faces to the screen from the stage, for the purpose of eventually exploiting the newcomers.

Accounts agree that Famous is giving its production end expert attention. While its "Paramount" brand or trade mark name is outstanding, Famous, from all accounts, is not satisfied with its average of product the last season, and intends to substantially back up its producing prestige.

While show business never has believed that "good will" on the stage or screen meant a great deal as a rule with an exception here and there, such as the Ziegfeld name for the stage and Chaplin's for the screen, it would appear that all of the publicity devoted to "Paramount" or "Famous Players" is bringing a return; "Paramount" from the public in the producing department, and "Famous Players" in the trade for the theatre division.

Ferdinand Pinney Earle, on the coast, painted the Star of Bethlehem and Valley of the Lepers scenes in "Ben-Hur." Those scenes were selected for use in the picture. They were the result of 10 years' work on Mr. Earle's part. He is an artist and had a theory: that enormous production cost of realistic settings could be prevented through painted sets. Rebuffed and set back, Mr. Earle persisted. He believes he has proven in "Ben-Hur" that his theory was not a vagary one, and many agree with him.

"The Star of Bethlehem" is a perfect, illusion, with not a layman who sees it able to commence to explain it. "The Valley of the Lepers" even deceived the initiated on the opening night of the big picture. It has every semblance of a dreary valley, living up to its title, and with people walking naturally in and out of mountainous hills, apparently.

Whether Mr. Earle will see his theory save producers production money way up in the hundreds of thousands can not be vouchsafed now, but he certainly did do so in "Ben-Hur," the biggest picture of them all, stands without possible contradiction.

When Warner Brothers had the official laying of the corner stone for their new \$1,500,000 picture palace in Hollywood, a hearse, drove on the lot with two men in comic costumes of pallbearers on each side. All festive proceedings stopped while the solemn pallbearers proceeded to walk. On their backs was the inscription, "Sid Grauman Wishes the Warner Brothers the Best of Luck." As the pallbearers proceeded to walk solemnly along they came close to Harry and Jack Warner, when the pallbearers quietly remarked "We'll be back for the body a year from today."

Jack Warner, quite a cut-up himself, as well as a pal of Grauman's, sent over to the studio for a dummy with the head of it to have plenty of matting a la Sid Grauman. When it was brought over a hole was dug in the ground and the effigy of Sid was buried with considerable pomp. When the corner stone laying for Grauman's Chinese theatre took place a few days later it was expected the Warner crowd would retaliate. But they didn't.

The Grauman event was an evening one, with spot lights, fire crackers, and everything theatrical to put it over. About 10,000 people witnessed Norma Talmadge dig the first shovel of dirt and start the steam shovels, after almost everyone had wished Grauman good luck.

While a recent story in Variety seemed to imply Jos. Boss, of Oklahoma, had not settled his action against Famous Players under the Sherman Act, and that may be so, it is understood that Boss had virtually agreed to accept \$25,000 from F. P. to withdraw his action, if Boss had not actually received that amount. Boss alleged Famous had "put him out of business" through unfair competition. One charge of the unfairness was that F. P. had distributed free passes in the town to its opposition theatre to Boss. The Boss action is said to have been looked upon by the Famous crowd as a "bad case," although they had fully prepared to defend it. In either event the Boss action in the New York Federal Court stands adjourned until the spring.

ROXY FELL OFF \$4,600 IN WASH.

Not Enough to Pay \$5,000 Guarantee

Washington, Jan. 26.

The recent flop recorded by Roxy and his "gang" at the Auditorium when but \$4,600 was drawn in four performances at Auditorium in contrast to \$15,000 at his previous visit, has resulted in the entertainer placing a claim against the proceeds of the last affair, which proceeds are being held here by a local bank.

As is usual with Roxy, the four appearances here were given for a charity affair with the "gang" to get their expenses which totaled \$5,000, the amount claimed in the present proceeding. The affair was sponsored by local society people, which when it was evident the affair was going to flop quote Roxy as assuring them they need have no fear as to losses.

Following the light opening Saturday, the Sunday morning papers carried half page announcements at commercial rates, of a cut in prices for the remaining two performances. This caused a near riot at the box office due to those buying in advance demanding refunds of the difference in price.

Another Colored Picture With \$100,000 as Capital

Looks like Oscar Micheaux, the pioneer of colored film producers, is at last going to have some competition. A new picture corporation has just been framed in Durham, N. C., which is to be known as the First National Colored Film Corporation, capitalized per report at \$100,000.

In the new Negro organization that expects to make several pictures a year are F. K. Watkins, proprietor Rex theatre, Durham; the Scales Enterprises of Winston-Salem, N. C., and S. H. Vick, southern banker and theatre owner, who will be treasurer of the new corporation.

Apparently the plan is to make a supply of films for T. O. B. A. house bookings.

Play Broking Decision

The Appellate Division has again decided against Laura Wilek, the play broker, who claimed exclusive agency to dispose of the film rights to Mrs. Margaret Tuttle's "Feet of Clay."

Mrs. Tuttle sold the rights to Famous Players for \$25,000, the play broker claiming \$2,500 commission when the rights were disposed through another channel.

Ruggles' Tax Lien

Los Angeles, Jan. 26. Collector of Internal Revenue Goodell has filed a lien for alleged delinquent income tax payments against Wesley Ruggles, picture director.

The charge is that Ruggles was delinquent in filing his returns for 1923.

NOW AT McVICKERS — WATCH ME!

STEVE SAVAGE

"THE DANCING ACTOR"

THE SENSATION OF CHICAGO

From The Capitol to McVickers

From McVickers to Capitol

From Capitol to McVickers

And Back and Forth Many More Times

Direction: LEW WEST

1104 Capitol Bldg., 159 No. State St., Chicago, Ill.

Thanks to PAUL ASH

THE SKYROCKET

Associated Exhibitors, Inc., production, starring Peggy Hopkins Joyce. From the story by Adela Rogers St. Johns. Directed by Marshall Neilan. At the Colony, New York, week Jan. 24. Running time, 77 minutes.

Prologue
Rose Kimm.....Gladys Brockwell
Edward Kimm.....Charles West
Sharon Kimm.....Muriel McCormack
Mickey.....Junior Coughlin

In the Story
Sharon Kimm.....Peggy Hopkins Joyce
Mickey Red.....Owen Moore
Lucia Morgan.....Gladys Huette
Alfred Rascetti.....Paulette Goddard
Rudy Wright.....Lillian Tashman
William Dwyer.....Eddie Williams
Sam Hartfield.....Bernard Randall
Stanley Craig.....Arnold Green
Peter Stanton.....Henry Hall
Vladimir Strougan.....Nick Dundas
Morris Pincus.....Sammy Cohen
Film Comedian.....Ruth Morneau
Comedy Producer.....Eddie Dillon
Comedy Producer.....Frank Mann
Sharon's Secretary.....Joan Standing
Wardrobe Mistress.....Eugenie Bosser

No question that Peggy Hopkins Joyce in "The Skyrocket" is going to be sure fire at the box office. If repeating in picture then Peggy will have to develop a little more picture talent along acting lines than displayed in this production.

At present, however, when Peggy comes before the camera she has two strikes called on her before lifting a bat. She looks good, even in the cheap little suit that she wears early in the picture, and when in

real clothes she looks like a million dollars' worth from the beauty angle at least.

But Peggy has not quite grasped the trick of getting over on the screen. She photographs beautifully, but there is in the main a lack of expression and personality to get over her points.

From a publicity and box office angle, she should mop up at the box office for any exhibitor, and the smaller town the more certain they are of cashing, for the smaller towns never had a Peggy Joyce. This girl has obtained possibly more publicity than any other woman of her years, outside of screen stars, and she has not appeared in pictures heretofore. She has been on the stage, but only for a single season as a star, of a revue.

The story in which she debuts was picked with care, for it is an inside story of the rise of a picture star. It reveals the inner workings of Innermost Hollywood. This, coupled with the Peggy Hopkins Joyce name, should make it a pipe.

Peggy is an extra girl trying to break into pictures. When she finally does get her chance she immediately becomes high-hatted as do so many of the overnight rise of filmdom. At the finish she flops with the weight of bankruptcy and topples from her high horse, likewise one of a number of those stars once. Then she reveals her true self

to her childhood sweetheart and is ready to begin all over again.

The idea of seeing Peggy fighting to protect her virtue from the director who made her on the screen and who threatens to unmake her should be enough to jam any house, and the chances are that it will go a long way toward doing so.

In lining up the supporting cast for the first picture for this star, a number of names have been secured to carry her along. They weren't necessary. P. H. J. was all the name needed. But, on the other hand, the cast with her does corking work. The two kids in the prolog, Muriel McCormack and Junior Coughlin do stand out what they do. Then, in the story itself, Owen Moore as the lead was all that could be asked, while Charlie Williams, as the heavy, was more than satisfactory. Paulette Goddard, in a little more than a bit, regaled with a resounding wow, while Gladys Huette, playing in almost every scene with the star, seemed to steady her down to a certain extent. Sammy Cohen, in a comedy bit as an assistant director, hit a bulls-eye with what he had to do.

Don't forget when you get this one all that you have to do is to go out after it. Let them know that Peggy Joyce came to town and she's worth looking at, too!

Frod.

AMERICAN VENUS

Famous Players production from a story by Townsend Martin and produced to incorporate the last Atlantic City beauty contest, adapted to the screen by Fredrick Stowers and directed by Frank R. Strayer. At the Colony, New York, week Jan. 24. Running time, 70 minutes.

Star Gary.....Eather Ralston
Chip Armstrong.....Lawrence Gray
Conet, adapted to the screen by Fredrick Stowers and directed by Frank R. Strayer. At the Colony, New York, week Jan. 24. Running time, 70 minutes.

Miss America.....Pay Lanphier
Miss Hayden.....Connie Brooke
Mrs. Hugo Niles.....Edna May Oliver
Hanna Niles.....Kenneth MacKenna
John Gray.....William B. Mack
Sam Lorber.....George DeCortina
The Duke.....Walter T. Henderson
King Neptune.....Ernest Torrence
Neptune's son, Triv.....Douglas Fairbanks, Jr.

This is the long-heralded exploitation special of Famous Players—the picture to afford a million teapots for publicity and other purposes. The chief claim so far has been with the alleged exposé of the New York "Graphic" of the last beauty contest in Atlantic City, in which "Graphic" charged, Pay Lanphier's selection was prearranged.

It has nothing to do with the picture.

Out in the sticks the beauty contest stuff may mean something, but in the metropolis it is a thing of no grave doubts. It is a milk and water story well done, but disappointing because of the generally weak yarn. The plot concerns two rival beauty cream factories out west. A son of one proprietor is engaged to marry the daughter of the other. This engagement is called off. A publicity man announces himself to the groom's plan and almost puts over the owner's daughter. "The American Venus." The plan was to have her endorse a gold crown and an emerald necklace worth millions of jars, thus putting the other man out of business. But the girl's father had a change of heart and called back home, going to Atlantic City the second time, but arriving too late for the final.

Her friend, "Miss Alabama," wins. Although the heroine has had an accident and is confined to her room, the winner endorses her father's cold cream granules.

Some comment because of Ford Sterling and Edna May Oliver. Sterling plays the wealthy cold cream magnate, and Miss Oliver is his wife—one of the type who hot-foots it behind the husband. Kenneth MacKenna does a great job as their straight-laced son, but Lawrence Gray and Esther Ralston walk away with the real honors.

The pageant scenes are in color, some well done and some rather garish. The actual beauty contest stuff wasn't much of a thrill. The producers tried to stress the undress angle by showing a series of supposedly thrilling "tableaux vivants." There was naked stuff in these and it may get censored sore in the more puritanical regions, but for the New York censors, they let anything and everything go through. It's different elsewhere, in several states.

Whether its exploitation values mean anything to a box office is for the exhibitor to judge. Aside from these values, whether they are legendary or real, the picture itself is an in-between thing, a few laughs and no real dry spots, but on the other hand no really hilarious moments. Just lots of female flesh and silk bathing suit beauties, all dressed so that the maximum of sex appeal will be reflected on the screen.

It may give some of the old boys a kick, and then again it won't. *Sisk.*

NELL GWYN

Presented by British National Pictures, Ltd., starring Dorothy Gish. From the story of Marjorie Bowen, directed by Herbert Wilcox. Special presentation at the Ritz Carlton Hotel Jan. 25. Running time, 82 minutes.

King Charles II.....Dorothy Gish
King Charles II.....Dorothy Gish
Lady Castlemaine.....Juliette Compton
Mrs. Gwyn.....Blanche Barlow
Toby Clunker.....Judd Herson
Dickson.....Edward Torrey

This English screen production of "Nell Gwyn" is going to lead a great many people to believe that they have discovered a new Dorothy Gish. But she is the same Dorothy Gish as always, but here at last she has become a part that gives this consummate screen player a chance to really show what she can do. "Nell Gwyn" on the screen as played by Dorothy Gish is going to do as much to bring Miss Gish back as the presentation in this country did to bring Pola Negri to these shores and to make a screen star of her in the American sense of the word.

As for "Nell Gwyn" itself and as

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VARIETY
don't advertise

representative of the advancement of British photography production, it simply goes to prove that the English have mastered the idea of the stuff and proceeded to undress their women players—or, at least, some of their women players—and it not only gives the suggestion of undress. That Nell left to the imagination of the king is not expressed in so many words in a sub-title; but the action comes in the next scene.

In the high spots (the de luxe houses), "Nell Gwyn" should get more than a lot of it. The picture may as it stands could go into any Broadway houses and go for two weeks, taking in the biggest house. Just as its fate will be in the smaller houses is going to be the same thing of a question, but the chances are that Dorothy Gish's name and her extraordinary performance here will bring it through a winner. True, it is a costume picture. One knows what is an average audience says about "those French Revolution pictures" (to the exhibitor anything in costume is a lady's profession), but this one seems to have enough of that something in the sex line to overcome the costume handicap.

A much more serious matter is the presentation of the story. The little opening and closing shot of St. Martin's church is the only one of the chimes, is most effective. The story takes Nell as an orange girl at the door of the Drury Lane, her samite but for existence amid poverty, her meeting with King Charles, her rise as his mistress and her unwilling loyalty to the people who whom she sprang and the monarch to whom she remained true, even in death.

All in all, it is told with a touch of comedy amid historic fact. The clash between Lady Castlemaine and Nell for the second time is the most principal theme. The bit with Nell on the stage of Old Drury, burlesquing in exaggerated costume the affairs of Lady Castlemaine, is superbly handled.

As a matter of fact, there isn't a single fault to be found with the direction of the picture in any manner.

But it is to Dorothy Gish that the greatest tribute should be paid. Superb isn't the word that fits her performance; tremendous would possibly more aptly convey the work she does. She is at once Gish, Pickford, Negri and Swanson in one, incidentally Juliette Compton as Lady Castlemaine is a bet that shouldn't be overlooked, for that girl looks like a million dollars, and she can troupe. Both of the lead roles are most generous in the display of their feminine charms. It is quite possible there is a little less than trouble here and there in this country on some of the scenes.

Handle Ayrton in the role of the King registers emphatically. He is of the Holbrook Blinn type and rather suggests him, so finished is his work.

Sidney Fairbrother plays Nell's mother, a character part, while to the lot of Judd Herson and Edward Sorley fall the two character roles of the old soldier and sailor.

To Herbert Wilcox and the British National Films, Ltd., it must be said that "Gwyn" is the first British picture this reviewer has seen, coming from the British Isles, that seems to have a chance in the best houses in America. "Nell Gwyn" not only has that chance, but should more than make good in those houses. *Frod.*

BALBOON UNDER CONTRACT

Los Angeles, Jan. 26.
Sylvano Balboon, husband of June Mathis, has been placed under a two-year contract by First National as a director.

Balboon was a camera man prior to his elevation as a director for "The Far Cry." First National looked upon it as a very good moken effort.

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Get the thrill of the Show-game with "The Reckless Lady"

To see your theatre packed to the doors; feel the house spell-bound by a great drama, with six stars giving their utmost. To know you have satisfied your patrons—

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First National Pictures
Big Winners!

"THE RECKLESS LADY"

Presented by
ROBERT KANE
Directed by
HOWARD HIGGIN
Scenario by
SADA COWAN

BELLE BENNETT BEN LON LOU MORAN
JAMES KIRKWOOD LOWELL JERMAN
CHARLES MURRAY

SAMMY LEWIS
THE DANCING COMEDIAN

A Record of 12 Weeks With Paul Ash at McVickers, Chicago
5 Weeks at Grand Central and Missouri Theatres, St. Louis.
Now on My 5th Week at the Capitol, Chicago
P. S.—STAGING ALL DANCING FOR PAUL ASH PRODUCTIONS AT
McVICKERS, CHICAGO.

DANCE MADNESS

Metro-Goldwyn-Mayer pictures; Robert Z. Leonard production, directed by Leonard. Stars: Claire Windsor and Tom Mix. Adapted from story by R. Jay Kaufman. Photographed by George S. Sturges. Released at Capitol, New York, week of Jan. 24. Running time, 14 minutes.

.....Smith.....Claire Windsor
.....Anderson.....Francis McDonald
.....Valentine.....Hedda Hopper
.....Brook.....Marta Mattox

You wouldn't, or couldn't, call this one a new idea in scene narration, but the production behind it, Constance Talmadge lead Nagel's light comedy and the general studio treatment it has received make it a fit program leader. It's frothy entertainment, and, while no one will ever pick it as among the best films of the year, it will amuse despite the fact that the script keeps "telegraphing" its punches. It's the young married couple that the wife dies, her husband's flame of the moment to win him back. Constance Talmadge lead a dual role in such a celluloid drama, and she does it so well that Manhattanites are more or less familiar with Molnar's "The Guardsman," hence the novel of the thing may be said to have its restrictions. But there's no dual role in "Dance Madness," and Nagel gives it a nice spin by means of excellent pantomiming.

Pictorially the film impresses. The interiors, and the film's own, are lavish, while Arnold and Williams have cranked to obtain good results.

Of make-up creep in every so often with the fault or laxity of the players in omitting to apply the make-up to the nose of the man, proving eyesores, too obvious to be ignored. It detracts from the illusion on the screen.

And that's not to say that "Dance Madness" is the only offender in this respect. Film players, in general, seem loathe to place make-up on the back of their necks, mayhaps because they have no intention of turning their backs on the camera. But sometimes it happens. And the result is odious. In this instance the fault is with the minor roles.

The narration starts to get funny when the young couple (Miss Windsor and Mr. Nagel) are in Paris during their second wedding year. The bridegroom succumbs to the urge of his bachelor days and is smitten with the masked dancer in a show. The routine is not long in dawning on the wife. She pays a visit to the mysterious beauty, to find that the latter is the wife of her former ballet teacher. Thence the plot to frame the husband.

Nagel plays this writing for its full worth, and Leonard, the director, has given it momentum that builds as it progresses. It's as amusing as it is, and it's a pity that achievement someone should get the credit. Therefore it looks like a split between the director and the star lead.

Because Nagel runs away with the picture it is not to say that Miss Windsor is less competent. To the contrary; a nice, even performance is her contribution, besides which she wears an abundance of clothes that seem somewhat extreme in design at times and should either vehemently please or displease feminine viewers. The deduction is that the girls out front will keep looking, not an unimportant item.

The list of principals being small, their activities are as limited. The whole matter revolves around the newlyweds, the remaining members almost classifying as atmosphere. Kaufman, in turning out this yarn, programmed as an "original," has donated a well-knit story, and the captions have a tickle and two of their own.

THE YANKEE SENOR

William Fox production starring Tom Mix. From Katherine Fullerton Gerson's novel, "Conquistador," adapted by Eve Direct by Emmett Flynn. At the Rialto, New York, week Jan. 21. Running time, 62 minutes.

.....Tom Mix
.....Paul Wharton.....Olivia Borden
.....Lulu Martin.....Tom Kennedy
.....Juan Gutierrez.....Francis McDonald
.....Piers.....Margaret Livingston
.....Don Fernando Gutierrez.....Alec Francis
.....Doris.....Kathryn Hill
.....Abigail Mayne.....Martha Mattox

A Tom Mix starring picture that has been lifted about the average story and production Fox has given this star heretofore in the regular run of westerns. It is a class picture, made that way by just a little touch of Technicolor in the production. It is a shot showing a Mexican fiesta, and in natural colors reveals the varil-colored garments of the players in amazing fashion.

Story is corking with sufficient suspense to make one wonder which girl the hero is finally going to grab off in the finish. From a box office angle the Tom Mix picture is enough, but coupled with the snappy production this should be a top money getter.

With it all it is an action picture with the punch present right from the start. Emmett Flynn, who directed, and the star saw to that.

The action opens with Mix acting as the general manager and paymaster of a railroad construction gang. He is a soldier of fortune, his natural inclination being the Latin countries, because of his parentage. His father was a high caste Mexican and his father a New Englander. Both are dead.

A letter from his mother's father has followed him across the world.

When it reaches him, he is at the head of the railroad gang.

About this time a bunch of bandits arrive on the scene intent on coupling the pay roll. Mix fools them as far as the money is concerned, but they wreck the camp.

He then seeks out his grandfather, who has adopted a foster child, and when the Yankee-Mex mixes himself known he is taken to the old man's heart. He tells his story of the bandit raid and how he fooled the gang. When he returns to get the money his foster uncle goes with him. The uncle is in reality the head of the bandit gang, and he plans to kill two birds with one stone. Mix is bound to a wild horse and is doing a male Mazaapa when Tony comes to his rescue and saves his life.

From then on it is nip and tuck between Mix and Unk. Money and women play the principal pawns between the two, finally winding up with a corking rough and tumble fight, with Mix the victor.

Olivia Borden is opposite Mix. At first she is the betrothed of the Unk, but falls in love with the newcomer, and when he brings a girl from Boston on the scene, there is the deuce to pay. The Unk, foxy greaser, brings in a dancing dame to vamp the ridin' kid. She does her best to put over the little job for him and evidently because she would like to do it, but when turned down she gives a corking imitation of the well known "hell hath no fury, etc." Margaret Livingston handles this role nicely.

Kathryn Hill, as the Back Bay

lady, leaves much to be desired, although in the color stuff she looked fairly good. Tom Kennedy and Francis McDonald handle the heavy work, the latter getting his role over with atmospheric clarity.

A touch of comedy is added through the dragging in of a dirty story that is cleaned up and suggested. It's the old gag of "boots will do anything for a jack-knife," so they have the aunt of the Back Bay lady, an evident spinster, carrying a load of pocket kni-ies into Mexico with her. Martha Mattox, in this role, gets a couple of touches over that implant the jack-knife gag.

In all, this is one of the best Mix westerns that has come along in some time.

FLAMING WATERS

Associated Arts Production released by D. O. From story by E. Lloyd Shelton, adapted by Fred Milton, directed by Harmon Weight. Shown in projection room Jan. 25, 1926. Running time, 68 minutes.

.....Dan O'Neill.....Mascolm McGregor
.....Mrs. J. A. L.Pauline Glavin
.....Mrs. O'Neill.....Mary Carr
.....Jasper Thorne.....Johnny Gough
.....Midge.....Johnny Gough
.....Mrs. Rutherford.....Mayne Kelso

"Flaming Waters" is one of those good old fashioned melodramas that pull at the heart strings and that end has love and virtue triumphant, after the hero and hero have passed through all the trials and privations, pitfalls and whirlpools that villain can provide. This is frankly one of those pictures, but sufficient well done to attract business in the average type of neighborhood house.

A couple of spots where the picture would have been better off for a little judicious cutting and undoubtedly the passing up of the tinting in the moonlight and fire scenes would have also helped, especially as in the spots where this effect was used it did not fit. However, these are moderate defects that can and undoubtedly will be readily remedied.

The story is a tale of the sea and the oil fields. The hero (Malcolm McGregor) is the son of a woman who lost her husband at sea at 'her only thought is to make it possible for her boy to remain ashore. While he is on a voyage she invests in worthless oil stock. Her boy returns to find his mother dispossessed from the cottage he had provided for her and working as a washerwoman.

He hears the tale of the swindle and starts out to find the swindler. This leads them to the oil fields, where, after a succession of thrills, fights and a heavy rescue through the "flaming waters" he wins out, also winning the hand of the daughter of a big city capitalist.

The first thrill comes along in the second reel when a runaway automobile stage racing down the side of a mountain. Lot of kick to this. The second is a three-to-one fight, about a reel later, where, strange to say, the hero is not the victor. Additional thrills later, and the "flaming waters" rescue of his mother and his sweetheart from a building set amid a flow of burning oil.

Mr. McGregor handles the heroic role very well. Mary Carr, as his

mother, won sympathy, but Pauline Glavin looked far too sophisticated as the ingenue lead. The girl was positively hard-faced and utterly lacking in sympathy when most needed. John Miljan, as the heavy, delivered 100 per cent. He was the heavy of the old ten-thirty-thirty days, long cigarette holder, moustache and all. Johnny Gough in a character managed to score.

The picture is rather well directed in spots. While it does not look to have cost a million to make, it certainly has some big stuff that will appeal to the fans.

BLUE BLOOD

I. E. Chadwick Production from the story by Frank Clark. Directed by Scott Dunlop. Starring George Walsh. Shown at the Stanley, N. Y. (25-cent grind house), one day, Jan. 21. Running time, 72 minutes.

.....Robert Chester.....George Walsh
.....Jerardine Hicks.....Cecilia Evans
.....Perry Horton.....Polo McCulloch
.....Delight Burns.....Joan Meredith
.....Lester Hicks.....Robert Boulder
.....Tim Rellay.....Harvey Clark
.....Tim Jenkins.....D. Howe Black
.....Charles Stevens.....Eugene Borden

An action melodrama with all the hoak in the world in it. It is a picture just about suited for the grind houses. Had it been a little more skillfully directed it would have stood up a little better, but the story and the direction just about pull every bit of action that there is in by the roots. The name of George Walsh, however, may pull some money, but other than that

(Continued on page 42)

*Bit
names
in
this
paper*

Betty Compson in
"Counsel for the Defense"
Associated Exhibitors
POWERFUL STORY HAS PLENTY OF LOT, BUT CLEARLY TOLD. DIRECTOR'S BUILDING CLIMAX TO A GRIPPING
Star... Handles an emotional part in the plot.
with fine restraint. Cast as a lawyer convincing, but first case is not too court room scene plays a small part in the plot.
Can... Jay Hunt as the old town doctor gives an exceptionally fine portrayal. House Peters as the newspaper editor gets little chance to show his strong personality, but gives a fine performance just the same.
Rocklife Fellowes very convincing as the heavy.
Type of Story... Drama of small town life. Adapted from Leroy Scott's novel. Here is a picture of plot and counterplot. However, it is a logical plot, quite cleverly constructed. The adaptation by Thur Hoerr is excellent.
Story... is even maintained interest in a strong story. Holds the very unusual and refreshing.
Box Office Angle... Wholesome story of life in the average American city that will exert wide appeal. Well chosen cast with clever direction puts over a strong human interest story.
Exploitation... Use Betty Compson's name. She does fine work in a very sympathetic story that can promise a gripping story that will please the whole family.

Directed by
Burton King
Personally Supervised
by Edward Sifton

It's all
about

BETTY COMPSON
HOUSE PETERS and JAY HUNT
in a picturization of Leroy Scott's Famous Novel
"COUNSEL for the DEFENSE"

Presented by Associated Exhibitors Inc.
Oscar A. Price, President

WEST COAST STUDIOS

Universal signed Vello Dana to be co-featured with Kenneth Harlan and Henry B. Walthall in "Crashing Timbers," directed by James Searling.

William Haines will play the title role in "Brown of Harvard," M-G-M producing, under the direction of Jack Conway. Francis X. Bushman will play the heavy.

Mme. Fred De Gresac has been placed under contract by M-G-M to write an original story of early California. Mme. De Gresac adapted "La Boheme."

Walter Pidgeon has been chosen by Joseph M. Schenck to play the male lead opposite Constance Talmadge in "Silly Anne," which Sidney Franklin will direct. It is to be put into production Feb. 15 at the United Studios. The story is an original, written by Raymond L. Schrock and Eddie Clark.

Among those supporting Laura La Plante in "The Girl on the Box," which Melville Brown will direct for the United Studios, are Max Swain, Tully Marshall and Clary Fitzgerald.

Del Andrews is directing "Man Rustin," a story by Bert Tuttle. It's Bob Custer's next starring vehicle for F. B. O.

Cara Horton is playing the feminine lead in "The Winning of Fu-

turity," which Scott Dunlap is directing for Chadwick Pictures Corp.

E. T. Lowe, Jr., and Phil Klein are writing an original scenario entitled "Broken Hearts of Hollywood," which is to be produced by Warner Bros. In this picture all of the Warner Bros. stars and featured players will have parts.

The next Rin-Tin-Tin picture to be made by Warner Bros. is entitled "The Hero of the Big Snow," which was written by Ewart Adamson.

Helene Chadwick has been laced under contract by Tiffany Productions for two pictures. The first, titled "Pleasures of the Rich," will be directed by Louis Gasnier. T. B. O. Studios. Cast members are Jack Muihall, Hedda Hopper and Mary Carr.

Vera Reynolds has been selected by Cecil DeMille to play the feminine lead, opposite H. B. Warner, in the film version of Max March's "Silence." Rupert Allen will direct.

Eugene O'Brien, recently returned from the east to play opposite Gloria Swanson in her next vehicle for Famous Players.

J. Stuart Blackton is about to start on "I'll Bent for Heaven" at Warner Brothers' Vitagraph Studio. The cast includes Patsey and Miller.

John Harron, Jayne Whitman, Gardner James, James Marcus, Evelyn Selbie and Wilford North.

Leon Abrams, recently promoted to the rank of directorship by M-G-M from scenario writer, will have as his first assignment the making of "Nocturne," adapted for the screen from the novel by Frank Swinnerton.

Robert Kerr, director, has had his contract renewed by Fox. His first assignment under it will be to direct "So Below Zero" with Duke Jones.

Additions to the cast of "Monte Carlo" which W. Christie Cabanne is directing for M-G-M are being made daily. At present the stellar players include Lew Cody, Gertrude Olmstead, Roy D'Arcy, Harry Myers, Andre Lanoy, Karl Dane, Cesare Gravina, Trilixie Frigana, Zasu Pitts, Eugene Gordon, Arthur Hoyt.

Universal has placed Herbert H. Van Loan under contract to write three stories, for Reginald Denry, Laura La Plante and Mary Philbin.

Warner Brothers have given Monte Blue a new contract, for four years. It provides that Blue be starred in melodramas and out-of-doors pictures.

Renald Hoffman put into production this week "The Unknown Soldier," from a story by James J. Tinnin, at the Metropolitan Studios. The picture is scheduled for release by F. B. O. early in February. Those in the cast include Charles Emmett Mack, Henry B. Walthall, Ethel Wales, George Cooper, Sidney Crosby.

Those to appear in "Molasses," a M-G-M Lewes production for First National release, directed by Al Santel, will be George Sidney, Charles Murray, Vera Gordon, Kate Price and Gaston Glass. Production will begin about Feb. 15.

Bessie Love has been chosen to play the title role in the screen version of Alice Hegan Rice's story "Lovely Mary," which Agnes Christine Johnson adapted for Metro-Goldwyn-Mayer. Harry Millarde will direct the picture.

William Desmond has again returned to the Universal lot in a serial, "The Return of the Riddle Rider."

Willie Wyler has been made a director of features at Universal and as his first endeavor is featuring Art Acord through the paces in "Lazy Lightnin'" from a story by Harrison Jacobs.

Those who have been chosen to support Jean Hersholt in "The Old Soak," his first starring venture under the direction of Edward Bluman, are June Marlowe, George Lewis, George Seligman and Wm. V. Mong.

Dallas Fitzgerald is making "Silence at Leavenworth" at Universal City. In the cast are Ethel Clayton, Dorothy Dwan, Pauline Garon, Johnnie Walker, Harold Miller and Ernest Woods.

Evelyn Arden, in private life Mrs. Jack Muihall, wife of the picture actor, is now pursuing the career on the screen playing a part in "Kiki," Norma Talmadge's next starring vehicle for First National release which Clarence Brown is directing.

The title for Pola Negri's current production being made for Famous Players-Lasky will be "Rebecca I Love You." It is an original story by Ernest Valda. Dimitri Buchowetzki is directing this picture, which has as its featured players Robert Ames and Noah Berry.

Jack Pickford has been engaged by M-G-M to play the male lead in "Brown of Harvard," which Jack Conway will put into production this week at the Culver City plant.

Cliff Smith has been delegated to direct Hoot Gibson in "Click of the Triangle T" for U. Production begins Feb. 1.

E. Richard Schayer has been added to the list of exclusive scenario writers employed at the M-G-M studios.

Edward Edgewick has been signed by U. to direct "The Rocky Mountain Flyer," one of a series of railroad dramas sold to Universal by Frank O. Spearman.

Famous Players-Lasky has purchased 12 New England fishing boats which will be towed to the Los Angeles Harbor and converted into gun boats to be used in the

filming of "Old Ironsides," directed by J. Edgar Suringer, his return from Tripoli and Europe, where he is now gathering data for the picture.

Adrienne Dore, "Miss Los Angeles" in the beauty contest at Atlantic City, has been placed under a five-year contract by Universal.

Dorothy Duncan has been added to the cast of "Mile Modiste." Collette Griffith's current starring vehicle for First National, Robert Z. Leonard is directing.

Lou Sella is directing "The Reporter," one of the series of Van Hilder stories being made by Fox. The cast includes Earle Fox, Florence Gilbert, Frank Beall and Lyn Cowan.

Chester Bennett is directing "Dangers of a Great City" (Fox) at the West Coast studios. Pauline Starke, Johnny Walker, Rockefell Fellows and Mickey Bennett are in the cast.

"Siberia" (Fox), film version of Bartley Campbell's stage play, will be directed by Victor Scherzinger. The cast includes Alma Rubens, Lou Tellegen, Edmund Lowe, Paul Panzer, Tom Santachi and Vladimir Uraev.

"He'll Four Hundred," which John Griffith Wray is making for Fox, includes Harrison Ford, Marjorie Day, Henry Kolker, Wallace Hibbard and Amber Norman as principals.

Bill Cody is to be featured in a series of pictures produced at the new Associated Studios on Madison road and released through Associated Exhibitors by Pat Powers.

Louis B. Mayer signed Gwen Lee to a new long-term contract for pictures produced at the Metro-Goldwyn-Mayer studios (Culver City).

Marcel De Sano will direct Metro-Goldwyn-Mayer's "In Praise of James O'Rourke," a story of the prize ring by Donn Byrne.

Marian Nixon will play the lead opposite Reginald Denny in "Rolling Home," prepared for the screen by Rex Taylor and to be directed by William A. Axtner.

First National has purchased the picture rights to the play "Collusion," by J. E. Harold Terry. It will be the next vehicle for Anna Q. Nilsson.

Bull Montana and Helen Gilmore will play in a new Hal Roach comedy, directed by Frank Capra.

DeWitt Jennings will play a prominent role in "Chip of the Flying U," Hoot Gibson's next Universal, directed by Lynn Reynolds. The cast also includes Virginia Brown Faire, Philo McCullough, Harry Todd, Marc Hamilton, Fee-wee Holmes and Vera.

Gertrude Olmstead is now under a long-term contract to be featured in Metro-Goldwyn-Mayer productions.

Tom O'Brien is going to Needa film "The Continental Limited," direction of Edward Sedgwick. This is the second of three feature pictures O'Brien is to make for Universal, the first being "Poker Faces."

New Incorporations

New York

William K. Hedwig Picture Enterprises, Manhattan, capital, \$10,000. Directors, Elsie and William K. Hedwig, Edward K. Makhom. Attorney, H. H. Oshrin, 1475 Broadway.

Irving Assembly Rooms, Manhattan, capital, \$25,000. Directors, Louis Spino, George and Sophie Eichenwald. Attorney, Maurice Knapp, 291 Broadway.

Boheme Film Producing Co., Manhattan, capital, \$10,000. Directors, Anthony Florino, Joseph O. Leino, D. Cassio, Attorneys, Lo Piccolo & Satriano, Italian Savings Bank building, 1485 Broadway.

Fitzner-Syracuse, Auburn, pictures, capital, \$10,000. Directors, Ben Fitzner, Charles D. Hensing, Joseph M. Schwartzwalder. Attorney, Joseph M. Meayard, Syracuse.

Woodcock Amusement Corp., Queens, pictures, 200 shares common, no par. Directors, Edward Spiegel, Charles Fisher, I. M. Racer. Attorney, Solomon Goodman, 1560 Broadway, Manhattan.

Kingdom Productions, Manhattan, pictures, capital, \$10,000. Directors, H. A. Bloomberg, R. Amado, I. Finckel. Attorneys, Bloomberg & Bloomberg, 1485 Broadway.

Greater Service, Manhattan, theatre tickets, pictures, capital, \$75,000. Directors, T. A. Bell, R. C. Hatten, R. C. Brown, 342 Madison avenue.

Efficient Stage Lighting Corp., Mon. no par. Directors, James W. Conklin, Attorney, L. D. Volk, 32 Court street, Brooklyn.

54th Week Woman's Company, Manhattan, capital, \$25,000. Directors, Irene Miller, R. D. Kaplan, Henrietta Wittenberg. Attorneys, Kaplan, Kosman & Streysand, 1440 Broadway.

E. H. C. Realty Corp., Manhattan, theatres, capital, \$25,000. Directors, Irene and E. H. Caplan. George Gooss, Attorney, J. F. Jacob, 111 Broadway.

Lloyd Hamilton Corp., Manhattan, pictures, 1,000 shares preferred, 1,000 common, both no par. Directors, I. M. Michelman, R. Liebhoff, A. J. Johnston. Attorney, Herman Goodman, 124 Broadway.

Bellaire Ellaire Amusement Corp., Queens, pictures, capital, \$20,000. Directors, R. L. Schiff, Joseph Sunman, Isador Pinkstein. Attorneys, Michaelson & Bernkopf, 1 Madison avenue.

Dissolutions

Broadhurst Theatre Co., Manhattan. Pine Hill Amusement Co., Buffalo.

Statement and Designation

American - British Improvement Corp., Tallahassee, Fla., pictures and theatres; capital, \$165,000. Representative, Secretary of State, Albany, N. Y.

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ARLINE BELLING

PLAYING BALABAN & KATZ WONDER THEATRES OF THE WORLD

Week Jan. 18, Chicago—Week Jan. 25, Tivoli—Week Feb. 1, Uptown—Week Feb. 8, Harding

R. & C. Refinancing with Separate Organizations

Pittsburgh, Jan. 26. In connection with its plans for a new theatre in the downtown district and also for the purpose of merging the various companies that now make up its chain of theatres, the Rowland & Clark theatres are undergoing a financial reorganization.

This new move, it was explained, will result in the formation of two new corporations to be known as the Rowland & Clark Theatres Company and the Clark Land Company.

The theatres company will be the operating unit and the Land company the owner of the various properties involved.

The various companies to be merged are said to include the Rowland & Clark Theatres, the James B. Clark Theatres, Inc., Regent Theatres Corporation, Crystal Amusement Co., General Amusement Enterprises, Inc., and the State Theatres Corporation.

Financing is understood to have been arranged for and there will be no changes in the management. The signatures to the petitions for the charters for the new companies are James B. Clark, president of the various present companies; Paul B. Jones and Paul C. Weller, at present affiliated with the theatres; John H. Sorg and John R. Bredin. The latter two are attorneys handling the legal details.

Bruce Fowler Report For Missouri, St. Louis

Kansas City, Jan. 26. It is understood Bruce Fowler, managing director of the Royal and Newman, will go to the Missouri, St. Louis, March 1, to take over the management and direction of that house, now operated by the Skouras, with Famous Players.

Business has been dropping at the Missouri since Hershel Stuart left there for Public headquarters in New York.

ZUKOR IN PALM BEACH

Adolph Zukor is leaving New York Feb. 6 for Palm Beach and will remain south for about a month.

H. B. Franklin, vice-president of the Publix Theatres, returned from Miami this week. He had been south for a final check up on the new Publix theatre which is to be opened within a short time.

Standing Bound for Germany

Los Angeles, Jan. 26. Wyndham Standing, Americanized actor, born in England, has made application for a passport to Germany.

Standing, it is said, is under contract to a Berlin film "concern to be featured in a number of pictures.

Comedy Reissues

The unprecedented returns from comedy of reissues have caused producing and distributive concerns no end of thought and 1926 is expected to see all kinds of reissues as a result.

The way the Harold Lloyd reissues have caught on especially in the neighborhoods is considered a good omen.

Producing concerns with comedy stars are getting ready to project reissues figuring on a minimum rental that will still give them a wide margin of profit.

With Harry Langdon slated for special feature making, Pathe is most likely to reissue its Langdon short-reelers before the end of the year.

TOPPLING SET AT COSMO STUDI

A toppling set on one of the stages of the Cosmopolitan studios Saturday injured several of the 600 extras working in the Bob Kane "Dancer of Paris" production and rather severely injured one of the carpenters.

Work was called off for the greater part of the day so that the set could be reconstructed.

STARTING "HEAVEN'S SAKE"

Los Angeles, Jan. 26. Leslie F. Whelan, exploitation manager for the Harold Lloyd Corporation, is here for a three-week visit laying out plans for the handling of "For Heaven's Sake," Harold Lloyd's first production for Famous Players-Lasky release.

The plans are being worked out with Joseph P. Reddy, Lloyd's publicity director, who will accompany Whelan on a trip through the northwest when the latter leaves here.

Whelan was in charge of exploitation work on "The Freshman."

CHRISTIE'S "AMERICAN SEX"

Los Angeles, Jan. 26. Al Christie has purchased the screen rights of "The American Sex," an original story by Franklin R. Adams. It will be produced for Producers Distributing Corporation release at the Metropolitan studios. Joseph Schildkraut and Elinor Fairle will be featured.

Edna Purviance's Foreign Story

Los Angeles, Jan. 26. Edna Purviance has returned from a six-month trip on the continent. She is reported to start shortly at work in a picture, the story of which she procured in Europe.

It will be made under the supervision of Charlie Chaplin.

F. P. Beaten on Claims Of "Special" Pictures

The latest bulletin of the Motion picture Theatre Owners of America records that Famous Players has lost the arbitration case started against it by the Tom's River Amusement Co., and that the next Gloria Swanson picture, "Tamed," must be delivered to the exhibitors who contracted for but did not receive "Conquered."

In the same decision it was set forth that exhibitors who held contracts for "The Vanishing American" would get that film at the original price and not at a higher price on the F-P claim that it was a special.

The exhibitors argued that when the Swanson picture was withheld from them, they received a print of "Night Life of New York," for which they held no contract but for which they were charged as usual. This procedure on the part of F-P upset their arguments concerning the necessity of specific contracts for certain pictures.

Benjamin M. Greenwald, who handles the placement of the film programs in the Stanley, New York, is personally managing the house during the enforced illness of the regular manager.

WILLIAM S. HART

IN

"TUMBLEWEEDS"

Story by HAL G. EVARTS

Adapted for the screen by C. GARDNER SULLIVAN

Directed by KING BAGGOT

The New York Verdict

"Hart and his 'Tumbleweeds' packed 'em in, and we recommend it."—Herald Tribune.

"Elaborate production lifts 'Tumbleweeds' out of the 'Western' class. The land rush scenes are magnificent."—American.

"We like Bill Hart in his 'Tumbleweeds' and we believe you will, also."—Graphic.

"If Bill Hart continues to film such pictures as 'Tumbleweeds' he is back to stay with his host of fans."—Journal.

"'Tumbleweeds' is one of Hart's finest—if not his finest—picture."—Telegraph.

"Hart's superb riding stirred Strand audiences to rousing cheers."—Mirror.



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Mary Pickford
Douglas Fairbanks
Joseph M. Schenck
(Chairman Board of Directors)

Charles Chaplin
D. W. Griffith
Hiram Abrams
President

Ill and Injured

Los Angeles, Jan. 26. Lou Anker passed up a banana skin to slip on an apple peel. Lou wasn't doing comedy, so dislocated his right hip.

Ilen A. Jackson, general studio manager for Fox, is recovering from an abdominal operation, performed on him at the Hollywood Hospital by Dr. O. O. Witherbee. Harry A. Bailey is filling in for Jackson during his absence.

Renee Adoree (M.-G.-M.) is confined to her home with an attack of influenza, as a result she was unable to begin work on a new picture that is being made by Phil Rosen.

William Slatron, general manager of the Metropolitan and DeMille studios, ill with influenza for more than a month, has returned to his duties at both studios on the coast.

Film Items

A building containing a theatre with 1,000 seats is to be built in Chatham, N. Y., by W. S. Crandall.

A \$25,000 fire recently swept the business center of Dallas, S. D., destroying the Star Theatre building.

NEILAN DIRECTING 'RED MILL'

Los Angeles, Jan. 26. Marshall Neilan, prior to beginning his production contract with Famous Players-Lasky will go over to the Metro-Goldwyn-Mayer studio in Culver City and direct "The Red Mill" with Marion Davies.

Neilan is to direct under the personal supervision of Irving Thalberg on this picture.

It is figured that Neilan will be 12 weeks on the "Mill." During that time he will rent out his own studio on Glendale Boulevard.

SOCIETY FILM FOR GRIFFITH

Los Angeles, Jan. 26. Famous Players-Lasky has signed Arthur Rosson to direct "Fresh Paint," which will be the next Raymond Griffith starring vehicle. The story is said to be a society comedy which will bring Griffith among the members of the exclusive 400.

MORE LLOYD REISSUES

As a result of the demands for the Harold Lloyd reissues of the first batch made for Pathe-Associated Exhibitors release, another set will be marked up for release via A. E. Of the present series the last, "I Do," released Jan. 17. Under the new releasing arrangement will be "Grandma's Boy" and "A Saffronate Man."

SALLY O'NEIL AND KEATON

Los Angeles, Jan. 26. Sally O'Neil, ingenue vamp, discovered by Mickey Neilan and who has developed into a screen bet for Metro-Goldwyn-Mayer, has been loaned by that organization to Buster Keaton. She will play the feminine lead opposite the dead pan comic in "Hitting Butter."

BLUE BLOOD

(Continued from page 39)

there is nothing in the picture to be counted on.

The entire production is shot in exteriors with the exception of a ballroom shot or two, so in that respect the cost was held down. It is the story of a chewing gum king who takes his daughter to a coast resort in California and meets there what he thinks is the malted milk king. He wants the latter to marry his daughter, but she is not so keen for him. In reality, he is a boot-legger. On the road, she meets a young scientist who is spending the summer hunting bugs and butterflies. She falls for him, and he rescues her from a couple of situations.

Mr. Walsh is the young scientist and he combines all of his athletic activity in this production. At times George, with goggles, looks like a heavier edition of Harold Lloyd, although he doesn't give us the laughs that Harold does. At that it might not be a bad idea for Walsh to be starred in a series of athletic and sporting event comedies, where his well known prowess might be utilized to advantage.

The balance of the cast means virtually nothing. Cecile Evans, who plays opposite the star, looked good in a bathing suit, but that about let her out. Philo McCullough, as the heavy, over registered his villainy, and Robert Boulder, as the "popper," was a complete flop. A comedy character played by Harvey Clark, was also overdone, the direction relying on impossible horse-play in an effort to get it over, something that it failed to do.

Walsh, in providing thrills, did a little mountain climbing, swimming, some acrobatics in a windy beach, took the heroine up in a flying machine, drove a motorcycle with a bathtub side car in which he had his negro servant packed for laugh purposes (here were a couple that did get over) and he went on board a yacht and put up a fight with a couple of tough eggs to rescue the girl.

It's the look, but the kind that they want in the cheaper type of grind houses. *Prod.*

THE CHECKERED FLAG

Banner Productions picture, distributed through Apollo. Features Wanda Hawley and Theodore Von Eltz. Directed by Jack Dawn. At Loew's New York theatre. New York one-half double bill Jan. 19. Running time not caught. Around 50 minutes.

Fair picture for the daily change

houses, "The Checkered Flag," carrying some good names in its staff and playing cast.

Its story to heroic of a mechanic who invents a carburetor and enters his own car with it in a race that also has the car of his prospective father-in-law entered.

Some villainy and the river of the principal contender, Jack Reese, is spirited away, as in most race pictures, but here another channel has been gone into. The boy's fiancée drives the racing car for him, unknown to anyone—and winning.

The race is the main thing, and, of course, an insert, but with the semblance well maintained. Audience is unaware who is driving the "r" car until the disclosure.

Miss Hammerstein looks well; Wallace MacDonald is a nice juvenile for it, while Leo Shumway and Lionel Bellmore also do good work.

A bit of comedy relief was nicely written by the Hattons (much better than they adapted the story). This company could have handled anything given it, but not much was given to handle.

Anyway, not a bad picture, and stood out strongly at the New York. *Time.*

A Desperate Moment

Banner Productions picture, distributed through Apollo. Features Wanda Hawley and Theodore Von Eltz. Directed by Jack Dawn. At Loew's New York theatre. New York one-half double bill Jan. 19. Running time not caught. Around 50 minutes.

Seems a pity that such a picture as this should be turned out by anyone, especially an independent. How in the name of Heaven, anything else, will the independents ever come to establish themselves if they make a picture like this, for any reason?

Off-hand and bluntly, after looking at this picture, one can only surmise that some one with a ball-roll turned up and they spilled the money, and they foolishly, into "A Desperate Moment."

The Banner Productions can't be an amateur or first timer, since on the same bill at Loew's New York they had another, "The Checkered Flag," and not a bad picture for the daily change houses.

It's not nice to tell exhibitors in print not to play "A Desperate Moment," but that is just what it amounts to. Any audience will either yawn over or kid it; none can like it—there's nothing to like in it.

Everything about the film is silly, from its story in the first place to the direction, with the result being an excepting some fair acting, with

Wanda Hawley in on that. Is this a return for Miss Hawley? Or a come-back? She's playing a daughter here, and fairly looks it, doing quite well otherwise, but Miss Hawley is too experienced a trouper not to have sensed that this one wasn't right.

There's some sea stuff, a fight with stowaways, poor first aboard ship, landing on a desert island with cannibals and other Robinson Crusoe stuff, merely musing in its implausibility, from any angle, even the cheapness of it all. Just the inexpensiveness could easily be overlooked were there anything to stir a long up close of it.

While the picture isn't worth this space, it may be worth it to advise independents who are struggling and must do the best they can, with that end thoroughly understood, not to grab the first thing offered, but to make pleasant to favor independents when possible. A picture like this would lighten off the biggest moneyed chump who ever fell for picture making. It's of the vintage of 1915.

Not even for the hideaways, and the best it can hope for is \$7.50 now and then in a one-night jerk-town. *Time.*

THE RECKLESS LADY

Robert Kane production made for First National release. Story by Sir Philip Gibbs, and scenario by Basil Cowan. Directed by Howard Higgin. New York, Jan. 24 week. Running time 15 minutes.

Mr. Fleming, the Reckless Lady, Colonel Fleming, James Kirkwood, Sylvia Fleming, Lois Moran, Robert Kane, and the Reckless Lady, a Gendarme, Charlie Murray.

This one, although a corking good picture on its own account, looks like an effort to cash in on the use of its two leading players, Belle Bennett and Lois Moran. The story is a car chase, and that of the careless mother who did wrong and who grew away from her child—an adorable little person whose life came close to being thrown away once she learned of her mother's reputation.

The girl had fallen in love with a fine and decent boy, Ralph Hillier. When discovering her mother had gambled for years just to support and educate her she called upon Count Fedor, a rather greasy looking Russian, and offered herself in marriage.

In the finale the mother is reunited to her husband (who left her when he found the count was his wife's lover). As the film closes

the count is in the precarious predicament of a man hanging loosely by a vine trailing over a deep ravine.

There's a fine cast in this picture and it is also well directed. To make it stronger—the scenario is good most of the way, except that there is about 100 per cent. more kissing and hugging in the last reel than should be allowed.

Miss Moran as the daughter turns in another of those wonderful performances, fast making her famous. Miss Bennett again plays her mother, just as she did in "Stella Dallas," and does a good job of it. There is a remarkable resemblance at times between Miss Bennett and Miss Moran and their collars in this picture add to the likeness.

Ben Lyon is the young hero. Lyon is a staid actor with a one-way expression. You either like him or you don't, but he seems established at the box office as a popular juvenile and his appearance here is justified. James Kirkwood, with white hair, etc., is the father, while Lowell Sherman can be counted upon to draw the shoggy trade with his Russian count characterization. Sherman's features do not fit him well and his rather heavily lined face takes on a certain unpleasant greenness in pictures.

Which probably explains the failure of those vehicles in which he has starred alone.

"The Reckless Lady" is a much better picture than those produced by the average First National unit. That it represents a considerable outlay in salaries is apparent from the cast, while the physical end of the production has not been slighted.

Quals for the first runs as a good attraction. *Star.*

EIN WALZERTRAUM

Berlin, Dec. 28. "A Waltz Dream," adapted from the libretto by Oscar Straus and lyrics by Robert Lieberman and Norbert Falk. Directed by Ludwig Berger. An Ufa film. First shown at the Ufa Palace am Zoo.

So this is the great German film for which Germany has been waiting so long! Universally received by the press as a masterpiece. There

can be no doubt that this picture will do very nicely on the Continent and will probably finish up by showing a profit for its producers.

But how do they have the nerve to take it seriously here? It simply drips the undiluted hokum—sentimental sob stuff mixed up with the sort of motivation typical of a musical comedy libretto. Besides, it is an ordinary Tom Mix release is a psychological character study of the first rank. And, furthermore, it is purely local in its appeal, demanding sympathy and delight in the Vienna waltz and the whole court and cafe life of Austria.

The story is so slight as hardly to bear recounting. It concerns a typical pre-war provincial princess who marries a young Viennese count much below her station. He feels himself in an inferior position and has nothing to do with him. He starts a flirtation with an attractive café violinist and plans to run off with her.

Unknown to both, she has been teaching the princess how to play a Viennese waltz and thus win back her husband. In the end it all comes out; the violinist plays the waltz, and the husband, believing it is his wife, falls at the princess's feet. The poor, poor little girl goes into the dark, dark night! Fade out! Need more be said?

Ludwig Berger's direction is not bad—even quite subtle at times. But it is not exceptional. At least ten men in America could have surpassed it. Willi Fritsch as the count is charmingly fresh, and Mady Christians characterizes the princess with a good deal of fidelity. (Who understands this type in America, however?) Julius Falkenstein plays the café violinist, and his comedy registers well here. Xenia Deani is a type for the violinist, but there are little to dummies, even in film stars.

An "echt deutscher film!" *Frank.*

If you don't advertise in

VARIETY don't advertise

ANGELUS BABE

"KING OF THE CHARLESTON"

Now Playing West Coast Theatres

Direction FANCHON & MARCO

This Week Warfield Theatre—San Francisco, Cal.

WHAT IS AN EPIC?

(No. 471 Straight from the Shoulder Talk by Carl Laemmle, President Universal Pictures Corporation.)

WHAT IS AN EPIC?

I HAVE FORGOTTEN, IF I EVER KNEW. My dictionary is missing from its accustomed place. Maybe the advertising department is using it, digging up new words to describe "The Flaming Frontier."

EVERYBODY WHO HAS SEEN "THE Flaming Frontier" says it is epic!

SO AGAIN, I ASK, WHAT IS AN EPIC?

WHEN I FIRST HEARD THE WORD EPIC used in connection with "The Flaming Frontier," I thought maybe it was something to eat because the sales staff said, "It's an epic. They'll eat it up."

THEN I IMAGINED IT MIGHT BE A Mallet or hammer of some sort, because the exploitation crowd said, "It'll knock 'em dead!"

IF A PICTURE WHICH SENDS WILD thrills of excitement chasing up and down your spine is an epic, then "The Flaming Frontier" is an epic.

IF A PICTURE IN WHICH SEEMINGLY countless hordes of soldiers and Indians stage a mad battle seen before your very eyes is an epic, then "The Flaming Frontier" is an epic.

IF A PICTURE WHICH GIVES A TRUE RE-

production of the vital things in American life in the early seventies is an epic, then "The Flaming Frontier" is an epic.

THIS PICTURE IS THE DADDY OF ALL big Westerns. With all due respect for big westerns of the past—including epics, whatever they are—here is THE GREATEST OF ALL THE GREAT!

IT'S BIGGER THAN WE DARED HOPE IT would be—and our hopes were big at that. It is going to be the talk of the world. It is going to give new significance to the slogan, "Universal has the pictures."

THAT SOUNDS LIKE A BIG ORDER TO fill, but you can take my word for it that "The Flaming Frontier" will do all I have said, and more.

JUST WAIT TILL YOU SEE THE WILD riding! Just wait till you see the stupendous scale on which this wonderful tale has been told. Just wait till you see one of the most amazing chapters of American history unfold before you on the screen. You're going to have something to yell about.

TREAT IT AS AN EPIC. GIVE IT EPIC advertising. Epic it all over the place and make an epic profit.

WHAT IS AN EPIC? DARNED IF I KNOW the dictionary definition, but in a short time you'll agree that the right definition of epic is "The Flaming Frontier."

Chicago Waiting for Anderson's Presentations

Chicago, Jan. 26. The first of the John Murray Anderson presentations will invade the windy city Feb. 1, opening at the Chicago, followed by the Tivoli and Uptown.

Frank Cambria, production manager for the local B. & K. houses, has made several trips to New York, lending his ideas on presentations and what the windy city audiences would expect.

Should the presentation delivered from the east prove successful there is no doubt that Cambria will have a desk in the New York office, while his chief lieutenant, Will Harris, will remain on these premises looking after the Senate, Harding and other houses the B. & K. circuit might acquire.

Otherwise Cambria and his assistants will remain here producing the presentation for the B. & K. local houses and also taking care of the routing for the middle west territory.

Rush Banditing

Cedar Rapids, Ia., Jan. 26. In too much of a hurry for the good of his own business, an unmasked bandit who pointed a pistol through the ticket window of the Majestic here and forced Mrs. Altha Sachat, cashier, to hand over the money in eight, mislaid \$1,500.

She surrendered \$175 and he hurried away, making a successful escape before her screams could bring help. The sum, however, was less than one-tenth of the total amount in her care at the time of the robbery.

Party 'Round World

Last Saturday, on the "Homeric," for a three months' trip around the world, will go Mr. and Mrs. E. V. Richards, J. H. Saenger, all of New Orleans, and Simon Ehrlich, of Shreveport, La.

Messrs. Saenger and Richards are of the Saenger Amusement Co., with Mr. Ehrlich associated.

BORROW TWO DIRECTORS

Los Angeles, Jan. 26. John Francis Dillon and Harry Millarde have been added to the staff of directors at the Metro-Goldwyn-Mayer studios. Dillon was loaned by First National to direct an Elinor Glyn story.

Millarde will make "Lovely Mary," from the novel by Alice Hegan Rice. Agnes Christine Johnson is making the screen adaptation.

VALENTINO'S 2D "SHEIK"

Los Angeles, Jan. 26. According to arrangements being made at the Joseph M. Schenck studios, Rudolph Valentino will begin production of his second picture for United Artists Feb. 15.

The title of the picture is "The Son of the Sheik," by E. M. Hull, author of "The Sheik," in which Valentino appeared.

WARD MANAGER, SIOUX CITY

Sioux City, Jan. 26. Management of the Rialto, a Blank house, has been taken over by H. S. Ward, of Clinton, Ia., formerly in charge of exploitation of the Universal Film Exchange.

I. C. Davidson, whom Mr. Ward succeeds, has gone to Cedar Rapids, Ia., where he will manage the Strand.

CORLISS PALMER PLACED

Los Angeles, Jan. 26. Corliss Palmer who won the Brewster Publications beauty prize as the best looking girl in America has been placed under contract by First National.

At present she is playing a small bit in "The Far Cry" which Sylvano Balboni is directing under the supervision of June Mathis.

PICKFORD'S "SPARROWS"

Los Angeles, Jan. 26. "Sparrows" will be the releasing title of the film which Mary Pickford has been making under the working title of "Scraps." It is scheduled for release next month through United Artists.

20-Year-Old General Manager?

Los Angeles, Jan. 26. It is understood here that Henry Hensgen, general manager of Universal City, will not return from Germany but will assume his old position of foreign representative for Carl Laemmle, president of U. Paul Kohner, 20-year-old casting director whom Laemmle thinks is another Thalberg, may become general manager.

Sam Kaplan Back

Sam Kaplan, president of the Motion Picture Operators' Union No. 306 for five years and then retired, has returned as its active head through the recent election of officers.

Harry Machler, former president, has left New York to devote his time to other interests.

Dave Engel (unopposed) was re-named financial secretary; I. Linder, sergeant-at-arms; Abe Horowitz the sixth time was elected recording secretary, this time defeating F. R. Day; Simon Terr won out for vice-president over R. E. Weiss; Max Feinberg defeated E. Benheim for treasurer.

DONALD CRISP WITH DE MILLE

Donald Crisp has been placed under contract by Cecil B. De Mille. He will direct three productions this year for release through the Producers Distributing Corp.

Crisp has been with Fairbanks on his last two pictures, "Don Q" and "The Black Pirate."

German Story for Denny

Los Angeles, Jan. 26. "Das Opera Glas," a story by Gabrielle Rueter, has been purchased by Universal and will be adapted for Reginald Denny. The title will be "Three Women and a Man."

Barker Back with M.G.

Los Angeles, Jan. 26. Reginald Barker, who had his contract abrogated by Metro-Goldwyn-Mayer sometime ago, will again make pictures for that organization.

Barker worked on that lot making "Zander the Great," when he was released by William R. Hearst and his megaphone turned over to Geo. Hill.

MANAGER NOW SALESMAN

F. R. Sandy, proprietor of the Princess Theatre, has accepted a position as film salesman for the Film Booking Office. This opening came about through the resignation of N. C. Rice, of Algonia, who has been promoted to branch manager for the same company with headquarters at Des Moines.

Ankle Broken in 20-Foot Leap

Los Angeles, Jan. 26. Charging that a safe landing place was not provided when he made a 20-foot leap through a picture scene, Wilfred A. Pollard broke his ankle and wants \$15,000 damages from the Dallas M. Fitzgerald productions. The Fitzgerald productions are released in the East through Arrow.

Supt. of Sanitation

Los Angeles, Jan. 26. The Manchester, a new West Coast house opening last week, in printing its house personnel, has established a new monicker for the house janitor or superintendent. They call him "superintendent of sanitation." Several looked for Sol. Lesser to define the title.

U Buys "Widows"

Universal has purchased the picture rights to "Beware of Widows," recently produced as stage play on Broadway but not accepted as a success.

Dave Werner, recently joining the Universal's headquarters staff in charge of story purchases, made the "Widows" buy.

EIGHT FOR WM. FAIRBANKS

Los Angeles, Jan. 26. Sam Saxe of Gotham Productions has taken space at Universal City and will produce eight comedy dramas featuring William Fairbanks. The first will be "The Stunt Man." It goes into production in February.

Bill Hart's Welcome

San Francisco, Jan. 26. Bill Hart, making a comeback to the screen, journey to San Francisco for a personal appearance with the western premiere of his "Tumbleweeds" at Loew's Warfield.

Hart will meet at the station by Edward Rainey, secretary to Mayorolph; Chief Dan O'Brien, all the visiting actor folks and the town's celebrities.

PRINCETON, W. VA., SEWED UP

Princeton, W. Va., Jan. 26. Control of all the theatres in Princeton was gained by Goodwill Theatres, Inc. in a deal with F. F. Von Court of the Royal Theatre when a five year lease of the Royal Theatre Building was obtained by Goodwill Theatres.

The Goodwill Corporation will continue to operate the Palace and Goodwill, also the Royal.

NEWMAN CLOSING FOR HOUSES

Los Angeles, Jan. 26. Frank L. Newman, on a wire, left for Kansas City where he is due today. It is said Newman has gone east to close final negotiations for the repurchase of the Newman and Royal from Famous Players-Lasky. He is to take immediate possession of the house on the signing of the papers.

MADE TO BOX OFFICE MEASURE!



GIRLS -
100 pippins
APPEAL -
1000 eye power
GOWNS -
latest from Paris
THRILLS - !!!!
LAUGHS -
a riot!
Total -
The Perfect Box Office Picture

A Mop-up at the RIVOLI
New York this week!

a BIG Paramount Picture

ESTHER RALSTON
FORD STERLING
LAWRENCE GRAY
"MISS AMERICA"
(Gay Langhorne)
AND
THE ATLANTIC CITY
BATHING BEAUTIES
FRANK TUTTLE
PRODUCTION
BY EDWARD M. WATSON
FREDERICK STOWMAN

"THE AMERICAN VENUS"

HARMONICA MAKER CAN AFFORD PAY FOR RADIO PUBLICITY

**Mouth-Organ May Push Ukelele Into 2d Place—
Friday Evening and "Mike"—Cold Night but
Ether Entertainment Chilly for Stays-at-Home**

A rather tepid radio Friday night with the musical offerings predominating and equally divided as to classical and popular. The old reliable stations, WJZ, WYF and WEAF, probably commanded the most attention because of their programs, the latter, an A. T. and T. commercial station with its advertising accounts naturally topping the list.

The Happiness Boys (Billy Jones and Ernest Hare) broadcast Friday per usual with their cross-talk and songs and closed an ever. The Johnny Hare and Four, with an harmonica ensemble headed by Sam A. Perry (who directs from the piano), were a pleasing highlight with a variety of music, topped off by a medley of Irving Berlin's past and present hits. That a 50-cent harmonica can make it worth while for the Hohner Co. to engage the facilities of a chain of stations at 100 an hour, even while it is explained by the 25,000,000 harmonicas sold last year. The harmonica, being the most popular of instruments, becoming the next big national vogue, threatening to eclipse the work of the ukelele.

The Eagle Trio, instrumentalists, with classical melodies, were another highlight from WEAF. WJZ's Russian Ensemble and WMA's usual Hardman hour also contributed effectively to the classical program.

WJZ's regular Friday night dances feature, Knickerbocker Grill orchestra headed by Irvin Abrams and directed by Harold Pickering, scored as usual. This band has been on the air regularly for some time and has come to considerable professional attention as a result.

Another in Times Square WBY, a new station at 142 West 45th street (just back of Variety's New York office), further complicated reception, vying with WIN, another around-the-corner neighbor. WIN, as usual, won for two reasons, wattage and plugging, but WBY also penetrated almost everything with their jugs, etc.

Paul Specht's Sunday Serenaders for a WJZ clicked. This is a new Friday night, and okay with their dance music.

From WIN, again Frank Onkes sang a flock of old timers in fine voice. Onkes is touted as an amateur, but N. T. G. promises forthcoming professional appearances on the Low circuit.

Grand opera duets from "Rigoletto" emanated from WJZ, while Grandlund insisting on doing as other people especially dedicated to TAD (Dargany) who is making his Great Neck, L. I. home.

The radio is oftentimes complained of as a stay-at-home inducement, and Friday night, with its cold snafu, was perfect weather for that sort of thing, but the brand of ether entertainment offered was little compensation for the at-homers. ACH.

Weems in K. C.

Kansas City, Jan. 26. Ted Weems and his recording orchestra opened a special engagement in the Plantation Grill of the Hotel Muehlebach, Sunday. This is the first radio recording orchestra to play a dance music engagement here, and it is a novelty. Nightly its music is broadcast by WDAF (Kansas City "Star").

The hotel in addition to the Weems players is proud of its new black walnut dance floor, the only one of its kind west of Chicago.

Best "Charleston" of the Season
CHARLESTON BALL
Glorifying the Famous African STRUT!
SPECIAL DANCE Orchestration, 25c.
EDWARD B. MARKS MUSIC CO.
225 MARIN ST. NEW YORK, N. Y.

"SONG FLAME" ON AIR

Arthur Hammerstein is reversing his former antagonism to radio and has sanctioned the installation of a direct wire by WGBS (Globe Brothers) in the 44th Street theatre to broadcast the entire performance of "Song of the Flame" Feb. 2 (Tuesday night). Herbert Frothingham, co-composer of the show, will personally conduct the large symphony orchestra for the occasion.

It was Hammerstein who restricted "Rose-Marie" music from any and all other performances, claiming that the promiscuous playing of the music would hurt the show's road chances. "Song of the Flame" has been in the same category and still is officially as far as the American Society of Composers, Authors and Publishers is concerned which, in their music license, has put a restriction clause on all Hammerstein shows by the producer's request. The WGBS broadcasting is possibly the sole exception.

Don Bestor Changes; Leaving Benson of Chi.

The formerly all-powerful Benson of Chicago has lost another of its exclusive attractions in Don Bestor, who goes under the Music Corporation of America wing (J. C. Silen management) and opens this week at the exclusive Castle Farms cafe, Cincinnati, for four weeks.

Bestor is an exclusive Victor artist and formerly director of the Benson Orchestra of Chicago before assuming a band bearing his own name. Bestor closed Saturday at the New Baker hotel, Dallas, where Jack Chapman's band, formerly at the Hotel Drake, Chicago, will succeed him, booked by Benson.

The Castle Farms plays a big "name" orchestra. Ted Lewis comes in for a week Feb. 1, prior to opening an Orpheum circuit tour.

Goldkette's N. Y. Plans

Jean Goldkette, whose bookings offices in Detroit handle almost \$1,000,000 a year in band bookings annually, has his Victor record orchestra in New York for two weeks at the Roseland ballroom. Goldkette opened Monday as the Roseland's anniversary celebration attraction.

The Goldkette organization will catch up on its Victor records while in New York. Offers for the Palace and the Hippodrome may be accepted if Goldkette can adjust his Detroit activities, where he has bands at the Greystone ballroom, Detroit Athletic Club and the Book-Cadillac hotel.

BRUSILOFF MARRYING

Washington, Jan. 26. Leon Brusiloff, musical director of Loew's Columbia, has made application for his final citizenship papers and at the same time requesting that they be expedited, as he wants to be married as an American citizen.

Brusiloff was advised that under the new existing laws his bride-to-be would not lose her American birthright in any event. She is Ester Liebert, niece of Irving Berlin.

ON THE ROLLS

Harry Perella has signed with the Weite-Mignon piano roll people for three years. Perella is Paul Whiteman's first pianist.

ORGANIST RECORDS

Chicago, Jan. 26. I Milton Charles, one of the feature organists with I and K, recently recorded a batch of numbers for Paramount and Gennett.

Several masters had to be re-recorded through some mechanical defect.

Berlin-Mackay Song

The Berlin-Mackay supplants and its incorporation in the Jack Mills publication of the song "When a Kid Who Came From the East Side Found Sweet Society Rose," has struck British fancy.

The Lawrence Wright Music Co. of London has cabled for a rush of plates to take advantage of the publicity abroad.

Jack Mills, in fact, abandoned his original intention and is exploiting the number with the original lyrics, which mentions Irving and Ellin, although Irving Berlin, Inc., protested at first at the idea. The Berlin firm has not been backward in its exploitation methods for "Remember," which is a 2,000,000 hit sales possibility.

EFFROS FREED OF CHARGE

Assault Case Lingered for Three Years, Dismissed

After a delay of nearly three years the assault case against Robert Effros, of 419 West 125th street, member of the Vincent Lopez band, was dismissed in the Court of Special Sessions on the motion of the District Attorney.

Effros was arrested on the night of April 23, 1923, after his automobile had collided with the motorcycle of Captain Walter Sullivan of the Motorcycle Squad on Williamsburg bridge. As a result of the crash Sullivan's right leg had to be amputated, and he is now on the retired list of the department.

According to Assistant District Attorney Weller, who recommended the discharge of the musician, Effros was driving from Brooklyn during a heavy rainstorm. Sullivan was chasing a speeding taxicab and as his cycle came abreast of the musician's machine the latter skidded into the motorcycle.

Effros was thrown against a steel girder. Later in the hospital his leg was amputated. In answering aside, after the collision the Effros car struck another automobile, belonging to the owner of the damaged machine also preferred a charge of assault against Effros. He was convicted in Brooklyn, but the conviction was later reversed by the Appellate Division.

In recommending the dismissal of the policeman's charge Mr. Weller told the court that in view of the fact that the higher court had reversed the conviction and that the evidence was similar in both cases he did not think Effros could be convicted.

Effros and Lopez are arranging a new tour of the injured policeman, and it is expected to be given in February.

BRIGADE BIG IN OHIO

Canton, Jan. 26. Ace Brigade and his 14 Virginians, one of the best bands to play Canton this season is current at Moonlight ballroom, Meyers Lake Park. The band goes to Cincinnati for final weeks engagement.

The Brigade band is new to this territory it having played a limited engagement before the holidays at East Market Gardens, Akron. The band is drawing heavy patronage to the Gardens this week and will be coast over.

COAST ORCHESTRAS MOVE

Los Angeles, Jan. 26. West Coast Theaters, Inc. will switch about a few of their orchestras Feb. 6. Rube Wolfe's will move from the Boulevard to Loew's State; Gino Severi's at Loew's State; and the band of the Senator, Sacramento. He will remain there until the New Granada State is ready to open in Oakland in March when he will take permanent charge of the pit crew there.

The orchestra now playing at Loew's State will be transferred intact to the Boulevard.

UNION MAN'S DEATH

Los Angeles, Jan. 26. The police here believe Louis Dellmore Hamon, financial secretary of the Musicians' Union, met with foul play before his body was found under a railroad bridge of the Southern Pacific line near Glendale. There is also the possibility, so the police say, that instead of being struck by a car, he was slain elsewhere and taken to the bridge to create suspicion. An autopsy will be held.

HERE AND THERE

Frank Funda opens for Ben Bernie with a new unit at the President Hotel, Kansas City, Mo.

Don Lindley, trumpet player with Ross Gorman's orchestra, has recorded a number of trumpet solos for Columbia. The numbers are original Lindley compositions conducted by his series "Chief" Robbins. Engel, Inc., are publishing.

The Okeh phonograph disk is adopting a new "Truetone" label, which will replace the former trademark. The new recording process a combination of the acoustic and electric process peculiar unto itself and an exclusive Okeh feature, is responsible for the new "Truetone" trademark.

Kurt Dietele of Paul Whiteman's band, who was stricken on the road with pneumonia, necessitating recuperation in New York, rejoins Whiteman Feb. 17 at Coral Gables, Fla.

Paul Specht has composed the official march for the Sesqui-centennial Exposition, Philadelphia, which begins June 1.

Fabian Storey's orchestra left for Miami this week to alternate with the California Ramblers at the Club Deauville. The Storey band plays with the California Ramblers, and will alternate with the California Ramblers' dance sessions.

Elmer Marie Heberhart, 14-year-old high school girl, has composed a song, "There's Always a Way to Forget," which Jack Mills will publish. The girl's father, C. E. Heberhart, is managing editor of the Louisville "Courier-Journal."

Miss Norlase Sales of Louisville, Ky., has become engaged to Barney Knapp of New Haven, Conn. Mr. Knapp is the orchestra leader at the Brown Hotel, Louisville.

Charles Elgar and orchestra are at Harmon's Arcadia (ballroom), Chicago.

Langster Bros. and orchestra are at Riverview Park, Milwaukee.

James Wade and orchestra are permanent at the Moulin Rouge cafe, Chicago.

Earl Walton and band have re-engaged for Palais de Dance, Detroit.

Billy E. Jones, pianist, has been engaged for the Palmanna Hotel, Palm Beach, Fla. Jones will be there until April 5. Kelly's Syncopated Band is at the Polkanna for the winter.

STOLE MUSICIANS PROPERTY

Accused of the larceny of a violin and a horn from Harold White, 209 West 50th street, a musician for Ben Bernie, Samuel Aveon, 25, 610 East 9th street, was held in \$1,000 for the Grand Jury when returned before Magistrate Flood in West Side Court.

HALLETT'S FROM DATE

Mal Hallett and his orchestra play the Massachusetts Institute of Technology Junior from April 20 at the Copley-Plaza hotel, Boston. Hallett, who is in his fifth season on Broadway at the Arcadia ballroom, is a favorite throughout New England, where he resumes his tour in the spring.

COMMANDERS IN FILM HOUSES

Irving Aaronson's Commanders resume a picture house tour this week. Aaronson opened at the Chateau Lido, Dayton, Fla., this winter, but decided to play the picture houses in preference to the Florida engagement.

MOUNTAIN MUSIC CENTER

Ontario, Cal., Jan. 26. Arthur Farwell, composer and musical director, addressing a number of people of this town and Upland, stated he had made plans for the establishment of a permanent institution to be a creative center for dramatic music by American composers.

This center will be at the Theater of the Stars which he inaugurated at Fawnkin, in the San Bernardino Mountains. To carry out his plan he intends each year to stage a musical drama written by American authors and performed by American artists.

MUSIC EXPORTS INCREASED IN '25

Washington, Jan. 26.

The exports of both phonographs and records disclose an increase during the 11 months ending Nov. 20, 1925, over the like period in 1924. However, the recorded money value of both is considerably lowered, the phonographs going out of the country in 11 months of 1925 numbering 73,191, valued at \$2,661,773, as compared with 57,943 of the machines, valued at \$2,943,232, in the same period last year.

As for the disks, 3,669,338 went abroad in the 11 months of 1925, valued at \$1,552,177, as compared with 3,493,025, valued at \$1,647,106 last year.

Department of Commerce records further disclose that the export of hand instruments continue to mount. During the 11 months of 1925 12,642 various instruments, valued at \$451,344, were exported, as against 9,747, valued at \$317,526, the money value in contrast to that of the phonographs and disks having increased on the hand instruments.

The American-made organ is also showing increasing popularity throughout the world. The number of organs exported in 1925 being 1,863, valued at \$55,582, as compared with 1,513, valued at \$132,643, the money value declared. The organs practically doubling the declared value of the year previous.

The music rolls, too, are going up. In the 11 months of 1925 526,514 of these were exported, with a value of \$251,070, as against 483,506, valued at \$257,534.

Mitchell Fell Off Platform, Broke Elbow—Continued

Milwaukee, Jan. 26. Slings his numbers through the forty minutes of a stage presentation at the Wisconsin last week with his right elbow broken, William Mitchell, substitute opera tenor, enabled the show to go on without a hitch despite pain which almost caused him to collapse.

Mitchell was given a hurry call from Chicago to sing the opera librettos in "Opera vs. Jazz," the Wisconsin stage feature, when Thelma Geard suffered lightning of the chords in his neck.

Mounting a 12-foot platform from which he sang through an aperture in a curtain, Mitchell's foot slipped on his opening day and he crashed to the stage. He climbed back and sang his numbers.

X-ray examinations made later showed that the injury was a right elbow. Mitchell finished the week with his arm in a cast. Incidentally, opera won the contest which was judged by "applause thermometers" on the stage.

Cabaret Music for Sale

For the first time the score of a cabaret is being published. The Club Alabam is marketing the "Gerber-Dreyer songs of Alabam" music in sheet music. The music is vended in 12 at 50 cents a copy, of which authors get an unusual 75 cents per copy sold.

ROBERT CRAIG'S OFFER

Dennis King's offering of "The Understudy, Robert's" impressions of the stage. The rare opportunity to see Vagabond King's character impersonation was part in the ranks to a cast Friday.

King returns.

**WEYMANN
AESTRA BANJO**
It was won for itself the endorsement of the "understudy" of banjoists everywhere! Its tone qualities are of the highest. Its sturdy frame is beautifully constructed and it is a demand for this instrument.
Write for Catalogue No. 86
DEPT. V
WEYMANN & SON,
1104 Chestnut St., Philadelphia, Pa.

BOB MURPHY SHOT BY PARTNER, JACK KENNEDY, IN NIGHT CLUB

Murphy's Cellar Scene of Fracas Sunday Morning—Murphy and Kennedy Not in Accord for Some Time—Felonious Assault Charge Against Kennedy

Bob Murphy has a bullet hole through his right thigh as proof, he charges that Jack Kennedy, one of his partners in Murphy's Cellar, a night club, did the shooting.

Murphy is in the pulpit with Mrs. Murphy at the Hotel Somerset on West 47th street. Kennedy could not be located Monday or yesterday, at either of his places, Murphy's Cellar or Jack and Jill restaurant (formerly Jim and Jack's), also on West 47th street.

Murphy is said to have made a short affidavit Monday, while in bed, charging Kennedy with felonious assault. Detectives under Lieut. Johnny Griffith of the West 47th street Detective Bureau were unable to locate Kennedy.

Bob Murphy's recital of the details leading to the shooting stated that Kennedy called him into the kitchen of the cellar restaurant at about 6 a. m. Sunday. The café had done a good business up to that time and was trying to ward off the blues.

Murphy and Kennedy disagreed over the operation of the cellar, stated Murphy, the latter refusing to agree with Kennedy's suggestion.

Saved Fatal Shot

This led to words between the two men, the Murphy contention was that Kennedy was not in the kitchen in the café that he (Murphy) would call it quits on the spot. Whereupon Kennedy attempted to strike him. While he was trying to ward off the blows, Kennedy, Murphy avers, suddenly drew an automatic pistol and shot him, the bullet going completely through his thigh.

Murphy says that only a sudden blow downward by him against the pistol hand of Kennedy's saved the bullet from lodging in his stomach or heart.

No one knows Kennedy's version. It seems to be the general opinion Kennedy had been drinking during the night.

Mrs. Murphy, who was in the cellar when the shooting occurred, having left her husband in the kitchen upon Kennedy's request when informed Kennedy wanted to speak to him, claims that after she had rushed into the kitchen, seeing her husband on the floor and rushing out to exclaim he had been shot, Kennedy placed his arms around her neck, told her he was sorry for what had occurred and that he would see her Monday. What Kennedy wanted to see her for on Monday Mrs. Murphy said she didn't know.

No Immediate Danger

Murphy drove to the Roosevelt hospital where his wound was dressed. Remaining there for about four hours, his wife removed him to the Somerset, when Dr. Amey, of 308 West 75th street, was called in. Dr. Amey stated there was no immediate danger with proper care and attention to the wound. Murphy may be confined for several days or longer.

Murphy's Cellar did not open Sunday night. It was stated as a reason that the floor had been flooded through faulty piping.

Bob Murphy is well known in Times square, also Chicago and in vaudeville. In Chicago he was a popular cabaret master of ceremonies, by ready wit and pleasantly voiced for popular melodies. He was accounted the cause of success for three Loop cafes and then went into vaudeville. He remained there for some years before tackling the life again, opening Murphy's Cellar

at 7th avenue and 50th street, under the Carroll theatre.

Murphy has been in charge of the place for two months. Shortly after opening (remodeled former night club), Murphy secured Kennedy and Jim Murphy (no relative), to purchase the interest held by his original partners. Murphy's agreement is said to have been a weekly salary and his profits withheld to pay Kennedy and Murphy, when the place would revert to him as sole owner.

According to account, Murphy's Cellar stood in Kennedy and Murphy about \$16,000. It was doing a business of \$6,000 weekly, looked upon as very large for a night club such as the Cellar without an exceptional overhead. Its business had been growing weekly.

Jack Kennedy is well known in the Times square belt. He opened Jim and Jack's with Jim Toney as the other end, later buying out Toney who resumed his vaudeville bookings. Kennedy is said to have become interested in Murphy's Cellar at Bob Murphy's request.

Bob Murphy stated Monday he would not return to the Cellar in any capacity and intended to prosecute his charge against Kennedy.

About five minutes before the shooting occurred Sunday morning Harry Thaw with some companions dropped in the place. In the accounts of the shooting in the dailies, Thaw was heavily featured.

Jazzing on the Nile

Washington, Jan. 26.

Jazz music is driving out the old Arabic compositions along the Nile in Egypt, reports Trade Commissioner Richard A. May to the Department of Commerce. Although the advance via the phonograph record has been a slow one it is gradually making itself apparent in the sales in the shops of Alexandria.

Most of the American dance tunes are carried by British orchestras. It is reported, with the song records carried in 10 different languages, these including besides the Arabic and the English, Turkish, Armenian, Hebrew, French, Italian, German, Russian and Greek. The clerks are expert linguists.

There were 13,752 records imported during the first eight months of 1925, American companies are sending records through London or continental distributing companies.

Fame of Harry Rose

Chicago, Jan. 26.

Several Chicago cafes are known to be bargaining for the services of Harry Rose, who is now doing his stuff at the Parody Club, New York.

Harry Rose is holding over at the Parody Club, New York, until Feb. 1, when Van and Schenck will supplant. Rose went in for two weeks, was held over an additional week and now gets an extension for two more.

HOTSY-TOTSY AGAIN

The Hotzy-Totsy Club has come into existence once again with Jerry Benson, the marathon pianist on the original Hotzy-Totsy as the featured attraction.

Benson is on West 56th street where Robby Nash, Jimmy Steiger and Art Williamson, with Kitty O'Keefe as hostess, are the attractions.

N. Y. SHOW IN CHI

Chicago, Jan. 26.

Commencing Feb. 8, the local Moulin Rouge will have the Earl Lindsay floor show, now at the Everglades Club in New York.

Max Hoffman, Jr., is staging a new floor show for Twin Oaks, New York.

This week, at the Everglades, Earl Lindsay produced a new floor show.

LOPEZ IS BIG MONEY MAKER—NO 'SELLING'

Also Despite Strong Opposition Changing Program Every Two Weeks

The Casa Vincent Lopez continues as one of the biggest night club money makers in New York. Considering the strict rule against selling and the opposition of the sundry new supper club entries, the Lopez café has been more than holding its own. Its cover is \$1.50 weekdays, \$2.50 Saturdays.

Lopez is feeling a fortnightly change of program to supplement Fowler and Tamara, the featured dancers, and the Lopez band as permanent attractions. The Radio Franks, Verona and Alan Rogers, doubling from "Rose-Marie," are newcomers. By Arthur Hammerstein's special permission, Rogers is singing the "Rose-Marie" show music in the café, doubling from Brooklyn, where the operetta is playing around the metropolis.

A Casa Lopez By The Sea will be a new summer venture for the bandman, with Harry and Herman Lefkowitz, his present partners, associated. A site either in Atlantic City or Long Beach is being selected.

In addition, Lopez installed a Sunday afternoon tea session at the Casa from four to six, with 6:30 starting the dinner session. Daily tea sessions are likewise performed at the Ritz-Carlton hotel.

Avoided Mann Act Charge in California

Los Angeles, Jan. 26.

Gladys Ward, formerly in a Chicago cabaret, informed U. S. Commissioner Turney that she had come to California to marry Alva Harlan Beary, a Chicago promoter. She did marry Beary here, there by avoiding for her husband a Mann Act charge the Commissioner withdrew upon the ceremony being performed.

3 Civil Suits

Civil action has been begun in the Third District Municipal Court in West 4th street alleging breach of contract against Paul Specht and Cliff Edwards. In another action Vincent Lopez, Inc., is being sued by the National Attractions (New York). Summonses and complaints have been filed in all three actions.

In an action started by Max Hart against Cliff Edwards, the affidavit charges breach of contract. It is for \$1,000, probably commission.

In Specht's matter, Ettie O. Anderson alleges \$10.25. The complaint alleges moneys due for advertising.

Papers in the action against the Lopez, Inc., was served on W. L. Samson, 1650 Broadway. Samson is said to be the managing agent of the company. This suit is for \$500. In most cases a bill of particulars was asked for.

A general denial was entered by all.

BOUND FOR S. A.

St. Petersburg, Fla., Jan. 26.

Ladey Sylvia L'Or and her party of players, who left for Florida several weeks, will leave soon for Havana and later South America. Ladey L'Or and her dancing partner have been filling two weeks engagement at the Gasparian.

JACK SIDNEY POSTPONES

Jack Sidney's debut as a cafe master of ceremonies at the Privilege Club, New York, is postponed until Feb. 8 because of an extra fortnight of Keith bookings previously arranged.

The Human Broadcasting Station

"B. B. B."

AT STATION F. U. N.

VICTORY INN

A MEET CITY IN THE CENTURY

NEW ORLEANS, LA.

CABARET REVIEWS

CIRO'S

A varied career of managements and attractions has, at this date and date, brought in Trevor and Harris. Frances Williams and Max Elsher's cabaret as the present inducement to a \$3 convert charges. If compared to the table charge other places of the type are asking, this particular is a profitable clientele.

The room has seemingly been touched up a little since its lust owner departed, the ventilation system has been improved and with the flexible attitude toward formal dress, Ciro's should garner for itself a profitable clientele.

Fisher's bandmen, 12 pieces, including himself at the fiddle, are turning loose a flood of danceable music, while Trevor and Harris are billroom dancers of note. Then Miss Williams. This girl is neither new to Ciro's nor "floor" work. Surrounded by tables and accompanied by a piano, Miss Williams is at her best. It's a shame there currently is a cabaret entertainer in New York who can sing songs with a girl. And that's been a condition around here some time.

Other than that, the somewhat worn adage that Miss Williams makes a few numbers, some of which like special material still holds good. At present she is twice appearing in the Ciro's numbers, over from "Cocoanuts," once doing a regular routine of four songs in eight minutes and then returning, following a dance for the just time, to comply with requests to a limited extent.

Ted Trevor and Dana Harris have been in the yard some time. Trevor is understood to be an American boy with a liking for London that kept him over there almost exclusively until he came to Ciro's. They briefly played vaudeville as a team over here.

A personable couple possessing ability and appearance. At this establishment they are officiating with three dances in five minutes. That cleans them up for the night. A fast waltz opens, then a fox-trot followed by a one-step which concludes a corking twist by both to conclude. Nothing sensational, but neat, nicely routine, well "sold."

Miss Sylvia, the Ciro's "Miss Sylvia" sister is now appearing at the Club Lido as the partner of Carl Hyeon.

Fisher is following Eddie Elkins into this room and more than makes good on dance tunes. There's a "Birthplace" in the number that makes 'em glad to get out there and dance. It's what might be termed a "good one" and it's so that there is nothing offensive about it. And they like it. Beyond the main purpose of playing for the guests, Fisher offers an orchestral specialty by providing a reduced version of Gershwin's "Rhapsody in Blue" in 20 minutes.

On a Friday night business exceedingly good. Not capacity, but close to it, with patronage mixed on the whole, all pointing to dance whether in formal attire or otherwise. *Skig.*

CLUB ANATOLE

Anatol Friedland's Club Anatole is one of the three prettiest rooms among New York's Angler cafes. The management appointments are faithful and exquisite, the 275-300 capacity being just about

right for coziness. The smartness of the interior with its huge mirror to the right, the charming balcony and the countless nooks in interior decorating and construction impress one with immediate favor upon first glance. And the favorable impression increases with the analysis of the outittings and details.

Anatol Friedland, a veteran showman, a successful composer and head of his own vaudeville revue, among other activities, is aptly qualified to put the room over. It has everything in its favor even unto its location on West 54th street with the thriving Texas Guinan 300 Club and the Melody Club next door and across the street respectively.

The room has a number of features. Rosita and Ramon, newcomers, are a dance team of high order. They do ballroom and Apache stuff with distinction. Ruth Gillette is the prima donna. She has a nice voice although "Suavene River" is overplus. (Let it be enough for one night club songstress, Yvette Regel, to tackle it at the Club Richman.)

Nina, a good struttin', is a safe asset for anybody. She is a stately girl of no little experience, using another billing in Atlantic City. Nina, being a one night club songstress, Yvette Regel, to tackle it at the Club Richman.)

Nina has youth, charm and grace and a corking wardrobe that shows it. She is a proven dancer. Chester Frederick, the youthful cyclone, steps like a whirlwind. The refreshing contrast of effective dancing in the yard of the club gathering is great stuff and good showmanship. The youngster, a Gus Edwards protégé, is a human dynamo, his leaping, strutting, tapping and bucking to wow returns each time. The Ted Lewis impression is weak. While a novelty to see the youngster handle a sax, the number lets down when he says the singing.

Sylvia does a personality violin, topline, topping her stuff off with a Charleston violin number that's different and happy. Isabel, a ham, solo dancer, and Marlon Chambers, toe stepper, round out the show. The latter is also a personality girl, her "Nola" number clicking heavy.

Anatol modestly offends as master of ceremonies, but in response to demand to not elaborate his own stuff more with a new show next week. As it is, he was forced to vote plan for a reading of his past hits (and what hits!) with the band playing the tunes for a dance set. Friedland could and should feature himself more. Despite all personal desire to remain in the background and not assert himself unduly, it is expected of him, what with the "Anatole Affairs of 1925" billing and the Anatole name over the entrance.

The room and its atmosphere, plus the music and the able and smart Harry Reser dance band, are corking attractions. The Reser band is a real thing, a real band, with the radio and records under a number of different names. Reser's recent broadcasting on behalf of the club has been a big help. Cluquot Eskimos, has already created demands for personal concert appearances. The band is a real combination with the pianist conducting and Reser sitting back at his banjo. *Abel.*

CHARLESTON CAFE IN CHI

Chicago, Jan. 26.

The new Charleston Cafe (459 East 31st street) features Rogers and Du Conge, "Slick" White, Marion Harrison and Catherine Ellington.

The musical card is the Charleston Syncopators. The cafe is managed by Ben Mills.

L'Aiglon Reopened

Washington, Jan. 26.

After several tries under different managements the L'Aiglon, an up-town dancing and eating place, is being reopened under the control of the original owners.

Meyer Goldman has the orchestra.

THE TIERNEY FIVE

are in their third year as a dance attraction at the Pittsburgh Hotel. They are a five piece band, consisting of the popular leaders in dance music in quick-dance and waltz with the melody of his past. Like so many other famous dance combinations, they are a real thing, a real band, featuring and playing Robbins-Engel Club music.

"DREAMING OF TOMORROW" "LONESOME" "LOOK WHO'S HERE" "WHO'S WHO ARE YOU?"

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OBITUARY

DR. GEORGE W. PURDY

"Doc" Purdy, 61, one of the best known of the older school of show company managers, died Jan. 19 at his home in Springfield, Mass. His full name was George W. Purdy. Although to all the men in the show world with whom he had come in contact he was affectionately called "Doc."

Dr. Purdy at one time had directed his own companies, both in New York and on the road, among them recalled at this time being "At the French Ball" and "The Jolly Surprise."

In later years Dr. Purdy became associated with the Aboyn English Opera Co., Grace Van Sturdivant Co., and the Savage attractions. The "Dr." came through Mr. Purdy being a dentist in Boston in his early years. He was also recognized as a champion skater at one time. He was born in St. John, N. B., Canada.

A widow, Mrs. Margaret White Purdy, and a daughter by a former marriage survive.

MINNIE OSCAR GRAY

Minnie Oscar Gray, 83, in private life Mrs. William T. Stephens, whose husband died July 1, 1917, died Jan. 20 in the Actors' Fund Home at West New Brighton, Staten Island, where she has been living for the past 17 years.

Miss Gray at one time appeared in support of Maggie Mitchell, Lotta, Lucille Westens and also under the management of her late husband and herself, Elizabeth Morrison, Rutherford, N. J., a niece, is her only surviving relative.

Mr. and Mrs. Stephens entered the Actors' Fund Home in November, 1909. Following the death of her venerable husband in 1917, Mrs. Stephens grieved immeasurably and his demise no doubt had much to do with her decline in her later life.

The funeral was held Jan. 22, with interment in the Actors' Fund plot, Evergreen cemetery, Brooklyn. Mrs. Stephens' remains were placed beside those of her husband.

Island, where she has been living for the past 17 years.

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JOSEPH CARL BREIL

The funeral was conducted from the Campbell undertaking parlors, New York, on Tuesday, under auspices of the Elks, with interment in Woodlawn cemetery.

Joseph Carl Breil, 56, a native of Pittsburgh and a musical composer whose work has been connected with the picture business for the last 10 years, died in Los Angeles Jan. 24.

Breil wrote the musical score which accompanied the Sarah Bernhardt picture "Queen Elizabeth," the film with which Adolph Zukor started his career. Following this he composed the score to accompany "The Birth of a Nation."

He was survived by a widow, mother and a brother, all residents of Los Angeles.

The mother of George A. Crouch, treasurer, Stanley-Grandall chain of picture houses, Washington, D. C., died in that city last week.

Charles Moravcsik, Astoria, La. I., employed by Famous Players-Lasky studios, Astoria, died Jan. 11 in St. Vincent's Hospital, New York.

The father, 82, of Francis X. Bushman died at his home in Baltimore Jan. 11, following an attack of pneumonia. Mr. Bushman was a retired business man.

Mrs. Martha Talmadge, 22, grandmother of Norma, Cedric and Natalie Talmadge, film stars, died Jan. 22 at her home in Plainville, Conn. Before the sisters began their film work they presented amateur shows in the old barn near the Talmadge home at Plainville.

The mother of Myrna Shawlow, formerly of the Chicago Opera, died in Italy.

Benjamin Piscope, 61, owner, Colonial, Laconia, N. H., died in that city Jan. 24.

Henry J. Hunt, treasurer New Park, Boston, died of pneumonia in that city last week. His parents, Mr. and Mrs. Joy Hunt, survive, the father being a screen actor at Hollywood, Cal.

Sherman Holcomb, 61, many years director of the Glens Falls (N. Y.) band, died in that city Jan. 23.

Ray Brown, 30, assistant electrician, Million Dollar theatre, Los Angeles, died at his home there Jan. 10 from blood poisoning. Brown had a hair in his nostril which irritated him. He plucked it and poisoning set in.

Mrs. Harry Reigh, the wife of "Little Tich," died in London Jan. 7, after only two days' illness. The actual cause of death was a stroke.

Tich was playing the Alhambra and had been receiving news of his wife's seizure.

Levi Bowers, 76, father of Bert Bowers, Peru, Ind., part owner of the American Circus Corporation, died Jan. 15 in St. Francis Hospital, Wichita, Kan., of stomach trouble. A widow and another son, Claude Bowers, also survive.

M. Brutails, 66, French author, died in Paris.

Paul Perani, French journalist, staff of "Nouvellette des Concerts," died in Paris.

Marcel Chadeigne, former chorus master of Paris Opera.

Emile Paladilha, French composer.

Ludovico Viviani, 74, prominent in grand opera and who sang leading roles with Patti and was later associated with the Metropolitan Opera company, died of heart disease at his home in Little Falls, N. J., Jan. 21. He died in his sleep.

Viviani is survived by his widow, known professionally as Marie Van Corbelland, a former operatic singer.

After his active retirement he became assistant treasurer of the Met and later was associated with its stage directorship.

Frank Thompson, 57, son of Denman Thompson, of "The Old Homestead" fame, died last week at his home in Newton, Cent. of Mass. He had been an invalid for several years. He was born in Toronto, Can., Aug. 23, 1869.

Mr. Thompson was connected with the B. F. Keith interests for several years, having been located in the New York offices. He married Laura Cobb, Boston, in 1908. The widow and two sons, Franklin and Denman, survive.

Florence Saunders, 35, Shakespearean actress, was reported from London Jan. 24, via Associated Press. Miss Saunders

made her first stage appearance at the Olympia, London, in 1911. She was born in Valparaiso, Chile, and her name became celebrated as a leading member of the "Old Vic" Shakespearean company.

In addition to Shakespearean roles she also appeared in other dramas. At the Duke of York's theatre, London, in 1920, Miss Saunders appeared in support of Mrs. Patrick Campbell in "Madame Sans."

V. F. Kinsely, 30, formerly of Akron, O., general agent for the National Picture Circuit died recently in a hospital in Gainesville, Tex., following an operation.

A widow, brother and parents survive. Interment in East Akron, O.

Joe Cox, 45, theatrical producer and former stage manager, died Jan. 20 at a hospital in San Bernardino, Cal., from injuries received when his automobile plunged over an embankment.

He is survived by a widow, mother and a brother, all residents of Los Angeles.

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kept them supplied with the wood, but they didn't "wanna leave home."

Verily, the fact that the liquor of Melburn Dunham has started a similar train of thought in the minds of anyone who looks like a "champagne," but "what's there in it" is the first query greeting all officers.

If things keep on this way New England managers may have to give their shows free of charge to get anybody into their houses. There's too much one price competition going on outside the theatre. Managers are beginning to realize that they can't get away with the same antics every week.

Another reason believed to be responsible for digging up the old-timers of every kind and in every way is from the New York straight vaudeville houses which this season have been out of their "back-backs," "returns" and "oldtimers," impressing the country side as though the big vaudeville houses have tired of youth.

Masking

It is also reported that jazz musicians, thrown temporarily out of employment by the fiddler craze are thinking seriously of "making up" as oldtimers by wearing white pipe, painting in wrinkles, etc., and offering their services to the various bookers.

The "contest" thing in the Metropolis this season has included everything known. It has kept the managers of straight vaudeville houses in a panic trying to dig up new ones to offset the inroads made on the straight vaudeville houses by other amusements. The only thing the straight vaudeville houses have had to do is a boxing or wrestling contest.

16 Old Fiddlers in Hot Contest for Ford's Cup

Detroit, Jan. 24.

The Old Fiddlers' contest here, when 16 veteran violinists from all parts of Michigan, put on a frenzied contest to see which one would be the winner of the gold cup donated by Henry Ford, was the crowning entertainment event of last week. Despite the presence of Fritz Kreisler and Mischa Elman, two boys who are pretty fair fiddlers themselves.

The contest was won by Jasper (Jep) Binben, the pride of Paris, Missouri, who was judged by Edward Werner, director of the Capitol Theatre Symphony Orchestra; William Pinzel, Detroit's best known bandmaster, and Judge Charles L. Bartlett, of the Municipal Court.

"Jep" is 33. He was tickled silly when the judges announced he was winner.

LACK OF AMUSEMENTS FATAL TO CALIF. EXPO.

Fruit Exhibition at Alhambra "In" for \$40,000—Space and Booths Empty

Los Angeles, Jan. 26. Due to the lack of amusement provisions, the first annual California Fruit and Orange exhibition at Alhambra, which opened for 10 days Jan. 21, proved to be a "flop." On the opening night but 2,100 passed through the gates, visiting the three mammoth circus tents where exhibition of fruit were shown.

The project is said to have been underwritten at an expense of \$40,000 by the Alhambra Chamber of Commerce and local business men. F. M. Renfro, secretary of the Chamber of Commerce, is manager of the exhibition. By actual count on the opening night, 87 percent of the concession space was vacant and 91 percent of the exhibition booths and spaces were also unoccupied.

Instead of placing the midway in a showlike manner, in the center of the tents, it is hidden in a corner and hard to find. The only amusement provided for the patrons on the opening night was melodies by a band procured from a local theatre in Alhambra.

It was the first intention of the management to cut-out the regular Orange Show, held in San Bernardino in February.

Walter B. Hunsaker Pres. Pacific Coast Ass'n

Los Angeles, Jan. 26. Pacific Coast Showmen's Association, having undergone a reorganization period, elected Walter B. Hunsaker, who operates a carnival and exposition show on the coast, president at the annual meeting. Other officers chosen are: M. Lee Barnes, first vice-president; Bert Hunsaker, second vice-president; Chipman, third vice-president; and Frank McLean, secretary and treasurer.

The association has taken club rooms on the ninth floor of the New Orleans, the headquarters of the showmen, for the year.

The fourth annual ball for the aid of the sick and dead benefit fund will be held at Cindersella Roof Feb. 14. Judge J. L. Karnes is in charge of the plans for the ball.

All members who were defunct in their dues for over one year have been stricken from the roll. At present 269 members are in good standing.

AUTO SHOW FIRE SCARE

Milwaukee, Jan. 26. Presence of mind of an usher at the auditorium during the auto show last week averted a panic.

Walter Hasenbein (usher) noticed a man walk over to a fire box, pull the hook and sneak off into the crowd. Realizing the arrival of apparatus at the Auditorium would result in a panic, Hasenbein ran out and informed the arriving fire chiefs of conditions. The apparatus returned to the barns without the auto show crowd aware of a near-panic.

MIDGETS AT INDOOR CIRCUIS

Chicago, Jan. 26. Mike and Ike, the inimitable little twin midgets who have just completed an 11-week engagement at the Moulin Rouge here, will leave for Detroit to fill a two weeks engagement at the Moselem Temple Shrine Circus, Feb. 8-20.

FOR SALE

Complete Indoor Ice Rink Equipment.
Account Termination of Lease

Includes Refrigerating Machinery, Well-Mason Automatic Orchestra, Rolla, Phonograph, Recording, Electric, and five Loud Speakers. Electric, open for inspection.

181st St. Ice Skating Palace
555 West 180th St., New York City
For details apply
M. J. GREYSCH, Room 1,
365 East 149th St., New York

Wild Animals or No

Chicago, Jan. 26. The American Circus Corporation held its regular meeting in Peru, Ind., when Messrs. Ballard, Mugivan and Bowers got together. The question of future policy was taken up.

Wild animals or no wild animals seems to be the problem. It is possible that one of their three circuses may be minus a menagerie next season. Another is to remain as is, and one converted into a wild west.

On the other hand, the power may decide not to experiment, but to send the shows out practically as last season.

Some years ago the A. C. C. went strong for wild animals on the principle the animals were easier to handle than temperamental performers. Time has demonstrated the latter belief to be a fallacy.

Vending Co. Loses Fight On Cigaret Sales in Mo.

Kansas City, Jan. 26.

The Kansas anti-cigaret law has been the topic of many a joke and wise crack on the stage and off and the little "pills" are bootlegged in the Sunflower State. But the United States Federal court has taken all the laugh out of the question by deciding the law good.

The decision which sustains the state law forbidding the sale of cigarettes was made by Judge John C. Pollock, in a case brought by the Se-Serv Company, a Delaware corporation.

The Self Service Company operates cigaret vending machines. Space for the machines was rented from merchants and the merchant had no further interest in them. The company, in its defense, contended they were protected by the interstate commerce law, as the cigarettes were manufactured outside the state.

Last December the company secured a temporary restraining order preventing the officials of Shawnee county from interfering with the operation of the machines.

The decision sets aside the restraining order and upholds the state law.

L. A. Shrine Auditorium Dedicated—Seats 6,800

Los Angeles, Jan. 26. Practically all of filmdom was represented and participated in the public dedication of the new \$2,500,000 Shrine Civic Auditorium and ballroom.

The Motion Picture Revue had among its actors Douglas Fairbanks, Tom Mix, Harold Lloyd, Reginald Denham, Anna Q. Nilsson, Blanche Sweet, Clair Windsor, Bert Lytell, Marcelina Day, Russell Simpson, Alice Day, Lewis Stone.

The theatre of the Shrine holds 6,800 seats, while the ballroom adjoining accommodates 6,000 dancers.

PRONOUNCING 'MAW-SEE-LINE'

New Orleans, Jan. 26. Marceline, the clown, last week, when with Louis' Circus at the Crescent, was introduced with a broad "a" and an Italian inflection, so that "Marceline" sounded like "Mussolini."

Several of the Italian patrons of the house took offense in that a clown should be labeled akin to their beloved premier, and in a body voiced their displeasure to the local Italian Consul.

The latter addressed a letter to the Mayor, protesting. Manager Rodney D. Toupe explained that while the introduction to nearly everybody was far removed from "Mussolini," he would see to it that the clown was announced therein after as "Maw-see-line."

PRYOR'S NEW CONTRACT

Anbury Park, N. J., Jan. 26. Arthur Pryor's band has landed the Arcade contract for the new season, replacing Simone Mantia's orchestra, there for three years.

Pryor will use 31 men in the Arcade contract.

Toned Down Elk's Circus

Ogden, U. Jan. 26. Gambling by the Elk's Circus came to a sudden stop when roulette wheels and dice games were ordered closed by the police. The circus ran for a full week from "craps" and roulette wheels eliminated. Attendance was good.

VENICE ANNEXED; VERY SORRY NOW

Los Angeles, Jan. 26.

It seems as though Venice being a part of Los Angeles, does not like this city's regulations.

First it did not like the idea of being compelled to close its dance halls Sunday. Conformation with a city ordinance, the announcement went out that the Venice dance hall there also did not like the idea of being compelled to curtail their activities in operating games of chance at the various boardwalk concessions.

The dance hall men decided that they wanted to show the people of Los Angeles besides those of Venice were in favor of Sunday dancing. They began distributing a petition and are reported to have already obtained about 55,000 signatures for which three cents each was paid to those who obtained them. The petition provides that an ordinance permitting Sunday dancing in the Ocean Front Amusement zone of the Venice District be referred to the voters at the August primaries and that pending its decision the City Council on once lift the ban on Sunday public dancing for immediate relief. It is said that \$100,000 has been subscribed for the purpose of restoring Sunday public dancing.

Prior to Venice being annexed to Los Angeles there was a local ordinance prohibiting the use of the towed clads only in bathing suits with Venice being annexed to Los Angeles. This ordinance is automatically wiped out by the city council as they please about the streets of Venice without molestation from the police.

Application has been made to the city council to instruct the city attorney to prepare an ordinance similar to that which was in force when Venice was Venice. It was also suggested that the type of bathing suit be incorporated in the ordinance.

The city attorney demurred at the request to regulate the style of suits worn by the bathers saying that he was having trouble enough without telling people what length suits they might wear in Venice, while in Los Angeles they can wear anything they want. Los Angeles has no public bathing beaches.

Advices Against Philly's Sequi-Centennial in '26

Des Moines, Jan. 26.

E. L. Hogue, budget director for Iowa, will recommend to Governor John L. Hammill that the state city council to instruct the city attorney to prepare an ordinance similar to that which was in force when Venice was Venice. It was also suggested that the type of bathing suit be incorporated in the ordinance.

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Cal. Frank Sued

Frank Hasley, better known as California Frank and head of the Western attraction bearing his name, had judgment for \$1,898.82 entered against him by John C. Jackel, Inc. fair and circus bookers. A number of claims constitute the cause for action. Jackel, Inc. sets forth that under an exclusive agreement of Dec. 28, 1922, it guaranteed Hasley \$1,500 a week for the attraction and \$2,000 a week where the fare per person in the show exceeded \$5.

A Middletown, N. Y., engagement Aug. 12, 1923, brought \$1,500 of which \$180 was only paid to Jackel, Inc. The \$120 difference to make up the \$300 difference between \$1,500 and \$1,800 is asked for. Similar balances for commissions; 24 weeks' stenographic at \$10 a week; six months' office rental for desk space at \$25 a month; \$200 mailing and printing, and other claims for commissions make up the sum total sued for.

Three Coast Promoters
Charged with Fraud

Los Angeles, Jan. 26.

Edward Fries, Ed Panier and Ed Dutton, three promoters who have been rather active in carnival and exposition promotions throughout Southern California, were lodged in the city jail on charges of obtaining money under false pretenses.

The City Prosecutor asserts they obtained about \$2,500 from alleged opuses for a promotion scheme in Lower Mexico. They are reported to have informed their victims that they were going to build a big gambling casino as well as an amusement resort.

It is said all they returned for the cash obtained was conversation, which led to their downfall.

N. Y. State Fair Board In Democratic Control

Albany, Jan. 26.

Governor Smith announced appointments to major state posts, including one for William H. Manning, Democratic chieftain of Saratoga county, as a member of the Syracuse State Fair Commission.

This appointment was made to fill the vacancy caused by the expiration of the term of Fred B. Parker, Republican, of Batavia.

The appointment gives the Democratic control of the State fair commission, lost to them a year ago when Lieut. Governor Seymour Lowman took office.

All of the appointments were sent to the Senate for confirmation, which was expected immediately in twelve of the fourteen appointments.

A half dozen bills designed to legalize Sunday football in this State were introduced in the Assembly.

North Beach's Comeback

North Beach, L. I., contemplates a strenuous comeback as an amusement center. Plans are under way for additional features for Gala Park, destroyed by fire toward the close of the season, but which is to be rebuilt.

Concert halls of former days will also be restored, as well as a number of new rides, including a caterpillar, fun house and teaser along the midway.

The North Beach Estates, controlling the center, are planning an extensive advertising campaign in hope of restimulating interest in the resort.

SHEESLEY AT DANVILLE

Danville, Ill., Jan. 26.

Roy D. Smith's Royal Scotch Highlanders band, attraction at the L. & J. Fair in 1923-24 has been re-engaged for the 1925 fair and the Greater Sheesley shows with 20 attractions have the midway concession contract.

The fair this year will be held two weeks earlier than usual, opening Aug. 8 and concluding Aug. 13. Six stake races with \$1,000 purses in each have been booked.

Sunset Park, Peekskill, Rebuilding on 80 Acres

Sunset Park at Verplank's Point, N. Y., destroyed by fire last season, is to be rebuilt at a cost of \$200,000. Additional land has been acquired which gives the new project 80 acres in all.

Rehabilitation work has already begun to have the park in readiness for opening the latter part of April. The location is near Peekskill and accessible by the new Hudson River Bridge for motorists, also the Hudson River Line boats.

Among the new features to be installed are an Ely aeroplane swing, carousel, ferris wheel, Venetian ride and a fully equipped kiddie park with miniatures of nine state rides.

Promoters of the park are satisfied they have an ideal location with no opposition nearby and should do business.

A dance pavilion to be constructed later in the season will be another of the park's features. This will operate with a gate fee and plans to project a name band. Several free acts will be used weekly.

Fewer Free Gates for Park's Dance Halls

Fewer parks will operate with free gate halls during the coming season than has been customary.

Most of the park dance pavilions which had been thrown open to attract the younger element and to which the regular gate also entitled one to admission to dance halls have discovered they have been passing up considerable revenue.

According to present plans the dance halls will either be self-operated or let out as concessions and an admission charge will obtain. Some will operate with a flat gate and no additional charge while those of the bigger parks will follow the policy of Ireland, New York, by charging an admission that will entitle patrons to three dances and requiring purchase of additional dance tickets at presumably five cents each for each additional dance.

The free dance hall had previously been figured a ballyhoo to attract the younger element to the parks. A check up on this attendance during the past two seasons has revealed that those thusly attracted spend all of their time in the halls and never give the other attractions a tumble. At 15 to 25 cent gates the dancing was a bargain.

It is also noted that attendance at the regular dance halls of the section since the tariff at the latter was double or triple the price charged at the parks.

The gate charge is also figured upon to draw a better clientele than the free halls had been getting and also considerable revenue for the park operators.

QUEEN FOR RAISIN DAY

Fresno, Cal., Jan. 26.

Selection of a queen for the Raisin Day Festival to be held here April 15 will be made a state wide affair. In the past the contest was restricted to San Joaquin Valley.

Al C. Joy has been re-elected president of the Festival for the fifth consecutive year. Other officers are Gerald F. Thomas and Mrs. W. G. Baymiller, vice presidents and Lawson J. Allen, secretary.

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CHICAGO

BUGS BAER IS AT THE
PALACE THIS WEEK.

(Put that in bold-faced type. It may induce people to read the "Chicago Page" for the first time.)

Bugs is not an act. He is a lecturer who replaces incidental music. That entitles him to honorary membership in the musician's union as pretty good control of his hands and feet and voice. By the time he gets into commuting distance of the Friars' Club he will probably work

tion of their right to tinkerate around the big time.

Lowell Sherman offered the scene from "Lawful Larceny" which served as his vaudeville skit some five years ago. Lowell, likewise Trini, was down on the program to appear in the afterpiece, but perhaps felt that he and Bugs belonged to different schools of acting. Anyhow his untimely presence was confined to sketch in which he is well sustained by Neil Carrington and Hope Sutherland, both clever young actresses.

Steve Freda and Johnny Palace in their own routine were with Ed-

dying. Then came the slash that killed the show—"The Different Revue" (New Act).

Bugs heard too, was a failure. His laughs went over badly and his songs seemed to lack his usual pep. He felt the half-hearted manner with which the audience listened and seemed relieved to leave the stage.

Closing, "Maytime," a cor-dee revue, was great for five or even 10 minutes, but it ran on and on for 25 minutes till half the house left, and the rest sat boredly through the remainder. Four men and three girls pulling all the old Millers could have been a big success, but as the actors say, "the breaks were bad."

Before the bill was half over, the house was half empty. The folks remaining probably told the family how lucky they were to have missed the Orpheum, Jr., bill.

Dick Sachel and Abe Blatt have partnered and are starting a booking business called the Great Lakes Amusement Exchange.

The New Regent Theatre at 6800 South Halsted Street has passed over to Van and Chrissos, owners of the Rex and Webash, small movie houses in the same neighborhood. They paid \$15,000, seats and equipment.

E. P. Albertson, formerly manager of the Park theatre, Champagne, Ill., is now managing the Grand and Lyric theatres in Blue Island, Ill., for Fitzpatrick and McElroy.

BUFFALO

By SIDNEY BURTON

Majestic—"School for Scandal." These Charming People," next.

Teak—"The Gordini." Buffalo—"Stage Struck."

Hipp—"The Dark Angel." Lafayette—"The Perfect Bride."

Loew's—"Mike." Garden—"The Night Hawks" (Mutual).

Gayety—"La Revue Parisienne" (Columbia).

Walter Pritchard Eaton, former theatrical critic, spent the week in Buffalo lecturing before several groups of the local socially select in the apparent interest of art for art's sake in the theatre. The commercial theatre came in for its usual berating. Mr. Eaton neglected to mention that his visit here was an unpaid publicity agent ahead of "School for Scandal" to be presented at the Majestic.

The New Kenmore theatre, with a capacity of 2,000, opened Saturday. The theatre which is owned by Kenmore interests is under lease to Mitchell Fitzer of Syracuse, who will operate it in conjunction with his three houses in Syracuse and Auburn. George Bouchard has been engaged as organist.

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CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated

The cities under Correspondence in this issue of Variety are as follows and on pages:

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as easily as a lamb gamboling on the green. (Meaning nothing to the "Lamb" Club.)

The afterpiece called "The Knockers Club" introduces Bugs to serious drama. Catching Eddie Nelson and others putting him on the pan, Bugs reads them a sermon on the vice of knocking. Then someone mentioned Jack Lait. "That guy," says Bugs, exploding, "is positively the worst writer in the country. I can't understand it."

Bugs, billed outside as Arthur Baer, made his first appearance, following the sensational rope slide from the gallery to the stage by one of the Kimpsons. Unannounced, nobody expected him and the feeble welcome the Variety reviewer (and companion) gave him was really unworthy of the hospitable traditions of Chicago. The Variety reviewer applauded because Bugs was in Variety's front page last week. That made Bugs a big man in Chicago.

Nelson and Mack replaced the Albertha Rasch Girls down for the deuce, but unable to appear (according to Mr. Bugs) on account of not having any trunks. Outside of that nothing unusual happened except that Trini caught her slipper on the hem of her skirt during the gypsy number, and took a very un-Spanish fall. Eddie Nelson, the life of the party in the afterpiece, seemed to enjoy this preceding in his own act. Eddie is assisted principally by "Dolly," a gal with a temper. This is his second appearance on the Palace platform within the last six months or so.

Jack Chapman and his Drake Hotel Orchestra (New Act) debuting to vaudeville registered 100 per cent, and made a sweeping vindication.

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BEEBE LAWTONAND A GREAT CAST OF 100
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Ed Nelson, the big comedy turns of Freda and Palace are reliable show wowers.

A little better than the average, the show at the Majestic here this week. It looks as if the patrons might really get their money's worth this time. The show is the Fables and the news reel, the bill opens with Mme. Evera's Circus, a very clever and amusing monkey act. Great stuff for children, and even the grownups seem to enjoy it. After the monkeys finished their tricks, Smith and Dutton followed with some clever bits of acrobatic nonsense. Silly stuff, but entertaining.

Ginger Rogers, the diminutive Charleston champ of the Lone Star state, very ably assisted by two redheaded Texan Charlestoners, put over a dandy batch of hot, cold and luke warm bits of this peculiar style of dancing. As long as the Charleston is the rage, this number is bound to be a hit, because if anybody can Charleston, little Ginger and her confederates are the ones to call.

Douglas Flint and Co., with a 15-minute comedy skit were O. K. They made the house laugh and that is all a comedy skit is supposed to do. Gardner and Revere, too, rocked the house with laughter.

So far, the bill looked too good to last, but Nick and Gladys Vega came through with their "Cyclone" golf scene and Davey Jamison's Revolvers put over their old songs and their octet imitation of Hildeburg magnificently.

There was a wealth of good comedy in Robinson and Pierce. For a fast talking, speedy 15 minutes, they held. Were it not for a rather long wait between their scenes they big time possibility.

The English Mascots, a 10-people dancing troupe, provided just the class needed to top off a fine show. A specialty and a brutal Apache number interspersed between the group numbers by the eight girls seemed to hit. The coming week, good and odd as it may seem, the girls were easy to look at. Usually these English pointers or maudlin whatever they are called at home, are a mob of grandmothers. Not this girls; just girls.

It is a shame that the Majestic can't always present a bill like this one.

The last half bill at the Englewood show was very weak. So poor the Theatre news reel should have been billed in lights.

Clyde and Marion Nelson, opening with hoop juggling, were good. Entertaining and above, were it not for several bad breaks on review night (Friday) they would have been perfect. They were followed by the Two Sterns, clever xylophone duo, who also had several bad breaks that night. Their performance fell apart and the orchestra was called upon to hold the house till the piece could be fixed.

Up to this point the show was

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BILLS NEXT WEEK

(Continued from page 44)

Doa Baker Revue
 R. Donagan Co.
 Stanley Braham
 Meredine
 Dr. Rockwell
 (One to Six)

Golden Gate (O)
 (31)
 Muriel Kaye
 Is Danceland
 Florrie La Vere
 4 Diamonds
 Yates & Lord
 The Circle
 (One to Six)

Pantages (31)
 Scholli's Mainline
 Bussy & Case
 O'Connell
 Renard & West
 Bedouins

SARATOGA SPGS
 Congress (K)
 3d half (31-31)
 The Youngers
 Mack & Staddon
 John Regis Co.
 3d half (4-7)
 Patsy Doyle
 Guilfoyle & Luge
 Roma Bros
 (Two to Six)

SARATOGA, CAN.
Pantages (1)
 (Same bill plays
 Edmonton 2d half)
 C & W Winters
 Davis & Nelson
 Romeo & Dolls
 Jarvis & Harrison
 4 Belroads

SAVANNAH, GA.
Blow (K)
 (Jacksonville split)
 1st half (1-3)
 Lucas & Innes
 Kramer & DeBree
 Keiso & DeMotte
 Marino & Martin
 La Bernicola Co.

SCHENECTADY, N.Y.
Practico's (K)
 1st half (35-37)
 Amann & Niles
 Lewis & Smith
 Lillian Walker Co.
 Conner & Cramer
 Broadway Bilt
 3d half (38-31)
 Robustus & Deagon
 Emma
 Morton & Glass
 Dalton & Craig
 Al Tucker Band

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Blackstones (Pe)
 1st half (34-37)
 Raymond & Geneva
 A & M Royce
 1st half (35-37)
 Dick Turpin
 3d half (38-39)
 R. Thomas
 Benson & Johnson
 Viola Layman Co.
 K. Fride

SCANTON, PA.
Felle (K)
 1st half (31-3)
 Milt Collins
 Transfield Bie
 V. Barrett Co.
 Democrat & Cite
 Hollywood Revue
 Only Thing
 3d half (38-31)
 DeGarmo
 Kaufman & K'm's
 Apples
 Preadler & Klaise
 Olga Michka Bd

SPokane, WASH.
Pantages (31)
 1st half (31-3)
 Ambler Bros
 Helen Moretti
 McCormick & W'ice
 Kramer & Boyle
 The Tens
 3d half (38-31)
 Robustus & Deagon
 Emma
 Morton & Glass
 Dalton & Craig
 Al Tucker Band

SPokane, WASH.
Orpheum (O)
 1st half (31-3)
 Ambler Bros
 Helen Moretti
 McCormick & W'ice
 Kramer & Boyle
 The Tens
 3d half (38-31)
 Robustus & Deagon
 Emma
 Morton & Glass
 Dalton & Craig
 Al Tucker Band

SPRINGFIELD, MASS.
Palace (K)
 1st half (31-3)
 The Worthe
 Murdoch & Mayo
 Fashion Hints
 Chay & Smith
 3d half (38-31)
 Mechon Bros
 Edna & Burt
 Kandy Krooks
 Hal Newman
 Bohemian Nights

STAMFORD, CONN.
Strand (K)
 1st half (31-3)
 Date & Yates
 Wines & Burgess
 Carroll & Remout
 Flo Carroll Bie
 3d half (38-31)
 Beland Trio
 Demott & Grace
 Harry Bress
 Randolph
 1st half (31-3)
 Zeman & DeLars
 Burns & Kane
 (Others to 51)
 3d half (4-7)
 Van Hots & Ines

TACOMA, WASH.
Pantages (1)
 Paine & Mack
 Baker & Gray
 Bernhardt
 Stasell & Douglas
 Rev de Luxe

THE LUXE, IND.
Indiana (KW)
 1st half (31-3)
 Boardman & R
 Rome & Gast
 International Rev

TOLEDO, O.
Keith's
 (Empire, Grand
 Rapid 4210)
 1st half (31-3)
 Robia
 Wallace & May
 A. Ashby Co.
 Village Follies
 (One to Six)

WELL (P)
 1st half (31-3)
 Bays & Brock
 Yvo Gotta Dance
 Lord & Mason
 Stas Birkbeck Co.

TOPEKA, KAN.
Novelty (1)
 (31-37)
 K & M Enos
 Moore & Shy
 Daniels & Walters
 Mine Marie Co.
 Ade of Spades
 (31-37)
 Larimer & Hudson
 Holly & O'Brien
 Doran Sisters
 Weak But Willing

TORONTO
Yonge St. (L)
 1st half (31-3)
 Alexander Bros & E
 Dennis & T
 Hart Wagner & E
 Bob Nelson Co.
 Geo M Brown Co.
Shen's (K)
 1st half (31-3)
 Leroy's Dogs
 Serva & Moro
 M. F. Farnham & C
 Crafts & Sheehan
 Mite Verne
 Health Drama
 Senator Murphy
 & Ortons

UNION CITY, N.J.
Capitol (K)
 1st half (31-3)
 Dooly & Fane
 Ed Janis Rev
 (Others to 51)
 3d half (4-7)
 Joe Jackson
 (Others to 51)
UTICA, N. Y.
Gaiety (K)
 1st half (31-3)
 Dooly & Fane
 Ed Janis Rev
 (Others to 51)
 3d half (4-7)
 Joe Jackson
 (Others to 51)

WASH. D.C.
Keith's (25)
 Olga Petrova
 Rhea & Sontora
 Hirst & Vort
 Joe Browning
 Courtney & Myers
 Langford & Myra
 Joseph Griffin
 Maxine & G. L. S.
 Homer Romaine
Odette (11)
 Roy Cummings Co
 Jack Rose
 George & Adam
 Lane & Harper
 Oert Barnes
 Collins & Peterson
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May Francis
Karl's Komedian
Matthews & Ayres
2d half (4-7) Dolson
Senna & Dean
Kimball & Goman
(Two to 511)
WILLING, W. VA.
Victoria (K)
1st half (28-37) Two Blossoms
May & Francis
Hugh Harbert Co
Dixie 4
Amos
2d half (28-31) Fridkin & Rhode
Jones & Post
A Jam Cocktail
Jones Morgan & R
Dehkos Bros Co

1st half (1-3) Owell & Link
Bargman & McK
Mincha of Melody
Winchester & Rose
2d half (4-7) Jo Jo Randall
Low Rose Co
Chocolata Dandies
(One to 511)
WICHITA, KAN.
Orpheum (H)
2d half (28-31) Ethel Ward Co
Togo
Marjorie Burton
Arm's-Marie Orch
Chas & Bronson
P Jacobson
2d half (4-7) Malha & Barf
Stuart & Leah
Billy Pearl Co
Hughes Mus Duo
Nashane & Unity
WICH, WIS. TEX.
Majette (H) (1)
The Lumare
Ned Haverly

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Kaufman & K'm's
Applis
Tresler & Klats
Oiga Miehka B4
2d half (28-31) 3d half (28-31)
Ethel Ward Co
Robert Jordan
Herbert Warren Co
C R Ray
O'Diva
1st half (1-3) Pat Henning Co
Murray Gird
Sallor Boy
Murray & Charl'te
4 Forda
WINDSOR, ONT.
Capitol (KW)
1st half (1-3) Jack & E DeMase
Harry Rappi
Raymond Road Co
4 Volunteers
Clemens Belling Co
2d half (4-7) Jerome Mann
Rita de Gema
Shriner & Pitt
(Two to 511)
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Willard (L)
1st half (1-3) Helen Bach Trio
Jones & Hull
Pike & Lloyd
Paul Mall
Great Loan Co
2d half (4-7) Jones & Martin
Carl & Varos
Fletcher
Mason Gabriel Co
Browning & Birken
Gilbert & A Rev
WOONSCOTT, N.I.
Wine (K)
1st half (28-37) Howard Nichols
Dale & North
Homer Lind Rev
Fred Weber Co
Louise Bowers Co
2d half (28-31) Musical Mack

Carroll & Remont
Ben Liebert Co
Barr & Lamar
Lorenberg Bie &
1st half (1-3) Harmon & Sans
Hal Nelson
(Others to 511)
2d half (4-7) Amelita
Chas Ahearn Co
(Others to 511)
WONOSTE, MASS.
Foli (K)
1st half (28-37) Mechoa Bros
Eddie & Burt
Kandy Krooks
Hal Nelson
Nitta Verillie Co
2d half (28-31) The Worth
Murdock & Maye
Fashion Hints
Cuby & Smith
Carl Rosini Co
YONKERS, N. Y.
Prowlers (K)
1st half (28-37) Watch & Norton
Helen Lewis
Artie Revals
Masher Hayze & M
Gensaro & Joyce
2d half (28-31) Walters & Walters
Clara K Tate
Count Benvidet
Arthur Whitelet
1st half (1-3) Voica Singers
A & P Steadman
(Others to 511)
2d half (4-7) Foster & Ritchie
Dave Ferguson
Frank Farron
(Others to 511)
YORK, PA.
York O. M. (K)
1st half (28-37) Bone & King
Jed Taylor Co
Edna W Hopper
Bob Hall
Schick's Marctes
2d half (28-31) Musical Hunters
Harry L Manna
Taylor & Laka
Weir's Elephants
2d half (1-3) Zeida Bros

Rear & Dunke
Krug & Ryties
(Two to 511)
2d half (4-7) Davis & McCoy
Proslin
(Three to 511)
YOUNGSTOWN, O.
Hipp (K) (2)
Richard Keane
Ben Light Co
(Others to 511)
J K Watson's Rev

JACKSONVILLE, FLA.

By ARTHUR J. BUSCH
"The Phantom of the Opera"
drew capacity all last week at the
Arcade. The opening at midnight
last Saturday turned 'em away.

"The Big Parade" is at the Duval
this week (Jan. 24), playing to a
scale, 50c to "2."

The music season here includes
booking of Kreisler, Paderewski
and Sousa's band at the Duval
County Armory during February.
Katherine Meliss of the Chicago
Opera Co. will also give a concert
at the Duval in March.

MONTREAL

By R. CUSACK
His Majesty's—Sir John Martin
Harvey
Orpheum—Brandon Comic Opera
Co. in "The Bohemian Girl."
Gayety (Burlesque)—"Monkey
Shines."

Picture Housse
Capitol—"The Wanderer."
Palace—"Havoc."
Cergna—"Knockout."
Rialto—"Pony Express."
Strand—"Time, the Comedian."
System—"Mystic."
Lord Nelson—"Beautiful City."
Papineau—"Everlasting Whisper."
Plaza—"Man on Box."
Francis—"Merry Widow."
Dominion—"Ace of Spades."
Maisonneuve—"Tower of Lies."
Midway—"Sporting Life."
Belmont—"Mystic."
Regent—"Live Wire."

Montreal Theatre Managers' bill

has been arranged to take place on
Feb. 12 at the Venetian Gardens.

Owing to the 1927 tour of D'Oly
Carte Opera Co., all permissions to
play Gilbert and Sullivan Opera
have been withdrawn and the
Brandon Comic Opera, who had
such a successful week at His
Majesty's in "The Mikado," will now
play a short season at the Orpheum.
Their first will be "The Bohemian
Girl," others to be given are
"Les Cloche de Corneville," "Robin
Hood," and "The Spring Maid."

G. P. Huntley in "The Three
Little Maids" at His Majesty's
scored, playing to capacity audi-
ences all week.

The advance bookings for Sir
John Martin Harvey's week at the
His Majesty's have again set a re-
cord; every indication points to this
being his most successful tour.

At the Monument National the
Hollanders Troupe of Yiddish Play-
ers gave a benefit for M. B. Samuy-
low on Wednesday evening. By a
coincidence it was Mr. Samuylow's
fiftieth birthday. The play given
was "The Jewess," in which he has
appeared many times in the U. S.
and in Europe.

The City Executive is studying
the project submitted to it by Al-
derman Savard, asking that by-
laws be amended to force the the-
atres to employ safety seats of
such a nature that the seat will
automatically close against the back
when not in use. The chief object
is to insure clear passage in case of
fire. The Council has already ex-
pressed itself in favor of such
amendments.

BRONX, N. Y.

Two more theatres for this bor-
ough. Edward Norris will construct
a 600-seat house at City Island ave-
nue and Ditmars street, and the
Consolidated Amusement Co. oper-
ators of a string of playhouses in

the Bronx, will build another at
Sheridan avenue and 187th street,
to be known as the Bronx Hippo-
drome. Both will play pictures.

An exchange of managers oc-
curred last week. Gilbert Joseph-
son, from the Crescent, went over
to the Boston Road, and Anthony
Costa, at the Boston Road, replaced
Josephson at the Crescent. The odd
part about the exchange is that both
houses are under rival ownership
and are opposition to each other,
but a few blocks apart.

Jack Madison, assistant manager
of the Loew regime, has been named
manager under Leo Brecher's opera-
tion.

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"The Student Prince"

In the leading female role "Kathie" at the Ambassador, New York, this week (Jan. 25), and then at CENTURY, NEW YORK, INDEFINITE. LY.

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NEW ORLEANS

By O. M. SAMUEL

Tulane—Dark.
St. Charles—"The Mud Turtle" (Singer Players).
Grand—"Bluebeard's Seven Wives."
Liberty—"His Secretary."
Tudor—"The Golden Princess."

"The Student Prince" did \$30,000 in its two weeks at the Tulane. The theatre is dark this week. "White Cargo" opens Sunday.

Macey and Scott have booked themselves direct for four weeks in the picture houses of Florida. They opened Monday in Jacksonville for two weeks and the following fortnight are in Miami.

A padlock has been ordered for the La Vida by Judge Grubb, which means the cabaret will probably be closed for all time. Lou Lemier, manager of the cafe the past two years, has been sentenced to serve six months in prison.

Lloyd Garrett, who plays the title role in the Southern "Student Prince" company, and Kay Hammond, leading woman with the Senger Players, led the grand march in the local theatrical ball, held at the Athenaeum last week.

All of the suburban theatres around are staging Charleston contests and packing 'em. The craze is waning in the downtowners, however.

Loew's Circus did nearly \$12 at Loew's Crescent last week, the

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And Miss Louise Hunter, famous singer of the Metropolitan Opera House, told us with her lovely smile, that like Cinderella's famous one, I. Miller slippers turned her into a very princess of song!

Last Newspaper Announcement Annual January SALE



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Kings and Riveli—"When Husband's Flirt."
Underlings at the legit theatres: Shubert-Illito, "Charm" (next), "Artists and Models" (Feb. 21); American, Zeigfeld Folies (next), "Close Quarters" (Feb. 7), "The Dove" (Feb. 15).

"Rose-Marie" playing a one-week return engagement last week, played to capacity at the Shubert-Illito.
The American is dark for the first week this season.

Jack Christophel is the new publicity director of the Liberty Music Hall, replacing L. H. Meidner.

Only in rare instances do theatres succeed in making tie-ups with more than one daily a week, but Maurice Davis, of Loew's State, is showing the boys how it's done. He has contests running currently in both the "Times" and the "Star" and is getting teams of free publicity for the State, including front-page stories in both papers.

Lieut. Commander Sousa and His Band are booked in for the Odeon, Wednesday evening, Feb. 10.... Padreswaki played to a packed house in his first local recital in two years last Thursday night.... Michael Guskoff, concertmaster in the St. Louis Symphony Orchestra, will be soloist at the regular concert this week, playing the Beethoven violin concerto.... Henri Verbrugge and the Minneapolis Symphony Orchestra is scheduled to appear in concert at the Odeon Tuesday night, Feb. 2.

OMAHA, NEB.

By ARCHIE J. BALEY

Brandeis—"Blossom Time."
Orpheum—Vaudeville (Charlotte Greenwood).
Empress—"To the Ladies" (stock burlesque).
Rialto—"Bluebeard's Seven Wives."
Grand—"The Vanishing American."
Sun—"Lady Windermere's Fan."
World—Vaudeville and "Rose of the World."
Moon—Vaudeville and "The Demon."
Muse—"The Road to Yesterday."

"The Student Prince" playing here for first time, last week packed the Brandeis at higher prices than usual.

Annette Huklin, local girl, took the lead in the Stefano Mascagnò ballet at the Orpheum here last week. Eva Mascagnò, regular star, was operated on for appendicitis at Kansas City, Mo., before coming here. She will be out of the show for a month.

"Blossom Time," here for the third season, is a sell out at the

Brandeis. Mail orders for "Rose-Marie," next week, indicate similar results.

The World Realty Co., operating five theatres in this city, has taken over management of three suburban houses and is planning a chain of fifteen or more over the state.

The Burkwood theatre, once a stock and burlesque house, has been closed since the Murray-Harold stock company left three weeks ago. It may reopen shortly with a new stock.

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A headliner should not be the sole reason for drawing people into a vaudeville house where maximum admission prices are charged. Besides the topmounter of a bill there should have been a well-balanced and crisp supporting program.

Last week Theodore Roberts was chosen as the headliner at the Orpheum. That was a great idea, as the "daddy" of screen actors had been ill for a long time and was again returning to both stage and screen. It was figured that just announcing the return of Roberts would pack the house. No cognizance was taken of what would draw with Roberts. No one figured that Eddie Leonard was in his third week; that Davis and Darnell, Murray and Allan, Fortunello and Cirilino, who were also on the bill, had all played here within the past year. The bookers also lost sight of the fact that transients are few in Los Angeles this year and that the resident population are shoppers and so where they will get something new. The result was that the house played only fair business.

Roberts more than held his own in the sketch, "The Man Higher Up." Of course, Roberts had to support himself with a cane and crutch while interpreting his role. But that did not deter the "old warhorse" of the stage and screen. He played his

part in zealous manner and confronted his tense dramatic moments in a free and easy manner, making every move and sound of his voice impress as he bearded "The Man Higher Up" (Horlie Kirkland) in his den and made him pay the price for a wrong of 30 years before. Roberts gave everything that he had in him to make it a performance of finesse, with Kirkland being a fitting support. The ovation which Roberts got before and after his work was remarkable. Should Roberts be able to stand the physical ordeal of this work he's turn will be a most welcome acquisition to the Orpheum circuit.

Opening the show were William Brack and four male aids in a series of difficult risley and trampoline feats, which proved to be a sure-fire starter for the evening's program. However, the second turn—Larry Newman and Gertrude Newman—showed things up with what impressed as a small-time routine of song, music and dancing. This couple tried hard to get over, but, unfortunately, have nothing to sell for the consumption of the big-time audience. Following came Fortunello and Cirilino, grotesque acrobats, who clowning with a routine that is very reminiscent here. This duo and past numbers at their act, but did not create any panic, since the customers were in on their "bag of tricks."

Eddie Leonard and troupe galloped out next. Eddie knew he was in his third week, and therefore did not repeat too much of his past routine. He doled out a liberal portion of new songs, had his gang do a little new hooting, and finished with his old-time sure-fire hit songs. It was a hard battle for Leonard, but he got over the line by a big margin. Murray and Allan, a couple of youths who know their onions, fourth, with practically a new routine since last seen here. They sold their stuff in showmanlike manner and stopped the show clock. Next to closing came Frank Davis and Adele Darnell, dispensing "Birds." Though the title of the turn is an adage with this couple, they have brushed up their talk which went over in great fashion. Closing were the Zieglers, man and woman, with

a routine of equilibristic feats that held to the finish.

Pantages had Irving's Imperial Midgots at a "top" last week with four other acts limping through their time allotment in support. Nothing in the general makeup of the four supporting numbers to cause one to stick above the other. It was merely the pint-sized stature of the Midgots which gave them the edge over their big brothers and sisters.

The opener had all the ear marks of one of Pantages' last minute bookings as it carried the program billing of A New York Surprise Act. The label in this instance covered a music and dance trio, a man and woman xylophone duo supplying the music for the male hooper doing a skate dance specialty and a Charleston finish to fair returns.

Love and Mura in the 2-spot with their only value derived from the dance numbers of the shapely feminine portion of the team. "Shadow Land," a fantastic novelty dance act, had the shadow dance number the featured section of the dance division performed by four girls in a cleverly worked-out soap bubble number with dancing forms silhouetted on a white and flowered transparency. The novelty of this dance act would have registered far better if it hadn't the handicap of having to follow the two preceding dance acts. It had to rely on its scenic and electrical embellishments to carry it.

Erigo and Doloret in the next-to-closing opened with a hackneyed four minutes of talk, proof positive that talking comics they are good musicians, having relieved their systems of the talk portion they proceeded to wham out a hit with their guitar and violin playing. The comedy derived from the smaller member of the team's eccentric handling of the violin elicited for a healthy encore.

The Midgots opened with a wooden soldier drill number in uniform giving it a nice getaway in the full stage, following with a nicely arranged program of aerobatics, tight wire work, a Dutch wooden shoe dancing sister team, also a Montmartre Cafe setting which had all the atmosphere of the Latin Quarter. Gay Paree with the Apache dance is a Midet seeming just as ferocious as ever done by the peeve dance team with the rest of the troupe in Parisian dive costume, lending the atmosphere and dramatic quality. A musical comedy chorus dance finish used for a grand finale elicited for a mass of bows.

Undoubtedly there must be a psychological reason for the kid drawing power of a midet troupe as the house seemed peppered with youngsters and the Midgots no doubt dragged in many a new mable shooter and baby flapper during the week.

The Metropolitan, one of the Publix houses here, is celebrating its third anniversary this week. It has a jazz revue prologue for "Mannequin," staged by Milton Feld.

Alan Brooks is master of ceremonies.

"The Merry Widow" will close at the Million Dollar Jan. 27 with "Don Q," succeeding Jan. 28.

Manchester, 1,800 seats, combination picture and vaudeville house, was dedicated last week with "Bluebeard's Seven Wives" and a Fanchon and Marco revue. Practically everyone prominent in the picture industry was present. Among them Blanche Merrill, author of the pic-

ture. It was Miss Merrill's first public appearance at a premiere, and she was quite nervous taking her bow.

The Van Nuya and Rivoli theatres, at Van Nuya, have been consolidated by their respective owners. A corporation, Van Nuya Theatres, Inc., has been formed, with capital stock of \$100,000, with the stock being held by N. Scheinberg, M. P. Horwitz and Louis Greenberg, owners of the

houses. Scheinberg will manage both houses.

Max Shagrin, manager of the Park, Youngstown, O., is spending a six weeks' vacation looking over the studios and theatres on the coast.

"White Collars," the Edith Ellis comedy, began its third week at Egan's Little Sunday. Frank Egan has 324 seats in this house, and asserts the play is making more money

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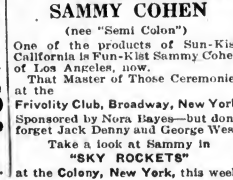
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DON'T LET HER BEAUTY SWAY YOU—DON'T MIND HER READY TEARS
DON'T LET HER YOUTH MISLEAD YOU; SHE'S WISE BEYOND HER YEARS
HER EYES REFLECT THE RED LIGHTS
HER CHEEKS ARE THICK WITH PAINT
BUT I KNEW HER MOTHER, GENTLEMEN
HER MOTHER WAS A SAINT
SHE ISN'T 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 DROUGHT 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
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OPENS AS THE
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AT THE

ADDISON HOTEL

DETROIT, MICH.

FEBRUARY 1, 1926
FOR A LIMITED ENGAGEMENT
BOOKED THROUGH SAM COLLINS

OPENING FOR KEITH-ALBEE CIRCUIT

FOLLOWING THE ABOVE ENGAGEMENT

Direction CHARLIE MORRISON

"Old Fashioned Romance," Miss Morse's Latest Song, Published by Shapiro, Bernstein Co., Looks Like One of the New Season's Biggest Hits

at present than it did during the first six months at the house. There have been numerous cast changes, with only two of the original company left. They are Blanche Douglas and Zella Covington.

Mrs. Henry A. F. Schroeder, wife

The Only Original
THE GREAT

SIR JOSEPH GINZBURG

Famous International Star and the King of the Radio.

Personal Direction
Mr. WILLIE HOWARD, Star of
"Rky-High"

Mr. EUGENE HOWARD, Manager

of the manager of the Morocco theatre, lost \$5,000 worth of jewelry in a local tea shop. Among the missing articles is a plain gold wedding ring which she has been wearing for 30 years.

Mary Pickford is now a member of the Los Angeles police department. She was presented with a special gold badge by Chief of Police R. E. Heath.

Thos. H. Wilkes has returned from a six weeks' trip to New York, and announces that he has contracted with Leo Carrillo and Frances Starr to appear under his management on the coast during the summer.

Harry Rapt, one of the producing executives of Metro-Goldwyn-Mayer, accompanied by his wife and son, has returned from a two months' European trip. Rapt asserts he found several good new ideas for picture making while abroad.

Edward D. Smith will open his new El Capitan in Hollywood April 18. He contemplates staging a musical comedy attraction which will be imported from New York.

Freddie Schaeffer, assistant casting director at Metro-Goldwyn-Mayer, has resigned, to become a field man for one of the smaller casting agencies in Hollywood.

Barbara La Marr is said to be in a very serious condition, due to new complications arising in her ailment, and fear is expressed for her recovery. It is said a kidney ailment has developed which made her condition more critical than it was. Miss La Marr is at a retreat in Altadena, where she has been confined since last August, when she became ill while making her final picture for First National, "The Girl from the Montmartre."

Mrs. Caroline E. Smith is manager and her sister, Hattie E. Estes, assistant manager of the Los Angeles Philharmonic Orchestra, this season. Since 1919 Mrs. Smith has been personal representative of W. A. Clark sponsor of the orchestra. Since 1922 she has been overseeing the business affairs of the orchestra and now has been delegated by Clark to assume all responsibility.

PITTSBURGH
By JACK A. SIMONS

Nixon—George White's "Son-dais" (2nd week).

Shubert Alvin—"The Daughter of Rosie O'Grady."
Shubert Pitt—Thurston (3rd week).
Davis—Vaudeville.
Gayety—"Happy Moments" (Columbia).
Academy—"Speed Girls" (Mutual).
Loew's Aldine—"Mike."
Grand—"Joanna."
State—"Steel Preferred."
Olympic—"The Vanishing American."

The following advance men are in the city arranging for their productions at the Nixon Theatre: Myra Murphy; "Ladies of the Evening"; Bernard Sobel, "Louis the 14th"; Arch MacGovern, "The Show Off." Manager Harry Brown has his hands full.

Celebrating his first anniversary as general manager of the Gould Amusements, North Side, Bud Silverman, treated his patrons to special programs of pictures and vaudeville.

This Week's Greatest Special:
BRONZE OR GRAY CARACUL COAT, \$135
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BILLY FIELDS

Principal Comedian with

"CHUCKLES OF 1926"

Columbia, New York, Week of Feb. 1

Direction NAT MORTAN

JUST ANOTHER NEW IDEA

GEORGE YEOMAN and LIZZIE

In Sequel to His Former Laughing Hit, "Editor of the Assassinated Press"

"INFORMATION"

By EUGENE CONRAD

(Many thanks to John P. Medbury for his valuable suggestions)

MANAGERS, AGENTS AND PRODUCERS ARE INVITED TO ATTEND THE FIRST SHOWING OF THIS NEW ACT AT THE

B. S. Moss' Hamilton, New York, Next Week First Half (Feb. 1-3) B. S. Moss' Regent, New York, Next Week Second Half (Feb. 4-7)

Scenery by VAN ACKERMAN—Costumes by BROOKS

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Some of the Famous Productions
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include: "The Great Gatsby"
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AND SENIA

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Bid goodbye to all their friends and wish to thank Mr. J. H. Lubin for his many kindnesses, especially for playing them in Loew's State, New York, twice within eight weeks.

Sailing for Europe Jan. 28, S. S. Cleveland

OAKLAND, CAL. By WOOD SOANES

Twelfth Street—Duffy stock ("Song and Dance Man").
Fulton—(Stock) "Kiki".
Hippodrome—Pop vaudeville.
America—"That Royle Girl".
T. & D.—"The Blackbird".
State—"What Happened to Jones".
Franklin—"Ship of Souls".

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Mail your order now for Christmas cards selected by the "Sunshine Girl" (An Assorted Box \$1.00) gifts for everybody at popular prices.
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Boats are going very full; arrange early.
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Pichel (Berkeley)—"The Firebrand."

Aside from the indifferent business done by Kolb and Dill at the Twelfth street last week in the musical adaptation of "The Whole Town's Talking" under the title of "A Pair of Fools" the chief item of interest concerns the reopening of the ill-fated Lurie theatre as the Hippodrome under the general banner of Ackerman & Harris, but the particular herald of Herbert Harris and Edward Levy who also operate the Century here, formerly Ye Liberty.

The two local men opened the theatre Saturday with a popular priced policy of Ackerman & Harris vaudeville together with feature pictures. It will be a continuous run house and seems destined to be a money-maker. The new firm has expended considerable money remodeling the house, rearranging the balcony exists and engaging in general improvements. This chance of policy shoots the road shows either to the old Orpheum—now the Twelfth street—or the Auditorium, a municipally owned theatre.

Leona Powers, eastern stock leading woman, made a distinct impression on the customers at the Fulton in her first bill "Silence" in which she had a comparatively unimportant role, selected for her because an engagement at St. Louis prevented her from arriving here in time to study the difficult role of "Kiki" which she is now playing. Norman Field is the leading man with the other roles handled by Marguerite Allen, Antoinette Rothe, Dorothy Desmond, John G. Fee, V. Talbot Henderson, Henry Shumer, J. Raymond Norbitt and Thomas Kelly, regularly.

John Ivan, character comedian at the Fulton, has been forced to retire

for an indefinite period because of failing eye sight. A threatened nervous breakdown affected the optic nerve and he was unable to continue after "The Nervous Wreck" in which he had a trying time. He is under care of physicians who expect to have him cured in from three to six months. He is taking a serum and rest cure combined.

Mrs. John G. Fee, wife of another Fulton player, is in a critical condition as this is written at a local hospital. She is a chronic sufferer from bronchial asthma and con-

Chicago "Daily News"

LOUISE BROWN GIVES 'KID BOOTS' NEW ZEST

Dainty Comedienne Steps Into Mary Eaton's Shoes and Adds to Cantor Success

By AMY LESLIE

Something almost unprecedented took place last night at the Woods Theatre, where a little girl scarcely out of her teens created a mild sensation by sheer display of talent and much exquisite art in song and acting, especially comedy and the dance. She is Louise Brown, a dainty creature of superb temperament and that which latter-day psychologists of the stage term "sex appeal" and natural grace.

Miss Brown gave new zest and spirit to the splendid Cantor spectacle and added to its beauty and pep, its uproarious speed and humor. She was in such charming prettiness of youth and beauty herself and so at home in the difficult task she immediately won the audience.

Encore after encore followed her dances and flattering interruptions covered her with anticipated glory of applause between phases of her little ballet trippings and songs.

Peps Performance as Whole

Miss Brown is so natural and unaffected, so genuinely sincere and breezily youthful that her comedy was refreshing and inspiring and lifted the inimitable scenes she shared with Eddie Cantor himself, who seemed lifted into new heights of energy and variety by his animated young associate.

Second Wind for Popular Show

It has been a long time since so vital a spark has found its way into a month's-old triumph like "Kid Boots," and little Louise Brown is to be patted on the back and deluged with flowers.

Personal Management MAX HART

tracted double pneumonia during the recent pogonip, or cold snap combining fog and heavy front when the temperature ran down to the freezing point, making a new record for the bay region and resulting in a wave of "flu" and consequent illness. Eugene Eley, manager of the Fulton, was also stricken during the period but is recovering.

Irving Pichel has resumed his art season at the Pichel-in-Berkeley with the first local presentation of "The Firebrand" with himself in the

Schildkraut role and Mildred Heavey playing the Nana Bryant part. Violette Wilson (Mrs. Pichel) who has been appearing with him professionally in the special performances of "All God's Chillun Got Wings" was scheduled to play Angela, but was forced out of the cast at the eleventh hour by illness.

THEATRICAL CUTS
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LOEW'S STATE, NEW YORK, THIS WEEK (JAN. 25)

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MISS ARVIL

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NOT ONLY A DANCE TEAM, BUT EACH A DANCE SOLOIST Featuring "THE GOLDEN ADAGIO"
CONCLUDING A HEADLINE TOUR OF THE ENTIRE LOEW CIRCUIT Direction—CANTOR and BRANDEL

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I WANT SOMEBODY TO CHEER ME UP

A MELODY FOX TROT TUNE -- A LYRIC THAT'S A CLASSIC

by KAHN &
FIORITO

DRIFTING APART

KAHN & FIORITO WROTE THIS ONE
A HAUNTING FOX TROT MELODY
A LYRIC THAT APPEALS TO ALL

IT'S SURE-FIRE
FOR BALLAD SINGERS

IF YOU BELIEVE IN ME

by DAVIS & SPITALNY

YOU'LL HEAR THIS SPLENDID SONG WHEREVER YOU GO --

SOMETIME

THE WALTZ HIT
OF THE SEASON

by KAHN &
FIORITO

BAM BAM BAMY SHORE

THE NOVELTY TUNE THAT
GETS STRONGER EVERY DAY

by HENDERSON
& DIXON

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(I'M WILD ABOUT YOU)
A GREAT NOVELTY
FOR SINGING ACTS

A MARVELOUS DANCE MELODY
FOX TROT

by WHITING, LEWIS
& SIMON

SOMEONE TO LOVE

WALTZ SONG

by KAHN & FIORITO WRITERS OF "SOMETIME"
AS MELODIOUS AS "SOMETIME"
AS NOVEL AS "ISLE OF GOLDEN DREAMS"

A "SWEET" HIT SONG

A "SWEET" FOX TROT

WHAT COULD BE SWEETER THAN YOU

by CLIFF FRIEND & LEW BROWN

A NOVELTY SONG THAT'S DIFFERENT

YOU FLEW AWAY FROM THE NEST

by KÄLMAR & RUBY

GREAT NOVELTY EFFECTS
FOR ORCHESTRAS IN THIS ONE

A FLORIDA SONG THAT DOES NOT MENTION FLORIDA

TAMIAMI TRAIL

by FRIEND & SANTLY

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YOU'LL WANT IT IMMEDIATELY

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with MARIE SAXON
and Notable Cast
Harry Archer's Orchestra

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Crosby Gaige presents
Fay Bainter
in CHANNING
POLLOCK'S New Play
Mats. Thurs. & Sat.
"THE ENEMY"

New Amsterdam Thea., W. 42d St.
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Brieger, Dillingham & Ziegfeld, Mgrs.
CHARLES DILLINGHAM presents
MARILYN MILLER
And her Star **"SUNNY"** Aristocrat
Company in Musical Comedies

FULTON THEATRE, W. 45 St. Eves. 8:30
Mats. Wed. & Sat., 2:30
CHARLES DILLINGHAM presents
INA CLAIRE
in a Comedy by Frederick Londale
"The Last of Mrs. Cheyney"
with Roland Young and A. E. Matthews
Staged by Winchell Smith

Charles By & 45th St. Eves. 8:30
Dillingham Mats. Wed. & Sat., 2:30
H. H. Franz's Round-the-World
Musical Sensation
NO, NO, NANETTE
with LOUISE BROODY and Star Cast

CORT Thea., W. 48th St. Eves. 8:30
Mats. Wed. & Sat., 2:30
George Jessel in
"The Jazz Singer"

REPUBLIC Thea., W. 43rd St. Eves. 8:30
Mats. Wed. & Sat., 2:30
ANNE NICHOLS' Great Comedy
"ABIE'S IRISH ROSE" FOURTH
YEAR
THE PLAY THAT PUTS "UP" IN HUMOR

"NEW 4TH EDITION"
EARL CARROLL VANITIES
JOE COOK, FRANK TENNEY, JULIUS TANNEN
DUBOIS KNAPP, Most Beautiful Girl in World

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and 7th
Matinee Thursday and Saturday

ARCH SELWYN presents
Revised Edition

CHARLOTTE REVUE of 1926
With BEATRICE LILLIE, JACK
BUCHANAN, GERTIE LAWRENCE
SELWYN Thea., W. 42d St. Eves. 8:30
Mats. Thurs. & Sat., 2:30

THEATRE GUILD PRODUCTIONS
GUILD Thea., 2nd, West of B'way
Mats. Thursday & Saturday
GOAT SONG
By Franz Werfel, with Alfred Lunt,
Lynn Fontanne, George Gail, Blanche
Yare, Frank Reicher, George Fawcett,
Dwight Frye, Herbert Voss, Edward
G. Robinson, Albert Brauer, William
Ingersoll and Others

BERNARD SHAW'S COMEDY
ARMS AND THE MAN
GARRICK Thea., 45 W. 35th St. Eves. 8:30
Mats. Thurs. & Sat., 2:30

OKLAHOMA CITY
By GEORGE NOBLE
The Princess Theatre, Ardmore,
Okla., was visited by thieves, who
emptied the safe of about \$10,000 in
cash.

The Public Theatres Corporation
has started the rebuilding and re-
modeling of the following houses in
the Little Rock, Ark.: Rialto, Kemp-
ner, Capitol, Royal and Gem.

Ralph A. Morrow has gone to
New York for an important con-

EMPIRE Thea., W. 40 St. Eves. 8:30
Mats. Wed. & Sat. at 2:30
"A whacking popular success"—WORLD.
JANE COWL
in EASY VIRTUE

By NOEL COWARD, Author of "The Vortex"

The MARX BROTHERS
IN **"COCOANUTS"** GREAT
MUSICAL HIT
IRVING BERLIN'S GREATEST MUSIC
& GEO. S. KAUFMAN'S Cleverest Book
LYRIC Thea., W. 45 St. Eves. at 8:30
Mats. Wed. & Sat., 2:30

LONGACRE Thea., W. 48 St. Eves. 8:30
Mats. Wed. & Sat., 2:30
The BUTTER and EGG MAN

MUSIC BOX Thea., W. 45 St. Eves. 8:30
Mats. Wed. & Sat., 2:30
CRADLE SNATCHERS
A Sparkling, Clever, Scintillating Comedy
with **MARY BOLAND**
And a Wonderful Cast

LYCEUM Thea., W. 45 St. Eves. 8:30
Mats. Thurs. & Sat., 2:30

IRENE BORDONI
in "Naughty Cinderella"
AVERY HOPWOOD'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 DRAMATIC HIT
CRAIG'S WIFE
By GEORGE KELLY
with CRYSTAL HERNE

BILTMORE 47th, W. of Pk. Eves. 8:30
Mats. Wed. & Sat. at 2:30
EASY COME EASY GO

A Delitium of Laughs by Owen Davis
with OTTO KRUEGER and Victor Moore

RAM HARRIS Thea., W. 42 St. Eves. 8:30
Mats. Wed. & Sat., 2:30

ARCH SELWYN presents
Greatest Drama Comedy Novelty of the Age

"THE MONKEY TALKS"
WITH A BRILLIANT CAST

Dir. A. L. LIBERTY W. 42d St. Mats.
Brieger Wed. & Sat.
MUSICAL COMEDY TRIUMPH!

TIP-TOES
with QUEENIE SMITH, ALLEN
KEARNS, ANDREW TOMBS,
HARRY WATSON, JR.

BELASCO West 44th St. Eves. 8:30
Mats. Thurs. & Sat., 2:30

NANCE O'NEILL
in "Stronger Than Love" By Doris
Nancy

ference with the Producers' Dis-
tributing Corp.

H. T. Hodge has taken over the
Lyric, Lubbock, Tex. The Gem,
Pineville, Tex., recently destroyed
by fire, is to have a new house on
its site. C. J. Selman is building
a new theatre in Paris, Tex. Al-
bert Turley has been appointed
manager of the Capitol, Little Rock.
Roy Weatherall will reopen the
Star, Gould, Ark. A new house in
Prairie Grove, Ark., is to be opened
by C. T. Hilton. Another new one
is being built by L. D. Jackson in
Lounsbury, Ark. Dick Potter, former
Metro booker at Dallas, is the new
house manager for R. D. Suddarth's
Midway Theatre, Oak Cliff, Texas.
McNeese Bros. are building a new
house at Cotulla, Tex. The R. & R.
Development Co. is building a the-
atre at Sinton, Tex. George W.
Thornton is the new sales man-

ager for the Blizzard Sales Co.,
Dallas.

DETROIT
By GEORGE WINTER

Lafayette—"My Girl."
Garrick—"Kiss in Taxi" (2d week).
New Detroit—"Stepping Stones" (2d week).
Bonstelle Playhouse—"Merton of
Modes" (2d week) (stock).
Shubert-Detroit—"Big Parade" (4th
week).
Adams—"Wanderer" (2d week).
Capital—"Bluebeard's Seven
Wives." Melting Pot Revue.
State—"Sally, Irene and Mary."
Madison—"Vanishing American."
Broadway-Strand—"Headlines."
Fox-Washington—"The Fighting
Heart."

That musical stock will not pay in
Detroit was proven by the sudden
collapse of the company at the Ma-
jestic. The management struggled
through only three weeks, and at the
end of the third week the ghost was
unable to walk. The Majestic is now
devoted to a combination of pictures
and family vaudeville.

INDIANAPOLIS
By VOLNEY B. FOWLER

Murat-Dark.
English's—"Greenwich Village
Follies."

The board of park commissioners
of the new Duval city administra-
tion has carried out its threat to
abandon municipal stock produc-
tions in the summer at the two open
air theatres. This throws between
20 and 30 professionals out of sum-
mer employment here. The board
has no particular plan for the use
of the \$40,000 theatres, but prob-
ably will have occasional pageants
and other amateur affairs in them.

Jacob Marcum has bought a site
at 2145 N. Talbot street upon which
he will build a \$50,000 movie
theatre.

Smith and Beard have remodelled
the Lyric, pictures, at Waterloo,
Ind.

Fire destroyed the Grand theatre
at Washington, Ind., with \$100,000
loss. Robert White and Dennis
Clark in the operating room were
slightly burned. One thousand pa-
trons were piloted to safety by Al-
vin Spahnauer, manager.

Friends here have discovered
George Stillwell, vaudeville actor,
who was famous years ago as the
Lion in the "Wizard of Oz," in the
Marion County Infirmary, where he
quietly retired a few months ago
rather than appeal to friends when
an attack of rheumatism incapacitated
him.

GOMEZ AND GOMEZ

"THE WANDERING GYPSIES"
A NOVELTY — A SURPRISE

PANTAGES CIRCUIT
WEEK JAN. 18, PANTAGES, LOS ANGELES

TORONTO

By GORDON ALLAN

Royal Alexandra—"The Gorilla,"
second week.
Princess—"These Charming Peo-
ple," Cyril Maude.
Uptown—"Old Lady 31" (stock).
Hart House—"Three Canadian
Plays (University of Toronto).
Massey Hall—Ignaz Friedman,
Mischa Elman.
Shea's—Charlotte (Keith).
Empire—"Step On It" (Colum-
bia).
Strand—Stock burlesque.
Regent—"The Merry Widow," 2d
week.
Hippodrome—"The Wanderer"
and prelude.
Tivoli—"Havoc" and prelude.
Pantages—"The Gilded But-
terfly" and vaudeville.
Loew's Downtown—"When the
Door Opened" and vaudeville.
Bloor—"We Moderns."

Jeanne Gordon of the Metropol-
itan opera has advised the National
Chorus illness prevents keeping her
engagement for this week. She is to
undergo an operation. Alberto Salvi
is substituting.

After being dark for 12 weeks, the
Comedy, formerly the Gayety, will
reopen next week with "Thumb
Up." The cast is all male, former-
ly connected with "The Dum-
bells." It is in for two weeks.

The big names in "Close Quar-
ters" (Elsie Ferguson, Wallace Ed-
inger, Margaret Lawrence, Elsie
Shannon, etc.) drew moderate busi-
ness here. Critics mildly approved
and thought show well dressed. This
week they play Cincinnati and hope
to keep out of New York until
spring.

Al Plunkett, member of "The
Dumbells," was married in Winni-
peg this week to Miss Isabel Price,
daughter of a Toronto brickma'er.

Daniel Dineen has succeeded Fred
Culley as musical director at
Shea's.

Although they drew but fair busi-
ness, the "Gorilla" stays on for a

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VARIETY
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CAPITAL \$600,000

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State credentials, salary required
Also Wanted—Musical Comedies and Comic Operas, Australian rights
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second week at the Royal Alexandra.
"The Student Prince" next.

Loretta Francel of the chorus of
"All Set to Go" (Mutual Burlesque)
is in St. Michael's Hospital under-
going operation for removal of ton-
sils.



ALICE LAWLOR

"That Snappy Little Songstress"
Hey! Hey!

But—not only a Mistress of Song—
Also a dancer—YES SIR!

Parody Club
Broadway, New York

concluding a successful engagement.

JOHN BOYLE

PITTS-
Fred Stone, Frances White, Well-
ington Cross, Gloria Foy, Fred Allen, Joe
Brown, J. Harold Murray, Gus Shy,
Queenie Smith, Olin Howland, Chester
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EXTEND THE SEASON'S GREETINGS TO ALL WITH MANY THANKS TO
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NEXT WEEK, JAN. 31, STATE LAKE, CHICAGO

COSTUMES BY THE JEAN SHOPPE

JACK WILSON SHOOT MARCUS LOEW'S

HOUSE RECORDS SKY HIGH

Ran Second to Siamese Twins Over Entire Circuit

THIS IS A FACT WHICH CAN BE VERIFIED BY COMMUNICATING WITH MANAGERS or MESSRS. J. H. LUBIN and MARVIN SCHENCK

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BRYANT 4573

MILLIONS FOR BUILDING

(Continued from page 1)

reported highly pleased over the prospect, besides its money box office record up to date.

Reasons Against

Picture men select any one of the distributors mentioned and present

reasons why it is not apt to go into the building combine. These reasons extend into the often reported rumor that there is actually a "Big Three" 'p pictures, with First National a part of it. The other two are Metro-Goldwyn-Mayer (Marcus Loew) and Famous Players-Lasky (Adolph Zukor), the latter now linked with Balaban & Katz in Public Theatres, Inc.

It is not believed United Artists just now would enter into any build'g deal without advising Marcus Loew, with whom Hiram Abrams and Joe Schenck of United Artists were but recently on the verge of closing a merger.

Producers Distributing has its theatre buying, building and operating subsidiary in the American

Finance Company. There is seen by some in this Wall Street offer to build, a plan to link the money interests behind it with the financial backing of P. D. C. While this latter is not reported in a positive manner, the claim to that effect is made in the rumors.

Money Still Available

It is also reported that though the downtown bankers find they can not procure the assurances desired from the trio named, their money still will be available and may be utilized by the "Big Three" together. That would give Loew and Zukor the capital to build in the neighborhoods of Greater New York, an idea they both have, with Zukor's coming through Sam Katz, head of Public. As reported elsewhere in this issue, Loew and Famous have reached an understanding on new theatres to be erected by either of them in the metropolitan area.

Agitation has been attempted to promote a disruption within the First National ranks through a report Sam Katz wants to "grab" the first National franchise holders'

houses. The First National situation remains unchanged. A majority of its franchise holders, up to 55 percent, may be "grabbed" at any time Mr. Zukor or Mr. Katz wants them. Others would follow, excepting an individual here or there in the First National list who

may believe that by squawking a bit louder, he will get a better price, for his franchise or houses. It is also reported that William Fox has heard of the building money in Wall street waiting to be captured and is interesting himself as to details.

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THIS WEEK (JAN. 25) KEITH-ALBEE PALACE, NEW YORK
 NEXT WEEK (FEB. 1) KEITH-ALBEE HIPPODROME, NEW YORK
 DIRECTION HARRY WEBER

ALBANY, N. Y.

By THOMAS S. BURKE

"The Voice in the Wilderness" played at the Capitol Monday; Mrs. Fiske in "The Rivals" was there Tuesday and Wednesday, while the Harry Steppes show "O. K." (Columbia wheel), is the week-end attraction.

Film features for the week are "Mannequin" at the Mark Strand

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and George O'Brien in "The Fighting Heart" at the Leland.

Manager Oscar Perrin has booked Marjorie Rambeau in "The Night Duel" at the Capitol for Feb. 1, 2 and 3.

NEWARK, N. J.

By C. R. AUSTIN

Shubert — Rose-Marie (second week).

Broad — "Kosher Kitty Kelly."

Proctor — "Vaudeville."

Newark — "Under Western Skies"

and vaudeville.

Low's State — "Mike" and vaudeville.

Branford — "Too Much Money."

Mosque — "Mannequin."

Capitol — "The Lady from Hell"

and "Three Musketeers."

Fox's Terminal — (23) "When the Door Opened"; (27) "The Pinch Hitter" and "Easy Money."

Rialto — "New Brooms" and "Hogan's Alley."

Goodwin — "Joanne."

Miner's Empire — "Miss Tabasco."

Lyric — "Justime Revue."

Competition between the bur-

lesque houses resulted in both running midnight shows Friday night—a thing never done except on holidays.

"Rose-Marie" drew capacity during its first week and has a large advance for the second.

A new syndicate headed by R. H. Blum has taken over Paradise ballroom. The syndicate expects to run a chain of 50 dance halls across the country. New halls are being opened in Harrisburg, Reading and Moorestown. Negotiations for others in Chicago and Cleveland are under way. Paul Streeter is the local manager. Harvey Marburger's band supplies dance music. At present Paradise is operating only on Wednesdays, Thursdays, Fridays, Saturdays and Sundays.

Instead of playing up Fannie Hurst's prize film, "Mannequin," the Mosque is featuring the engagement of Al Shean with James B. Cagney, with the Gallagher and Shean names very prominent.

BROOKLYN, N. Y.

By R. W. HARPER

Now that Brooklyn has been educated to a \$3.30 top by Louis F. Werba, they are showing they like large and expensive attractions in the patronage which is filling Werba's Brooklyn. Last week "Louis the 14th" packed them in. This week "Rainbow Rose," George McFarlane's musical production, should prove profitable. Next week George M. Cohan in "American Born."

The "Big Show" are also finding better patronage at the Majestic. The house record was broken several weeks ago by "A Night in Paris." This week E. H. Sothern in "Accused" should prove profitable. Next week Hammerstein's "Rose-Marie" looks set for a heavy demand.

Harry Houdini, the hand-cuff king and spirit-chaser, holds forth in exhibits of daring escapes at Feller's Shubert this week. "Mayflowers" comes next week.

John Reinhard, former film actor and director, is now managing the Brevoort theatre for Loew.

EASTERN CANADA

Robert MacKay is now manager at the Strand, pictures, Sydney, N. S. He had previously been employed in a film exchange in St. John, N. B. E. R. Lynn, manager of the Strand, will supervise the operation of the picture house, among other interests.

William Gorman has sold the Bath theatre, Bath, N. B., to Thompkins & Budovitch. The policy is pictures and traveling rep companies.

Burton Robinson has become pianist at the Strand in Sydney, N. S.

The Little Theatre movement is in a slump in eastern Canada. One of the reasons is the card party fad. Very few amateur productions have been staged in the provinces thus far this winter.

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A plan to place dramatic stock in the pioneer if this circuit. F. G. the Opera house in St. John, N. B., Spencer, founder and head of this is understood to have fallen through chain, is a patient in a St. John, N. B., hospital, having recently undergone a serious operation. He had been ill at his home in St. John for several weeks, apparently raising pictures, St. John, N. B., covered, and returned to his office, have made the outside of the house after about two weeks of business more attractive. The house is a activity he was removed to the hospital in the F. G. Spencer chain, be- pital for the operation.

Improvements to the front of the for several weeks, apparently raising pictures, St. John, N. B., covered, and returned to his office, have made the outside of the house after about two weeks of business more attractive. The house is a activity he was removed to the hospital in the F. G. Spencer chain, be- pital for the operation.

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Dear Sims:

January 14, 1926.

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Since that first experience with him I have given him all of our theatrical business in his line. He has carried out all of his agreements faithfully and given us not only punctual, reliable, quick service at all hours, but the very best qualities at reasonable prices.

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